

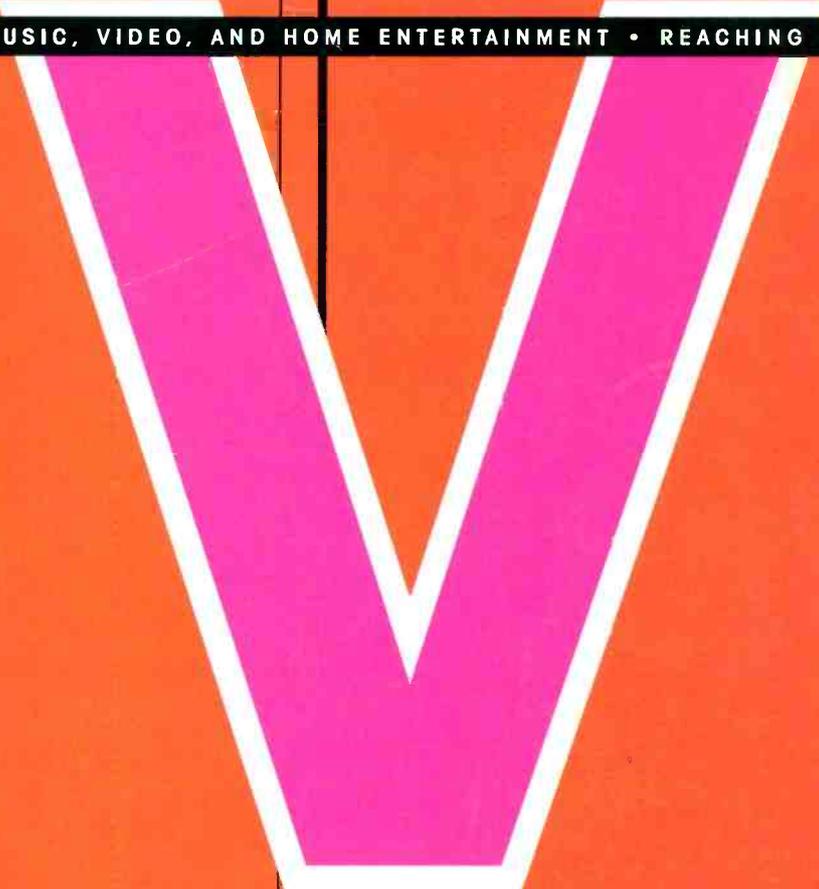
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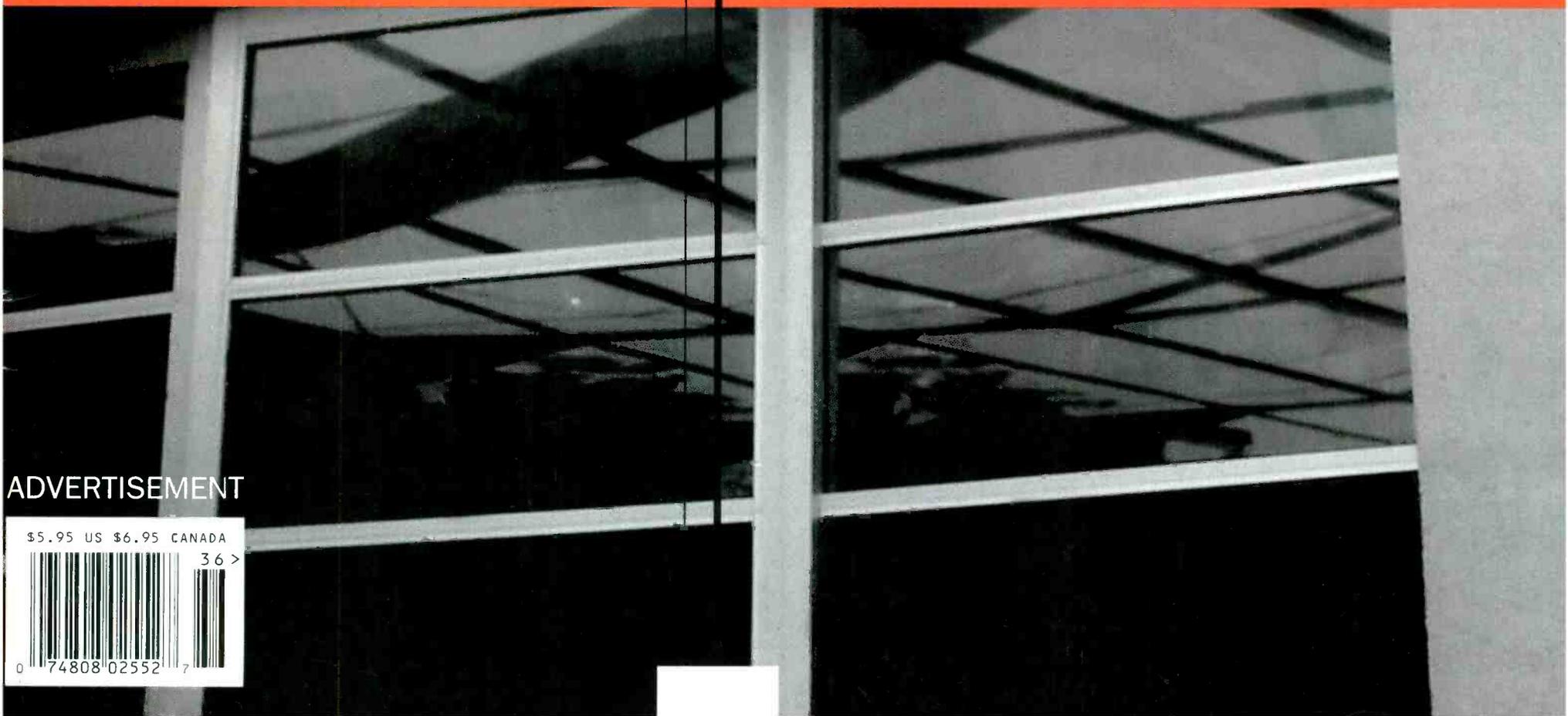
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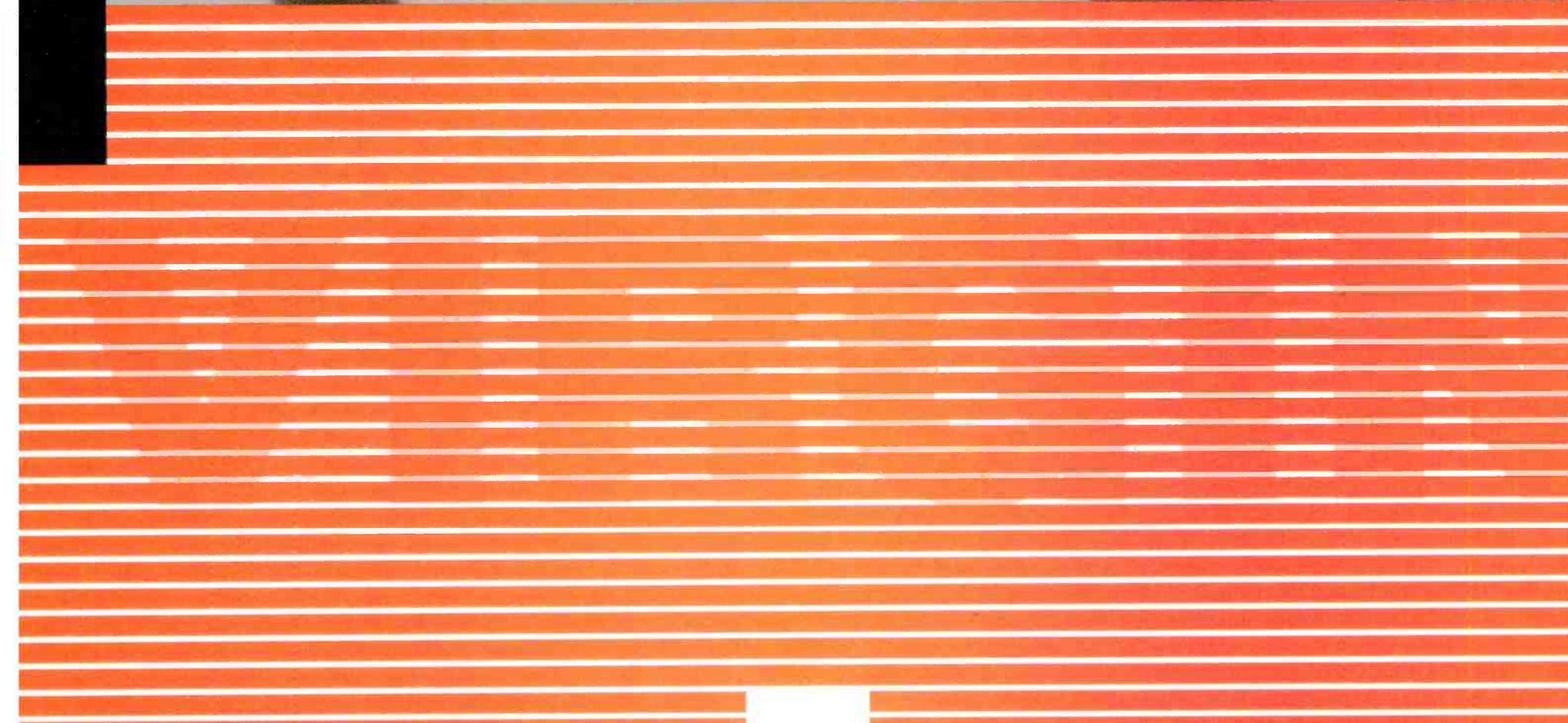
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CANIBALS

SEPTEMBER 8TH

Retailers Fine-Tune Holiday Music Strategies

BY DON JEFFREY

NEW YORK—U.S. labels and retailers, completing their Christmas lists for holiday-themed music product, are anticipating strong sales from established artists but exercising caution in the face of a flood of new and old releases.

They are hopeful about new Christmas albums from superstars

like Celine Dion and Vince Gill and perennial holiday chart-toppers like Mannheim Steamroller, and they expect significant sales from albums released in previous years.

"I think the new releases are incredibly strong, covering all key genres," says Jim Litwak,

executive VP of Trans World Entertainment, the Albany, N.Y.-based operator of 518 stores. He cites Gill in country, Babyface in R&B, Dion in adult pop, Shawn Colvin in folk/rock, and 'N Sync in teen pop.

But some say there may be too many new Christ-

mas records coming out, diminishing orders for catalog product.

Retailers, currently emerging from a severe downturn and fearing bloated inventories, are being cautious about ordering titles. They are also more tough in bargaining with labels, seeking more attractive dis-

(Continued on page 124)

CISAC Meet To Focus On Digital Issues

BY JEFF CLARK-MEADS and WOLFGANG SPAHR
LONDON—Authors' representatives are set to gather in

41st **CISAC** Congress

Berlin for a conference that will aim to shape copyright protections for the sector in the digital arena.

The 41st CISAC Congress, to be held Sept. 6-9 in the German city, will bring together representatives of 170 collection societies from around the world and will be a platform for them to

(Continued on page 123)

WB Is 'Dizzy' Over Goos Set 'Iris' Single Helps Set Up 'Boy' Follow-Up

BY DYLAN SIEGLER

NEW YORK—In conquering his writer's block, the Goo Goo Dolls' Johnny Rzeznik found therapy in the writing of "Iris," the act's contribution to the "City Of Angels" soundtrack.

Luckily, Rzeznik was unaware of the tremendous impact the song would have on the Goo Goo Dolls' career, or intimidation might have quelled inspiration. The infectious track propelled the band to a first-ever No. 1 in Australia, topped the charts at home in the States, and presented a

serendipitous setup for the group's new Warner Bros. album, "Dizzy Up The Girl," due Sept. 22 in the U.S.

"I was a little surprised [at the massive success of "Iris"]," says Goo Goo Doll Robby Takac, "because with U2 and Alanis [Morissette] and Sarah McLachlan and Peter Gabriel, we weren't exactly the marquee act on that album."



GOO GOO DOLLS

The single's charm has triggered a tripling of weekly sales for the band's 1995 set, "A Boy Named Goo" (Music to My Ears, Billboard, (Continued on page 123)

BILLBOARD EXCLUSIVE

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DJ JAZZY JEFF

SOUND OF THE CITIES

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U.S. Latino Music Mkt. Is Hot In 1st Half

BY JOHN LANNERT

Building on the robust success achieved last year, the U.S. Latino record business continued to sizzle in the first half of 1998, albeit at a slightly slower rate than in 1997.

According to the 1998 midyear sales report issued by the Recording Industry Assn. of America (RIAA), the stateside Latino record market shipped 22.9 million units from January to June 1998, a 17% increase over the 19.5 million units shipped in the corresponding period in 1997 (*Billboard Bulletin*, Aug. 27).

However, the first-half growth rate was weaker than in the whole of 1997, when unit sales leaped 22% to 44.1 million units, as compared with the prior year.

The RIAA report also states that the suggested list value of the units shipped in the first six months of 1998—\$263.8 million—represents a 24% spike compared with the shipment value of \$213.4 million registered in the same period in 1997.

The suggested list value of Hispanic product in all of 1997 was up 25% over the prior year to \$490.6 million.

Midway through 1998, the domestic Hispanic industry accounted for 4.5% of the \$5.8 billion U.S. music industry. In mid-1997, that share was 4.1%.

In a prepared statement, RIAA president/CEO Hilary Rosen said, "There are two major factors driving the phenomenal growth in the Latin music market: a wide, varied range of extremely successful product and increasing savvy in marketing and distributing that product to the broadest audience possible."

Concurring with Rosen's assessment is Sony Discos president Oscar Llord, who adds that the current growth rate can be maintained throughout the rest of the year because CD shipments are enjoying a dramatic swing upward.

Indeed, the RIAA report states that compared with the first half of 1997, the shipments of CDs in the first half of 1998 kited 30% to 14.5 million units, whose suggested list value rose 32% to \$192.9 million.

Llord estimates that the sales percentage split between the CD and cassette formats is 60/40, with sales movement "continuing to shift more toward CDs than cassettes."

The total of 8.3 million cassettes shipped in the first half of 1998 was identical to the tally shipped from January to June 1997.

SoundScan's recent 1998 half-year sales report indicated that the U.S. Latino market has sold 6.9 million units (*Billboard*, Aug. 15), about 30% of the shipment tally mea-

sured by the RIAA.

But in percentage terms, the RIAA's Latino tallies now run much more closely in line with SoundScan's Latino sales data than in the past. SoundScan's report stated that the stateside Latino market was up 11% in unit sales, a six-percentage-point difference from the RIAA's figures.

Though the measuring mechanisms differ between the RIAA and SoundScan, Llord says, SoundScan has "definitely played a role" in the expansion of the U.S. Latino record business by helping Anglo buyers determine what Hispanic product to buy through its geographically listed charts.

Llord, who helms the No. 1 Latino label,

according to SoundScan's half-year report, points out that another key factor in the rise in the U.S. Latino market is the young demographics of the mushrooming stateside Hispanic population.

The numbers delivered in the RIAA's midyear Hispanic music report reflect net shipments of full-length CDs, cassettes, and music videos and the dollar value of those shipments at suggested list price.

The member labels contributing to this report were BMG U.S. Latin, EMI Latin, Fonovisa, PolyGram Latino, RMM Records/Universal, Sony Discos, and WEA Latina.

Carl Wilson Tribute Concert Set

BY BRADLEY BAMBARGER

NEW YORK—A tribute concert honoring late Beach Boy Carl Wilson and benefiting the American Cancer Society will be held Oct. 18 at the Roxy in Los Angeles. Featuring Jackson Browne, Joe Walsh, and Van Dyke Parks, among others, the concert is being organized by Billy Hinsche's Bileo Productions.

Hinsche—a founding member of noted Reprise Records pop trio Dino, Desi & Billy and longtime keyboardist in the Beach Boys studio and touring band—says the event aims to raise \$100,000, with tickets costing \$100 each. With the capacity of the Roxy 500, Hinsche says he hopes the balance of the goal will come from a pre-show auction of Beach Boys memorabilia and a midshow auction of guitars autographed by each of the concert's performers. Outside donations are also welcome.

The concert will be a "casual, intimate affair," Hinsche says, with Browne, Walsh, and Parks turning in acoustic performances. Other performers will include Hinsche and Desi Arnaz Jr., who will team on "My Old Friend," a song that Arnaz wrote for the late Dino Martin but that "applies equally to Carl and Dennis Wilson," Hinsche says.

In another expected highlight,

singer/songwriter Michael Angeloff will perform "Here And Now," an as-yet-unreleased song he recorded with Carl Wilson on backing vocals—the Beach Boy's last recorded performance. Angeloff will sing the song along with the recorded track.

Other performers will include Chicago keyboardist Robert Lamm and longtime Carl Wilson songwriting partners Myrna Smith and Geoffrey Cushing-Murray. Closing the concert will be a trio fronted by Carl's son, Justyn. The band also features the late Dennis Wilson's son, Carl, and Mario Tucker.

Numerous members of the extended Wilson clan are expected to attend, according to Hinsche, who was Carl Wilson's brother-in-law. Starting Sept. 4, tickets for the event will be available via Ticketmaster.

The benefit concert comes as several Beach Boys-related projects are either in the works or near completion, including VH1's recent "Endless Harmony" special and its companion Capitol soundtrack. Due from Intersound Records is "Symphonic Sounds: Music Of The Beach Boys" (*Billboard*, Aug. 22).

Also in the works is "My Old Friend: Now And Then," a compilation of new and archival material from Dino, Desi & Billy. And an album is upcoming from the Jardines, featuring Beach Boy Al and sons Adam and Matt, the latter of whom has been touring as a backing vocalist with the Beach Boys.

Tower Web Site Gets Custom CD, Multilingual Options

BY ED CHRISTMAN

NEW YORK—Tower Records/Video has made two moves to enhance its online retail site: It is giving customers an opportunity to create custom CDs and will soon make its site available in five languages.

Through an agreement with Stamford, Conn.-based CustomDisc.com, customers visiting Tower's World Wide Web site (www.towerrecords.com) now can buy music on a song-by-song basis, provided the tunes are part of CustomDisc's 165,000-song database (*Billboard Bulletin*, Aug. 25). Among the titles in the company's library are the Beach Boys' "Surfin," the Byrds' "Mr. Tambourine Man," Tone Loc's "Funky Cold Medina," the Marshall Tucker Band's "Heard It In A Love Song," and Suicidal Tendencies' "Institutionalized."

Tracks typically cost about 99 cents each; there is also a \$5.99 charge for the CD onto which the chosen songs are

recorded. A typical 10-song CD costs \$15.99, plus shipping charges.

Visitors to the Tower site who want to create a custom CD can link to a co-branded Web site that allows them access to the CustomDisc.com database.

Mike Farrace, VP of publishing and direct-to-consumer sales at Tower, characterizes the company's inclusion of the custom-compilation feature in its Web site as "feeling out" the business.

"We want to make sure that our feelers are out there to see if our customers want this," he says. "That's our stock in trade—making the customers happy. That's what we do at Tower."

Prior to the CustomDisc.com announcement, Tower cut a deal with EIS/MusicNet, based in Stuttgart, Germany, to

act as the fulfillment house for Tower's European online business. As part of that deal, the Tower site will be available in five languages beginning in November: Spanish, French, Italian, English, and German (*Billboard Bulletin*, Aug. 20).

The main reason for Tower making the deal was to be able to cater to the specific tastes of customers in their own language, says Farrace. But as a byproduct of the pact, Tower now will be able to service most customer orders from the country in which the orders originate, since EIS/MusicNet has fulfillment centers in 13 locations and can do business in 150 currencies.

Although EIS/MusicNet will be providing fulfillment, Tower's various multilingual sites will be run by the company's U.K.-based Internet staff. In the U.S., Tower's Bayside division does fulfillment for the company's Internet business.



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GUEST COMMENTARY

Artists Must Participate In Online Debate

BY JEAN-MICHEL JARRE

I was greatly honored to be invited to Brussels in July, not only to attend the International Federation of the Phonographic Industry Platinum Europe Awards, but also to talk about my new role as an artist spokesman for the music industry in Europe.

It was a well-balanced, two-day mission. At the Platinum Awards, we saw all that is best in today's European music industry. And at our press conference the following day, we talked about the copyright rules that Europe's regulators must put in place to carry that success through into the age of the Internet.

These are early days for me in my new role. But I am already keenly aware of how I, as an artist, can use my voice to press home a few important messages on

copyright protection that need to be understood among the regulators and politicians of Europe. Three points struck me during my visit to Brussels.

First, artists need to join with record



'The voice of the artist must not be lost in what might seem a very legal and technical debate'

French musician Jean-Michel Jarre, a Sony recording artist, is the newly appointed European artist spokesman for the International Federation of the Phonographic Industry.

companies in the fight for strong copyrights in the age of the Internet—for the sake of their own livelihoods, as well as

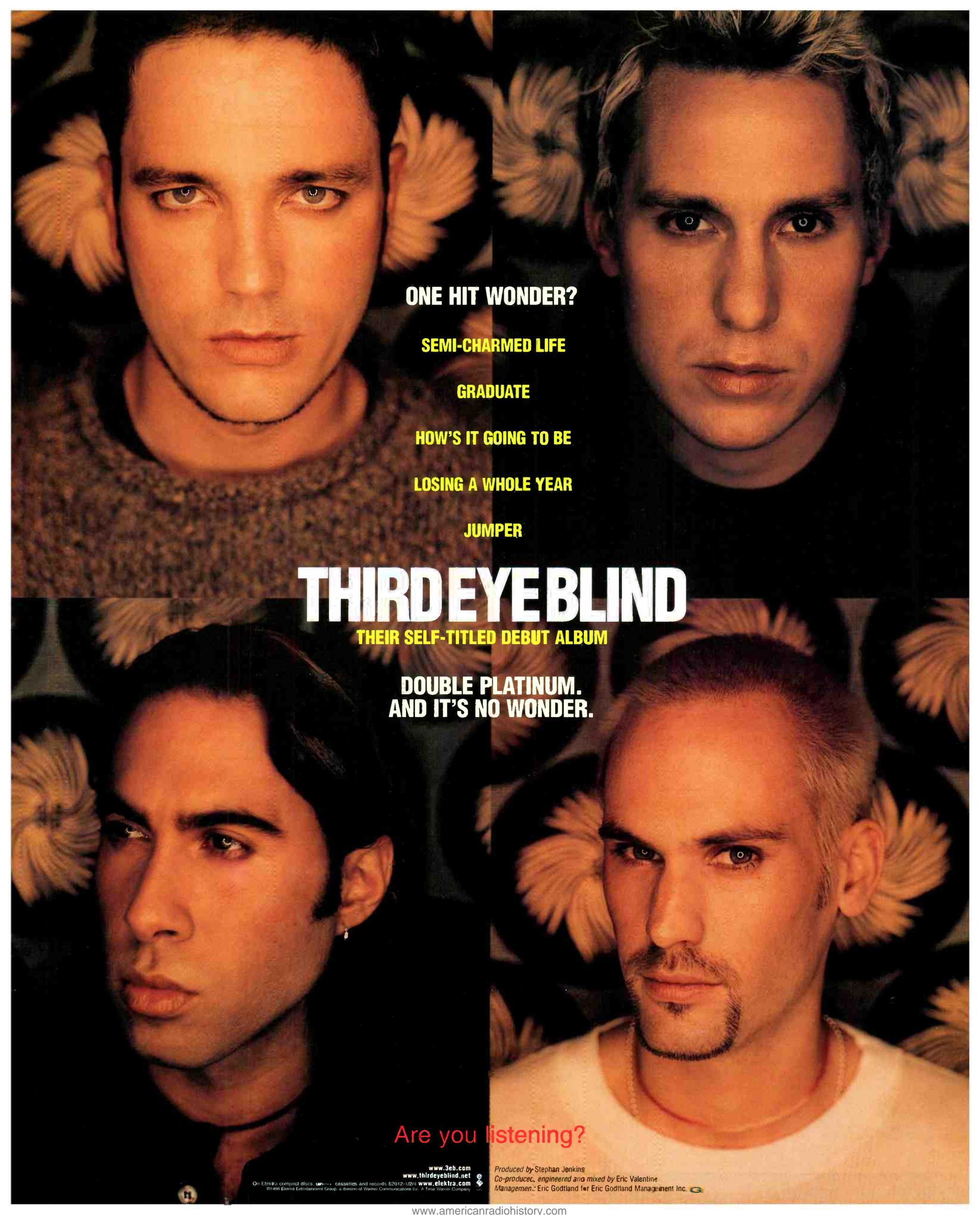
to protect the creativity on which the rich diversity of European culture depends. The legal ground rules that will decide the future of our industry, and that are now being debated around Europe, are not just a concern for record companies.

Artists, particularly new artists, the ones who dream of being the Platinum Award qualifiers of the 21st century, badly need them, too. Apart from his talent, copyright is all an artist has to make a livelihood and develop a career in music. Music creators will inevitably want to use technologies like the Internet, but only strong copyright laws will allow them to do so.

The fact is that on these important issues, artists and record companies have identical interests. We may have differ-

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U.K. Right Society Updates Monitoring Methodology

BY JEFF CLARK-MEADS

LONDON—Much of the guesswork is about to be taken out of the notoriously problematic area of performance right royalties, according to the U.K.'s Performing Right Society (PRS). As a result, authors and publishers should soon receive income that better reflects the true popularity of their works.

The PRS has commissioned what it says is "the biggest survey ever conducted on the use of music in public," and it says the lessons learned will produce more scientific monitoring of public performances and a more accurate distribution of royalties to its members.

The study's conclusions will also be applicable in virtually all developed music markets, says PRS chairman Andrew Potter. The review's most tangible outcome is a new method of market sampling, developed by a statistics professor, that is designed to ensure more evenhanded treatment for all PRS members.

The PRS was obliged to seek to improve its methodology by the terms of a 1996 report into its activities conducted by the British government's Monopolies & Mergers Commission (Billboard, Feb. 10, 1996). The result of the PRS complying with that requirement was a two-year distribution and data review conducted by a 230-strong team of researchers and analysts overseen by Frank Kelly, professor of statistics at the U.K.'s Cambridge University.

Potter says the results, announced Aug. 27, will help the PRS—and other societies that choose to adopt the new methodology—better monitor the market and better serve right holders.

Potter notes that collecting societies face the dilemma of accurately monitoring music use without spending all available resources on the process.

"We could have somebody with a clipboard in every town and village, but then there would be no money left over to distribute to the members," he says.

Potter says a particularly prob-

lematical area has been music used in pubs and bars. While records played on jukeboxes can be monitored with some degree of accuracy, it has been impossible to catalog every song played by pub bands and which songs are relayed via radio and TV to pub customers.

(Unlike British record companies, publishers and authors here receive a secondary payment—separate from the royalty paid by the broadcaster—from the premises involved if their compositions are played to an audience via a radio or TV.)

Potter says, historically, that the PRS has based its distribution of royalties from pubs on radio play. That is, if a record is an airplay hit, it is also likely to be a hit in the pubs and should receive the same proportion of revenue in both spheres. "It's a system that was never going to be entirely accurate," says Potter, "but it was too expensive to do anything else."

He notes that flaws in the system arose from the fact that pubs tend to use an unrepresentative, small group of radio stations and that regional variations in the use of live music were not adequately quantified.

Potter says the review has established a way of more accurately measuring music use based on sampling a representative group of pubs and concert venues of varying sizes.

"It's provided us with a statistical basis for getting a much more accurate version of the information we need," Potter says.

Potter says the review will result in improvements across all of the PRS' operations. He adds that the first practical differences for PRS members will be felt in royalties distributed in April of next year.

The PRS says the \$3.2 million review project was based on 1,400 visits to premises using music and 7,000 telephone calls to venues and organizations providing live music. In addition, 166,500 hours of broadcast music were analyzed, and 8,400 hours of market research were conducted.

Atlantic Pacts With UBL For Online Search Engine

BY DOUG REECE

LOS ANGELES—In a move designed to make its World Wide Web site more comprehensive and less frustrating for users, Atlantic Records has announced a partnership with the Ultimate Band List (UBL) that will incorporate the latter's artist search engine into its site.

Atlantic senior VP of new media Karen Colamussi says the partnership—which gives visitors to www.atlantic-records.com the chance to link to any artist site, regardless of whether the artist is part of the Atlantic Records label group—is a significant development.

"This is a perfect partnership for us, one that will enable any music lover to have a completely satisfying experience on our site," she says.

"Users visiting many sites find a lot of dead ends. We've eliminated that."

UBL president Steve Rennie says the deal also gives Atlantic a better opportunity to exploit direct marketing opportunities, given the fact that the search engine will now aggregate fan sites under the Atlantic banner.

The Ultimate Band List (www.ubl.com)



Song Tapped In Political Cause

Martin's 'Copa' Finds Life As Puerto Rican Statehood Jingle

BY KARL ROSS

SAN JUAN, Puerto Rico—"La Copa De La Vida," the official anthem of the 1998 World Cup, performed by Puerto Rican icon Ricky Martin, has been recast by Gov. Pedro Rosselló as a theme song for his party's drive to convert the Caribbean island into the 51st state of the Union.

At a historic speech delivered at a rally July 25 in Guánica, Puerto Rico, where he was commemorating the 100th anniversary of the U.S. invasion of Puerto Rico, Rosselló pledged that he would not rest until pro-statehood forces stitched the single star of the Puerto Rican flag "onto the flag of the great American nation, where it rightfully belongs."

To achieve this end, Rosselló announced at the rally, held in an open lot, that the island would stage another vote this December in which he is wagering that his statehood option will clinch a decisive victory and force the U.S. Congress to finally "decolonize" Puerto Rico.

The call for a plebiscite caught many supporters of the New Progressive Party (NPP) by surprise, and it received only a lukewarm response from those in attendance. But a bit of earnest flag-waving and a few stanzas of "La Copa De La Vida" infused some adrenaline into the tens of thousands of partisans.

Three of the song's four verses say that to beat your rival "you have to fight for a star," with the 51st star of the U.S. flag being the ultimate prize for island statehooders. Each of the verses ends with the line "fight for it, yeah," referring to the star.

"Anybody would say that this is a custom jingle made for us," says Melvin González, a spokesman for the NPP.

González concedes that the party's use of the song was unauthorized by Martin. He blames the sound-truck operator for playing it on his own accord.

"We're issuing a directive not to use the song to promote the plebiscite," says González, adding that "the people who drive the sound trucks . . . don't realize the mess they can get the party into" by playing the song.

Still, the official denial hardly jibed with a local newspaper photo in which the governor and his wife,

Maga Nevares, are seen holding up bumper stickers that read "Fight for it" punctuated by a star.

"The governor is using that song at all of the political appearances and even at some of his official events," says José Cruz, spokesman for the Popular Democratic Party, which supports the island's current status as a commonwealth. Cruz says his party is not concerned about Rosselló's attempt to capitalize on the popularity of the song or of its singer. "The people who should be concerned about this are the authors of the song and Ricky Martin himself," says Cruz.

Cruz also notes that a rumor had been making the rounds that Martin endorsed Rosselló and gave him permission to use the song to bang the drum for statehood. The rumor was spurred by photos in another local

newspaper, one of which depicted Martin giving a copy of his latest Sony album, "Vuelve," to Rosselló during a press conference in São Paulo, Brazil, where the governor was promoting the island and Martin, presumably, his album.

Martin's manager, Angelo Medina, a known statehood advocate, insists that the prized recording star is strictly apolitical.

"Music doesn't choose sides," declares Medina. "It belongs to everyone."

But Medina says that Martin, who was unavailable for comment due to a death in the family, is pleased to use his celebrity to enhance Puerto Rico's oft-times unflattering image overseas.

"Ricky is the finest product Puerto Rico has to promote itself inter-

(Continued on page 127)



Telling Her Story. Sheryl Crow catches up with industry executives after the taping of her episode for VH1's "Storytellers" in New York. Crow performed hits from her first two albums and her forthcoming release, "The Globe Sessions." Pictured, from left, are A&M Records senior VP of A&R David Anderle; VH1 senior VP of music and talent relations Wayne Isaak; VH1 president John Sykes; Crow; A&M chairman/CEO Al Cafaro; and Universal Music Group chairman/CEO Doug Morris.

Image Acquires Crane Web Unit

Aims To Ramp Up Online DVD, Laserdisc Sales

BY SETH GOLDSTEIN

NEW YORK—Image Entertainment, seeking a firmer grip on direct sales to the consumer, has acquired the online laserdisc and DVD segment of Ken Crane's Home Entertainment in Hawthorne, Calif., for \$6.5 million in cash, stock, and the assumption of certain liabilities.

Ken Crane Jr. joins Image as VP/GM of the new subsidiary; he is the son of probably the best-known laserdisc retailer in the U.S., who operates an eight-store audio/video chain.

Martin Greenwald, Image president/CEO, figures to triple Crane's World Wide Web site sales to \$45 million-\$50 million a year in 36 months, paralleling the growth of video volume on the Internet. Analyst Tom Adams predicts online demand will vault to \$2.3 billion in 2003 from an estimated \$120 million this year.

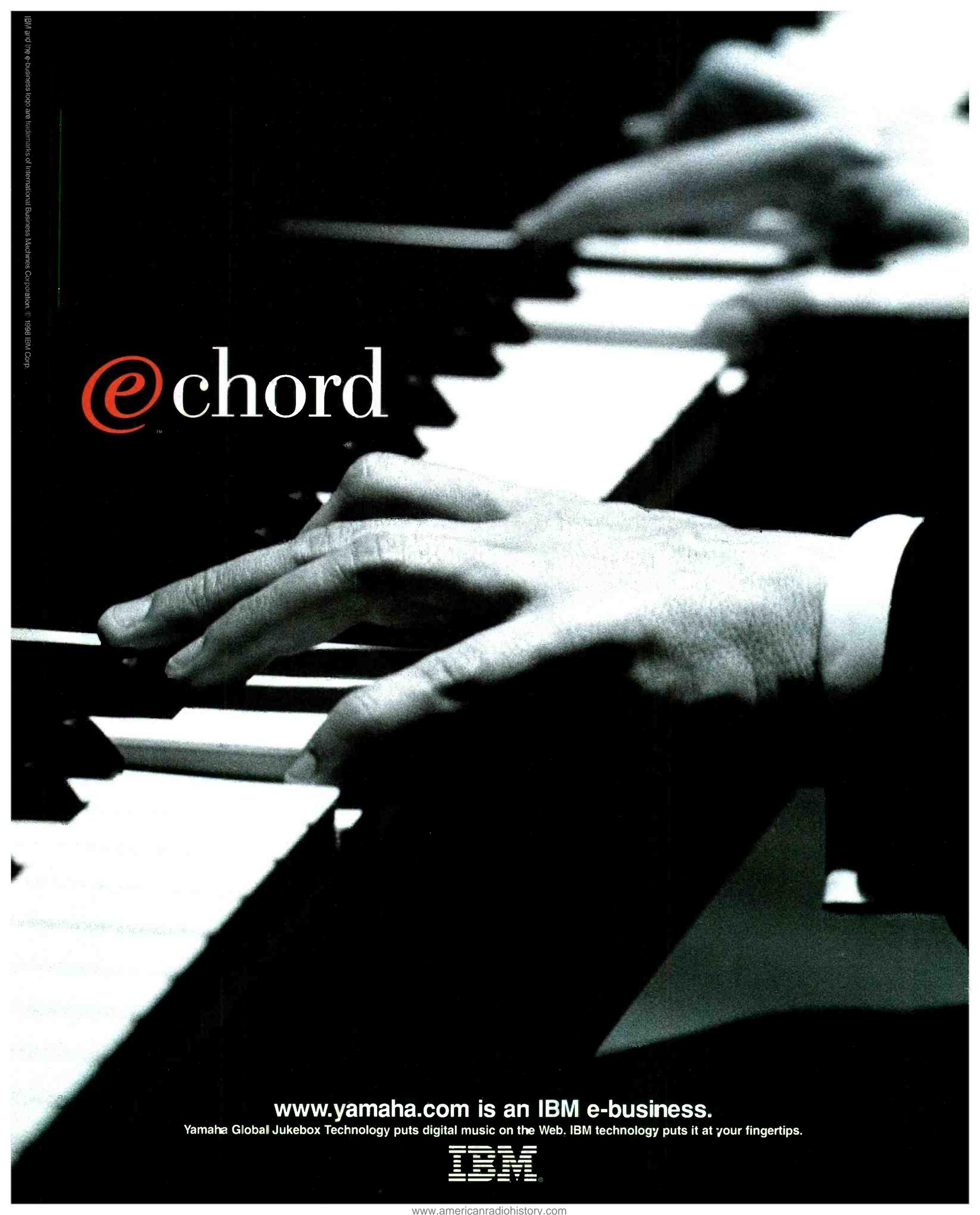
Web revenue will help pull Image well past the \$100 million barrier by the end of fiscal 2000, according to Greenwald. The Chatsworth, Calif.-based company, the largest indepen-

dent distributor of laserdiscs, has been stuck at \$75 million because of "rapidly declining laser sales and rapidly rising DVD," he adds.

Greenwald thinks he has all the space he needs to handle Crane's Internet volume, most of it generated by 80,000 active purchasers. The Web site receives 1 million visits a week, he claims, "and that's where Crane started feeling some pain. They're using the stores as a warehouse for Web fulfillment and running out of space. It's like a Chinese fire drill."

Image's solution is to move the venture to its new 76,000-square-foot distribution facility abutting the McCarren Airport in Las Vegas. It's expandable to 400,000 square feet, Greenwald says. "We built it from the ground up." He sees Crane as a "another pick-and-pack" extension of what Image does every day.

Although DVD is the future, laserdisc will linger. In fact, the Crane Web site should keep it alive, Greenwald maintains. "We think the Internet is the way laserdisc customers are going to buy."



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Sharp Jump Reported In CD-R Piracy

BY DOUG REECE

LOS ANGELES—A midyear Recording Industry Assn. of America (RIAA) piracy report cites a massive increase in CD-Recordable (CD-R) piracy, as well as a continuing threat from the Internet.

The report, which was released Aug. 21, notes an increase in seizures of unauthorized CD-Rs from 87 in the first half of 1997 to 23,858 in the same period in 1998 (*Billboard Bulletin*, Aug. 21).

RIAA senior VP/director of investigations Frank Creighton says that the number reflects stepped-up anti-piracy efforts by the RIAA and such factors as the descending costs of

grams at the CD-plant level but admits that they have resulted in a shift toward underground facilities.

"Our aggressive program at the plant level has greatly reduced the pirates' ability to place orders and have them shipped," says Creighton. "The obvious answer from pirates has been, 'I can set up my own CD factory in my kitchen.'"

The organization has also successfully litigated against plants when violations were judged to have occurred. In June, the RIAA received a \$4 million settlement from Quixote Corp., the former parent company of Disc Manufacturing Inc., for claims of copyright infringement (*Billboard*, June 6).

"Historically we've been fortunate to work with CD replicators, and we will continue to do so," says Creighton. "But we're getting to the point now where CD piracy is so overwhelming that we can no longer afford to sit back in some cases and say, 'I know you're sorry. Don't do it again.' We need to come to the table with a bigger hammer."

The RIAA report also provides an overview of the organization's activities, which include litigation and educational programs, in helping stem MP3 piracy on the Internet.

Creighton sees a continued upswing in online and offline piracy until new technologies address the music business's concerns.

"I absolutely believe these numbers will rise until we can find some effective technical measure to prevent piracy in the first place," says Creighton. "At this point, we're not clear what the future format will look like, but we expect that with technologies such as DVD we will find ways to ensure that proper technical controls exist that will prevent copying in the first place."

"That also applies to the Internet," he adds. "For the industry to get into digital sound delivery, the market needs to be cleaned up, and technology needs to be extended to meet legitimate business requirements. Technology created this problem, or at least part of this problem, and technology is going to have to help provide a solution."

Jim Griffin, president of the Los Angeles-based digital distribution consulting company OneHouse, says this challenge may prove difficult given the saturation of unprotected CDs in the market.

"The industry has never had to introduce a new format whose existence was predicated on the elimination of another format, but this next one is," says Griffin. "Even with encrypted DVD Audio, our problems will not go away until the current CD is eliminated."

Griffin also believes Internet piracy is a less significant problem than the RIAA imagines it is.

"It's easy to police piracy in the digital age," he says. "No. 1, every Internet pirate is on the other end of an Internet connection that is registered with the government somewhere. No. 2, the easier it is to find pirated material on the Internet, the easier it is to stop the pirates. The harder it is to find them, the less you need to stop them."

Southern Comedian Jerry Clower, 71, Dies

BY CHET FLIPPO

NASHVILLE—Folksy, down-home humorist Jerry Clower was remembered in memorial services here and in his home state of Mississippi this week as the dean of country comics.

The 71-year-old MCA Nashville artist died of cardiac arrest Aug. 24 in a Jackson, Miss., hospital, five days after undergoing heart bypass surgery.

Howard Gerald "Jerry" Clower was born Sept. 28, 1926, in Liberty, Miss., and originally planned a career in agriculture. After serving in the Navy during World War II, he attended Southwest Mississippi Junior College and Mississippi State University on football scholarships.

After graduation, Clower worked as an assistant county agent in Ox-

ford, Miss., and then was hired to do public relations for a fertilizer company, Mississippi Chemical Co., in Yazoo City. He often told the story of his discovery that he was



CLOWER

more successful in his job when he told stories than when he rhapsodized about fertilizer.

In 1970, after Clower addressed a farm group in Lubbock, Texas, a local DJ was impressed and taped Clower's next appearance and sent it to MCA. The label soon released his first album, "Jerry Clower From Yazoo City, Mississippi, Talkin'." (Yazoo City later named a street after him.)

(Continued on page 127)

'Technology created this problem, and technology is going to have to help provide a solution'

burning equipment for CD-Rs and blank CD-Rs.

"There are several factors at work," says Creighton. "Of course, the CD continues to grow in popularity, and the pirate market continues to follow the trends of the legitimate market. Clearly, the equipment that allows [CD-R piracy] has also become more consumer-friendly and affordable. You can buy a CD-R [hardware unit] for \$300, and blank media can be bought in bulk for under a dollar apiece."

A report by Computer Industry Forecasts projects U.S. sales of CD-R and CD-rewritable (CD-RW) units to reach 121 million units this year and 164 million units by 2000.

Several companies are also selling reasonably priced compact equipment for larger-scale replication. One such product displayed at the Replitech Convention was an \$11,000 unit that could burn 50 CDs simultaneously.

Creighton praises the RIAA's successful anti-piracy educational pro-

AC Acts Get New Canadian Vid Outlet

BY LARRY LeBLANC

TORONTO—The arrival Sept. 30 of the Canadian AC-based national video service MuchMoreMusic will boost national exposure for artists in the format, which has lacked a home on music video stations and has received limited radio airplay.

One striking aspect of MuchMoreMusic, nicknamed M3, is that videoclips by Canada's leading act, pop diva Celine Dion, will have a national home for the first time.

"[M3 sister] MuchMusic doesn't generally play Celine Dion," says Vel Omazic, director of national promotion/video for Sony Music Entertainment (Canada). "Now videos by [AC-styled] artists like Celine, Michael Bolton, Tony Bennett, Julio Iglesias, and Shawn Colvin and [ballad-styled videos] by Mariah Carey will get national exposure."

M3 is owned by CHUM Ltd., also the parent of Canada's national 24-hour music pop/rock video service,

MuchMusic.

"We're eagerly anticipating the long-overdue arrival of M3, because we haven't had a massive video outlet, like VH1 in America, for adult-oriented artists in this country," says Peter Diemer, VP of national promotion for EMI Music Canada.

"With the lack of a triple-A radio format in Canada, M3 will provide exposure for these artists in this marketplace," says Paul Eastwood, director of national promotion at Universal Music Canada. "MuchMusic hasn't been playing those type of videos, and there isn't an opportunity for radio airplay for them either."

However, Tom Berry, president of Alert Music and manager of Holly Cole, notes that the channel's influence on triple-A artists "is dependent on how big and how wide their audience is."

The channel has had some difficulty getting picked up by cable operators. It lined up exposure to approxi-

mately 1 million cable and satellite subscribers through agreements with smaller cable firms, and in early August it got an enormous boost when cable giant Rogers Cablesystems—which commands a 29% share of Canada's 7.2 million cable subscribers—agreed to add the video channel to its first tier of services.

"Not getting added to the TV tier last fall was very disappointing," says Denise Donlon, VP/GM and director of programming for MuchMusic and M3. "However, with the level of passion for M3 in the music community and corporately here, we weren't going to let it go. We intended to launch it through a battalion of [independent satellite and wireless distributors] before we had Rogers."

"We had confidence we'd get [cable] carriage sooner or later," adds Jay Switzer, VP of programming for CHUM Television, a division of CHUM Ltd. "Now it looks like it's a" (Continued on page 93)

EXECUTIVE TURNTABLE

RECORD COMPANIES. RCA Records in New York promotes **David Fitch** to senior VP of sales. He was VP of sales.

Lisa Michelson is promoted to VP of adult alternative promotion at Elektra Entertainment Group. She was senior director of adult alternative promotion.

Universal Records in New York appoints **Jackie Rhinehart** VP of black music marketing. She was senior director of publicity at Arista.

Michael Pontecorvo is named head of the artist development department at Maverick Recording Co. in Beverly Hills, Calif. He was director of artist development and touring at Mercury.

Lisa Gephardt is promoted to senior director of media relations at Sony Music Entertainment in New York. She was director of media relations.



FITCH



MICHELSON



RHINEHART



PONTECORVO



GEHARDT



HENSCHEL



LYNN



LEVERETT

Virgin Records in Los Angeles names **Faith Henschel** director of product management. She was VP of marketing at Capitol.

Mark Zimet is promoted to VP of video promotion at Arista Records in New York. He was senior director of video promotion.

Paul "Oogie" Lee is promoted to art director at A&M Records in Hollywood. He was designer.

Erik Stein is promoted to director of publicity at MCA Records in Universal City, Calif. He was associ-

ate director of publicity.

Island Records in Los Angeles appoints **David Barbis** associate director of rock promotion. He was West Coast regional promotion director for A&M Associated Labels.

Greg Glover is promoted to director of A&R for Slash and London Records in New York. He was manager of A&R.

London Records in New York names **Shadow Stokes** national director of urban promotion. He was director of promotion at Payday Records.

PUBLISHING. **Chris Amenita** is promoted to assistant VP of new media and technology at ASCAP in New York. He was assistant VP of special projects.

PolyGram Music Publishing Nashville names **Billy Lynn** creative director. He was a professional manager.

RELATED FIELDS. Stiletto Entertainment in Los Angeles promotes **John Leverett** to VP of artist development. He was tour manager.

Paula Salvatore is named director of studio administration at Capitol Studios in Hollywood. She was studio manager.

Allison R. Canfield is named director of corporate partnership at Universal Concerts in Denver. She was VP of sales and marketing at P.S. Stargames.

Jack Sussman is appointed VP of specials at CBS Entertainment in Los Angeles. He was head of programming and creative services at Cinecanal.

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Push's Kidney Thieves Rise With Swelling Fan Support

BY LARRY FLICK

NEW YORK—As underground support for Kidney Thieves' first single, "S+M (A Love Song)," picks up steam, Push Records is taking a grass-roots approach to marketing the Los Angeles-based act's forthcoming full-length debut, "Trickster."

Since the single's release this past May, the edgy industrial-rock jam has sold 6,200 copies, according to SoundScan, and has garnered airplay at the college radio level and in left-leaning dance clubs.

"It's a reactive record," says Glenn Orenstein, VP of market-



KIDNEY THIEVES

ing/creative services at the BMG-distributed Push. "We've been able to move respectable units without a video or a lot of radio
(Continued on page 130)

WB Comedian Schimmel Aims For Radio Hits

BY JIM BESSMAN

NEW YORK—Comedian Robert Schimmel's expletive-laden 1996 debut album, "Robert Schimmel Comes Clean," stood out for its



SCHIMMEL

uproarious, self-deprecating honesty on all matters sexual and earned the Bronx, N.Y.-born comic exposure on such broadcast outlets as "Late
(Continued on page 127)



The 'Devil' And Chris Isaak

Anticipation High For Crooner's Reprise Set

BY CARRIE BELL

LOS ANGELES—Chris Isaak has made a career out of his velvet voice and the tortured love song. He isn't about to end his 15-year reign as king of lonely hearts with "Speak Of The Devil," hitting stores worldwide Sept. 22 on Reprise Records.

"I love to sing romantic ballads. It's what I'd do after work if it wasn't my full-time thing," Isaak says from the set of a video shoot at the Santa Monica (Calif.) Pier. "Actually, it is still what I'll do tonight when we're done filming. I love my job. Life is going swimmingly."

Label executives second that

emotion.

"His albums always go gold or platinum, and there is no reason to suspect this one will perform any differently," says Gary Briggs, VP of artist development/creative marketing at Warner Bros./Reprise. "It is a huge priority for our fourth quarter, so we'll pull out all the stops. Of course, Chris is his own best weapon. He's handsome, personable, intelligent, talented, and witty."

Isaak's video co-star, "Red Corner" actress Bai Ling, agrees. "He has a sensitivity in his eyes and has been singing all these beautiful
(Continued on page 130)



ISAAK

Midler Makes Warner Bros. Debut With 'Bathhouse Betty'

BY MELINDA NEWMAN

NEW YORK—Only Bette Midler could take a frightening run-in with an overzealous fan and turn the experience into an album title.

"I was in my house down in Orange County [Calif.]. I was all by myself, and I was nervous because I don't like to be alone. It's kind of scary," recalls Midler. "Somebody knocked on my door, and it was a fan. He started shrieking, 'Bathhouse Betty! Bathhouse Betty!' And I thought, 'Oh my God! How mortifying.'

"It was pretty scary, but I said, 'I'm going to call the cops, I'm going to call the cops!,' and he ran away. But he left me with 'Bathhouse Betty,' and how could I forget that? He was giving me an homage to my days playing the bathhouses."

Indeed, "Bathhouse Betty," Midler's first album in three years and her Warner Bros. debut, harks back to Midler's earlier days, with a strong diversity of songs ranging from the bawdy "Big Socks," to the 1930s classic "I Sold My Heart To The Junkman," to a wistful cover of Ben Folds Five's "Boxing," to the touching ballad and first single "My One True Friend." The song is featured in the new Meryl Streep film "One True Thing." There is no soundtrack release planned.

"Bathhouse Betty," slated for release Sept. 15, is in sharp contrast to 1995's "Bette Of Roses," a collection of ballads.

"[People] said to me, 'That last record was a good record, but it only had one kind of music on it... We waited for all the different kinds of



MIDLER

music, and it was only one kind of music," she recalls. "And I said, 'You missed all that?,' because I

thought people got tired of that, and they said, 'We wanted something funny, we wanted something upbeat, we wanted something only you do.'

For Warner Bros., the idea was to create an album that represented all sides of Midler's formidable music talents. "Working closely with [Warner A&R exec] Gregg Geller, [Bette's] selection of songs reveals not just her tremendous depth and range of talents but also her genuine sense of humor and her unique ability to touch your heart," says Russ Thyret, of Warner Bros. Records.

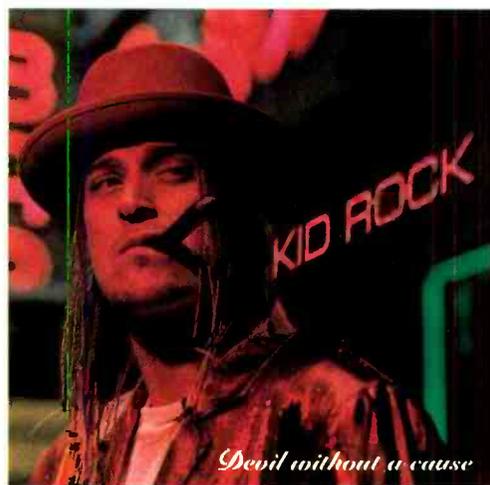
For the label, part of the challenge is getting the word out on how wide-ranging the album is. "We're focusing on the diversity of the album," says Ted Templeman, executive VP of Warner Bros. Records Inc. and one of the album's producers. "I

know if I weren't working at WB, even if I were working at retail, I'd think it's going to be another 'Bette Of Roses.'

To make sure retailers understand otherwise, Warner will be servicing them with advance copies of the entire album.

Even without that information, retailers expect the album to have a strong showing. "She has a good adult following," says Eric Keil, buyer at Plainfield, N.J.-based Compact Disc World. "Royal Crown Revue is on one of the songs ['One Monkey Don't Stop No Show'], and I think that will increase the appeal to younger fans. I think her fans are pretty loyal in the New York area. It helps if the movie is a big hit."

Internationally, the album will
(Continued on page 124)



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Sheik Hums A Different Sort Of Song

Songwriter Tackles More Serious Fare On 2nd Atlantic Set

BY CARRIE BORZILLO

LOS ANGELES—Singer/songwriter Duncan Sheik has done a complete about-face on his sophomore album, "Humming." While his 1996 self-titled debut showed his tortured romantic side, he turns his attention outside himself on the follow-up, with an intelligent, sometimes critical, and philosophical look at the world around him.

"Lyrically, I became completely not interested in the trite, overdone thing that I hear on the radio," says Sheik. "I just started to feel so conventional. That's boring to me now. Maybe I was younger and more naive then. There was romantic idealism before, but I'm not that romantic or idealistic now. Or, I just don't want to be so upfront about it. I wanted to temper it with some reality."

Sheik certainly gives the listener a taste of reality on such songs as

"Varying Degrees Of Con-Artistry," which deals with being conned, and the first single, "Bite Your Tongue," which targets the Generation X mentality of blaming past generations for current problems.

"Certain things I'm saying may seem really contentious, but I had to get them off my chest. It's a bit rough, actually . . . a little bit more intense than I would normally be, says Sheik of "Bite Your Tongue," which will be serviced to top 40, modern rock, mainstream rock, modern AC, triple-A, AC, and adult top 40 radio Aug. 28.

As for "Varying Degrees Of Con-Artistry," Sheik explains, "That's a pretty complex song. Spiritually and then politically and culturally within our society, we get conned in so many different ways, whether it's the Catholic Church or the Psychic Friends Network. But no one really seems to do anything about it or even be upset by it. That, to me, is really very tragic."

Sheik's new lyrical direction stems partly from a feeling of responsibility as an artist to "say something. There's enormous room for

improvement in the world today," says Sheik, who is a practicing Buddhist. "I think pop music is a good way to say some kind of very maybe simple and obvious things that would be positive for people to hear. I don't want to preach or get on a soapbox, but at the same time, I do have things that I believe in and want to say."

Adds Sheik, "I'm proud of ["Humming"] in many respects. Lyrically, it's something I feel I can really hold up and say this is a body of work (Continued on page 20)



SHEIK



Thumbs Up. Al Jarreau, center, gives the thumbs up to his new deal with i.e. Music, which is a joint venture with the Verve Group. Jarreau's worldwide label debut for i.e. will come out in the spring of 1999. Jarreau is flanked by i.e. Music president Mark Wexler and his manager, Bill Darlington.

Laura Love Widens Her Global Net On Mercury's 'Shum Ticky'

BY JIM BESSMAN

NEW YORK—With her acclaimed major-label debut, "Octoroon," Laura Love last year successfully introduced her self-described "Afro/Celtic" music to a broader audience.

Her unique fusion of African-tinged music with Appalachian, funk, R&B, rockabilly, and folk, which garnered the Nebraska-born, Seattle-based musician a showing on the PBS series "Sessions At West 54th Street," has broadened even further with new album "Shum Ticky," which Mercury releases Sept. 29.

"There's still a lot of Celtic and African, but there are some elements from other countries," says bassist Love, pointing particularly to fiddler Barbara Lamb's Middle Eastern sound on the album track "Mahbootay." The album also features the rap contributions of fellow Seattle performer Sir Mix-A-Lot on a cover

of "The Clapping Song."

The seemingly meaningless album title is "a nonsensical foray into the sublime," Love explains, laughing heartily. "I like the way it sounded—kind of a 'rhythmic spacer' that means 'Ain't that something!' It's like my mom or grandma would mumble something to say 'Whatever.'"

The title track, Love notes, is a stream-of-consciousness string of her various likes, trivial and spiritual, "or at least stuff that I'm OK with." But the songwriter, whose songs are published by Shapiro Bernstein (BMI), is also OK with herself, as evidenced by "Mah-



LOVE

(Continued on page 20)

Block To Lead Glen Ballard's Java Into Market; matchbox 20 Seeks Cover Model

WHAT'S PERCOLATING? Java Records, producer Glen Ballard's joint venture with Capitol Records, will give birth to its first release Oct. 6, when the nascent label puts out "Timing Is Everything" from New York singer/songwriter Block.

Block, who, with his often spoken delivery, recalls Lou Reed, has been kicking around the New York scene for years and received deserved acclaim for his most recent indie release, 1996's "Lead Me Not Into Penn Station." His new effort is a witty, knowing collection of pop tracks, the highlights of which are the comical "I Used To Manage PM Dawn" and the sardonic "Cigarettes, Prozac & Scotch." Block will start a Northeastern residency tour Sept. 17 in Philadelphia that will include weekly gigs in that city, as well as New York, Boston, and Arlington, Va., and points beyond. The album will be serviced to college radio upon its release in October; however, a push at commercial radio will not begin until January.

Block first came to Ballard's attention when the label head was looking for unsigned acts for the soundtrack to "Clubland," a movie he produced and wrote. Both engineer Chris Fogel and Java A&R exec Amos Newman were encouraging Ballard to sign Block. "I heard three or four more songs and said, 'Let's do it,'" says Ballard. Block mixed and overdubbed a portion of the album at Java's on-site studios at the Capitol Tower in Los Angeles.

Ballard knows a first record from a label can set the tone for the company to the music community. "While I don't think one thing is going to stylistically represent what we do, this album represents the concept of us being involved in what is good," Ballard says. "I look at this release as one component of what we're going to be doing here, but in the truer sense it's all about supporting an artist."

"I hung out my shingle here to be a sanctuary for real artists," continues Ballard, who just finished working on Alanis Morissette's follow-up to "Jagged Little Pill," due Nov. 3. "I wanted to create a place where they could develop, a place where they could access creative collaborations with me or anyone else here. And that's exactly what's happening. I want to continue to be an artist-friendly place that gives our artists a chance to communicate and reach a lot of people, while remaining true to what they do."

1999 will be a busy year for Java, with releases coming from Billy Idol, Terence Trent D'Arby, singer/songwriter Judith Owen, Boston-based group Splashdown, and, of course, Lisa Marie Presley, with whom Ballard is co-writing and producing. "She's got an amazing voice and a passion and intensity about what she wants to say," says Ballard. "[Making the album] is an act of discovery,

but I know she has the goods and the artistic maturity. She's never wanted to tread on her name; she's wanted to wait, so we're going to take our time and make a record that says what she is."

STUFF: Matchbox 20 is trying to find the man featured on the cover of its multi-platinum "Yourself Or Someone Like You." It seems the person, whom they discovered through a modeling agency, has left the agency with no forwarding address. The band wants him to appear for the video for "Back To Good" . . . Former Eagle Bernie Leadon is leaving his post as VP/head of A&R for Pioneer Music Group to devote more time to being a hands-on producer. During his two-year stint at Pioneer, he signed and produced a number of artists, including Judson Spence and Tiny Town . . . The Blues Foundation has named Bobby "Blue" Bland and Ahmet Ertegun as recipients of its Lifetime Achievement Awards. The honors will be bestowed at a Nov. 9 ceremony at Los Angeles' House of Blues. Other inductees into the Blues Hall of Fame are musicians Albert King, Junior Wells, and Luther Allison; record company pioneers Sam Phillips and Lillian S. McMurry; and National Endowment of the Humanities chairman William Ferris . . . Here's to sticking to it. This issue, Aerosmith logs its first No. 1 on the Hot 100 in its 25-year career with "I Don't Want To Miss A Thing." The band's two-CD live set, "A Little South Of Sanity," comes out Oct. 20. The 23-song collection, spanning the group's career, was recorded during the '97-'98 Nine Lives and '93-'94 Get a Grip tours.

BUT WILL THEY SERVE BELLINIS? How would you like to see Rod Stewart, Whitney Houston, Celine Dion, or Diana Ross in a setting of less than 1,000 people? You can, but it's going to cost you some major bucks. They're all appearing as part of the Cipriani Dinner Concert Series, a new elite performance schedule of shows to be held at Cipriani's new ballroom located on Wall Street in New York.

Patrons can purchase a table for the 10-concert series for between \$100,000 and \$150,000. Each table seats 10, and the cost of the table subscription includes dinner, wine, tax, entertainment, and, thank goodness, gratuity. When you price it out, it's not that much more than you'd pay to go to an Eagles concert. If you pay \$150,000 for 10 concerts, that's \$15,000 per show or \$1,500 per seat. Park Avenue Productions has been hired to secure sponsors that want to have their products sampled or given away at the series. For those prices, I expect a Mercedes as a parting gift.



by Melinda Newman

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PUBLISHERS: MCA MUSIC PUBLISHING,
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CARELLA, GINO DESTEFANI, FABRIZIO
PAUSINI, ALFREDO RAPETTI
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"LO MEJOR DE MI"

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"POR DEBAJO DE LA MESA"

WRITER: ARMANDO MANZANERO (SACM)
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"TÁCTICAS DE GUERRA"

WRITERS: LUIS CABAÑAS AGUADO (SGAE),
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CÉSAR AUGUSTO TEIXEIRA (UBC)
PUBLISHERS: EMI APRIL MUSIC INC.,
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"TE SIGO AMANDO"
WRITER: JUAN GABRIEL
PUBLISHER: BMG SONGS

Tex/Mex

CANCIÓN DEL AÑO
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PUBLISHER: ZOMBA GOLDEN SANDS

"ACEPTA MI ERROR"
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"ENAMORADA"
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PUBLISHER: SACM

"SE MURIÓ DE AMOR"
WRITER: HUMBERTO RAMÓN
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"SOLO CONTIGO"
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(SACM)
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"UN SUSPIRO"
WRITER: HOMERO D'RODRÍGUEZ (SACM)
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Editoras Del Año



"Y TODO PARA QUE"
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Regional Mexican

CANCIÓN DEL AÑO
"QUÉ SE TE OLVIDÓ"
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PUBLISHER: UNIMÚSICA, INC.

"A PESAR DE TODO"
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Compositor Del Año



Juan Gabriel

"QUIEN PIERDE MÁS"
WRITER: JOSÉ GUADALUPE ESPARZA (SACM)
PUBLISHER: VANDER MUSIC INC.

Tropical/Salsa

CANCIÓN DEL AÑO
"ME CANSÉ DE SER LA OTRA"
WRITER: VICTOR DANIEL (SADAIC)
PUBLISHERS: CARIBBEAN WAVES MUSIC,
INC., MUSIVIDA PUBLISHING

"HE TRATADO"
WRITER: VICTOR MANUEL RUÍZ VELÁZQUEZ
PUBLISHER: LA EDITORA DE MÚSICA PMC

"HOY ME HE VUELTO A ENAMORAR"
WRITER: JORGE LUIS PILOTO
PUBLISHER: SAMALEA SONGS INC.

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WRITER: FERNANDO OSORIO
PUBLISHER: WB MUSIC CORP.

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WRITER: FELIPE VÁZQUEZ ROBLES
PUBLISHER: VIORLI MUSIC PUBLISHING

"TANTO AMOR"
WRITER: JUAN ANTONIO NUÑEZ-GARCÍA
PUBLISHER: UNIMÚSICA, INC.

"TÚ NO SABES"
WRITER: RICARDO GUIJANO
PUBLISHER: LANFRANCO MUSIC

"YÁ NO SOY EL NIÑO AQUEL"
WRITER: ANGEL "CUICO" PEÑA
PUBLISHER: SONY/ATV DISCOS MUSIC

"YO NO TE PIDO"
WRITER: JORGE LUIS PILOTO
PUBLISHER: LANFRANCO MUSIC

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LAURA LOVE WIDENS HER GLOBAL NET ON MERCURY'S 'SHUM TICKY'

(Continued from page 16)

bootay." "It's about my butt, kind of settling into it and being OK with how I look," says Love, again laughing. "You open these magazines and see girls who are starving themselves to death, and then I took some inner-city girls tubing, who were 13 and 14, and they were saying they were so fat they couldn't eat—and they were stick-thin. So I was thinking how we've all got booties—it's a fact of life—and and it's really kind of fun if we just get into it. There's more than one body type."

"Shum Ticky" includes four songs from Love's three indie releases (not including Putumayo's "Laura Love Collection"): "Aha Me A Riddle," "I'm A Givin' Way," "Less Is More," and "Bang Bang." "[Mercury staffers] heard them at my shows and said

they were really good songs [and] that they wish they had a crack at them, and I said, 'Have at it!,' " says Love. "It was great to rerecord them now that I've played them so long and sing on pitch—and get a second chance to make a first impression."

Since most initial Love impressions come from her extensive touring, Mercury's marketing strategy is tour-centered.

"When she performs, it all come together," says Marty Maidenberg, senior VP of marketing and artist development for Mercury, who notes that most of "Octoroon's" sales resulted from Love's touring. "She's been playing folk festivals all summer, and we've made sure she sells albums at all the venues."

Maidenberg adds that "Octoroon"

sold some 45,000 units, according to SoundScan, without significant airplay, though inroads were made at triple-A and college stations, which will be serviced the new album. "But the majority of sales were through venue sales and nontraditional accounts where we had listening posts," he says, "and that's what we'll do this time: Make sure the album is on sale at venues and have listening posts at her fan base tour markets to spread word-of-mouth."

Mercury is also offering Love's 20,000-strong fan club a chance to reserve "Shum Ticky" through a toll-free phone number with fulfillment on street date, since "her fans don't necessarily go to stores but hear about her through word-of-mouth or see her at folk festivals in small towns," says

Maidenberg. He adds that mailings are also going out to other artists' lists, including those of Tori Amos, Ani DiFranco, and Joan Osborne, to further generate awareness.

"It's hard to do, because no other artist has everything Laura has," says Maidenberg, "but there are no limitations on what we can do with her. We don't usually have an artist this diverse on record, who can carry it off live and touch so many people—which anyone who sees her knows she can do."

Terry Currier, head of Music Millennium's two stores in Portland, Ore., echoes Maidenberg. "Anyone who sees her becomes a fan, even if they haven't heard of her before; she's so mesmerizing," says Currier, still in awe over Love's in-store gig last year at Music Millennium. "We've really done well with her indie releases—but the new album's going to be huge in our area."

Maidenberg says that Mercury is

also targeting nationally syndicated public radio programming. He says that the label's artist development reps will seek nontraditional performing slots for Love in bookstores and college campus coffeehouses to accompany her traditional tour venue stops during October.

Love, who is managed and booked by Mary McPaul, looks forward to more touring. "One thing I learned on the last record was that touring can be rigorous, and your quality of life suffers unless you bring some things from home—like good books and a bicycle," says Love, who likes to ride her bike from Motel 6 into town or out to the country. When she's at home, though, she continues to devote her energy to Friends of Creeks and Urban Salmon, the environmental action group she founded to help preserve the fish in the nearby creek honored in the album track "Longfellow Creek."

SHEIK HUMS A DIFFERENT SORT OF SONG

(Continued from page 16)

where I'm really saying something. Musically, I have to say the band I have and Simon Hales, the string arranger, have all worked so incredibly hard, and I'm really proud of them."

Unlike the gold-certified, No. 1 Heatseeker album "Duncan Sheik," "Humming" was recorded with a full band. Though, like his debut, it's filled with lush string arrangements, it's also peppered with more atmospheric guitar, bass, and drums.

The album, which was produced by Sheik and Rupert Hine and mixed by Bob Clearmountain, also features a touching tribute to the late Jeff Buckley, titled "A Body Goes Down," and a song inspired by the 13th-century Japanese monk

Nichiren Daishonin, whose philosophy of an interconnected universe is summed up in "Nichiren."

This time two years ago what was mostly on Sheik's mind, and in his songs, were tales of relationship hardships, as evidenced by his hit "Barely Breathing." That ballad earned the New York-based twenty-something a place in pop history, as it tied for fourth place with Everything But The Girl's "Missing" as the longest-running single in the history of the Hot 100, where it spent 55 weeks. "Barely Breathing" also reached No. 1 on Rock Airplay Monitor's triple-A chart and charted on five other singles charts.

"He's one of the few male solo artists who's been able to break through

in the past few years," says Bob Bell, new release buyer for the 220-store, Torrance, Calif.-based Warehouse Entertainment. "He had the right song at the right time, and a lot of formats embraced this artist. Hopefully, he's built up enough loyalty with radio and they'll support his new album as well."

Ron Shapiro, senior VP/GM at Atlantic, says that one of the reasons Sheik was able to overcome the male singer/songwriter obstacle is because "he is as at home on pop radio and on 'Regis & Kathie Lee' as he is a critical darling. The new record, like the last one, goes from a 'Barely Breathing' to some very moody, lush romantic songs. There are songs on this record that are so powerful in terms of making a statement about our culture and our time. He's come up a large notch in terms of what he's saying to the world."

Atlantic is shooting for a big first week for "Humming," and one way to accomplish that is through TV. Sheik will perform "Barely Breathing" and "Bite Your Tongue" on the season premiere of "Beverly Hills, 90210" Sept. 16. While some could argue that inclusion in such a show is a credibility-killer, it has certainly proved to boost album sales for a number of artists.

In the event that happens for Sheik, Atlantic will reprice and reposition "Duncan Sheik" at retail in September.

The Creative Artists Agency-booked artist is expected to hit the road with a full band—the same band on "Humming"—in November. Prior to that, he's slated to perform Sunday (30) at a show for modern rock WPLT (the Planet) Detroit.

FOR THE RECORD

Tony Bennett's new record, "The Playground," is an album of children's songs. It comes out Sept. 29 on RPM/Columbia Records/Sony Wonder (Billboard, Aug. 29).

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LEMONWHEEL-PHISH	Loring Commerce Center Limestone, Maine	Aug. 15-16	\$4,012,715 (\$42.50/\$37.50)	105,836 two sellouts	Great Northeast Prods.
THE ROLLING STONES BIG COUNTRY	Hippodrom Zagreb, Croatia	Aug. 20	\$2,313,306 (14,875,072 kuna) \$155.01/\$29.45	76,755 sellout	TNA International Ltd Vimil Ltd.
THE ROLLING STONES SEAHORSES	Olympic Stadium Helsinki	Aug. 5	\$2,262,011 (12,261,783 markkaa) \$50.49/\$45.07	45,236 sellout	TNA International Ltd EMA Telstar
THE ROLLING STONES SPLEEN	Luzhniki Stadium Moscow	Aug. 11	\$1,513,838 (9,479,654 rubles) \$143.62/\$14.73	45,304 sellout	TNA International Ltd Viva Art Music Silence Pro Ltd.
JIMMY BUFFETT	Blockbuster-Sony Music Entertainment Center Camden, N.J.	Aug. 18-19	\$1,482,120 \$48/\$24	48,784 two sellouts	Electric Factory Concerts
THE ROLLING STONES DZEM	Slaski Stadium Katowice, Poland	Aug. 14	\$1,440,020 (4,996,869 zlotys) \$54.27/\$25.71	44,598 sellout	TNA International Ltd Peter Rieger Konzertagentur GmbH Viva Art Music
GARTH BROOKS TRISHA YEARWOOD	Thomas & Mack Center University of Nevada, Las Vegas Las Vegas	Aug. 13-16	\$1,275,948 \$18	68,620 four sellouts	Rock Island Entertainment
THE ROLLING STONES BIG COUNTRY	Festival Site Tallinn, Estonia	Aug. 8	\$1,134,161 (16,150,451 kroon) \$42.51/\$37.67	28,152 40,000	TNA International Ltd IS Music Group Ltd.
SANTANA/LOS LOBOS	Greek Theatre Los Angeles	Aug. 13-16	\$861,730 \$63.25/\$38.25/ \$30.75/\$20.25	24,612 four sellouts	Nederlandse Organisatie
JANET JACKSON USHER	Shoreline Amphitheatre Mountain View, Calif.	Aug. 16	\$769,625 \$75/\$25	18,853 21,420	Bill Graham Presents Magicworks Entertainment Inc.

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Canciones Del Mundo (SGAE)
Rightsong Music, Inc.

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Tigres Del Norte Ediciones
Musicales

NECESITO

Eddie González
José Rosario
Pig Haus Music

NO DEJEMOS QUE MUERA EL AMOR

Kenneth "Babyface" Edmonds
ECA Music
Sony/ATV Songs LLC

NUBE VIAJERA

Jorge Massias Gómez (SACM)
Rightsong Music, Inc.
Warner Chappell Music
Mexico A De CV (SACM)

JORGE MASSIAS GOMEZ

SONGWRITER OF THE YEAR



ENRIQUE VALENCIA

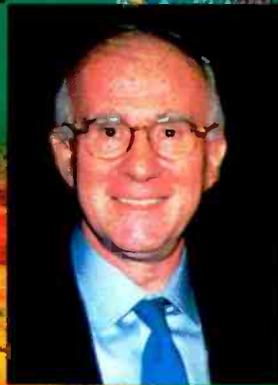
MOST PERFORMED SONG OF THE YEAR

"Mi Sangre Prisionera"



TEDDY BAUTISTA

SPECIAL CITATION OF ACHIEVEMENT FOR CONTRIBUTIONS TO THE INTERNATIONAL GROWTH OF LATIN MUSIC



Warner-Tamerlane Publishing Corp.

PUBLISHER OF THE YEAR

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Amsedel Publishing

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Rodríguez (SACM)
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Corp.

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Planeta Latino Music Publishing

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El Conquistador Music
Publishing

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Saldaña (SACM)
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SIEMPRE LO ESPERARE

Shelly Lares
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Draco Cornelius Music
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YA ME VOY PARA SIEMPRE

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Son Volt Explores New Spaces On Warner's 'Wide'

BY CARRIE BELL

LOS ANGELES—On "Wide Swing Tremolo," the third Son Volt full-length due Oct. 6 on Warner Bros., vocalist/guitarist Jay Farrar proves you can go home again.

Farrar and cohorts Dave Boquist (guitars, fiddle, banjo, lap steel), Jim Boquist (bass, backing vocals), and Mike Heidorn (drums) made a recording pilgrimage to Millstadt, Ill., a small farm town where Farrar went to grade school, a few miles east of his current St. Louis stomping grounds.

"I never felt the need to move away from this area," Farrar says of the dusty, quiet locale reflected in Son Volt's Americana rock. "We recorded in our rehearsal space, which is an old warehouse that was originally a women's lingerie factory. Because we did it there, we had a lot of freedom, no dictates of the clock. We weren't renting out some studio that was booked by other musicians two weeks later. Familiarity of the space also breeds inspiration and experimentation with different instruments, mikes, and techniques."

Not that Farrar thinks "Wide" is a big departure from 1995's "Trace," which has sold 200,000 copies, according to SoundScan, and reached No. 166 on The Billboard 200, or 1997's "Straightaways," which sold 95,000 copies and reached No. 44 on The Billboard 200.

"The previous two records just represent an earlier time period in my life and in the band's history," he says. "We try different stuff, but it is still recognizable as Son Volt product."

Tim Ziegler, director of merchandise for the nine-store, San Francisco-based Hear Music chain, feels the music on "Wide" has more punch than the sophomore "Straightaways."

"They suffered from having an incredible first record, which is hard to follow up," he says. "The new CD is stronger than the last record and more cohesive. The longer they are together, the better they get, and Jay's voice is incredible. We will definitely feature them in our stores, play them overhead and set up listening stations. Maybe they will gain momentum through the critical lauding and commercial crossover of similar projects, like Lucinda Williams."

Warner apparently is thinking similar thoughts by launching an extensive cassette sampler and postcard giveaway around the H.O.R.D.E. tour and Williams' concert dates. They will also be handed out at the Newport Folk Festival.

"Because this group has already secured a loyal and strong following, we feel it's important to focus our campaign at markets that were supportive before, like Chicago, Seattle, San Francisco, or Minneapolis," says Peter Standish, Warner's VP of product management. "We will go to where Son Volt fans are, like the independent record chains, the alternative press, their type of lifestyle accounts, the college towns, and so on."

Warner will also take a stab at radio play for the Uncle Tupelo offshoot. The first single, "Driving The View," ships to triple-A stations Sept. 15.

Eventually, Standish says, the single will also be worked to modern rock, rock, and modern adult formats as well. "We want to get a strong toehold at triple-A, where the band has had the most success in the past, and then go after other formats."



SON VOLT

Radio hasn't always been kind to the act, managed by Sharon Marsh and Ed Morgan. "Drown," from the debut release, achieved No. 10 on Mainstream Rock Tracks and No. 25 on Modern Rock Tracks; it was the quartet's last song to chart.

"Driving The View" was written at home after driving around town, so it reflects the city I live in," Farrar says. "The lyrics are a collage. Although I wrote it in a C chord tuning, which I never use, it is a good representation for the whole album."

He thinks it will do as a single, but it isn't his favorite track. "I prefer 'Dead Man's Clothes,'" he says. "It came about the quickest and easiest, and I usually look back on those recording situations with high regard."

Farrar and clan, who are booked by Frank Riley, are gearing up to test the new songs on live audiences. Starting Sept. 17 in Columbia, Mo., and ending

the day of the album's release in Chicago, the band will do its thing unplugged. Farrar says, "There are parts about going on the road I don't like, but it gives legitimacy to my job. We figured we'd try an acoustic tour with smaller amps because we hadn't done it before. Sounded like fun."

According to Standish, the guys will head out again for "a full-on national electric tour" two or three weeks later.

"Touring is the centerpiece of the promotion plan because it is one of their strongest points," Standish says. "They routinely get 1,000 people out to see a show. How many bands do you know that can sell out the Fillmore for two consecutive nights with little to no radio play?"

The label will use the band's official World Wide Web page, www.wbr.com/sonvolt, and an E-mail list of 20,000-plus fans to keep loyalists posted on concert dates and band happenings.

"The level of competition at radio, video, and TV is beyond ridiculous, so you have to find different ways to fuel word-of-mouth," Standish says. "What will make it easier on us is that Son Volt puts out such excellent music and Jay has the velvet voice."

As far as Farrar is concerned, making enjoyable music is paramount, and success can't be measured in dollar signs. "I never expected huge commercial success, but I feel I've achieved my goals," he says. "I don't have any complaints. I just want to continue to write songs and have an outlet for them."

Flat Duo Jets Fly A New Route

Roots Duo Adds Broader Styles To Outpost Debut

BY CHRIS MORRIS

LOS ANGELES—After more than a decade as an indie-label fixture, the Chapel Hill, N.C.-based Flat Duo Jets make their major-label debut Oct. 6 with the Outpost Recordings release "Lucky Eye."

Outpost principal Scott Litt, who co-produced "Lucky Eye" with former dB's member Chris Stamey, personally signed the group—consisting of singer/guitarist Dexter Romweber and drummer Crow—to the label.

Litt says, "In my history of having seen them in the late '80s and early '90s, I thought they were phenomenal, and Dexter personally was one of the most gifted musicians I'd ever encountered."

According to Romweber, a good word from a member of R.E.M.—a band that has enjoyed a long production association with Litt—helped move along the group's signing to Outpost.

"Scott had caught us in Seattle about two years ago," Romweber says, "and he was with [R.E.M. guitarist] Pete Buck. And Pete was saying, 'Hey, Scott, you should work with these guys.' Scott caught our show and liked it, and our manager had called Scott. And before we knew it, the deal was in the works. I barely had time to breathe before this was going down."



FLAT DUO JETS

Litt and Stamey—whose first album with the dB's, 1981's "Stands For Decibels," was also Litt's first production—maintained the roots-rock formula that stood the Duo Jets in good stead on their indie Sky and Norton releases. But the producers, who recorded "Lucky Eye" at the famed soul studio Muscle Shoals Sound in Alabama, added some new wrinkles as well.

Many of the album's 18 tracks explore the group's familiar rockabilly and surf-music grounding—what Romweber calls "just really hardcore rock'n'roll and rockabilly."

However, several tracks, like the atmospheric "Lonely Guy" and "New York Studio 1959," feature a 12-piece string section arranged and conducted by Susie Katayama.

Romweber explains, "On one hand, I listen to [rockabilly singer] Charlie Feathers. But on the other hand, I lis-

(Continued on page 110)

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NEW ORLEANS: OffBEAT, New Orleans' leading music monthly, is celebrating its 10th anniversary with a yearlong celebration that kicked off in August. Part of the August issue is devoted to the 10-year mark, but primarily the magazine goes about doing what it does best—covering the local music and arts scene, just as publisher/editor in chief **Jan V. Ramsey** had in mind when she started the magazine. "When I started OffBEAT, I was a real music fan, but I'm not a journalist or business-head," she says. Getting to know the musicians personally has been a real thrill for me. [Our readers] may know **Dr. John** or **Delfeayo Marsalis**, but they might not know the late great **Danny Barker** or some of the other acts who are really good. This is our way to package people like that in a mainstream situation. The consumers will be exposed to something they'd ordinarily pass by." OffBEAT has a monthly run of 50,000 copies. An exception is the May issue, targeted around the New Orleans Heritage & Jazz Festival; 100,000 copies of that issue are printed. The magazine is given away free throughout the city, but as its popularity among New Orleans visitors has grown, it has built a subscriber base of 5,000, which includes readers in all 50 states. To further commemorate the 10-year milestone, the magazine will sponsor a series of monthly concerts, starting Sept. 18 with the **Funky Meters** playing at Tipitinas. Additionally, OffBEAT is running a promotion starting in October with the local Virgin Megastore. Each month for the next 10 months, the magazine will feature 10 of what it deems the 100 essential Louisiana CDs. The records will be highlighted at Virgin, and new magazine subscribers during the 10-month period will be entered into a contest to win all 100 discs.



MELINDA NEWMAN

GAINESVILLE, FLA.: In the fickle and often trendy environment of a college town, **Noah's Red Tattoo** has managed to carve its own niche. While many look to the recent successes of such local acts as **Sister Hazel** and **Less Than Jake**, this quartet's catchy blend of edgy Americana melodies, clever lyrics, and jangly rhythms with a modern edge closely references another local favorite son, **Tom Petty**. "I'll put on Petty or **Jonathan Richman** or **Lou Reed** before I put on the radio these days," explains vocalist/guitarist **Jared Flamm**. Since its earliest incarnation more than three years ago, the band's sincere sound has built a loyal following, recently packing diverse crowds into its regular gigs at the Covered Dish. Explains the club's owner, **Bill Bryson**, "College kids come out because they love the sound and the melodies, but the strong songwriting appeals to adults." The band's "Radio You" album and the recent EP "Record Low Turnout" have both garnered airplay throughout Florida and have received critical acclaim throughout the Southeast. Over the past two years, the band has been expanding its fan base with regular tours along the East Coast, clocking in more than 150 shows last year and selling nearly 4,000 copies of its albums along the way. Recently, a few labels have begun to take an interest in the band, and the group is likely to attract even more with a performance at the inaugural Atlantis Music Conference in Atlanta. Contact **Jeff Biederman** at 404-237-7700.

BRUCE BUCKLEY

BOSTON: After two years together, the reconfigured trio **Ms. Pigeon** is beginning to take off with its finely honed visceral rock. A circulating tape got the buzz going, and now with the release of "Getting Started In Film" (Amerikarma Records), it's time for the band to take it to the next level. It has scored rave reviews in *The Boston Globe* and *The Long Island (N.Y.) Voice*, and last May the members were Northeast Performer cover boys. Ms. Pigeon's music is decidedly a throwback to heavy rock with psychedelic overtones. While the trio's members are undoubtedly unabashed devotees of music with a powerful pulse, they also pay fine attention to songcraft and melody. "We're big fans of old-school rock'n'roll, and we're not trying to fit into any genre," says bassist **Jeffrey Granby**. "Our prime concern is to make music that will stick around. People talk about the '70s as if it was bad, but there was a lot of great music coming out then, and we want to capture that energy and sound." Ms. Pigeon just got back from a cross-country tour that culminated with a gig at the Viper Room in Los Angeles. "Some of our songs are hard, but some can also be played on soft rock radio, too," adds Granby. "You need to reach as many people as possible." Contact **Black & White Media** at 617-241-2240.

KEN CAPOBIANCO

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6 Shawano, WI
11 Anahem, CA
12 Grand Rapids, MI
17 York, PA
18 Denver, CO
25 Ft. Worth, TX
26 Charlotte, NC

OCTOBER
1 Moore, OK
2 Minneapolis, MN
3 Lincoln, NE
4 Dodge City, KS
5 Springdale, AR
6 Wichita, KS
8&9 Houston, TX
10 Dallas, TX
11 Enid, OK
15 Cincinnati, OH
16 Plymouth, MI
17 Grand Rapids, MI
18 Kalamazoo, MI
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1 Battle Creek, MI
2 Pittsburgh, PA
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4 Hampton, VA
5 Bristol, TN

ALL DATES SUBJECT TO CHANGE

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	10	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)	POWERTRIP
2	1	16	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE
3	5	5	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98)	DESIRELESS
4	3	27	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
5	4	2	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
6	8	2	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
7	6	8	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
8	7	6	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/16.98)	TRIN-I-TEE 5:7
9	10	8	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
10	12	7	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
11	11	6	FIVE ARISTA 19003 (10.98/16.98)	FIVE
12	9	2	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL (16.98 CD)	COMBUSTICATION
13	14	34	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
14	15	4	THE W'S FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
15	13	4	MYRON ISLAND 524479 (8.98 EQ/10.98)	DESTINY
16	NEW		ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
17	16	8	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
18	19	11	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
19	NEW		KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
20	17	27	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
21	18	19	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
22	20	34	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
23	26	34	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
24	28	10	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98)	THE DUDE
25	25	4	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 (10.98/16.98)	LIVE AT LOVE FELLOWSHIP TABERNACLE

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

26	22	18	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
27	30	48	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
28	23	28	ALANA DAVIS ELEKTRA 62112/EEG (10.98/16.98)	BLAME IT ON ME
29	21	4	GILLIAN WELCH ALMO SOUNDS 80021/INTERSCOPE (10.98/16.98)	HELL AMONG THE YEARLINGS
30	44	19	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
31	31	43	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
32	27	11	SPRUNG MONKEY SURFDG 162151/HOLLYWOOD (8.98 EQ/12.98)	MR. FUNNY FACE
33	35	7	DOWN TO THE BONE NU GROOVE 3004 (10.98/14.98)	FROM MANHATTAN TO STATEN
34	29	7	AARON CARTER EDEL AMERICA 003808 (10.98/16.98)	AARON CARTER
35	50	12	CARLOS PONCE EMI LATIN 59454 (8.98/14.98)	CARLOS PONCE
36	NEW		TONO ROSARIO WEA LATINA 24304 (8.98/14.98)	EXCLUSIVO
37	33	8	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
38	34	12	BUDDY GUY SILVERTONE 41632/JIVE (10.98/16.98)	HEAVY LOVE
39	36	8	NEIL FINN WORK 69372/EPIC (10.98 EQ/16.98)	TRY WHISTLING THIS
40	39	10	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
41	RE-ENTRY		DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
42	47	14	DELIRIOUS SPARROW 51676 (15.98 CD)	KING OF FOOLS
43	NEW		HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98)	GOES CLASSIC
44	40	14	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU
45	NEW		ANGGUN EPIC 69105 (10.98 EQ/16.98)	SNOW ON THE SAHARA
46	42	43	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3
47	NEW		SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 69159*/COLUMBIA (10.98 EQ/16.98)	STREET CINEMA
48	43	22	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?
49	37	35	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1
50	46	13	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY

POPULAR UPRIISINGS

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

HARD CORE: Columbia's "new" artist **Shawn Mullins** has been supporting himself through his music for six years. He has eight albums released through SMG Records—the label he runs

was used to someone wanting to be so involved, but to me it's a chance for both of us to learn," says Mullins.

Mullins and Columbia's joint education is rooted in a radio windfall that took place when album single "Lullaby" caught the attention of programmers at modern rock WNNX (99X) Atlanta in the singer/songwriter's hometown.

When the station bumped the song from testing to 36 spins a week, SMG scrambled to meet new demand for the album.

"You better believe I had to get my shit together quick," says Mullins. "I had to get some distribution [through indie Red Eye] and hired a radio promoter. I learned a ton in a few weeks, but it was a definite crunch."

Mullins regularly sells out Eddie's Attic, a small local venue that has a sign posted out front asking clubgoers not to speak during performances. With the help of 99X airplay, he sold out the 1,400-seat Variety Playhouse.

The station also lent a hand by fielding calls and sending



Running Hot And Cold. Jon Randall, a former member of Emmylou Harris' Hot Band, takes another direction with "Cold Coffee Morning," his Asylum Records debut due Sept. 22. Randall's first single, "She Don't Believe In Fairy Tales" is in Hot Shot rotation on CMT. He'll also be appearing on TNN.

out CDs provided by Mullins to interested labels.

As Mullins was borrowing money from friends to build on his success, record labels—26 in eight days, to be exact—were calling him with offers.

Though Mullins settled on Columbia, he hasn't exactly given up the reins.

The artist is already receiving Broadcast Data Systems and SoundScan reports and has temporarily kept on his own sales/promotion team to allow Columbia a smooth transition.

"I know some people take the check and run, but I'm like, 'Let's sit down and talk it out. Do what we can to bridge the gap,'" he says. "I'd like to never have to change labels."

Mullins, who is looking for a new booking agent, begins his fall tour Saturday (5) at the WEND Charlotte, N.C., Weenie Roast.

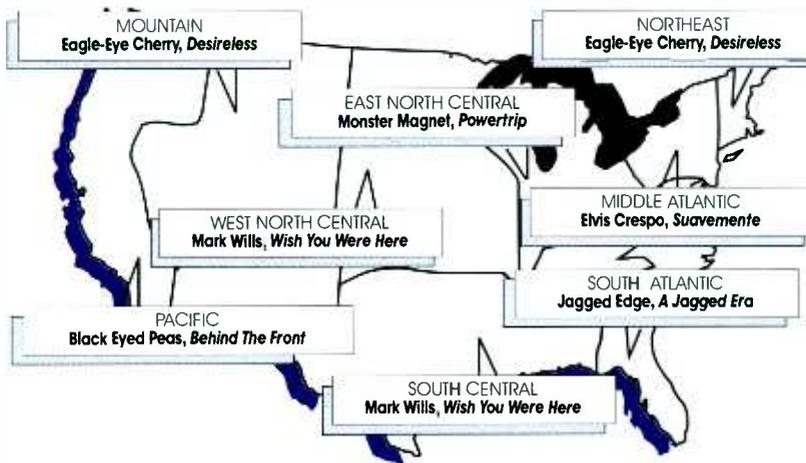
ROADWORK: Risk Records act **Laughing Us**, whose "Foxy Universe" album is getting a heavy dose of specialty airplay at stations such as KOFX Oakland, Calif.,

WOWL New Haven, Conn., and WONY Cooperstown, N.Y., kicks off its National Club Fetish Tour in October. The act warmed up at a well-attended show at Bondage A Go Go in San Francisco.



Battle Zone. DJ Spooky That Subliminal Kid, aka Paul Miller, goes to battle for Outpost Records with "Riddim Warfare" after indie efforts on Asphodel, which will still issue vinyl for the new album. "Riddim Warfare," due Sept. 29, includes a wide array of guest artists, including Arto Lindsay, Thurston Moore, Killah Priest, and Kook Keith. The latter guests on the first single "Seein' Objects," which Outpost shipped to specialty radio in late August. Miller, who also scored Sundance/Cannes award winner "Slam," kicks off a tour with Plastilina Mosh and Emergency Broadcast Network Oct. 5 at New York's Irving Plaza.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

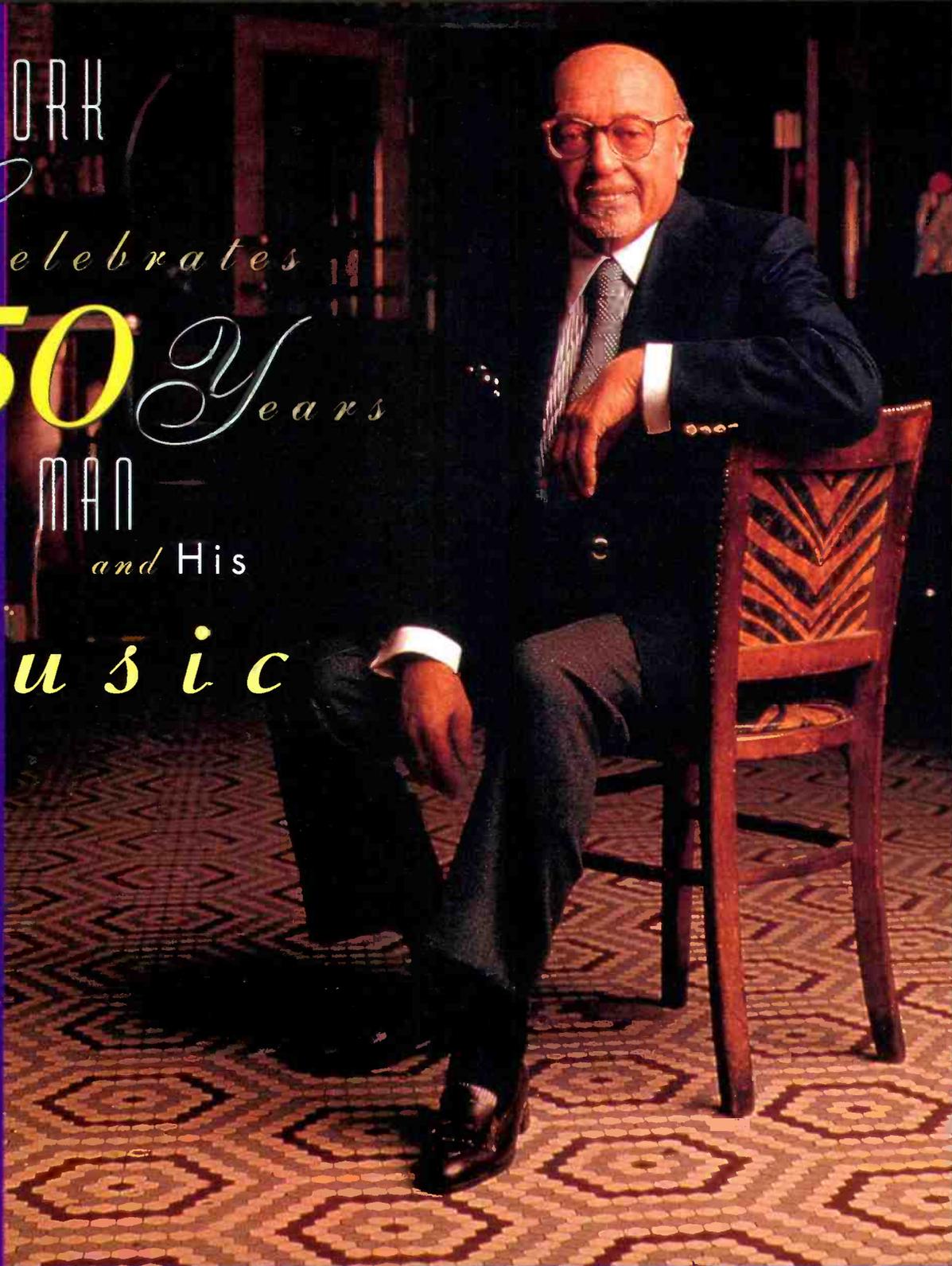
- WEST NORTH CENTRAL**
1. Mark Wills *Wish You Were Here*
 2. Monster Magnet *Powertrip*
 3. The Wilkinsons *Nothing But Love*
 4. Eagle-Eye Cherry *Desireless*
 5. Jennifer Paige *Jennifer Paige*
 6. Sevendust *Sevendust*
 7. Everything *Super Natural*
 8. Five *Five*
 9. David Kersh *If I Never Stop Loving You*
 10. Coal Chamber *Coal Chamber*

- MIDDLE ATLANTIC**
1. Elvis Crespo *Suavemente*
 2. Jennifer Paige *Jennifer Paige*
 3. Eagle-Eye Cherry *Desireless*
 4. Monster Magnet *Powertrip*
 5. Jagged Edge *A Jagged Era*
 6. Sporty Thievez *Street Cinema*
 7. Five *Five*
 8. Medeski Martin & Wood *Combustication*
 9. Rockell *What Are You Lookin' At?*
 10. Kinito Mendez *A Caballo*

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- Deborah and Allen Grubman
- Carolina and Reinaldo Herrera
- Marilyn Berger and Don Hewitt
- Mel Ilberman
- Kayce and Peter Jennings
- Quincy Jones
- Nancy and Henry Kissinger
- Allen Klein
- Barbara and Gerald Levin
- Caroline and Alain Levy
- Mel Lewinter
- Ramon S. Lopez
- Prince and Princess Rupert Lowenstein
- Mary McFadden
- Ron Meyer
- Doug Morris
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- David Mount
- James Niven
- Laura and Richard Parsons
- Pele
- Marian and Marty Pompadur
- Frances Preston
- Carmen and Phil Quartararo
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- Beatrice and Julio Mario Santo Domingo
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ALBUMS

EDITED BY PAUL VERNA

POP

► ROB ZOMBIE

Hellbilly Deluxe

PRODUCERS: Scott Humphrey, Rob Zombie
Geffen 25212

Reports of the death of the concept album have been greatly exaggerated. The genre is alive and well thanks to White Zombie mastermind Rob Zombie, who employs a "horror carnival" theme on his first solo album, the ghoulishly endearing "Hellbilly Deluxe." Led by its catchy first single, "Dragula"—named after Grandpa Munster's vehicle in "The Munsters"—the album harks back to an age when acts like Kiss, Alice Cooper, and the Cramps reveled in campy, Halloweenish imagery to the delight of their fans and the consternation of the conservative establishment. A hard rock marathon with industrial, techno, and Gothic influences, "Hellbilly Deluxe" is also a showcase for visual artists, including comic book geniuses Basil Gogos, Dan Brereton, and Gene Colan, and Zombie himself. A lo-tech, high-impact multimedia experience.

COMEDY

RICK SHAPIRO

Unconditional Love

PRODUCER: Lach
Fortified Records 1802

Downtown New York provocateur Rick Shapiro debuts with an album of hard-edged, uncompromising stand-up comedy recorded live at the Fort at Sidewalk by scene-maker Lach, pioneer of the urban "anti-folk" movement. No subject is off-limits for Rick Shapiro, and no word choice too off color: ("I Miss Drugs" and "The Sexy Anorexics" are among his most user-friendly titles.) As far from the mainstream as it is, "Unconditional Love" still manages to speak universal truths and expose many of our follies. First release under a new pact between Lach's Fortified label and Big Daddy Distribution.

R & B

► THE TEMPTATIONS

Phoenix Rising

PRODUCERS: Otis Williams, Lewis Tillman Jr.
Motown 314 530 937

The Temptations just keep getting better over time, and they haven't changed their legendary formula much, to the credit of Otis Williams, the group's last original member. "Phoenix Rising"—the group's 56th album and its first without co-founder Melvin Franklin—offers a combination of romance and message songs that are in keeping with the Temps' early Motown years. The music here is slightly more uptempo than on recent efforts, but it takes nothing away from the group's rich harmonies. The first single, "Stay," is proving to be radio-friendly, while its video is quickly being added to playlists nationwide. Other songs destined to be hits include "This Is My Promise," "False Faces," "That's What Friends Are For," "Just Like I Told You," and "Tempt Me."

COUNTRY

► BILLY DEAN

Real Man

PRODUCERS: David Gates, Billy Dean
Capitol Nashville 55406

What at first seemed a natural but unspectacular pairing of Billy Dean with former Bread star David Gates has turned out to be beneficial for both. The two ended up co-writing four of the stronger

SPOTLIGHT



ELLIOTT SMITH

XO

PRODUCERS: Rob Schnapf, Tom Rothrock, Elliott Smith, Larry Crane

DreamWorks 50048

Fans of indie-rock stalwart Elliott Smith had banked on his closely miked tenor voice, caustic wordplay, and expert acoustic guitar melodies long before he was thrust into the spotlight by his Oscar nomination for his contribution to the "Good Will Hunting" soundtrack. On his first major-label release, Smith manages to veer toward the mainstream without forsaking the sound that earned him a devoted following. Those anxious for more of Smith's intimate, bittersweet guitar/voice tracks can get a fix from "Pitseleh" and "Oh Well, Okay," in which characteristically despondent lyrics meet Smith's acoustic guitar and bluesy piano. For those longing to hear the songwriter step outside the confines of his quiet picking, rock is well represented in "Bled White" and the clearly Beatles-influenced "Amity"—the album's most effective use of electric instrumentation. "XO" is a reverent nod to Smith's past and an appreciable step forward.

songs here and co-producing the album. "A Fall In Tennessee" and "I'm Not Needed Here Now," in particular, are stellar examples of melodic, softer country. The tender title cut, written by Dean, marks a return to the singer's strong sensitivity on great songs like "Somewhere In My Broken Heart." Richard Leigh, who co-wrote that song with Dean, is represented here by two expressive tracks. A welcome return to top form by Dean.

LATIN

► VARIOUS ARTISTS

Soundtrack—Dance With Me

PRODUCERS: various

Epic/Sony Music Soundtrax/Sony Discs 68905

The formidable pre-release media coverage of this romantic terpsichorean picture

VITAL REISSUES®

PHILIP GLASS

Koyaanisqatsi

PRODUCER: Kurt Munkacsy
Nonesuch 79506

When originally released in 1983, Philip Glass' adventurous score to Godfrey Reggio's mind-blowing film was the rare soundtrack that perfectly complemented the work it was created for but also stood on its own as a musical piece. However, savvy listeners who bought Glass' album—first on vinyl, later on CD—were bugged by the fact that they were getting an abridged version. Now, for the first time in any aural medium, the "Koyaanisqatsi" score is presented in its entirety, verbatim from the way it appeared in the film. Furthermore, it

SPOTLIGHT



ROYAL CROWN REVUE

The Contender

PRODUCER: Ted Templeman
Warner Bros. 47020

Prime movers of the Silverlake, Calif., swing scene aim for the big time with their second major-label album, the follow-up to their acclaimed 1996 collection, "Mugzy's Move." Since then, the genre has taken a quantum leap toward the mainstream, setting the stage for a breakthrough for this energetic septet. Whereas other swing bands use the form as a springboard to a more updated sound, Royal Crown Revue operates in strict traditionalist mode, going as far as covering such nuggets as the Arlen/Koehler standard "Stormy Weather" and Dizzy Gillespie's playful "Salt Peanuts." Other highlights of a sparkling set include the supercharged title track; the Afro-Caribbean-spiced Bettie Page tribute "Port-Au-Prince (Travels With Bettie Page)"; and baritone saxophonist/arranger Barry Unger's instrumental "Deadly Nightcall." A band that has paid its dues and is ready to collect.

starring Puerto Rican balladeer Chayanne virtually ensures lofty sales figures for an eclectic, uneven package that sports effervescent Latino and dance hip-shakers countered by slushy ballads. The leadoff single, "Refugio De Amor," a pleasant salsa duet between Chayanne and film co-star Vanessa Williams, and "Atrévete," a reggae-glazed sizzler by rhythm and salsa group DLG, are the best radio bets.

JAZZ

► GERI ALLEN

The Gathering

PRODUCER: Teo Macero
Verve 314 557 614

A performer of consummate poise and taste, pianist Geri Allen has been tapped for her skills by some of the best in the business—Ornette Coleman, Charlie Haden, and Paul Motian, to name a few.

SPOTLIGHT



VARIOUS ARTISTS

The Harry Smith Connection: A Live Tribute

PRODUCERS: Pete Reiniger, Jeff Place, Bob Santelli
Smithsonian Folkways 40085

As performed live at the Barns of Wolf Trap by an eclectic roster of artists—ranging from Dave Van Ronk, the Fugs, and Lonnie Pitchford to Balfa Toujours, Ethel Caffee-Austin, and a group featuring Roger McGuinn and members of Wilco—the songs that appeared on Harry Smith's groundbreaking 1952 "Anthology Of American Folk Music" are given a new lease on life a year after "Anthology" was reissued in a Grammy-winning, six-CD box by Folkways. When originally cut in the 1920s and '30s by a group of then obscure performers that included Furry Lewis, the Carter Family, Blind Lemon Jefferson, and Mississippi John Hurt, these songs constituted a vital slice of the American rural folk heritage. In their latest incarnation, they attest to Smith's maverick vision that this material was important enough to preserve and publish. Typical of Smithsonian Folkways releases, "Live Tribute" is enhanced by superb, scholarly annotation.

But her own discs—such as "Maroons" on Blue Note and "Etudes" on Soul Note—offer something special. And that something is the full bloom of her personality, which suffuses "The Gathering." With her most exotic supporting cast to date, Allen revels in the expanded palette, producing gorgeous settings for her own and others' improvisations. Vernon Reid guests on electric and acoustic guitar, and on trumpet is her husband, Wallace Roney; Buster Williams and Lenny White make up the main rhythm section, with reeds, trombone, and percussion adding color. Amber-toned and impressionistic, Allen's soundscapes reveal more with every hearing.

BLUES

► JUNIOR KIMBROUGH

God Knows I Tried

PRODUCERS: various

Fat Possum/Epitaph 80320

Collection of material by the late juke-joint bluesman Junior Kimbrough spans his brief recording career: from 1992, when he was 62 years old, to Jan. 17, 1997—a year to the day before he died of heart failure. Consisting of castoff tracks from Kimbrough's other Fat Possum releases—"All Night Long," "Sad Days, Lonely Nights," and "Most Things Haven't Worked Out"—this retrospective is a quiet affair, its tone personal and contemplative, its arrangements sparse and subdued. The recording styles vary, too, a consequence of the settings and producers that yielded them, from Robert Palmer-helmed sessions at Kimbrough's joint in Chulahoma, Miss., to cuts co-produced by Fat Possum principal Matthew Johnson in locales in nearby Hollis Springs and Oxford. The swan song of an artist who breathed and bled the blues.

WORLD MUSIC

► PAUL WINTER & OSCAR CASTRO-NEVES

Brazilian Days

PRODUCERS: Paul Winter & Oscar Castro-Neves
Living Music 01048-81500

Friends, bandmates, and co-producers for decades, Paul Winter and Oscar Castro-Neves always dreamed of recording a duets album but hadn't been able to carve time in their schedules to do so. Happily, circumstances allowed them to fulfill their ambition, and the result is this instrumental collection of bossa nova tunes that features Winter's liquid soprano sax, Castro-Neves' rich chord voicings, and solid but supple backing from bassist Nilson Matta and drummer Paulo Braga. Material includes Antonio Carlos Jobim and Marino Pinto's "Aula De Matemática," Carlos Lyra and Vinicius de Moraes' "Coisa Mas Linda," Jobim's gorgeously plaintive "Luiza," and other gems that Castro-Neves grew up with and Winter absorbed during his many sojourns in Brazil in the '60s. A long-overdue collaboration between two gifted, well-traveled musicians, and a perfect way to kick off the new relationship between Winter's Living Music imprint and Windham Hill.

CLASSICAL

★ REVUELTAS: LA CORONELA, ITINERIOS, COLORINES

Santa Barbara Symphony/English Chamber Orchestra, Gisèle Ben-Dor

PRODUCER: Fred Vogler

Koch 7421

In spirit if not in accomplishment, doomed genius Silvestre Revueltas (1899-1940) was Mexico's Bartók—that is, he refracted his affection for national folk idioms into music of nearly overwhelming vitality and originality. And in that way, "La Coronela" (The Lady Colonel) is Revueltas' "Wooden Prince," a dark-hued ballet that combines local color with supra-Romanticism of tremendous visceral strength. Conductor Gisèle Ben-Dor is a real find, as she whips her California band into a controlled frenzy in these world premiere recordings. Her feeling for the "Day Of The Dead" dynamic at the heart of Revueltas' music is especially evident in the Latin expressionism of "Itinerarios." And if the more typically skewed folklore of "Colorines," with the English Chamber Orchestra, isn't as compelling, it is only because the two previous pieces set the bar so high. Let's hope the commemorations surrounding Revueltas' 100th birthday next year include more from Ben-Dor. Albums programmed and performed with such imagination are just what classical music needs.

CONTEMPORARY CHRISTIAN

★ STEVE ARCHER

Stay Right Here

PRODUCERS: Tim Miner, Tim Jaquette. Steve Archer
KLE-TOI Records

It's nice when one of the pioneers in a genre makes a return to recording and demonstrates he's still got the goods. Such is the case with Steve Archer, a California native who began singing at age 9 with his family. The Archers—comprising Steve, Tim, and Janice—soon became one of the hottest groups on the burgeoning contemporary Christian scene. Archer released a few solo projects during the '80s, but this is his first solo studio album since 1987. He has re-emerged with a solid collection of songs and a smooth, jazz-oriented style that should appeal to a broad fan base. "Prayer Changes Things" features a great lyric, and the horns accentuate the strong melody; "You Never Leave" has a bouncy feel and positive message; "We All Fall Down" is a powerful ballad about the gift of grace. This project marks the welcome return of one of the Christian music industry's best talents. Contact: 613-354-4726.

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 LARRY FLICK

POP

► **SHERYL CROW** *My Favorite Mistake* (4:06)
 PRODUCER: Sheryl Crow
 WRITERS: S. Crow, J. Trott
 PUBLISHERS: Warner-Tamerlane/Old Crow/Trottsky/Wixen, BMI
A&M 00721 (cassette single)
 In an industry of complacent artists happy to ride the wave of a successful sound, it's nice to know you can count on Crow to continually rethink her creative direction. This first single from her imminent third album, "The Globe Sessions," isn't a radical departure, but it certainly displays a laudable degree of growth and an apparent desire to be taken seriously. "My Favorite Mistake" is devoid of quirks and gimmicks. It's a simple rock song with smart, heartfelt lyrics. The overall tone of the song feels far more personal this time, and perhaps that's what has inspired such a restrained, almost introverted vocal, as well as an appealing but low-key arrangement. And while that would normally spell commercial death for a record, it will actually serve this one well. Quite frankly, Crow is just too intriguing here to toss this single off after one listen. She inspires you to go back and listen again and again—and the reward is finding something new and interesting about the track each time.

► **JOHN MELLENCAMP** *Your Life Is Now* (4:00)
 PRODUCER: John Mellencamp
 WRITERS: J. Mellencamp, G.M. Green
 PUBLISHERS: Little B/EMI-April/Katsback, ASCAP
Columbia 41476 (cassette single)
 Mellencamp christens his first Columbia disc with a thoughtful, ultimately uplifting rocker. Upon initial listen, the song washes over the senses like a lively, guitar-anchored toe-tapper à la his "Pink Houses" period. However, closer examination reveals an empathetic, world-conscious lyric that blends perfectly with the track's subversively subtle gospel undertow. It's quite crafty how a soft, choir-like backing vocal rises in the arrangement, while a whirling, churchy organ quietly seeps into the deft guitar/violin interplay. Previewing the enduring artist's eponymous new album, "Your Life Is Now" is assured of instant rock radio attention—and it will give top 40 tastemakers something warmly optimistic for their playlists.

► **A TRIBE CALLED QUEST** *Find A Way* (3:23)
 PRODUCER: The Ummah
 WRITERS: K. Fareed, M. Taylor, A. Shaheed, Muhammed, J. Yancey, T. Tei, B. Gilberto
 PUBLISHERS: Zomba Enterprises/Jazz Merchant/Ephoey/PolyGram International/MCA, ASCAP
Jive 42534 (cassette single)
 One of the truly greatest acts in rap history is poised to finally get its long-overdue top 40 props with this first single from the glorious new album "The Love Movement." Needless to say, the rhymes are tight and cut deeper than just about anything out there right now. The groove is pretty meaty, too, thanks in part to a well-placed sample of Towa Tei's super-catchy "Dubnova." The real pop draw to "Find A Way" is its chorus, which combines sweet vocals with a cute lyrical lick and a sticky keyboard passage. A big thumbs-up to the Tribe for finding a way to bridge the gap between popsters and rap purists without compromising one teeny tiny bit. Perhaps the musical times really are a-changin'.

COUNTRY

► **WYNONNA** *Woman To Woman* (3:21)
 PRODUCERS: Wynonna, George Richey
 WRITER: B. Sherrill
 PUBLISHER: EMI-Algee, BMI
Asylum/Curb 1185 (CD promo)
 This sultry remake of the late Tammy

Wynette's classic hit is the first single from Asylum's tribute to "the first lady of country music." Wynonna turns in a performance that would make Wynette proud. Her rendition is a little more bluesy than the original, but it's still filled with lots of country girl soul. The strength of the performance, and the fact that the song has stood the test of time, should make it a good candidate for acceptance at country radio.

► **SUZY BOGGUSS** *Nobody Love, Nobody Gets Hurt* (3:05)
 PRODUCERS: Doug Crider, Suzy Bogguss
 WRITER: B. Cryner
 PUBLISHER: King Lizard, BMI
Capitol 12362 (CD promo)
 Though Bobbie Cryner's impressive vocal talents failed to gain significant recognition after stints on two major labels, her gifts as a songwriter are being appreciated by other acts. Not only does she have Lorrie Morgan's current single, "You'd Think He'd Know Me Better," she also penned this incredible, rather offbeat ballad about an amusingly bungled convenience-store robbery. The understated production by Bogguss with Doug Crider puts the focus squarely on the story in the lyric, and Bogguss turns in an effective performance. The inventive opening lines should prompt country programmers to give this unique song a shot.

► **JOE DIFFIE** *Poor Me* (2:55)
 PRODUCERS: Don Cook, Lonnie Wilson
 WRITERS: B. DiPiero, A. Anderson
 PUBLISHERS: Little Big Town/American Made/Al Andersons/Mighty Nice, BMI
Epic 41370 (CD promo)
 Just when some were counting Diffie out of the game, he struck back and scored a hit with his recent single, "Texas Size Heartache." Diffie stays true to the course with another solid effort. Diffie has one of the best traditional country voices in the genre, and he puts it to good use on this whiskey-soaked number. The production has a bluesy, honky-tonk feel, and Diffie's performance oozes a good old-fashioned, cryin'-in-your-beer kind of heartache.

★ **DERYL DODD** *A Bitter End* (3:39)
 PRODUCERS: Blake Chancey, Chip Young
 WRITERS: D. Dodd, K. Beard
 PUBLISHERS: BMG Songs/Keabo Songs/Milene/Loggy Bayou, ASCAP
Columbia 41267 (CD promo)
 Dodd is a fine young stylist with an impressive voice, capable of delivering complex issues with textured emotion. This song gives him a chance to shine, and it's quite easily one of the best ballads to come out of Nashville this year. Hurt and regret ring out in every anguished line of the well-written lyric. The chorus is strong and quickly establishes itself in the listener's mind. He's had mixed acceptance at country radio ("That's How I Got To Memphis" won some well-deserved fans), and this powerful ballad could be his ticket to the recognition he deserves.

★ **THE BELLAMY BROTHERS** *Almost Jamaica* (3:38)
 PRODUCERS: Bellamy Brothers, Randy Hiebert
 WRITER: D. Bellamy
 PUBLISHERS: Bellamy Brothers/CMI, ASCAP
Bellamy Brothers/Intersound 007 (CD promo)
 Anyone longing for a warm beach and an island breeze can find themselves musically transported with this lively single. The lyric is about a woman longing for the paradise of Jamaica who never quite makes it that far. From the Bellamy Brothers' album "The Reggae Cowboys," this tune has tantalizing steel drums and an infectious Caribbean rhythm. Howard and David turn in their usual performance—warm, inviting, and full of frisky charm. With support, it could easily be a late-summer hit.

R & B

CYRUS CHESTNUT FEATURING ANITA BAKER *Summertime* (3:07)
 PRODUCERS: Ahmet Ertegun, Yves Beauvais
 WRITERS: G. Gershwin, D. Heyward, D. Heyward, I. Gershwin
 PUBLISHERS: Dubose & Dorothy Heyward Memorial Fund, ASCAP
Atlantic 8670 (CD promo)
 Any opportunity to grab an earful of charming vocalist Baker is a jubilant one. But on this cover of a George Gershwin classic, jazz cat Chestnut provides a particularly luscious backdrop for the singer. Set amid a gentle trio of bass, percussion, and piano, this simplistic arrangement is a dare for smooth jazz outlets and could also score for adventuresome adult R&B programmers. The track is taken from Chestnut's upcoming fifth project, "Cyrus Chestnut With Anita Baker, James Carter, Ron Carter, Billy Higgins, Joe Lovano, Lewis Nash." Note the co-production credit by Atlantic Group co-chairman/co-CEO Ahmet Ertegun.

DANCE

BLACK BOX *I Got The Vibration* (8:22)
 PRODUCERS: Black Box
 WRITERS: M. Limoni, D. Davoli, V. Semplici, P. Sawyer, M. McLeod
 PUBLISHERS: Warner-Chappell/Gil Gnomi/Jobete, ASCAP
Finetune 001 (CD single)
 Could lightning strike twice for Black Box? The act that made turntables and radio airwaves sizzle seven or so years ago with hits like "Everybody Everybody" returns to the States with a new vocalist and a jam that is mildly reminiscent of its past glories. "I Got The Vibration" has already done respectably well throughout Europe, and it could do even better here. Charvoni is a formidable belter with an engaging personality to go with her technical prowess. The track crackles with a cute, NRgetic house flavor, benefiting tremendously from a yummy guitar sample from Diana Ross' "Love Hangover." It gives the track an immediate familiarity that will help open countless doors.

NEW & NOTEWORTHY

SHAWN MULLINS *Lullaby* (4:32)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Columbia 41434 (cassette single)
 "Lullaby" is one of those great examples of how a forward-thinking radio station can discover and nurture a new artist without major-label prodding. The enigmatic Mullins came to the attention of Columbia (and numerous other labels, actually) after WNNX (99-X) Atlanta began banging this unique rhythm rocker on the air. Of course, being snapped up by a large entity will help this noteworthy jam reach the national audience it deserves. But there's an important lesson in this project's initial run that programmers should not ignore. And once they learn that lesson, they should spend some time enjoying one of the more interesting and infectious singles to come down the pike in recent times. Mullins has an unusual delivery that darts from Lou Reed-like chatter to soulful, John Lennon-esque singing. He unfurls a compelling street tale within a simple arrangement of funky shuffle beats, lighthanded electric guitars, and bluesy keyboards. The icing on the cake is a killer hook that's downright unshakable after one spin. This bodes well for Mullins' forthcoming album, "Soul Core."

LP&S FEATURING VINCENT MONTANA *Play Away* (no timing listed)
 PRODUCER: Paul Simpson
 WRITER: not listed
 PUBLISHER: not listed
Cutting 7328 (12-inch single)
 Producer Paul Simpson accomplishes the near-impossible task of bringing several fresh ideas to the increasingly weather-beaten concept of combining underground house sounds with retro-disco flavors. He has an apparent understanding of live instruments and solidly weaves the distinctive guitar work of the legendary Montana with heavily sequenced synths and percussion. "Play Away" should serve Simpson's career quite well. Keep an eye (and ear) on this lad. Contact: 212-868-3154.

ROCK TRACKS

SISTER SOLEIL *Torch* (no timing listed)
 PRODUCERS: Robert Hill, Zlatko Hukic
 WRITERS: S. Katsoudas, Z. Hukic, R. Hill
 PUBLISHERS: Katharsis Songs/WB, ASCAP
Katharsis 1251 (c/o Universal) (CD promo)
 "Wah-wah" guitars prevail on Sister Soleil's new single. It's a feat to sound like "Like A Virgin"-era Madonna crossed with Bjork, but the vocalist on this freaky pop song pulls it off with definite danceability. Structurally, the track is a dark collage of scratchy percussion, guitar effects, and instrumental highs and lows, and the catchy chorus and less-catchy verses are sandwiched between fun, interesting electronic-sounding interludes. This isn't very accessible as a pop song, but the club world could really sink its teeth into this morsel on the dancefloor.

CRACKER *The Good Life* (3:48)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Virgin 3603 (CD promo)
 This track is almost indistinguishable from the recent work of Tom Petty. Slickly produced slide guitar and lackadaisical, slightly drawling vocals contribute to the effect, while rootsy rock interludes and a maddeningly catchy refrain cement the comparison. Cracker shows its face through witty, obtuse lyrics, and the song's incessant verse/chorus/verse/chorus pattern, which—like driving over grooved pavement—is familiar and comforting. While the verses are spare instrumentally, the rock breakdown at the song's end jells the hints of guitar solo that pop up throughout the track into a restrained jam.

KENT *If You Were Here* (3:59)
 PRODUCER: Zed
 WRITERS: J. Berg, C. Gordon
 PUBLISHER: BMG Scandinavia, ASCAP
RCA 5574 (CD promo)
 This new single from Stockholm's answer to the Smashing Pumpkins brings an element of texture to the increasingly tired modern rock song structure. The use of subtle strings, doubling the vocals and woven between thick guitar lines, lends Kent the accessibility of the Verve. But Kent's key is decidedly minor, and its sophisticated guitars suggest the sinister sound of Metallica. Odd guitar effects used during the verses are great, as is the catchy melody, but the lyrics—"Scream/I won't speak I scream/My conscience walked behind me"—are clearly written by an angst-ridden, non-native speaker of English. Speaking of screaming, this band clearly wants to spend more time cutting loose like it does on this song's metal-tinged bridge, and with its creative take on modern rock, it could make it work.

ROYAL CROWN REVUE *Zip Gun Bop (Reloaded)* (3:13)
 PRODUCER: Ted Templeman
 WRITERS: M. Dorame, E. Nichols
 PUBLISHERS: Dorame/Zip Gun, ASCAP
Warner Bros. 9432 (CD promo)
 This single is a solid piece of neo-swing, well-dressed, competently played, and

convincingly sung. The lyrics, which describe the jig a gangster is compelled to dance when bullets whiz by his head (the "zip gun bop," if you will), are smoothly sung and harmonized with orchestra shout-outs during the chorus in the style of "Pennsylvania 6-5000," and a mobster movie-style voice-over, complete with out-dated slang, is thrown in two-thirds through. This is a fine example of an already-boring and over-hyped subgenre that would probably be happier back underground. The Royal Crown Revue has been around for years, but when it comes to the attention suddenly paid to its style today, one wonders: How long must this swing thing last?

BRIAN MAY *Business* (4:29)
 PRODUCERS: Brian May, Justin Shirley-Smith
 WRITER: B. May
 PUBLISHER: not listed
Hollywood 10829 (CD promo)
 The former Queen guitarist issues a firm reminder of his immeasurable skills. There are no frills here. No trend-hopping. Just a straight-ahead hard rocker that maximizes his talents. In addition to some tasty guitar work, May belts with respectable authority. He's backed by another venerable figure, Cozy Powell, on drums. "Business" will be a challenge to promote at radio, though it hardly matters. May's legion of loyal fans will find this record (and the equally potent album "Another World") on their own—and love every second of it.

ALEXI LALAS *Goodnight Moon* (2:38)
 PRODUCER: Alexi Lalas
 WRITER: A. Lalas
 PUBLISHER: Ixela Inc., ASCAP
CMC International 87276 (CD promo)
 A promising musical debut from U.S. soccer great Lalas, who wrote and produced this feisty rock/pop-tinged bouncer. The track is tough enough—and laden with cocky guitars—to invite the attention of mainstream rock enthusiasts but also immediate enough to appeal to younger rock pundits and perhaps even triple-A listeners. CMC is pulling out the stops for Lalas, one of its few non-pre-established artists, with marketing including international TV appearances and a global concert tour. Lalas' CMC debut, "Ginger," is due Sept. 15.

KACY CROWLEY *Rebellious* (4:36)
 PRODUCER: Dave McNair
 WRITER: K. Crowley
 PUBLISHERS: SuitKacy Songs/Warner-Tamerlane, ASCAP
Atlantic 8264 (CD promo)
 Serving up what could soon become a nationwide anthem for college freshmen, Crowley's sandpaper vocal is perfectly suited for this ode to youthful defiance. Taken from her debut project, "Anchorless," this rootsy, acoustic rocker meanders over tamed guitars amid Crowley's vocally layered tale of the methods she's employed through the years to prove herself a renegade. An ideal modern rock companion for the more reflective days of autumn.

RAP

► **69 BOYZ** *Get On Your Feet* (3:58)
 PRODUCERS: C.C. Lemonhead, Jay "Ski" McGowan, Thrill Da Playa
 WRITERS: V. Bryant, J. McGowan, N. Orange
 PUBLISHER: not listed
QuadraSound/Big Beat/Atlantic 8642 (CD promo)
 Ready for the latest madcap baseball stadium chant? This fast-talking hip-hop entry from the good-timing 69 Boyz demands deference with a chirping whistle that leads into the repetitive catch phrase. Beware: This hook locks inside your brain and hastily brings it to sing-along submission, making it a natural for young-leaning R&B and rhythmic top 40 outlets. The track is taken from 69 Boyz's current album, "The Wait Is Over," and follows their No. 2 rap single "Woof Woof." "Get On Your Feet" is also available on the soundtrack to "Dr. Dolittle."

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

Reviews & Previews



HOME VIDEO
BY CATHERINE APPELFELD OLSON

INTO THIN AIR

Columbia TriStar Home Video

90 minutes, no suggested price

Inspired by Jon Krakauer's best-selling account of the deaths of two guides and several climbers atop Mount Everest in May 1996, this made-for-TV movie scored high ratings and critical acclaim when it aired last year. Just as Krakauer's book unfolds in horrific slow motion, the movie slowly reels viewers into the disaster as it unfolds at 24,000-plus feet. The caliber of acting from cast members Peter Horton, Nathaniel Parker, and Christopher McDonald, as well as those in excellent supporting roles, far exceeds the average Sunday-night threshold. A few added plot lines make the movie even more suspenseful. The book shows no signs of slowing down at retail, and there's every reason to believe this companion video will soar in its own right.

BLACK HOLES

Ark Media Group

52 minutes, \$19.95

Formed when a star dies and so powerful that not even light can escape, black holes have been talked about by scientists for decades. But no one has ever gotten close enough to one of these abysses to study them. This documentary probes the outer limits of current scientific knowledge about black holes, answering some questions and noting that other pieces of the puzzle remain frustratingly unsolved. Interviews with assorted scientists and fascinating film footage paint a still mysterious picture of the universe as put forth by their peers from Sir Isaac Newton to Stephen Hawking. In a bid to make the tape as friendly to laymen as possible, the tape includes a computer-generated segment featuring Homer and Bart Simpson on the verge of discovering a black hole. It also probes the future possibility of scientists harnessing the energy swirling in a black hole to power intergalactic exploration. Contact: 800-727-0009.

MERLIN, ARTHUR AND THE HOLY GRAIL

Acorn Home Media

78 minutes, \$19.95

The Knights of the Round Table, the Holy Grail, and other things Camelot provide the kind of evergreen tales that make excellent fodder for TV, video, and other media. This program, which originally aired on the Learning Channel, features a spiral of dramatic re-creations cast in gorgeous settings and filmed so that they look like a fairy tale. The equally dramatic narrative details the story of Merlin the magician, who helped raise the man who would become King Arthur, and gave him Excalibur, his greatest ally. Viewers learn just how intertwined Merlin's prophecies were with Arthur's quest for the Holy Grail, which was thought to contain the secret to everlasting life. Along the way, the video introduces the twisted web of people who sought to destroy Merlin and King Arthur. Also new from Acorn is the boxed set "Legends Of Ireland." Contact: 800-474-2277.

SCOOBY-DOO WHERE ARE YOU?: THE HAUNTED HOUSE HANG-UP

Warner Home Video

52 minutes, \$12.95

Any seasoned "Scooby-Doo" fan worth his or her salt remembers this classic episode, which features none other than the headless specter. When the members

of Mystery Inc. take a wrong turn on their way to a music festival and the engine on their mystery mobile overheats, they find themselves with no choice but to enter a spooky old house that's home to a legendary headless spirit. After some signature chase scenes, a little detective work, and some fortuitous bumbling on the part of Shaggy and his canine companion, the friends reveal the true identity of the specter. The second episode concerns Scooby having to spend the night in a creepy mansion in order to receive an inheritance from a deceased relative. In anticipation of the upcoming "Scooby-Doo" feature, Warner is releasing a heavy of classic episodes from the Turner TV vaults, as well as a direct-to-video "Scooby-Doo" movie.

BABY'S 1ST VIDEO

MVP Home Entertainment

25 minutes, \$9.99

Couch potatoes in the making will find themselves drawn into an engaging audiovisual experience when Mom or Dad pops in this tape. Given the ongoing debate about the pros and cons of infant videos, this program wisely begins with some words about how proper stimulation can enhance a baby's brain development, instructions on how close to situate an

infant to the TV set, and ways to transform viewing into "together time." It then segues into a calculated series of screens through which lines, dots, smiley faces, flowers, and other patterns familiar from infant-development toys and books wave, wiggle, and otherwise move around. The presentation is backed by a soundtrack of instrumental music that's heavy on bells, whistles and other "happy sounds," especially those of gurgling and giggling babies.

WAI LANA YOGA: HELLO FITNESS

Gold Moon Productions

50 minutes each, \$19.95 each, \$49.95 for three-tape set

Wai Lana has been inspiring TV audiences to take up the practice of yoga since the early '80s, and this new three-tape series featuring the public TV staples "Wake Up Body," "Invigorating," and "Goodbye Inertia" will appeal to the same broad spectrum of people who catch her on the tube. Lana is a cool and confident teacher, and footage of her guiding viewers through various yoga postures and breathing techniques is set amid dramatic and beautifully filmed landscapes that help transform the family room into a truly serene place. Also new from Gold Moon are audio companions "Yoga Sound" and

"Yoga Music Of The Heart." Contact: 805-986-5447.

MATT SORUM: DRUM LICKS + TRICKS FROM THE ROCK+ROLL JUNGLE

Warner Bros. Music/Rittor Music

53 minutes, \$39.95

Matt Sorum, in all his pierced and tattooed glory, delivers an instructional drum video that is heavy on example and light on unnecessary talk. The Guns N' Roses and Cult drummer recruits friends like his guitar tech (who isn't used to cameras or public speaking) to cover topics like microphone placement, kit setup, tuning, building a beat, and his specialized free left-hand technique. Sorum composed several original instrumentals for the video and plays them with the help of guitarist Lanny Cardola, bassists Duff McKagan and Chuck Wright, and guitarist Slash. Although his expertise lies in metal/rock drumming, he tries to broaden his advice to fit genres like ska and Latin. Sorum, an unlikely host, is actually very warm and inviting and at the end even thanks everyone for watching.

HAVE A NICE DAY VOLUME 1

Rhino Home Video

43 minutes, \$14.98

Bust out the polyester shirt and plat-

forms. Rhino is extending its popular '70s "Have A Nice Day" reissue series to include a long-overdue video. Volume 1 features videos and live performances by such acts as Bachman-Turner Overdrive, Free, Melanie, Johnny Rivers, Badfinger, America, Hall & Oates, Jethro Tull, and Bonnie Tyler. But expect none of the glitz of today's music videos, because these clips are mostly filled with outdated psychedelic effects or artists holding a mike for dear life in front of live audiences. The music, though, is irreplaceable. Fortunately, Volume 2 is on the way.

HOLLYWOOD INSIDE OUT: THE TV INDUSTRY

IntelliVentures/First Light Video Publishing

40 minutes, \$19.95

Here's a useful exercise for couch potatoes everywhere who say they could write better TV scripts if they only had the chance. The tape, which follows the same format that IntelliVentures used to probe the music industry, looks behind the scenes at the making of network sitcoms and dramatic series. Interviews with professionals in the food chain, from writers to producers, reveal a complex world of scripts, rewrites, and rehearsal sessions that is surprisingly not as tightly woven as one might expect. Contact: 818-755-0570.

IN PRINT

SOLO: WOMEN SINGER-SONGWRTITERS IN THEIR OWN WORDS

Edited by Marc Woodworth; photography by Emma Dodge Hanson

Delta Trade Paperbacks

368 pages, \$16.95

Given the popularity of female artists in today's music scene, a book like "Solo" was inevitable. In fact, editor Woodworth states in his introduction that a common problem women in music face is the perception that "there's a glut of female artists these days."

That statement could seem true when you compare today's music scene with the one of even five years ago. Yet the continuing success of artists like Sarah McLachlan, Sheryl Crow, and Ani DiFranco illustrates the public's willingness to accept female musicians on their own terms. The strongest female solo acts consistently perform well at retail, proving that serious women artists aren't another fad.

The book profiles 19 artists; Woodworth has edited their interviews into seamless narratives that give the reader the impression of a one-on-one conversation with each woman. The book mixes the famous (McLachlan, Crow, Jewel, etc.) with lesser-known names like Jonatha Brooke and Catie Curtis, and the tales told by each subject share a surprising number of common themes.

Many of the artists tell similar stories of being the caregivers and peacemakers of their families and of spending childhoods in worlds of their own making. The similarities continue as the artists describe the creative process of songwriting itself.

Some of the more interesting stories detailed within "Solo" include those of Rosanne Cash, who faced the trials of having a legend for a father; Mary Lou Lord, who performed for a long time in the Boston suburbs; and relative unknown Lucy Kaplansky, who left music in the '80s to become a therapist, only to return later in life to music, her first love.

Cash's interview is particularly fascinating, as she talks candidly about the anxiety her father's success caused her in finding her own musical voice. Her description of a "rather bleak" childhood exposes a darker side of fame and its problems.

In an interesting twist, Shawn Colvin questions her desire to become a parent—a wish that was fulfilled shortly before this book's publication.

Not surprising, though, is the impact that Joni Mitchell has had on many of these women; she is cited extensively as an influence throughout the book.

Each artist is given 15 to 20-odd pages to tell her story. The book begins with Lilith queen McLachlan and ends with Rosanne Ran-



eri, an unsigned act from upstate New York. In between, the reader encounters interviews with Joan Osborne, Suzanne Vega, DiFranco, Cassandra Wilson, Lucinda Williams, Mary Chapin Carpenter, Dionne Farris, Holly Palmer, Kate Campbell, and others.

Special notice must be given to the photographs that profusely illustrate this book. Taken by Emma Dodge Hanson, the black-and-white images portray each woman in a natural and relaxed atmosphere, far away from the glitz of promotional pictures. Photos of Carpenter and Crow with their dogs and Vega with her child clearly give the impression that these are real people with real lives; they're a refreshing change from the ultra-glamorous images record companies sometimes wish to project before the public.

As the book's title suggests, the artists featured lean heavily toward the folk side of music. A more varied mix of women—perhaps including Tori Amos, Patti Smith, or P.J. Harvey—might have made for a bit spicier reading in parts. But fans of the artists profiled may find this book a welcome addition to their shelves.

Perhaps the best audience for "Solo" is the group of teen and twenty-something females who admire these women. The honesty with which many of the artists speak about their problematic upbringings, personal traumas, and ultimate successes could be an inspiration to young people, who for too long have lacked strong female role models in today's media.

MICHAEL VILLANO

ENTER*ACTIVE BY DOUG REECE

TOMBA

WhoopeeCamp/Sony Computer Entertainment

PlayStation

"Tomba" is proof that just because a kids' game is 2D doesn't mean it can't be engrossing, challenging, and fun. In fact, many child-targeted 3D titles are nowhere near as addictive or playable as this title. Acting as the troll-like title character, players climb, run, swing, and jump through a wacked-out countryside, belly-flopping on pigs, stealing baby chicks from their nests, and generally wreaking all-out havoc. Adorable animation and quickly changing environments keep game play brisk. Mom might even sneak in a few games when the kids aren't watching.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

LITTLE EVIL THINGS, VOL. 2

By Frank Macchia and Tracy London

Read by Jim McDonnell

Little Evil Things

70 minutes, \$12.98

ISBN 1-891007-02-5

Perfect for Halloween, sleepovers, or an evening of spooky stories around a campfire, this tape features four original creepy stories written specifically for audio, accompanied by original music. The tape is labeled "age 13 to adult," but apart from the first story (which deals with adultery), it would also be appropriate for younger fans who like R.L. Stine's "Goosebumps" and "Fear Street" books. The tales are full of gory descriptions, unexpected jolts, and satisfying punch lines, which will especially appeal to boys. The highlight is the final story, "Blubb," a gross yet hilarious tale in which the discarded fat sucked out of liposuction patients is struck by lightning and comes to life as a giant Blubber Monster. Nicknamed Blubb, the fat oozes its way through Beverly Hills, Calif., engulfing greedy, spoiled rich people. The story is full of mellifluous wordplay, and narrator Jim McDonnell takes full advantage of it. Like a man eating delectable fruit, McDonnell savors every juicy adjective, lingering over the words and letting them roll off his tongue. He's clearly having a ball, and his performance makes the tape a lot of fun.

billboard's anniversary salute

Virgin

the virgin music group at twenty-five



KEN BERRY:

the billboard interview

As president of EMI recorded music, he oversees Virgin's worldwide operations. As the only person remaining who joined in the label's founding year, he has a unique vantage point from which to comment on the company's past growth and future direction.

BY ADAM WHITE

To those who know Virgin Music Group chairman Ken Berry today, picture him yesterday: long hair, a beard, wearing jeans with holes, and no shoes. This is 1978, at the Sheraton Hotel in Kingston, Jamaica.

Inside a suite there, a musician is standing on a cardboard box which is bulging with Jamaican dollars. "I asked him to stand on the box while I taped it down," says Berry. The room was full of money in boxes and plastic bags.

Virgin was in town to recruit reggae artists, and Ken Berry was on the front line, making the deals in his suite, with a typewriter, a standard recording contract and a photocopying machine (he'd type in the applicable royalty rate right there on copies of the contract). And the cash. "Nearly all of the security boxes in the hotel were mine, stuffed with banknotes," recalls Berry. It was, he admits, a memorable moment.

Picture another moment, another box, five years earlier. Ken Berry is one of a half-dozen people in a room above a Virgin record store in Notting Hill Gate, London. From floor to ceiling is a stack of paperwork for that business and at least two other Virgin enterprises.

"I was given a cardboard box full of brown envelopes," recalls Berry of his first posting in the employ of Richard Branson, "each envelope containing the till rolls from the [record] stores, with some kind of reconciliation about what happened to the banking. I had to write all this into a book

and add it all up. So I did. For days, actually. It was a very big box."

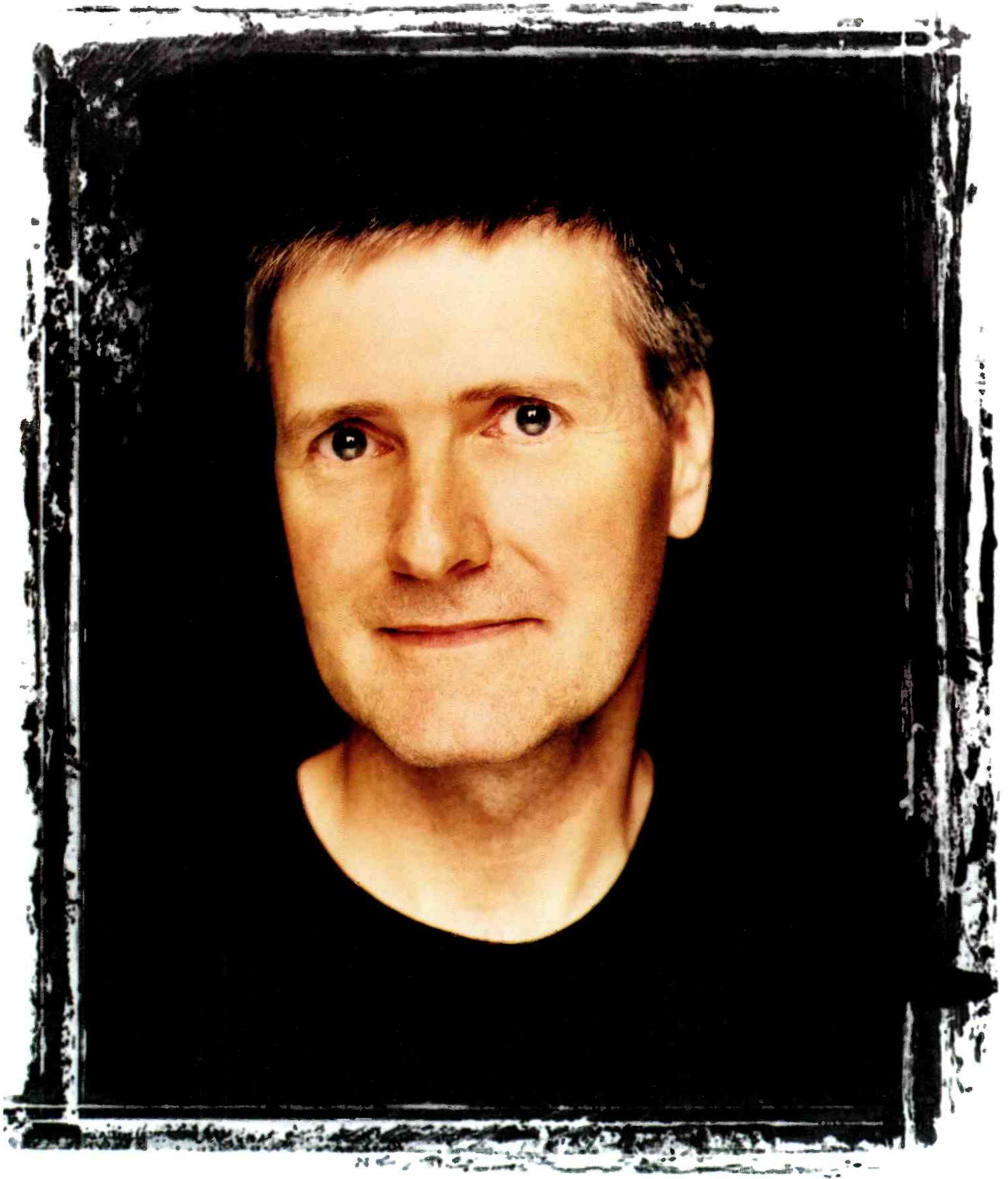
On a cool summertime morning in London this past July, there are no cardboard boxes evident in Ken Berry's office, nor is he shoeless. He has just returned from a Barcelona gathering of EMI Music's team of worldwide managing directors, but must now travel through a quarter-century of Virgin Records with a visitor. And only Berry can take an uninterrupted journey, because no other person who joined in the label's founding year, 1973, is still at the company today. He admits to mixed feelings about that, then to pride. And then he starts the journey.

How did you get to Virgin, and why?

I was 21, doing nothing particularly useful with my life. A friend who lived across the street, Chris Blake, had a job driving an old London taxi that had been converted for taking boxes of records to the railway station, for delivery to the Virgin stores outside London. He said, "Maybe you should come along and get a job at Virgin."

There were no staff at the record company then, as far as I can remember, and I met with [Richard Branson's first business partner] Nik Powell for an interview. One of the questions was, "What did you study at school?" Mathematics came up, so he figured I could add up. So he said, "We might have something for you."

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KEN BERRY INTERVIEW

Continued from page 30

What did the place feel like?

The people who were there ahead of me had created this great, informal atmosphere. You used to get Australian beers from across the road at Oddbins, and sit around and drink. Everyone was young, everyone was having fun, everyone was into music, not into a career. It was just a lark. I had never been in an atmosphere like that, which was supposed to be work.

How much were you paid?

I have this very vague recollection that the salary was something like £23 a week, and that the salaries were slightly different for the guys than for the girls. Because, for some reason, one [gender] had to pay more Social Security, so it netted out at about the same amount. The directors were paid £35 a week, and everyone else was paid £23. It was of that order.

What was happening with the record label when you joined?

Simon Draper had just moved into music. He was the chief buyer for [Virgin] retail and, before that, for the mail-order business. Simon was the music man, the guy who created the musical basis that became Virgin Records, which established what Virgin was all about, and from which Virgin built itself over many years.

At this early stage, the record company didn't have much in the way of a dedicated staff, and it was a few months before it needed more staff. The campaign for the launch of the label was put together by people who were, I recall, also doing the marketing for [Virgin] retail.

Then, obviously, when the first records came out [including Mike Oldfield's "Tubular Bells" album] and were successful, that was unbelievable. I couldn't believe this company I was working for was somehow putting out records which were successful in their own right. Selling records in a store was one thing, but being responsible for making the music, this was, wow, something incredible.

Because of the impact of those first releases, the label appeared to grow quite fast.

There's no doubt that the success allowed everything to roll



Mike Oldfield

forward and carry on. If the records had failed... Virgin, for many years of its history, operated on virtually zero cash. If anything went wrong, you'd know about it quickly. But it didn't go wrong, so I guess the plan continued to roll. There were already other artists signed, and records coming, after the first four. It wasn't "Let's put out four albums and see what it feels like." This was nothing to do with me, it was all under way already. That was the interesting thing about Virgin: Everyone was highly confident about everything that went on. Everyone assumed it was going to work, and they were disappointed if it didn't. Rather than thinking, "Oh, God, what a risk we're taking."

And you were working in the accounts department.

It happened to be this job that proved I could add up. Some people have thought I'm an accountant. Well, I'm not. Anything I've learned about finance, I've learned at Virgin.

Because I could add up, I ended up dealing with some of the business aspects of the company, which almost naturally led to getting involved in the contract side. I remember once speaking to Simon, saying, "We have to pay [artist] royalties." He said, "Yes," and I said, "How do we do it?"

Simon said, "I don't know, but I've got something here," and he pulled a piece of paper from his desk. It was this yellow invoice from a guy called Barney Bubbles—he used to do the album artwork—and Simon had written various numbers on the back. These were the various royalties we were supposed to pay people.

At the time, we had a distribution deal with Island Records, so I called up John Lefley, the finance guy there, and asked, "Can you tell me how to do royalties?" He said, "Come on over." He pulled out some King Crimson royalty statements or something and said, "You do it like this."

That led me to trying to understand what the artist contracts meant. We also had [overseas] licensees, which the lawyers would put together for the foreign representation. I had to understand those, too.

So that led me to understand, empirically as it were, the whole commercial, business-affairs side of the record business. My role evolved down that totally accidental, unplanned path.

What was your first direct contact with a Virgin artist?

Mike Oldfield. I was working in bookkeeping, and we were paying Mike a salary. And he complained because he didn't get his luncheon

vouchers!

Do any gigs of the time stand out?

Mike Oldfield doing "Tubular Bells" at the Queen Elizabeth Hall [in London], which was very impressive, because Mick Jagger rolled up, and I think Keith [Richards] was there, too. These godlike figures, I was so impressed by them.

Leaving aside Oldfield's success, Virgin's roster of the time—Kevin Coyne, Hatfield And The North, Henry Cow, Tangerine Dream, Gong and so on—wasn't exactly mainstream.

We sold many millions of Tangerine Dream records. They were a very big act for us for a very long time. None of the other acts were really huge, but we had hits, we sold records everywhere, and people recognized there was something interesting going on musically with Virgin.

In those days, there's no doubt that people were buying

now I'm a normal punter.

"As we became part of the mainstream, what became important, inevitably, was chart positions and sales. When you have great records that come along and don't sell, you realize you have to mix your idealism with pragmatism, but that becomes fun in itself. It was enormously satisfying to see groups like the Human League move to enormous status.

"From the very early period, the bands I loved were Slaphappy and Henry Cow. I had tremendous enthusiasm and respect for them, and it's nice to know their records are still on catalog. But the period that was the most exciting to me was the punk era. I was very resistant to it at first, because at that time I was listening to jazz and things like Joni Mitchell's 'The Hissing Of Summer Lawns.'

"XTC weren't a hardcore punk group, by any stretch, but they came up in that era, and everyone at Virgin was so unbelievably enthusiastic about them. I think Island were competing with us for them, if I remember rightly. They never really broke big, but they were a great band for Virgin. Then there was Magazine—Howard Devoto was a fantastic guy to work with...the Human League, Scritti Politti, Heaven 17. That was a really great period. Working with Peter Gabriel, who I didn't really know until the 'So' album, was wonderful. And Phil Collins was very important to Virgin; he had a huge impact, and everyone loved working with him.

"Of the bands that didn't quite make it, I remember Blue Rondo a la Turk (Richard wanted that particular flavor-of-the-moment) and some groups you've never heard of, like Hey!

You founded the Virgin Records label in 1973 and sold it to EMI in 1992. In retrospect, any regrets about that sale?

My only regret in selling Virgin Records was the lack of daily contact with many friends, colleagues, and artists I'd worked with for many years. I knew that, with Ken Berry staying on, the company would go from strength to strength as it has done. My strengths are in developing new companies, not running large established ones, and therefore I'm delighted to be back in the industry with V2 Records.

At what moment in the label's early years did you know it would succeed?

The turning point for Virgin was the signing of the Sex Pistols [in 1977]. Although the sales were not overwhelming, they put the name Virgin on the map worldwide.

What would you choose as the greatest accomplishment of Virgin under your ownership?

Virgin had all the advantages of a major company with the heart of an independent. It became the largest, most successful independent record company in the world and attracted some of the most talented music executives.

What lessons from founding Virgin did you apply to launching V2?

The main thing I learned from Virgin when setting up V2 was to be truly international. This is why we've set up V2 in every major country in the world from Day One.

How often do you talk about the music business with [Virgin Music Group chairman] Ken Berry nowadays?

Ken and I have remained the closest of friends. However, when we see each other, I try to spare him too much talk about the music business.

Why didn't V2 sign the Spice Girls?

Because V2 was only just opening up offices and Virgin beat us to it. However, we'll be quicker off the mark next time.

Virgin records because of the [image of the] label, too. The musical integrity which flowed from Simon and the people around him, like Jumbo Van Rensen, made it interesting. Virgin was very, very cool.

Signing the Sex Pistols was pretty cool.

That was a very important moment. Because there was Virgin, making records with Mike Oldfield, Tangerine Dream, Kevin Coyne and people like that. Then, suddenly, when music was changing, we had the Sex Pistols.

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simon draper

Simon Draper was, alongside his second cousin Richard Branson, the other key participant in the Virgin birth. He arrived in London fresh from a degree in South Africa at the end of 1970 and promptly went to see Branson about a job.

It turned into a 22-year adventure, starting in a modest retail outlet at 24 Oxford Street and ending for Draper at the close of 1992 after a voyage of discovery that brought success beyond his or anyone's dreams. During that period, it was largely Draper who shaped the musical direction of the record company.

Leaving Virgin with all music-industry ambitions fulfilled, he started his own publishing company, Pelawan Press. At his London office, Draper spoke with Billboard contributing editor Paul Sexton about his favorite chapters of the Virgin story.

"I went from having the rock fan's dream, of being able to make our own label, to being a major-league player. By the time we had companies in 27 countries, it wasn't as much fun for me. I went motor racing, and now I'm publishing books, so, as far as the music industry goes, I still have friends in the business, but

and Holly And The Italians. There were other groups like Dire Straits and Sade, where we lost them right at the last moment. With Sade, we actually had the contracts and the check drawn up.

"I was really upset about 10cc, who we were going to sign just before their 'The Original Soundtrack' album; that would have been our first record. They were just perfect for Virgin at the time, they had everything going for them. Then we had Simple Minds; again, the whole company loved them, and working with [manager] Bruce Findlay was great.

"Unlike some of the A&R people, I was managing director and shareholder. Some of the A&R people would become friends with the groups and even take their side against the label sometimes, but I didn't get too close to the artists. The really painful moment when Virgin was in crisis was, I think, in 1976; we had a meeting of nearly all the key staff and asked for acts we would have to drop to revamp, like Ivor Cutler. The argument was that they were great, but they were never going to sell any records. I remember people wanted me to drop the Human League. And the Verve were signed when I was still at Virgin.

"Favorite songs? Quite a few XTC singles, especially 'Statue Of Liberty.' And a Fingerprintz record called 'Bulletproof Heart.'

"Sometimes, I think it would be quite nice to start up a small record company, but what I enjoy with book publishing is being supremely independent. It's a nice feeling, not being beholden to anyone."



Congratulations on your 25th anniversary

Love from Melanie C, Melanie B, Emma & Victoria





VIRGIN'S GLOBAL PRIORITIES

Incisive Special-Projects Campaigns Aim To Turn Local Household Names Into Global Superstars.

BY CRAIG ROSEN

KEN BERRY INTERVIEW

Continued from page 32

The group had been signed, then dropped, by EMI Records. How did Virgin and Richard Branson get involved?

I think the [then] chairman of EMI called Richard to say, "Do you want this act?" Then they signed with A&M, and A&M promptly dropped them. A&M's lawyer was our lawyer, Robert Lee, so he ended up having to sign them again, to us.

I did the deal with [Pistols manager] Malcolm McLaren and his lawyer at the time, Steven Fisher. We were paying them track by track, with the intention that, eventually, we'd have enough tracks to have an album. We only had them for the U.K. initially, then it sort of evolved and grew.

It was totally up Richard's street, dealing with Malcolm and the Sex Pistols. He loved it. A lot of people were nervous in the company; I remember a few saying to me, "We shouldn't be doing this, should we?"

The Pistols seemed to change the equilibrium in the music industry.

It didn't really feel like that. Of course, there was this big game being played all the time, but the business deals we made with Malcolm and Steven were not ridiculous; they were practical things.

It was difficult having an album delivered track by track—there were some weird aspects—but it always worked well for us, because we sold lots of records. Malcolm and the band, they just wanted to do things their way. With Richard and some of the people at Virgin, they found willing partners.

John Lydon went with you and Branson to Jamaica in 1978 when the company was looking to sign more reggae artists.

We'd already made deals with the Mighty Diamonds and U-Roy, and we were selling their records. We were into reggae—I loved it myself—and Jumbo and others were into it. Richard was out there for a while, but I must admit, I was the guy who was actually there.

I'd speak to Jumbo in London, and he would say, for example, "See if you can find Prince Far-I." I had this guy called Scabba, and he would find Far-I and I'd say, "We'd like to make records with you."

At the time, artists were making records in Jamaica, giving them to producers, who would fly to London with a bagful of tapes, sell them for whatever money they could, go back [to Jamaica] and, in many cases, rip off the [musicians].

So we were doing direct deals with the artists, which got me in a bit of hot water in Jamaica with a few people. But we did very well. We had maybe not the best of reggae, but we had some very decent records in there. It was an exciting moment, and John [Lydon] was fun.

He and I went to one of those things [in Kingston] where they had two DJ sound systems in a big hall. We were the only two white people in this huge room. John was the star—everyone called him the Sex Pistol—so he was gone. I don't know where I was. It was definitely interesting. Everyone was smoking weed that was so powerful.

To me, Kingston was an extraordinary experience; I met a lot of people. You heard gunshots at night, the city was in trouble at that time. It was a dangerous place for people living there. [I remember] getting rousted by the police. I think I was with Culture, and we got rousted out of the cab.

Around this time, you also worked in the U.S.

I was out there in 1978 and 1979. We had a distribution deal with Atlantic at the time. That lost money. It was all a bit disconcerting, because I was clearly out of my depth, but I learned an awful lot. America has always been a bit of a puzzle for U.K.-based record companies. That's the big market; all your acts want to be successful there. What tends to happen is that hardly any of your records get released, then something horrible always happens. You always have abysmal communication, you always feel that people aren't telling you the truth. You don't know [what's going on], that's the problem. So there's always this big mystery about it.

Was it painful to close the American company in 1980?

In some ways. It wasn't totally wrenching, because we hadn't been open long enough to feel that terrific sense of mission. It was a small operation. I lived at the offices in Perry Street [in New York]. We were dealing with all our British

Continued on page 62

In its 25-year history, Virgin Records has made a name for itself by signing groundbreaking artists who start trends instead of following them. That philosophy scored the label hits in several territories throughout the world. However, it was only in the last decade that the label began to truly embrace a global perspective in its marketing efforts.

The change came in the early '90s in preparation for the release of Janet Jackson's 1993 Virgin debut, "janet." In the U.S., Jackson was a superstar of the highest order, having scored back-to-back No. 1 albums with 1986's "Control" and 1989's "Rhythm Nation 1814." Yet, in spite of her success in the U.S., Jackson had not reached the superstar level in the international marketplace.

On March 11, 1991, it was announced that Virgin Records signed the star to a \$32 million three-album deal. Both the artist and the label had something to gain with the new relationship.

"At that time, Virgin didn't have a strong American presence in terms of superstar artists," says Nancy Berry, vice chairman of Virgin Records America/Virgin Music Group Worldwide. "We had a lot of international superstar artists, but Janet was our first real American superstar signing. We realized that there was a different method required to truly globally market an artist of that caliber."

For Virgin, it was important to make Jackson a worldwide superstar. "One of her reasons for wanting to be with a company like Virgin was the strength of our ability in the international marketplace," says Berry. "Although Janet was very much an established superstar in America, she didn't have quite the same standing internationally. Achieving that was very important to her."

To accomplish that goal, Virgin established a special-projects division under the auspices of Berry. "The Special Projects division is a record company within a record company," Berry says. "It's not just a marketing entity. To effectively realize the maximum potential of a release, you need to be involved in everything that is going on with an artist. A special-projects campaign will start literally from the time an artist goes into the studio. It runs from the A&R aspects through visuals—photo sessions and video concepts—to publicity, promotion and marketing strategies, the entire spectrum. Direct communication and information flow between the artist and record company is vital. It is always greatly more beneficial overall when the artist and record company can truly work together as a creative team." When the division was started, it was basically Berry and an assistant. Since then, the staff has grown to six in Los Angeles and nine in London.

JACKSON'S NEXT PLATEAU

The campaign behind "janet." marked the first time in the label's history that it "had centrally coordinated and strategized a campaign on a worldwide basis, as opposed to each operation working independently," Berry says.

"Special projects is an unusual concept for most people to understand," she adds. "I don't believe this type of operation exists at any other record company. This is a different approach to conducting a worldwide record campaign."

The strategy paid off with "janet." "That to me was a tremendous success," Berry says. "We sold more than 10 million units on that; it really took Janet to the next level, particularly internationally. Janet and Virgin worked very hard to achieve that."

Since the release of "janet.," the special-projects team has gone on to work with a diverse range of projects that includes titles by the Rolling Stones, Smashing Pumpkins, George

Michael, Daft Punk, David Bowie, Lenny Kravitz and the forthcoming debut by the New York-based Furslide on Nellee Hooper's new Virgin joint-venture label, Meanwhile.

"In order for special projects to do its job properly, you can only target two or three releases in a year," Berry says. "You can't work to that level of detail with 20 artists at a time."

Recent projects include the Smashing Pumpkins, who, like Jackson, were looking to build their international presence. "Obviously, they have great stature in America, but they also wanted to captivate the international markets to that same degree," Berry explains.

"Billy, James and D'Arcy started off the campaign for 'Adore' by concentrating their initial promotional activities in the UK,

Europe, Japan and Australia. Billy didn't just want to go out and undertake standard promotional events—he wanted to do something unique." Instead, the Pumpkins embarked on a 17-show promotional tour in May that hit 13 countries and featured the band playing in such unique venues as Spielbodenplatz (a square in the heart of the red-light district of Hamburg), the Guggenheim Museum in Spain and the roof of the FNAC store in Paris.

The shows resulted in plenty of television, radio and print coverage around the globe. "I don't think any of us actually believed we would be able to pull it off, but absolutely nothing went wrong," Berry enthuses. "The shows were amazing, all the media tie-ins worked, and the band worked relentlessly. It was everything we could have hoped for, but it was

extremely challenging to set up." And the results also paid off. Berry notes the Pumpkins' "Adore" album reached the upper regions of the charts in virtually all of the major international marketplaces. "Most artists would not be so adventurous as to start off a promotional campaign outside of their home market. I like the fact that Billy was brave enough to take a risk and work internationally first, and then come back to concentrate on America."

NANKER PHELGE'S PROFILE

The special-projects division has also been instrumental in helping such rock legends as the Rolling Stones and David Bowie keep their profile and relevance in the '90s. "I remember when we signed the Rolling Stones, there was a lot of speculation that we paid too much," Berry says. "We put our marketing expertise behind it and really went for it. That, combined with the Stones' phenomenal tour machine and their significant promotional commitment, resulted in 'Voodoo Lounge' selling over 6 million units, making it one of the best-selling albums in their history."

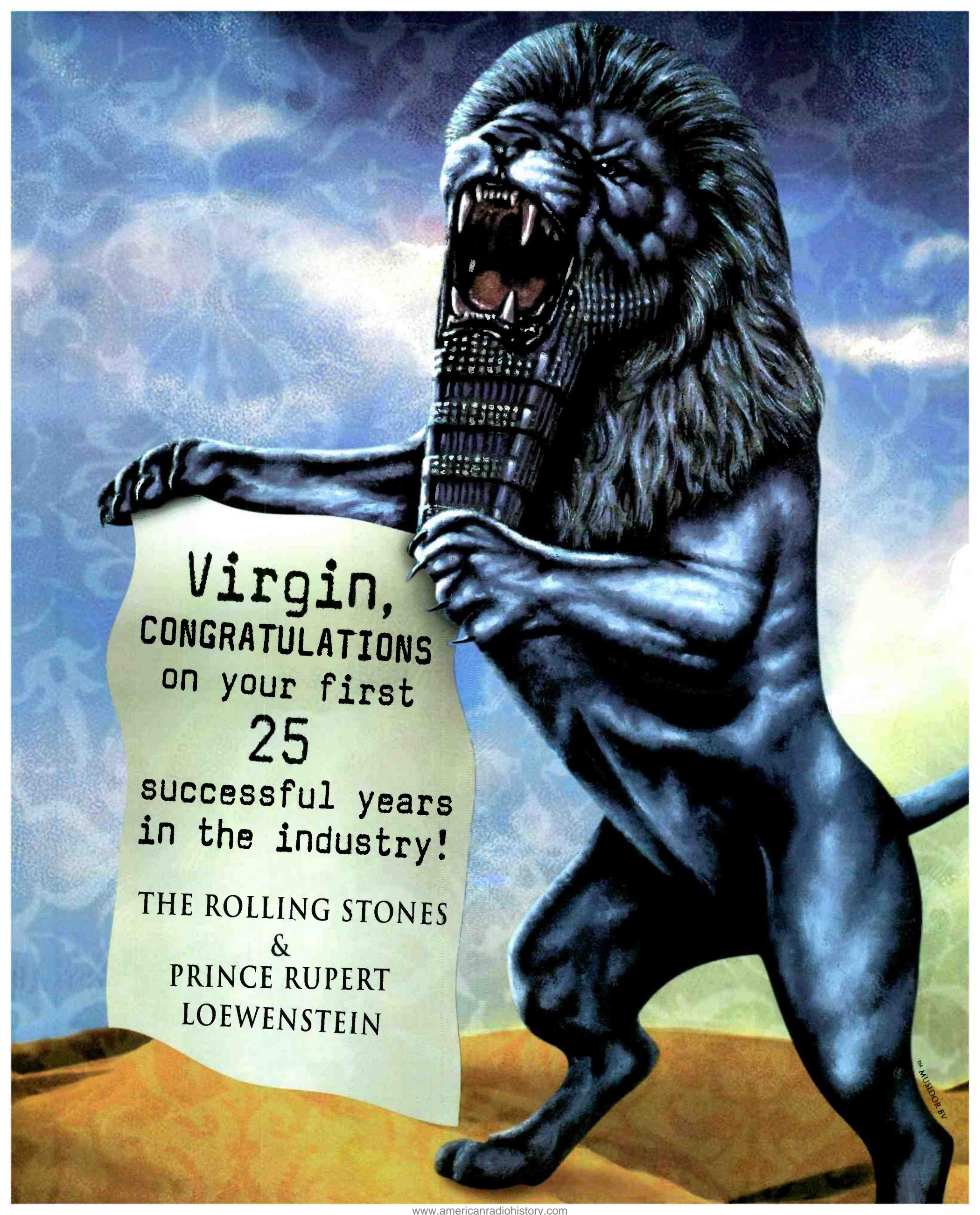
Working with legends like the Stones and Bowie can sometimes be strange, Berry admits. "Those are two acts I grew up with as a kid. I never thought I would ever meet them, much less be working with them and have them actually take my advice. It is intimidating the first couple of times you walk out of a meeting with someone who has always been a hero to you. But you have to put that aside, and realize they are people like everyone else." Berry adds, "Both David and the Stones are real pleasures to work with and [are] extremely dedicated."

Berry says that working with established veterans does have its advantages. "It's sometimes easier working with an artist who has been around longer and seen much more," she says. "You don't have that ego thing. They have seen everything, done everything. Whether it's the Stones or David, both are very focused on their career. They're very enthusiastic. There's no complacency." As the Stones wrap up the European leg of the "Bridges To Babylon" tour, the band is

Continued on page 36



Nancy Berry

A detailed illustration of a lion standing on a sandy dune, roaring with its mouth wide open. The lion is holding a large, yellowish scroll with its right paw. The background is a dramatic sky with blue and white clouds. The lion's fur is dark and textured, and its body is muscular. The scroll contains a congratulatory message in a typewriter-style font.

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THE ROLLING STONES
&
PRINCE RUPERT
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SPECIAL PROJECTS
Continued from page 34

preparing a new live album for release in November. Bowie, meanwhile, is in the studio in London working on an album tentatively due in February. "David Bowie is like a personal passion for me," Berry says. "Working with David is something I feel proud and privileged to have been involved with. He's such an uncompromising artist, and I adore working with him."

EARTHLINGS AND DAFT PUNKS

Although Bowie has achieved multi-million unit sales figures, Berry notes that he has made significant achievements, including garnering a nomination for the 1998 MTV Video Music Awards for the clip "I'm Afraid Of Americans." The clip for the remixed version of the song came late in the shelf-life of Bowie's "Earthling" album, but Berry says it was a project that paid off. "Trent [Reznor of Nine Inch Nails] got involved, and we went ahead and made the video and the



The Rolling Stones

EP, not knowing if we would have any support for it," she says of the project. "It's great when you can do something experimental like that—with an artist and music that you believe in—and achieve success like that." Still, as Berry explains, the special-projects division isn't just about marketing superstar artists. "A lot of times, it is viewed as 'OK, all the superstar artists are put into the special-projects machine,' which isn't always the case," Berry explains. "With [French electronica act] Daft Punk, we were able to establish a significant presence for the band in the U.S. with a new music style from a French artist. Most international repertoire comes from the U.K., so it is even more rewarding when you break a European act in America."

The special-projects division also allows the label to pick up on successful strategies in specific territories and apply them to the global marketplace. "For example, if an idea comes out of Finland and it's a good idea, we are able to run with it around the world," she says. "I've been trying to take some of the techniques we have learned in special projects and apply them to our normal mainstream international marketing."

For instance, Berry says the label has "imposed certain disciplines on the international companies, like making people sit down and really focus on writing down a detailed marketing plan. It really helps our companies focus and, of course, is extremely beneficial in developing a worldwide campaign strategy." ■

"In everything we've ever done, we've gone on instinct. It's always done on a gut feeling. As soon as we walked into Virgin, it felt right. They have a very young staff; it's a very happy camp. When we went to other labels, they said what they could do for us, they talked about what they had done for other artists. Virgin did not blow their own trumpet. We respected that. We're very happy with Virgin; they're good listeners. We like to have our say, and we're a very demanding band. We respect each other. From that day we walked through the door, we have been treated with the same respect. There's no special treatment for us. We get put in our place when we need it, and that's quite often!"

WHY ARE YOU A VIRGIN?



Melanie Chisholm, Spice Girls

THE U.S.: Co-Presidents Cooper And Newton Are An Illustrious Pair Who Travel Well And Know Their Places

BY RICHARD HENDERSON

Though "The Road To Los Angeles" sounds like a vehicle for Bob Hope and Bing Crosby, it describes the career path of another illustrious pair, the long-running executive team of Ashley Newton and Ray Cooper. Their partnership was forged at Island Records in 1984, where Newton was director of A&R and Cooper served as director of marketing; their respective skills meshed to create a distinctive and profitable roster for that label—which came to include Bob Marley, Robert Palmer and U2. Next, Cooper and Newton formed Circa Records in '88, signing Massive Attack and Neneh Cherry. They eventually took the imprint to Virgin U.K. and were made joint managing directors of the latter company in 1992. Reporting to president Paul Conroy, they contributed to the phenomenal breakthrough successes of the Spice Girls, the Verve and the Chemical Brothers.

The English duo was named co-presidents of Virgin Records America in September '97, in the wake of Phil Quartararo's move to Warner Bros. Records. Ray Cooper was the first to relocate to L.A., arriving during the fall in '97, with his partner Ashley Newton finally making the move in January '98. As Newton points out, "I have the privilege of a dual function for Virgin—along with my co-presidency of Virgin Records America, I am also senior VP of A&R for the Virgin Music Group worldwide. It has involved virtually commuting from Los Angeles to Europe as I continue to oversee the A&R processes for many U.K. based acts. It has been a stretch, but I certainly wouldn't wish to give this aspect of my work up."

UNDERSTANDING AMERICA

Describing the factors involved in Ken Berry's offering the co-presidency of Virgin America to Newton and himself, Cooper says, "Ken liked the work that we had done in collaboration with Paul Conroy in focusing the U.K. [label] to become the No. 1 album, singles and compilations company of the last four years. Certainly, the Spice Girls' impact would have played a great role in Ken's perception that we could take on the challenge. We were signing and developing artists that were being understood in America. He felt that we could, over a period of time, bring our particular focus to developing American artists. As he'd worked with us for the past 11 years, Ken knew that ours were a reasonably safe pair of hands."

To which Ashley Newton adds, "I recognize that we had the privilege of coming here because we're enjoying success with acts out of Europe. But these weren't parochial success stories; they were able to be moved to the international forum."

Likening their working style to that of Jeff Ayeroff and Jordan Harris, the founding co-presidents of Virgin America, Cooper cites the complementary nature of Newton's A&R skills meshing with his own highly focused marketing perspective. "The way that we work is a continuation of the fashion in which we worked in the U.K.," he says, "both when we started Circa, and later when we worked as co-managing directors at Virgin U.K. We collaborate on the signing of acts

in that we both need to agree that a given act is one that we want to work on. Ashley will take care of the dynamic of A&R and how the music develops. He'll play me music from a given project from time to time as it develops, but I don't like to get too soaked in an album during development. I like to come at it with a fresh perspective once I've heard the music. Though Ashley sees a project through its final mixes and mastering, we'll collaborate on its visual presentation as well. Then, I really take over when it comes down to all the things that involve a record going either to retail or to radio. I take care of the media and retail aspects of all the acts that we work on."

THE WILL TO WIN

Once ensconced in Virgin's Beverly Hills office, Newton and Cooper have wasted no time in adapting their symbiotic managerial style to the American market. Asked whether there is a specific mandate that he and Cooper have been handed along with their new positions, Newton replies, "Yes: To be winners—starting and ending with the music. From the years spent as co-managing director and head of A&R for the U.K. company, I learned to appreciate that it requires patience, tenacity and occasionally a radical approach to re-invent a company's creative direction."

"The roster of artists that we inherited in the U.K. was considerably more archival than Virgin America's, but

some of the re-building principles can still be applied. An inevitable roster reduction can allow room for rejuvenation, and naturally empowering new, young A&R executives with the ability to sign can immediately change a company's image and energy level. Look, no matter how much you analyze managerial style or the executive talent pool, the music is the heartbeat of this company. Our roster is everything."

TRASHING EUROCENTRISM

Ray Cooper describes the American company, prior to his and Newton's arrival, as having a Eurocentric A&R focus. "In the past 18 months, we had established a very potent relationship with the team working at Virgin America, because their juice and their success on the development side had primarily come from working music that had originated in Europe," says Cooper. "They've done very well with the Spice Girls, Sneaker Pimps, Blur and Daft Punk. We felt an empathy there. If the American company had been primarily developing local acts, it would have represented a longer learning curve for the two of us. Our most important agenda is to try to find talent here that we can send out to the rest of the world."

"This isn't something that happens overnight," Newton adds, describing what, by his estimate, represents "a three- or four-year cycle of work. The first year, you do roster clean-up and other structural housekeeping, get some new faces on board and begin sending out fresh signals of intent to the creative, managerial and legal communities. We're going to try to make Virgin an exciting environment for people to visit and get a sense of what we're trying to build here. In the second year, continue an acquisitional mode, nurture new artists and get in the studios. The third and fourth years are hope-

Continued on page 38



Newton and Cooper

TO

ONE

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FROM

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LOVE

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THE U.S.

Continued from page 36

fully those during which you get your creative pay-off. It wouldn't surprise me if it took that period of time to evolve. Anything faster than that would be a real bonus.

"The first area we have really stepped up an A&R commitment to is Virgin Urban and its black-music initiative. We've already made significant bi-coastal staff appointments. Aside from a personal love of this music genre, it has always struck me that while Europe can take on the world in rock and pop, it's never really challenged the States with its own domestic

R&B—with perhaps the honorable exception of our own Soul II Soul. It's a buzz to have given Gang Starr their first-ever gold album this year, and we're all excited about the upcoming D'Angelo album."

WHY ARE YOU A VIRGIN?



Smashing Pumpkins

"We signed with Virgin because they truly had the most style, crystal, champagne, caviar, medium-rare filet mignon and the Mike Oldfield CDs we wanted."

GETTING FOREIGN BREAKS

As British executives, by definition Cooper and Newton are both outsiders in the American music business. When asked about advantages or disadvantages attached to that status, Cooper describes the "shock of the new" giving the duo's image a beneficial spin. "On the other side," he cautions, "our lack of experience in a competitive race to sign artists may well tell against us. But, if the creative people know that we've been involved with the most successful acts to break on both international and American fronts—and they know that we're fully absorbing ourselves into the culture of running a company here—it seems likely that they'll give us the opportunity to work with them. We're bringing a 'rest-of-the-world-view' to the artists that we can sign here, an understanding of how to break them in foreign territories."

"There are obvious disadvantages of being the new A&R 'Limey' in town," adds Newton. "Having spent years being a big fish in a small sea, you come to L.A. feeling at times quite naïve. Back home, you have developed an expertise in making records and closing deals. There's a mutual respect with producers and attorneys and an environment that you feel completely confident in. Then you come to the States, and whilst you might be a player on your business card, you're not in terms of your personal relationships in the American marketplace. I'm having to work overtime on that; it's an interesting learning curve. I suspect we'll need to break a new U.S. act to help enhance people's perception—maybe it'll be Furslide (the first signing to Nellee Hooper's Meanwhile label).

"We're fortunate in coming over here at a time when the 'New Britannia' motif seems to be carrying some weight. Edgy new underground styles, like electronica and drum'n'bass, are attracting international attention, and producers like Nellee Hooper are having an influence. The pendulum has definitely swung back to Europe at present. We were recognized for bringing out intelligent rock acts like the Verve and Radiohead."

POWER OF RADIO AND ATTORNEYS

When asked about other contrasts between the duo's previous posting in the U.K. and its new assignment in Beverly Hills, Newton replies, "Well, I'm forced to state the obvious: the sheer scale of the country; the intimidating cost of launching projects; the complex network of attorneys with their wider-ranging roles; the undeniable power of radio, which is virtually unchallenged by any other medium.

"I think culturally the differences are heightened by Virgin being L.A. based. There's no question that London is spiritually closer to New York—you don't get that bustling urban fix here. Coming to L.A. requires, how shall I put it, acclimatization...but we're both relishing the challenge." ■

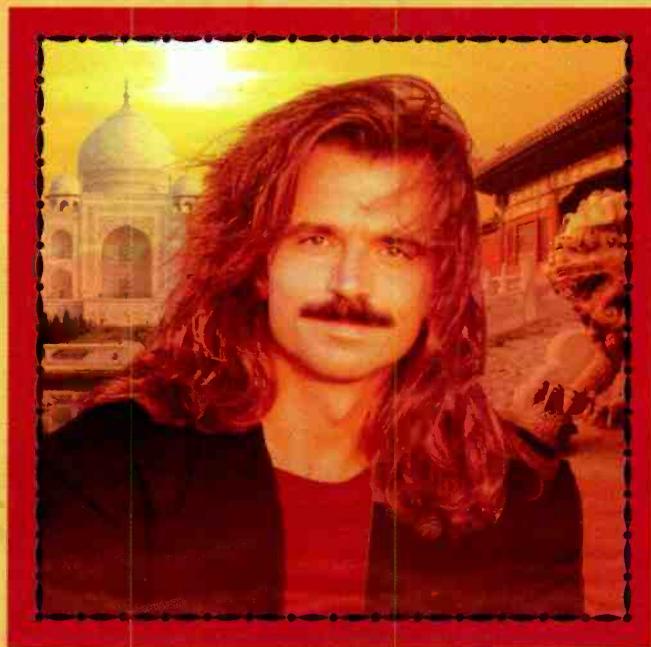
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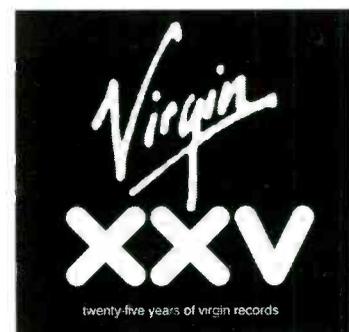
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YANNI



VIRGIN U.K.: Happy Home Office Eschews Cloning, Attracts Acts

BY DOMINIC PRIDE

LONDON—Robin Campbell of UB40, one of Virgin's veteran acts, says the atmosphere at Virgin U.K.'s west London headquarters is much like the spirit you can find at other Virgin companies in Europe. "It's a happy, home environment," says Campbell. "It's like popping in to see one of your mates."

"Happy" is the one word Virgin U.K. president Paul Conroy chooses to describe the company he believes is "run more like a college campus than a major label."

The free-and-easy atmosphere that pervades the converted mansion and canal-side offices that house Virgin here is more than an extravagance though: it's at the root of the company's success, reckons Conroy.

"I don't think artists or managers feel they are coming to anywhere threatening," he says. Keeping artists—and the staff who deal with them—happy is one way Virgin has managed to retain its image as a place where artistic expression can thrive.



Paul Conroy

"Virgin is a magnet for certain types of artists. There's no doubt we have a very eclectic group," observes Conroy, reeling off names which range from the avant-garde classical compositions of Michael Nyman to the brazenly commercial pop of 911, the Spice Girls and this past summer's freshest face, Billie. Among the 75 acts signed to the label, there are such stalwarts as David Sylvain, Scritti Politti, Genesis and UB40, who helped to stamp the Virgin name on the public consciousness over the past quarter-century.

SEVEN-YEAR BREAKTHROUGH

Other names, such as Massive Attack and the Verve, are only now gaining currency worldwide, a situation that belies the fact that both acts have been with Virgin for most of this decade.

Massive's output—three albums over nine years—might be regarded as tardy at other labels, but, says Conroy, "You can't work to the clock. There's always the great accountant in the sky wanting you to deliver albums. But one of the unwritten laws is that the artist always comes first."

The Verve's "Urban Hymns" represented the act's breakthrough, but, says Conroy, "with the Verve, it took seven years. You can't do these things overnight. If you rush, you don't sell albums."

Virgin U.K.'s take-your-time attitude and persistence comes close to explaining how it has achieved a feat that few other labels have managed: It has retained its credibility with artists and the public while being capable of moving millions of album units.

"You have to weigh the artistic view versus the commercial view," says Conroy, and, regrettably, sometimes the numbers have had to outweigh the music. In the early '90s, Virgin's

Continued on page 44



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THE TOP 40 VIRGIN ALBUMS

1. "Forever Your Girl," Paula Abdul (1989)
2. "Janet," Janet Jackson (1993)
3. "Spice Girls," Spice Girls (1997)
4. "Spellbound," Paula Abdul (1991)
5. "Mellon Collie And The Infinite Sadness," The Smashing Pumpkins (1995)
6. "The Velvet Rope," Janet Jackson (1998)
7. "Roll With It," Steve Winwood (1988)
8. "Voodoo Lounge," The Rolling Stones (1994)
9. "Adore," The Smashing Pumpkins (1998)
10. "Spiceworld," Spice Girls (1998)
11. "Tubular Bells," Mike Oldfield (1974)
12. "Bridges To Babylon," The Rolling Stones (1997)
13. "Pisces Iscariot," The Smashing Pumpkins (1994)
14. "Mystery Girl," Roy Orbison (1989)
15. "MCMXC A.D.," Enigma (1991)
16. "Promises And Lies," UB40 (1993)
17. "Shut Up And Dance," Paula Abdul (1990)
18. "ENIGMA 2 the Cross of changes," Enigma (1994)
19. "Stripped," The Rolling Stones (1995)
20. "Siamese Dream," The Smashing Pumpkins (1993)
21. "Pure Moods," Various Artists (1997)
22. "Circus," Lenny Kravitz (1995)
23. "Are You Gonna Go My Way," Lenny Kravitz (1993)
24. "Keep On Movin'," Soul II Soul (1989)
25. "DIVINYLS," Divinyls (1991)
26. "Broadcast," Cutting Crew (1987)
27. "What's Love Got To Do With It," Tina Turner (1993)
28. "Head Over Heels," Paula Abdul (1995)
29. "Vol II - 1990 - A New Decade," Soul II Soul (1990)
30. "Tribute," Yanni (1997)
31. "Outside," David Bowie (1995)
32. "Sliver," Original Soundtrack (1993)
33. "Urban Hymns," The Verve (1997)
34. "Conscious Party," Ziggy Marley & The Melody Makers (1988)
35. "The Saint," Original Soundtrack (1997)
36. "Talk Is Cheap," Keith Richards (1988)
37. "ENIGMA3 Le Roi Est Mort, Vive Le Roi!," (Enigma, 1996)
38. "Waking Up With The House On Fire," Culture Club (1984)
39. "One Bright Day," Ziggy Marley & the Melody Makers (1989)
40. "Refugees Of The Heart," Steve Winwood (1990)

THE TOP 40 VIRGIN SINGLES

1. "Together Again," Janet Jackson (1998)
2. "Can't Help Falling In Love," UB40 (1993)
3. "That's The Way Love Goes," Janet Jackson (1993)
4. "Wannabe," Spice Girls (1997)
5. "Runaway," Janet Jackson (1995)
6. "Again," Janet Jackson (1993)
7. "Boombastic"/"In The Summertime," Shaggy (1995)
8. "If," Janet Jackson (1993)
9. "Any Time, Any Place" / "And On And On," Janet Jackson (1994)
10. "Return To Innocence," Enigma (1994)
11. "I'm Too Sexy," Right Said Fred (1992)
12. "You Want This"/"70's Love Groove," Janet Jackson (1994)
13. "Rush Rush," Paula Abdul (1991)
14. "2 Become 1," Spice Girls (1997)
15. "Say You'll Be There," Spice Girls (1997)
16. "1979," The Smashing Pumpkins (1996)
17. "Back To Life," Soul II Soul featuring Caron Wheeler (1989)
18. "Close To You," Maxi Priest (1990)
19. "Roll With It," Steve Winwood (1988)
20. "Because Of Love," Janet Jackson (1994)
21. "Straight Up," Paula Abdul (1989)
22. "Opposites Attract," Paul Abdul with The Wild Pair (1990)
23. "I Don't Wanna Fight," Tina Turner (1993)
24. "Forever Your Girl," Paula Abdul (1989)
25. "Cold Hearted," Paul Abdul (1989)
26. "Blowing Kisses In The Wind," Paula Abdul (1991)
27. "The Way You Do The Things You Do," UB40 (1990)
28. "Heart And Soul," T'Pau (1987)
29. "(It's Just) The Way That You Love Me," Paula Abdul (1989)
30. "It Ain't Over 'Til It's Over," Lenny Kravitz (1991)
31. "The Promise Of A New Day," Paula Abdul (1991)
32. "Can't Stop," After 7 (1990)
33. "Catch Me (I'm Falling)," Pretty Poison (1987)
34. "(I Just) Died In Your Arms," Cutting Crew (1987)
35. "Shattered Dreams," Johnny Hates Jazz (1988)
36. "Buffalo Stance," Neneh Cherry (1989)
37. "I Touch Myself," Divinyls (1991)
38. "Ready Or Not," After 7 (1990)
39. "I Get Lonely," Janet Jackson (featuring BLACKstreet) (1998)
40. "The Promise," When In Rome (1988)

The Virgin charts were compiled by Chart Beat columnist Fred Bronson and include all charted titles on the Virgin, Charisma and Captive labels. The album chart is based on peak position, weeks in peak position, and weeks on The Billboard 200. The singles chart is based on a point system Bronson developed for his book, "Billboard's Hottest Hot 100 Hits" (second edition). ■

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VIRGIN U.K.
Continued from page 40

roster numbered some 150 acts; it now has close to half that number. "We had to make some difficult decisions with some artists who were just not performing and not coming up with the goods. We had to move on," recalls Conroy.

Similarly, the acquisition of Virgin by EMI resulted in the severing of Virgin's publishing operations from the label—and generated a rumor-mill about the company, which proved to be a distraction. Yet, six years on, Virgin still exists as a separate company rather than an imprint, and has its

"Congratulations, Virgin Records! Having been with Virgin since the early days when they were a small label, and seen them grow to what is now a very large and successful label achieving some very unique things, for us they still feel like that small label we joined many years ago."

Mike Rutherford, Tony Banks
and Ray Wilson of Genesis

**WHY
ARE YOU A
VIRGIN?**



own management structure that only merges with EMI at the very top of the pyramid.

"EMI has become Virgin-ized rather than the other way around," says Conroy. The U.K. company is also more than just an affiliate within the Virgin empire: It forms the heart of the worldwide operations. The Harrow Road headquarters houses Virgin's senior international management and the international department, which coordinates releases worldwide.

"It's a double-edged sword" says Conroy, about being in the middle of the web. "There isn't the politics there is in other companies. But it means we have the burden of supplying the majority of talent for the entire Virgin machine worldwide."

SUBLABELS AND FRIENDLY EXECs

Today, much of the talent is being supplied by Virgin U.K.'s sublabels, including dance imprints Science and VC Recordings; alternative label Hut; new pop label Innocent, founded last year by former RCA U.K. managing director Hugh Goldsmith, and Circa, which brought Massive Attack and Neneh Cherry to the Virgin roster.

These "pockets of entrepreneurial spirit," as Conroy calls them, have also helped nurture that equally rare but vital commodity, artist-friendly executives.

Circa's two mainstays, Ray Cooper and Ashley Newton, became Conroy's double act who looked after Virgin's A&R and marketing for much of the '90s. Their departure last year to become co-presidents of Virgin America left two larger-than-life holes, admits Conroy, but allowed two other execs to step into the gap.

Dave Boyd and Mark Hutton, who created the Hut label as a home for indie acts within the major, stepped up to the plate and took on, respectively, the A&R and marketing duties for the whole Virgin company.

The results speak for themselves: Embrace, the band from Huddersfield whose first album, "The Good Will Out," bowed at No. 1 in the U.K. in June, is "a classic Dave Boyd signing," says Conroy. "It goes against the grain of what everyone else is doing" and is successful for precisely that reason.

The Verve's "Urban Hymns," Massive Attack's "Mezzanine" and the Spice Girls' "Spiceworld" were among the albums that helped Virgin retain its leadership in both the albums and singles markets; in the first quarter, it led both sectors in the U.K. Its compilation business, and Virgin's "Best Ever" series, helped swell the albums total.

Continued on page 48

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ON THE FIRST
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"first generation":

Silver Anniversary Feted With Telemarketed Two-fer

BY WAYNE ROBINS

The First Generation," the two-CD compilation that celebrates Virgin Records' first quarter-century, is the story of two distinctive decades, two different countries and, to some extent, two different companies.

"It's not a rarities or outtakes package," says Peter Holden, the Los Angeles-based VP of commercial marketing and head of international for Virgin America, which will release the album Oct. 6. "It's trying to show the many peaks that Virgin was able to achieve along the way. It's split primarily between '80s repertoire and '90s repertoire, and American repertoire and U.K. repertoire."

From its launch by Richard Branson in 1973 through the mid '80s, Virgin's U.K. repertoire was marketed in other territories, including the U.S., largely through licensing deals. So, while Virgin developed such stars as Phil Collins, Peter Gabriel, the Sex Pistols, Culture Club, Simple Minds, Human League and XTC,



Sex Pistols



XTC

these artists all found Stateside success with American-based companies such as Atlantic, Warner Bros., A&M, Epic and Geffen.

The need for such a diaspora ended with the founding of Virgin America in 1986. Since then, the company has had success on both sides of the pond with such artists as Lenny Kravitz, Smashing Pumpkins, Neneh Cherry, Ben Harper, Cracker, Enigma, Maxi Priest, the Chemical Brothers and the Spice Girls, all of whom appear on Disc 2 of "First Generation."

Because of licensing complications, the CD package will be available for only one year, the length of some of the domestic permissions. Notably absent are such current label stars as Janet Jackson and the Rolling Stones, as well as Peter Gabriel.

PUMPKINS BUT NO STONES

"To be very honest, a couple of these artists—Janet Jackson and the Stones—we knew very well they don't get involved with compilations," says Holden. "And, in the end, we didn't get Peter Gabriel. But we did get Smashing Pumpkins, who—even though they're signed to Virgin (America)—almost never appear on compilations. We are happy with the caliber of the artists who we did get to contribute, and I think it's the nature of the compilation itself. A lot of the artists who've been with the label for a long time are proud of Virgin and what it stands for."

If so, that's really a throwback to Virgin's pioneer days, when it developed its reputation for innovative marketing of a cosmopolitan artist roster.

"In the era we're operating in, which is of big companies and mergers, and even though we're part of the EMI family, the label still has an aura of risk-taking," says Holden. "You go against the grain and find there are some considerable artistic fruits to bear."

DIRECT BUZZ

For a few weeks preceding its release to retail, "The First Generation" album will be available via direct-response televi-

Continued on page 48

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ANNIVERSARY COMPILATION

Continued from page 46

sion marketing for a window of a few weeks, or as long as a month, according to Holden. "Virgin had the fortunate circumstance to stumble into a project called 'Pure Moods' a couple of years ago, which was driven through a direct-response television advertising campaign," says Holden, in which viewers could order the disc by calling an 800 number. "Through direct-response TV marketing, we were able to create a huge buzz for this record before it was ever available in shops. We're going to try to emulate that model with 'First Generation.'"

Holden says that Virgin has sold more than 2 million copies of the "Pure Moods" set—a kind of easy-listening for active new agers—with tracks by, among others, Enigma, Enya, Deep Forest, Mike Oldfield and Jan Hammer, and DJ Dado's mix of "The X-Files" theme.

Strategically, Holden says that the telemarketing campaign for "First Generation" would consist of 60-, 90- and 120-second spots on such cable outlets as VH-1, MTV, Nickelodeon, the USA network and MSNBC.

"We're skewing the TV commercials in two directions: one in the direction of the '80s repertoire, the other towards more contemporary '90s repertoire," he says.

"First Generation" will be available only as a double-CD. The other announced projects celebrating Virgin 25 include a Culture Club "Storyteller" album, in conjunction with VH-1, and a new best-of album by John Lee Hooker. ■

—Wayne Robins, former pop-music writer for Newsday, is an adjunct professor of Critical Writing at New York University.

VIRGIN U.K.

Continued from page 44

A TASTE FOR GOMEZ

For the remainder of the year, the release slate will emphasize developing acts such as Billie and Gomez, both now showing encouraging responses from tastemakers.

And, as Virgin has shown during its 25 years, the words "critically acclaimed" do not have to be incompatible with the words "million-seller."

The release schedule for the rest of this year will feature UB40's "Labour Of Love III," due this month. The band's Robin Campbell finds the crew today a very different bunch from those working at the company the band signed to back in 1982. Then, a visiting Richard Branson was put on a chair in the middle of the band's offices and grilled by the band for two hours. Branson and Simon Draper may have moved on, and Jon Webster still acts as a consultant to Virgin for the band. Yet the same spirit remains.

"They all seem extremely bright," says Campbell, who tellingly says the band is mostly left alone by the label. "There's an air of people there not being cloned; they're all individuals."

Comroy says he is most proud that, during his tenure, "We have managed to bond together during some years that could have been very difficult for us. We had a couple of years when we were just respected for our compilations, or respected as good marketeers. In the last three to four years, it's been the strength of the artists." ■

WHY WERE YOU A VIRGIN?

"I had some very wonderful years with Virgin Records. They were my friends, as well as my record company. I owe them a lot. They believed in me when I needed it. I was never very fashionable, but they always went with me. Congratulations on 25 great years."

Phil Collins

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**To my friends at Virgin,
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Lenny Kravitz





When Virgin Records was founded in the U.K., the label was distributed in Germany by BMG Ariola Munich. In 1982, Udo Lange, former Virgin label manager and then Ariola's head of international, took over as managing director of Munich-based Virgin Schallplatten.

Starting with only six employees, Virgin Schallplatten enjoyed rapid growth, and within four months the staff had doubled; since then, the Virgin team has grown to 100 employees. Nowadays, the local-artist roster includes 15 album artists and 15 acts with a single-plus-album option.

Top-selling domestic album acts during the past 18 months include Böhse Onkelz, Blind Guardian, Dune,



Enigma

And One, Oomph! the Bates, Notwist and Sven Vath, as well as the soundtrack to the film "Jenseits der Stille" ("Beyond Silence"). International acts whose albums have enjoyed huge success in Germany during this period include two albums by the Spice Girls, the Rolling Stones (selling 700,000 albums—better than most territories), the Verve (500,000 units for platinum certification) Janet Jackson, Genesis (400,000 albums), Massive Attack, Lennie Kravitz

and the Smashing Pumpkins.

One of Virgin's most successful licensed labels is the Hamburg-based Orbit imprint, which brought forth Dune's platinum-selling dance remake of "Who Wants To Live Forever" and the dance act Bellini, which won an Echo Award for its Europe-wide dance hit "Samba De Janeiro." A worldwide label deal (excluding the U.K. and the U.S.) with the independent U.K. label One Little Indian gave Virgin rights to Skunk Anansie, which has achieved double-platinum sales in Germany. A label deal with Dortmund-based indie label Community, meanwhile, gave Virgin a top-50 album-chart hit with the newcomer band Notwist.

Lange can boast one of the most successful marketing campaigns of all time, in a cooperation with McDonald's. The deal sold 7 million compilation CDs—and Virgin Schallplatten doesn't even have an in-house special-mar-

keting division. "Everything is done with teamwork, and this was a record-breaking coup, unprecedented before or afterward in other territories," says Lange.

Within the music business, Lange also views Virgin as unique. "We are big but still personal, and we consider ourselves to be more indie than major," he says. "Even though we belong to a major concern, we are independent within our territory, which to us is very important. We are very much team-oriented" and tops it off by saying, "we simply have better music and better artists."

Virgin has a 6% share of the German market. "Our business challenge is to achieve a 10% market share, and our personal goal is to keep our indie attitude and operate with a lot of heart in a very competitive marketplace," says Lange. "I believe we will succeed in doing so, for this is where our strength lies." ■

GERMANY: Virgin Schallplatten Celebrates Sweet 16 With Personal Spirit And Independence

BY ELLIE WEINERT

MUNICH—The first domestic-artist signing by Virgin Schallplatten in Germany turned out to be the company's biggest worldwide success as well. Producer Michael Cretu, the mastermind behind the sonic entity known as Enigma, has been responsible for 20 million units in worldwide album sales for Virgin.

"After nerve-racking experiences with [another major label], I signed with Virgin because of the personal spirit of the company," Cretu says. "They are well-organized and convey respect for the artist. I met with Udo [Lange, managing director], and for four hours he took no phone calls and there were no interruptions. So I signed the deal one month before the company was even set up. Sixteen years later, we are still working well together, and I am certain I made the right decision. I don't know of any other company that better combines tough business with a human touch."

"Virgin showed an unusual enthusiasm and belief in what I was doing when I approached them during the recording of 'Outside.' I felt they were prepared to back my slightly dotty ideas and help me generally communicate my music to as many people as possible in a creative fashion. Their support, in terms of backing my ideas for videos and artwork, was much appreciated. The whole company was fully behind me during the substantial tours of America, which I undertook during 1995 and 1997. In a nutshell, Virgin seemed to share my enthusiasm and helped my projects, 'Outside' and 'Earthling,' become a reality."

**WHY
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FRANCE: High Growth, Real Interest Are Dividends Of An Aggressive Artistic-Investment Strategy

BY REMI BOUTON

PARIS—Male vocalist Etienne Daho was the first domestic artist to sign with Virgin France, just after the label was launched in 1980 as the company's first European affiliate.

"Virgin, this is a spirit," Daho says. "I am, today, the [longest-signed] in this company, and maybe I do have a special status. But they always let me be free on an artistic level. I can go three years without a record release and without any pressure to have one. I have a lot of freedom here. Virgin is a good partner, and this is my home."

Daho has released nine albums through Virgin, including "Paris Ailleurs," which has sold 700,000 units and, more recently, "Eden," which has sold 200,000 copies. "Other record companies sell records, but only Virgin has this brand," he says.

PRUDENT INVESTING

Virgin France was the first affiliate to sign local artists outside of the U.K. and the U.S. Last year, of the 2 million albums sold by the company, domestic French artists accounted for some 10% of its sales. "Virgin doesn't sign a lot of artists," observes Daho. "They have always been very prudent because they like to develop their artists, and they invest in order to do it."

Since opening for business 18 years ago, Virgin France has become one of the largest of Virgin's affiliates worldwide. In its first decade, under the management of co-founder Patrick Zelnik, the domestic roster was essentially formed around French chanson, with artists such as Daho, Julien Clerc, Renaud and Liane Foly.

Under the leadership of current CEO Emmanuel de Buretel, Virgin has renewed its roster by adding new acts in the areas of rap, techno, world music and chanson. Today, Virgin has around 30 local artists on its roster and releases repertoire from such labels as Jive, 4AD, Mute, Beggars Banquet, XL, Wall Of Sound and Mowax.

De Buretel, Virgin France CEO since 1992, has been involved with the group since 1986—when he served as general manager of Virgin Music Publishing. At that time, he brought to the company important local artists, including Les Negresses Vertes, Mano Negra, Cheb Khaled, Youssou N'Dour and IAM.

In 1990, De Buretel founded the Virgin imprint Delabel. With a reputation as a determined executive, De Buretel has doubled the Virgin annual sales in five years. In 1997, he was named Manager Of The Year by the French trade magazine *La Lettre du Disque*.

"Indeed, we have an artistic-investment strategy," he says. "Our priority is to reinvest without wasting time. It is like a basketball game: If you want to win, you can't wait. Sales for Virgin France have increased because we have invested in new projects."

BUILDING LABORATORIES

De Buretel created different imprints such as Delabel and Source because, he says, "It is better to build a catalog than to buy one. When I created Delabel in 1990, it was to prove that it is possible to create independent structures inside a major company. The aim was to sign new musical genres and, in particular, French rap. We need such a laboratory to develop new artists."

Virgin France now has three divisions operating very independently. Delabel, managed by Laurence Touitou, specializes in hip-hop, rap and street music. Source, managed by Philippe

Ascoli, veers closer to trip-hop—as evidenced by the sound of the lounge-dance act Air. A third division, Labels, managed by Alain Artaud, is more indie-oriented and represents many international labels, as well as the techno-funk of Daft Punk.

As evidence of the success of this imprint strategy, Daft Punk has sold some 1.3 million copies of its "Homework" album worldwide. And French rappers IAM have sold 800,000 copies of their most recent release for Virgin within France, the same sales level in the market as the Spice Girls.

"Since 1992," explains De Buretel, the Virgin label itself has not increased its sales—but those new imprints have permitted the French company to double its global sales, from 450 million francs [\$75 million] in 1992 to 850 million francs [\$142 million] in 1997. During the same period, the company increased its market share from 6% to 11.5% through early 1998.

"Meanwhile, each imprint has its own personality and its own brand," he continues. "We have no global artistic strategy. Each imprint is free to sign, and the imprint managers are first people who like music, rather than people who know the record industry."

The greatest challenge facing Virgin France in the near future, says De Buretel, is "succeeding with what we have and preparing the artistic follow-up for tomorrow. We are currently setting up our fourth division, named Hostile, within Delabel. Meanwhile, one of our greatest challenges is on the export level. If we don't sell records out of France, we will suffer, because we are stuck between local artists who are better paid elsewhere in the world and a culture which is difficult to export. Among my dreams, is to export French chanson, and I think that it will be possible." ■

WHY ARE YOU A VIRGIN?



Luther Vandross

"I know that a Virgin artist is a happy artist. So, I'm glad you've welcomed me into your family. I look forward to being part of the next 25 years of your fantastic voyage."

(Comments from Virgin artists in the U.K. and U.S. obtained by Sally Stratton and Debbie Galante Block, respectively.)

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BRAZIL: In-house A&R And Hope For TV Stars

BY ENOR PAIANO

SÃO PAULO—In his first year as general manager of Virgin Brazil, Rick Bonadio is attempting to establish a foothold for the three-year-old imprint in all musical segments of Brazil's market.

Virgin Brazil's roster of 10 artists certainly reflects Bonadio's ambition. Artists signed to the label include rock act Charlie Brown Jr., pop sirens Vanessa Rangel and Deborah Blando, reggae artist Mwamba, sertaneja singer Sergio Reis and samba-pagode group Redencao.



Rick Bonadio

The fledgling label's biggest seller, so far, is Brown, whose 1997 label debut, "Transpiracao Continua Prolongada," sold 250,000 units, making it eligible for a platinum certification from Brazilian trade group ABPD.

Recalling the story of how Charlie Brown Jr. was signed to Virgin, band drummer Renato Relado relates that, "We had a friend who knew Rick Bonadio, and he took a demo tape with one song. Rick liked the work and asked for more material. We recorded another demo, and he hired us to make a single. We cut three tracks, and he liked them so much that the single was never released and we made an album instead."

Relado says the secret of the band's success was grounded in Virgin's commitment from the beginning to work the album. In Brazil, Virgin operates as a division of EMI Brazil,



Deborah Blando

with its own A&R department, overseas-development division and marketing force. EMI provides Virgin with sales, distribution and administration.

Do the two companies compete against each other? "No," replies Bonadio. "In fact, we work together. If there is a possibility of signing an artist, we discuss first who's going to make the offer."

Among the criteria by which the label signs acts are the artist's hometown or the presence on one label of another signed singer or group whose music is similar to the potential signee. For example, if EMI's roster is bulging with pop acts and the label is excited about a pop artist, it may pass that act on to Virgin, if the latter has room for a pop act.

Two years ago, Virgin relocated its offices from Rio de Janeiro, where EMI Brazil is located, to São Paulo. The move was designed to guarantee Virgin's independence, says Bonadio, who formerly managed Brazil's immensely popular band Mamonas Assassinas.

Virgin's best musical bet at the moment is Rodolfo E ET, a duo comprised of a pair of TV stars. The pair's label bow is a children's record set for promotion through the end of the year. "They are very strong TV characters," says Bonadio, "and we believe that their musical appeal will be strong also." ■

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HOLLAND:

A Major With Indie Spirit That "Oozes Music" And Personality

BY ROBERT TILLI

AMSTERDAM—"At most companies, staffers are boring administrators who only talk about sales, but Virgin employees are rock 'n' roll." So says J.B. Meyers, guitarist with the Dutch guitar-driven pop band Supersub, describing his label. "These people just ooze music," says Meyers. "At Virgin, they know what they're talking about. When you visit their office on a Friday afternoon, they're DJ-ing and drinking beers with their peers in the industry. To us, Virgin is music."

Virgin Holland managing director Dick Stolk affirms that view. "Virgin is a major with an indie spirit," he says. "Without slagging them off, these days most companies are more like marketing machines. After the merger with EMI five years ago, we've managed to maintain our independent character. We like to get the balance right between those two extremes. On the one hand, we want to set up great marketing campaigns for our big international stars, such as the Rolling Stones, Janet Jackson and George Michael. On the other hand, we like to develop careers with our local roster. We've proved we can deliver the goods without losing our personality."



Supersub

Stolk has been with Virgin Holland—the Dutch arm of Virgin Benelux—since the company opened up its own office in the town of Hilversum back in 1982. Previously, Virgin was licensed by Ariola. Under the management of Dirk de Vries, the local Virgin company started off with a four-piece staff. Now Virgin Holland can boast a staff five times as big.

A former promotions manager for Virgin, Stolk fondly remembers his first visit to Virgin's international London-based headquarters. "I can still envision those master tapes piled up under the stairs and that receptionist—who was still working with a pre-war telephone switchboard!" he says with a smile.

WHERE THE ACTION IS

Eight years ago, Virgin Holland introduced its own sales team. And, in January 1997, it launched a domestic A&R department, headed by Flip Van den Enden. "With a historic market share of 30% for local product, Virgin just has to be there where the action is," explains Stolk. "Through releasing Urban Dance Squad's 1994 'Persona Non Grata' album, we had already carefully ventured into A&R-ing."

The Virgin Holland roster that Van den Enden is currently building boasts a wide variety of styles, ranging from R&B (Dignity, Sat'r'day) to Dutch-language hip-hop (Extince) and the Dutch variant of Britpop (Supersub). It has launched a variety of imprints, including Megafon (edgy Dutch-language repertoire), Megahertz (Dutch-language MOR), Topnotch (Dutch-language hip-hop in a

Continued on page 60

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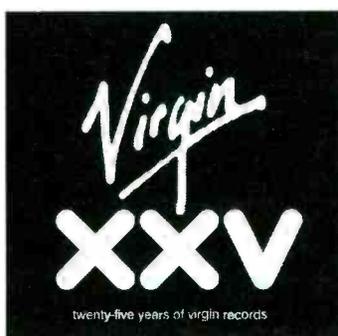


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ITALY: A Family Affair That Produces A Platinum Debut A Year

BY ELENA PINARDI

MILAN—"A big family." That is how Virgin Music Italy's rising star, Marina Rei, describes her record label. Rei signed to Virgin just over three years ago, she witnessed the turnaround in the fortunes of the company from a 2% share of the market in 1994 to an average of 6.6% in 1997.

"It was like growing up together," she says. "They gave me my first big break—and I was their first new local act." The young Rome-based singer's successful debut has mirrored three record-busting years for Virgin Music Italy, but she says Virgin staff "never treat you just as a business—you're a person and a friend, first of all."

Marina's debut album, "Marina Rei," sold more than 130,000 copies, and her second album, "Donna," went double platinum (200,000 units)—a feat she hopes to repeat with her third work this autumn.

During the first two weeks of July, Virgin Music Italy posted six albums in the top 25 positions of the Italian chart compiled by FIMI/Nielsen. "We've started selling records and are not going to stop," says managing director Riccardo Clary of the company's newfound success in this key European market.

BACKSTREET BOYS AND SPICE GIRLS

Founded in February 1983, the Italian company has doubled its revenue each year since Clary took over the reins four years ago from BMG, where he was marketing director for international repertoire. Virgin Music Italy registered a turnover of \$37 million in 1997, at current exchange rates, targeting an 8.6% share of the market—up from 5.4% in 1996. The label's profitability comes from a growing roster of successful domestic acts and a string of strong international releases, including a re-release of the Backstreet Boys' first album, which Virgin has rights to in Italy through its deal with Jive.

The Spice Girls, the Backstreet Boys and George Michael have been the best sellers of the last 12 months, although "trend artists—Verve, Skunk Anansie and Massive Attack—also sell well in Italy," Clary says. Without a new release by the Spice Girls to lift sales, the company has set itself a somewhat more subdued target of 5.2% market share for 1998.

Virgin's eight local acts, including two it distributes for sub-labels or licensees, also registered encouraging results—with both Marina Rei and Niccolò Fabi scoring double-platinum, and underground band Ustnamo' topping 50,000 units with their most recent release "Stard-Ust."

FEEL-GOOD ACTS

As for the company's strategy for signing local acts, Clary says simply that Virgin Italy will "go for anything we feel is good and we like—Marina Rei is more mainstream pop. Ustnamo' is more underground, Fabi is a singer/songwriter, and we have a young hip-hop artist too."

"Record companies should be judged on their ability to discover new artists—not on how well they steal big names from other labels," Clary says, pledging to strengthen local A&R in 1998. "Every year, we have had a debut artist that has broken over the platinum mark. This has a positive effect on our overall turnover, but it also gives us much more credibility as a record company."

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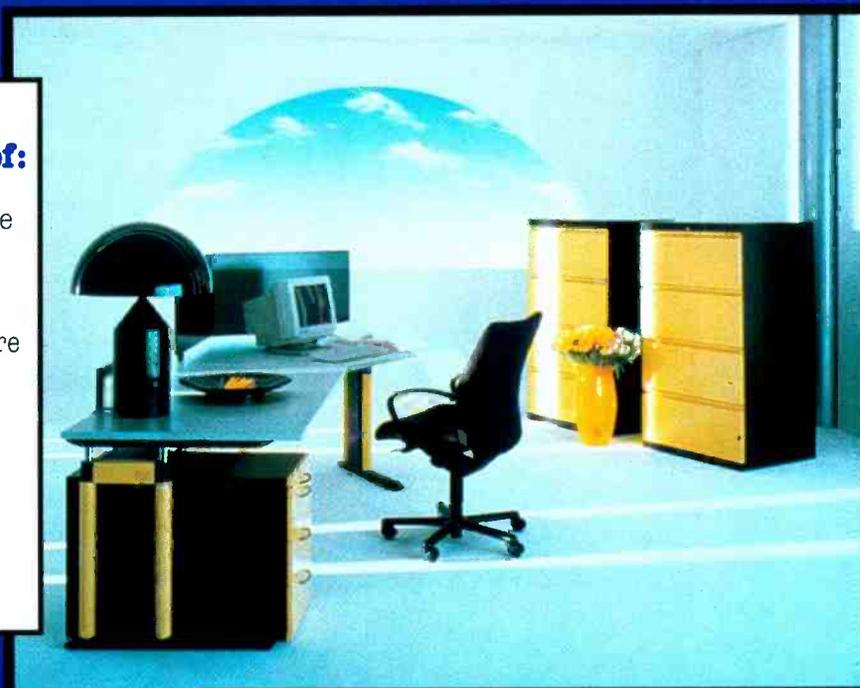
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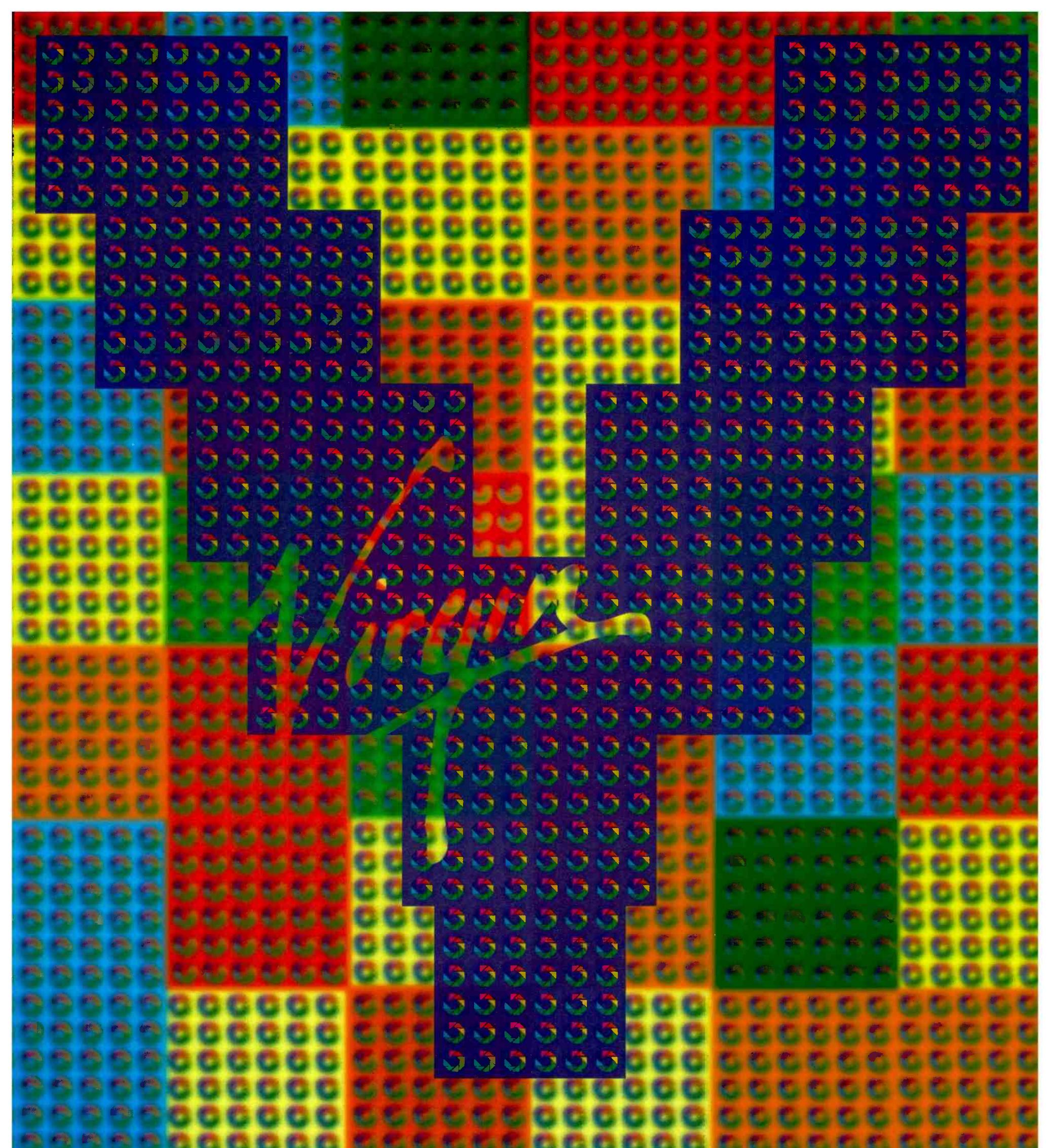
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VIRGIN HOLLAND

Continued from page 56

licensing deal with Kees de Koning) and Fanfare (soundtracks). It also handles sales and distribution for VAN Records, the Hague-based indie label, and for Varagram, the label of the public broadcaster Vara.

"We want to be present with two acts in each market segment," explains Van den Enden. Daydreaming about the future, Stolk states that "Virgin's intention is to enrich its catalog. We won't shy away from one-offs or one-hit wonders occasionally, but we prefer to build up a healthy catalog. We want artists with passion. It's the only way to develop long-term careers."

FLOODED BY FAXES

For Supersub's J.B. Meyers, Virgin was the only company to sign with. "When we were shopping for a record deal, unlike other companies we talked to, they weren't your average opportunists," recalls Meyers. "On the contrary, we found ourselves flooded by faxes full of superlatives coming in from their office. They wanted us the way we are; nobody wanted to redesign us after some silly marketing concept. We felt at home instantly. OK, we happily listened to their A&R suggestions. Yet we had full artistic freedom to do what we wanted."

In all, Stolk sees many great challenges ahead for Virgin Holland. "We have to be ready for the one single market and the [European] monetary union," he says. "What that will mean for our business, nobody knows precisely yet. Will sales change? Will sales go through local offices, or will they be centralized? Such topics—along with the transshipment issue—are still to be dealt with by our industry." ■

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ITALY

Continued from page 58

Recently, Virgin Music Italy has branched out into more niche segments of the market. Virgin Club Italia, known as VCI, is a division of the company that specializes in dance music; Emergency and Gypsy release film soundtracks and Italian music; while licensee Mandibola has hip-hop acts on its roster. Two years ago, the company also took over Italian marketing of the English label 4AD, with its prestigious catalog of cutting-edge repertoire.

Clary stresses that the company's drive to turn around its fortunes in Italy has embraced all sectors: "We've improved use of back catalog—releasing compilations—we've improved in marketing top international artists and improved in signing up young talent." The big jump in sales is due mostly to international repertoire, however.

"Stepping up marketing of international acts has sent sales rocketing in Italy," the executive says. Previously, Virgin Music Italy was behind other European countries in sales of such artists as the Verve and Massive Attack. "Now we have sometimes overtaken them," he adds.

ROMANO IN MILANO

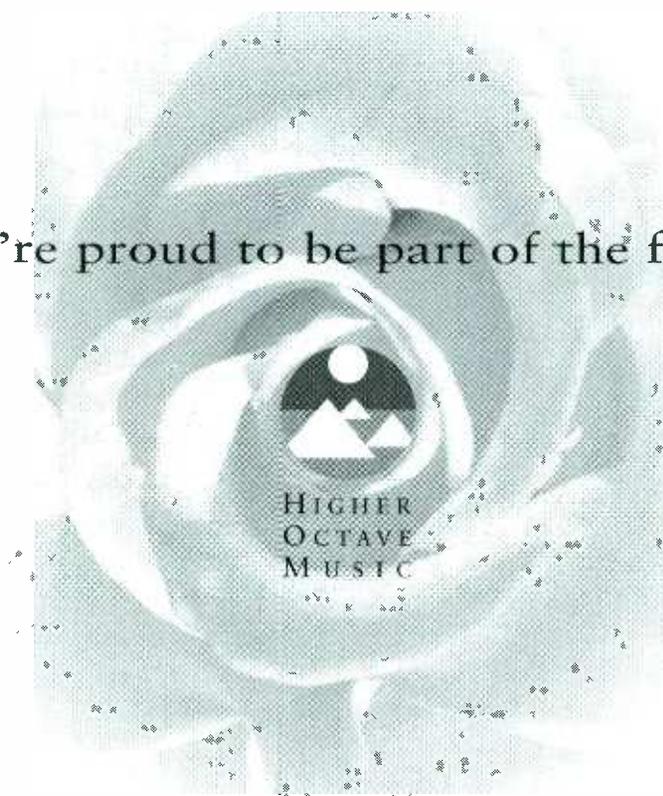
Since being named president of EMI Music Italy last March, Clary—who describes himself as "100% Roman"—has juggled this top post with his job as managing director of Virgin and says he now spends most of his time "in Milan or on planes." Marco Cestoni and Marco Alboni, marketing directors for local and international repertoire, respectively, now handle the day-to-day running of the company as joint general managers. EMI overtook its major-label competitors in Italy in 1997 with a 23% market-leading share, largely thanks to Virgin's impressive performance, according to figures published by FIMI/Nielsen. ■



Marina Rei

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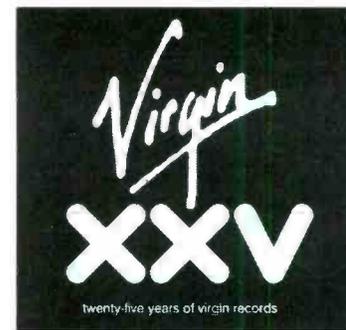
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KEN BERRY INTERVIEW

Continued from page 34

acts, and we had one American act signed to the U.S. company], Shooting Star.

Then we went back into another licensing arrangement [with Epic Records], which went into the Culture Club [deal]. At the end of that, we opened a professional organization with Jordan [Harris] and Jeff [Ayeroff]. Which, I'm glad to say, has turned out to be successful.

By the time we did that, we had real confidence about knowing what we wanted to do in America, and we also had the financial wherewithal to weather the start-up investment, which we didn't have before.

At home, Virgin Records changed, too.

That was the period with Phil Collins, the Human League, Culture Club, which really launched Virgin into the '80s. The big change was that we were having hit singles! Then, in the middle of the '80s, we did the deal with Charisma Records, and that led to the purchase of Charisma, and Genesis came onto the roster, with Peter Gabriel. We got involved with EG Records. A lot of interesting things happened. You can see the moments when Virgin transitioned.

The expansion into Europe was another of those.

France was the first company to open. Very early on, it got involved in domestic repertoire. Which definitely was a bit unnerving, because we were losing money on domestic repertoire. I remember having one slightly difficult conversation with [then-Virgin France head] Patrick Zelnik about dropping acts. He resisted very strongly, and he was absolutely right, because some of them went on to be major artists for the company later.

But it was a novel experience for us to be doing business overseas. Not long after, I came back from my period in the States—where I met Nancy, incidentally—and got involved in setting up the Virgin International organization, which rolled on from there. We went into the rest of Europe, Australasia, Southeast Asia, Japan and Canada.

The expansion strengthened the record company.

It made a huge difference, because it made Virgin think internationally. We really liked our international team, so we spent a lot of time with them. It made us think beyond the confines of the U.K. all the time.

We were already pretty good at [doing business abroad], but it really helped. Because all the international companies made money, it gave us more financial wherewithal and stability. Later on, I don't think we'd have gone into America without that backing behind us.

But you didn't sign local artists everywhere.

We were a bit nervous of domestic A&R, because we had these businesses which were doing great with international repertoire. All the money Virgin Records was making, we were spending it elsewhere in the group, you understand.

It wasn't like, "Let's continue to invest." It was, "What can we afford to do?" If we'd gone hell for leather in domestic repertoire in every market, we'd probably have sunk the whole boat. So we didn't.

Speaking of sinking the whole boat, did it concern you when Richard was starting the airline?

Very much so. It scared me to death. For the first time, we were going into a business which was not just a cheap start-up, where we just get some people and put some money into it and see what happens.

This was going to be a serious commitment. We were going to have to lease a 747! The sheer scale of it was alarming, and you didn't need to be very bright to realize that Richard knew absolutely nothing about the airline industry.

When Richard started Virgin with Nik [Powell], he had no money at all and did it with a Coutts [bank] facility, which was miniscule. Virgin went through all of its development with no money. The overdrafts [for credit] we had were ludicrously small. That was a good discipline for us. We had to learn to manage a business on our resources.

So our music-publishing business and our record business were going very well. They were generating cash, and we got advances from our licensees. That cash was being thrown off and being invested elsewhere. [The airline launch] was the first time, though, that we had really gone into another industry big, big time. It was disconcerting, to put it mildly. Our bankers were even more worried than we were.

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Ultimately, the airline led to the sale of Virgin Music to EMI in 1992. Was this because you were cash-strapped by then?

I don't think it really changed things. We never had any money—we just continued not to have any money. And yet we always seemed to have the money to do what we had to do. The great thing about [Virgin] was that the business was always growing. If it had stopped growing, I don't think we had a strategy to deal with that. But it was growing, so everything was OK.

And the consequences of that purchase by EMI?

When a company like Virgin gets bought by a company like EMI, the first assumption is that all the Virgin guys are going to lose their jobs and get merged in. It takes a while for the trust to come back.

The Virgin companies don't feel threatened anymore, so the relationships between EMI and Virgin are just getting closer and closer in terms of things to do together, business opportunities, social aspects, and so on.

Yet the Virgin Music Group today still reflects the way it was built by Branson.

Richard is fantastic. He recognizes talents in people that they maybe don't even know they've got. And he backs his judgment on that talent. I've watched him do it many, many times. He has found some quite remarkable people.

Richard is just basically a can-do person. The best challenge you can give to him is to say it's impossible, and he'll dedicate the rest of his life to prove that you're wrong. He rises to that challenge, with phenomenal energy, and carries people with him. They find out more about themselves than they may otherwise find out. He does let people get on with it—that helps build a lot of confidence. I've benefited from that, no doubt.

There's an anecdote that, once, after a Virgin press conference in London at which you weren't present, Richard and Simon didn't think they had acquitted themselves in a way which would be approved by you, as if you were the school headmaster.

I don't know that anecdote, and I don't think it would properly describe the relationship between Richard and Simon and I. It was great working with them. It was also a good experience working with Nik [Powell], but it didn't go on for long. But, with Richard and Simon, particularly on the record company side, it was incredible for me to have that opportunity. And they're still friends of mine, obviously.

It was my lucky day when [Chris Blake] said, "Let's see if we can get you a job at Virgin." It made something very special out of my life. God knows what would have happened otherwise. ■

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Supporting Friendships. Drea, Warner Bros.' latest teen diva, poses with Bad Boy Entertainment's Black Rob, who is featured on her single "Got Ya Back." Her debut album, "A Dream Come True," is slated for release later this year.

More DJs Tackle Producing, Remixing Broad Musical Knowledge Helps Spinners Make The Transition

BY SHAWNEE SMITH

DJs are normally thought of as people who manage the musical pulse of nightclubs and radio shows. But many are increasingly taking active roles in producing music.

Several DJs, including Dr. Dre, Pete Rock, and DJ Premier, have long established themselves as producers. But a growing number of DJs, among them Jazzy Jeff (aka Jeff Townes), Ron G, Anthony Dent, Rick "Dutch" Cousin, Tony "T-Smoov" Smith, and Jon-John Robinson, are stepping to the production forefront on tracks for

artists like Brandy, Ice Cube, Kenny Lattimore, Aretha Franklin, Whitney Houston, Too Short, and Dru Hill. Others, such as King Britt, Funkmaster Flex, and Kid Capri, are getting record deals to promote their unique sounds.

"The same ability I had as a DJ to make people dance is the same approach I take to producing," says Los Angeles-based Cousin, who produced "We Be Clubbin'" for Ice Cube on the soundtrack to "The Players Club" and Dru Hill's "How Deep Is Your Love" on the upcoming "Rush Hour" soundtrack.



COUSIN

Knowing what people like to hear is the main reason many DJs make the move to production.

"No one is more tapped into the streets than the DJs," says radio personality Big Lez of R&B outlet KKBT Los Angeles. "They know what beats [make people move], and they know the ones that will keep the dancefloor packed... They have been quietly producing all along, but it's more profitable for them to step to the forefront and let their own work show through."

Big Lez, who is also a host for BET's "Rap City," adds that many artists have been consulting with DJs for a long time behind the scenes and that the trend is merely a progression.

Robinson, who has produced tracks for Az Yet, TLC, El DeBarge and Tamia, notes that people dance to "a catchy beat, a little hook that's going to catch people's attention. It's the same thing in production."

"That's why DJs become producers," says Manhattan-based DJ Ron G, who has produced tracks for Miss Jones and the Lost Boyz, as well as the remix for Brian McKnight's "Hold Me." "Because that whole format of creativity makes a DJ say, 'I got to make a record.' They want people to dance to their music."

Smith, who produced Def Squad's rendition of "Rapper's Delight" and Wu-Tang Clan's "Sucker MCs," agrees with Ron G.

"DJing put me in a position where I heard so many different producers that I wanted to make my own music to hear the reaction, to make music that people liked," he says.

THE REMIX WINDOW

Remixes also provide DJs with a window of opportunity into the production market.

"A lot of DJs get into production through remixes," says international DJ King Britt, co-founder of Ovum Recordings and visionary behind the act King Britt Presents Sylk 130. He recently remixed Brandy's "Top Of The World."

"Artists send you an a cappella [tape], and you create your own music and style around it," he says. "That's total production... not just an edit. That's why we have a remix category at the Grammy Awards, because the bigwigs know that [remixing] isn't just editing, this is production. And most DJs have a certain sound, and different labels want that sound for their remixes."

A DJ's sound can usually be recognized by the type of music he or she spins and the way it's spinned. DJs like Cousin, Dent, and Ron G spin mostly R&B and hip-hop, while Kid Capri and DJ Jazzy Jeff include classic R&B and funk. Britt adds house and jungle music and other dance genres to his repertoire.

"I will play Michael Jackson and come right behind it with Biggie," says DJ Jazzy Jeff, who produced the lion's share of Kenny Lattimore's upcoming album, "From The Soul Of Man." "Whatever mixture makes



KING BRITT

people move. My job as a DJ is that, out of a playlist of 200 records, I have to create a buildup and comedown for the hottest records, so that I am not playing the same record 25 times. If I play the wrong stuff, people are going to leave the floor. If I play the right stuff, they stay on the floor. And that's the same mentality I bring in the studio, because there's only one shot [to keep people dancing] when you're a producer."

"The great thing about DJs who become producers is that they provide a sense of the street, the rawness," says Derrick Thompson, VP of urban music at BMG Songs, about the influx of DJs producing. But he also admits that there can be a flip side. "Originality can get sacrificed in favor of a lot of recycled loops from old classic songs," he says. "I think it helps producers when they have some sort of musical background, to understand song structure and melody. And a lot of DJs lack that musical background."

Many DJs, though, believe their vast knowledge of all types of music is enough.

"As a DJ, I accumulated a lot of records," says Smith. "It's really like having a book full of knowledge because of the different eras and time periods [you collect]. When I got into production, all the records I used to listen to for DJing gave me ideas for songs or a certain sound or melody."

Britt adds, "DJs have a library of music in their heads of all different beats and breaks from different records and genres. We can go in our collection and pull a drumroll from Billy Squier, and a lot of producers don't have that knowledge of music."

Original 'Temp' Sounds Off On Radio, Young Acts, And Why His Group Keeps Holding On

TEMPTATIONS 101: There aren't many groups who could brag about having 56 albums under their belts—these days most artists struggle just to make three.

But Otis Williams, the last original member of the **Temptations**, says it was possible because they have always been a "working" group. The group's new album, "The Temptations Phoenix Rising," released by Motown Aug. 11, stands as a testament to those longstanding efforts—and to the additional talents of **Ron Tyson, Barrington Henderson, Terry Weeks, and Harry McGillberry.**

The point of the album's title, says Williams, is mostly to show that "the Temps," even without original members **Melvin Franklin, Paul Williams, Eddie Kendricks, and David Ruffin,** will continue to put out quality music.

According to Williams, the first single, "Stay," has been well-received. "It's a very fine piece of work by **Narada Michael Walden,**" says Williams. "I told him it would be a hit." The album also features a remixed version by rapper **John Forte.** Overall, Williams says, the album is in keeping with the combination of romance and the think-about-it songs that the group always did. "We wanted to keep in the type of music the Temps were noted for," he says.

The group worked with a number of producers and songwriters for the project, including **Walden, Daryl Simmons, Isaias Gamboa, Johnny Britt, and Arthur Marbury.** Other noteworthy songs on the set include "False Faces," "He Hurt You," and "This Is My Promise," a song that Williams notes could become the perfect wedding song. "It's a heavy romance song," he says.

Williams says he's a serious radio listener who is not tremendously impressed with what he hears. "I say sometimes, 'This is a sad state of affairs... it's come to this.' It's indicative of the times we live in. I'm from an era where good songs were written; they had great lyrical content and melody [that could be listened to] by all ages, from a 5-year-old to an 80-year-old," he

says.

Williams adds that a few songwriters, such as **Kenneth "Babyface" Edmonds, Diane Warren, and Jimmy Jam and Terry Lewis,** keep him hopeful. "They keep the internal light of hope for radio [on], but it's kind of sad... after a while, the music [being played] has the same beat, and one artist sounds like another... It's one of the reasons why we keep on singing.

"The bottom line is that people still appreciate great songs if they are written and produced well," he says.

Another reason a group like the Temptations is still around is their great performances. "We never sang to tracks... [We feel that if] people spend their hard-earned money, we [should] perform like we should... When I hear an artist who is selling millions and singing to a track, they are cheating the audience... It's a bad state of affairs," he says.

Williams says he doubts many artists today want to work as hard as he and his contemporaries have done.

"We used to rehearse at 5 in the morning... A lot of artists don't want to put in that much dedication... Naturally we feel complimented by it, and we genuinely think many of them do [feel inspired], but they don't want to [work hard]. They want a quick fix... We have been able to work around that for 40 years... There aren't too many acts who can say they will be around for the new millennium. We will."

Williams cites the work ethics of **Cholly Atkins and Harvey Fuqua,** who helped them achieve their legendary "superstar" status. "Those guys would build an act... and we didn't have to worry about having a hit record to keep working," he says. **Luther Vandross, Stevie Wonder, and the late Marvin Gaye** are among the many artists Williams considers to be true singers. "Marvin was one who could sing a melody... not riff all over the note... I'm a fan of the late **Frank Sinatra.** [Singers] need to listen to some of those guys to know. [Singers] have it confused. They moan and groan and hit one note with 4,000 runs. I sit and listen and learn. The ones who can really sing have trouble getting on playlists at radio."

On Sept. 8, the Temptations will perform on the first episode of "Motown Live." On Nov. 1-2, the story behind the legendary quintet will be told in a NBC docudrama miniseries. It will be produced by **Suzanne De Passe.**



by Anita M. Samuels



THE TEMPTATIONS

Billboard[®] TOP R&B ALBUMS

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3	5	—	2	SOUNDTRACK FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
4	2	—	2	VARIOUS ARTISTS FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647*/RCA (10.98/16.98)		2
5	6	2	6	JERMAINE DUPRI ● JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
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9	7	3	5	GERALD LEVERT EASTWEST 62261*/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
★★★ Hot Shot Debut ★★★						
10	NEW	1	1	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	10
11	11	5	8	NOREAGA PENALTY 3077*/TOMMY BOY (1.98/16.98)	N.O.R.E.	1
12	12	9	6	MONICA ● ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
13	9	—	2	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	9
14	17	16	48	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
15	15	11	11	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
16	19	8	5	SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	7
17	22	17	18	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
18	20	13	8	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
19	18	6	6	CAM'RON ENTERTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	2
20	21	15	13	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
21	16	7	4	MARY J. BLIGE MCA 11848 (10.98/17.98)	THE TOUR	7
22	25	21	15	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
23	26	19	49	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
24	23	12	5	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	3
25	24	14	5	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
26	14	—	2	M.O.P. RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	14
27	13	—	2	KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98)	DIRTY WEAPONRY	13
28	28	18	8	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
29	27	20	18	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
30	30	48	21	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
31	29	27	6	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
32	32	25	22	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
33	37	28	28	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
34	33	26	39	WILL SMITH ▲ ³ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
35	31	24	19	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
36	NEW	1	1	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
37	35	29	62	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
★★★ Greatest Gainer ★★★						
38	45	35	27	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
39	34	23	8	DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	1
40	39	36	46	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
41	36	37	47	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
42	40	33	40	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
43	43	34	13	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
44	42	31	15	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
45	38	22	4	CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	17
46	41	32	19	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	4
47	48	45	17	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
48	44	51	15	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132*/MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
49	47	42	49	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
50	51	47	44	MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1

51	49	41	41	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
52	61	52	10	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	27
53	55	43	5	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	43
54	56	49	42	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
55	64	56	20	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	2
56	63	60	24	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
57	58	50	14	EIGHTBALL ▲ ² SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
58	46	30	8	MC REN RUTHLESS 69313*/EPIC (10.98 EQ/16.98)	RUTHLESS FOR LIFE	14
59	50	38	23	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
60	54	53	10	QUEEN LATIFAH FLAVOR UNIT 530895*/MOTOWN (10.98 EQ/17.98)	ORDER IN THE COURT	16
61	52	39	8	♀ & THE NEW POWER GENERATION NPG 9872 (10.98/14.98)	NEWPOWER SOUL	9
62	59	57	52	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
63	62	58	48	BOYZ II MEN ▲ ² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
64	65	54	8	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98) HS	BEHIND THE FRONT	37
65	67	55	12	ONYX JMI/DEF JAM 536988*/MERCURY (10.98 EQ/16.98)	SHUT 'EM DOWN	3
66	NEW	1	1	SPORTY THIEVZ ROC-A-BLOK/RUFFHOUSE 69159*/COLUMBIA (10.98 EQ/16.98) HS	STREET CINEMA	66
67	53	40	5	NATE DOGG DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98)	G-FUNK CLASSICS VOL. 1 & 2	20
68	60	44	10	SOUNDTRACK YAB YUM/550 MUSIC 69356/EPIC (11.98 EQ/17.98)	HAVPLENTY	6
69	68	59	12	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	8
70	69	72	4	PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 83090/EMI-CAPITOL (10.98/16.98)	FOREVER WITH YOU	66
71	NEW	1	1	MC LYTE EASTWEST 62198*/EEG (10.98/16.98)	SEVEN & SEVEN	71
72	NEW	1	1	DES'REE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)	SUPERNATURAL	72
73	57	46	4	MYRON ISLAND 524479 (8.98 EQ/10.98) HS	DESTINY	38
74	71	63	24	KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	KW	27
★★★ Pacesetter ★★★						
75	80	71	43	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
76	70	61	14	VARIOUS ARTISTS ● TOO SHORT RECORDS: NATIONWIDE — INDEPENDENCE DAY: THE COMPILATION SHORT 46100/JIVE (12.98/19.98)		7
77	76	79	75	THE NOTORIOUS B.I.G. ▲ ⁷ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
78	75	85	16	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	56
79	72	62	11	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
80	74	68	56	JOE ▲ JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
81	NEW	1	1	CRIME BOSS CRIME LAB 8409/REGI (11.98/16.98)	STILL AT LARGE	81
82	73	65	71	MARY J. BLIGE ▲ ² MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
83	66	—	2	THE TONY RICH PROJECT LAFACE 26042/ARISTA (10.98/16.98)	BIRDSEYE	66
84	86	67	6	JOHN FORTE RUFFHOUSE 68639*/COLUMBIA (10.98 EQ/16.98)	POLY SCI	28
85	77	64	16	SOULJA SLIM NO LIMIT 53547*/PRIORITY (10.98/16.98) HS	GIVE IT 2 'EM RAW	4
86	81	76	49	MARIAH CAREY ▲ ³ COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
87	79	70	26	SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	1
88	96	87	22	GANG STARR ● NOO TRYBE 45585*/VIRGIN (10.98/16.98)	MOMENT OF TRUTH	1
89	83	77	79	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
90	84	92	58	PUFF DADDY & THE FAMILY ▲ ⁵ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
91	82	66	27	DESTINY'S CHILD ● COLUMBIA 67728* (10.98 EQ/16.98)	DESTINY'S CHILD	14
92	87	73	22	ARETHA FRANKLIN ● ARISTA 18987 (10.98/16.98)	A ROSE IS STILL A ROSE	7
93	90	94	95	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
94	RE-ENTRY	19	19	DO OR DIE ● NEIGHBORHOOD WATCH/RAP-A-LOT 45612/VIRGIN (10.98/16.98)	HEADZ OR TAILZ	3
95	97	91	61	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		4
96	85	78	11	FOURPLAY WARNER BROS. 46921 (10.98/16.98)		44
97	78	74	66	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ ² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
98	93	69	17	JOHNNIE TAYLOR MALACO 7488 (10.98/14.98)	TAYLORED TO PLEASE	44
99	95	—	41	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98) HS	FINALLY KAREN	28
100	92	75	19	JAMES GREAR & CO. BORN AGAIN 1018/PANDISC (10.98/14.98)	DON'T GIVE UP	34

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

Canibus Leaves Battling, Mix Tapes Far Behind On Debut Album

FORGET WHAT YOU HEARD: No matter what you were expecting the debut album from Canibus to sound like—forget about it.

No matter how many times you heard the brother lyrically rip it on mix tapes, his records, or other cats' albums—forget about it. That's not what he's about.

"Niggas can't talk about niggas on every record," says Canibus about straying from his notoriously battle-hungry rhymes in favor of wide-rang-

ing subject matter on his Universal debut set, "Can-I-Bus."

The set, which streets Sept. 8, takes the artist's raw rhyme skills and scientific lyrical approach and applies them to topics like relationships, told through his mother's experience, on "I Honor U"; star-struck fans on "Hypenitis"; a bit of ghetto economics on "Niggonometry"; and a bit of party fare on "Get Retarded."

When we first heard the set, we understood what he set out to do—



make a name for himself outside of his battle with LL Cool J (Words & Deeds, Billboard, May 16)—but it wasn't what we expected to hear.

Everyone has heard Canibus on

just a few too many mix tapes and guest verses to expect him to flip the script the way he has with "Can-I-Bus."

"I think there'll always be people who are unsatisfied with what I came to the table with," says Canibus. "Nine people out of 10 box themselves in, and I like to talk about everything under the sun. I'm not gonna diss a certain person over and over again; that would be a waste of my talent. Regardless of how much everybody

wants to hear it, I give 'em what I feel they need to hear."

We didn't expect him to talk about LL the whole set, just to expand on the ridiculously hardcore rhyme theses he'd been delivering. But it's clear that he's got more on his mind than challenging the average MC.

In addition to "Second Round K.O." (the answer record to LL) and the DJ-served "How We Roll," the album includes "How Come," the social
(Continued on next page)

Wild Orchid Gives 'Oxygen' To Those On The Dancefloor

BE THEIRS: After much cajoling and prodding, we're finally sold on Wild Orchid.

Despite the vigorous and often creative promotional efforts of RCA, we never quite understood what all the commotion was about. Singles like "Superstition" and "Talk To Me" were cute but not special. But after consuming "Be Mine," the sexy lead single from the forthcoming sophomore outing, "Oxygen," we totally get it.

In its original form, the song beau-



by Larry Flick

and festive vocal loops.

In this nicely revised musical setting, the chorus takes on an added urgency that will tickle the fancy of clubheads and radio programmers alike. In fact, Nikolas' version of "Be Mine" is already getting serious turntable action in Los Angeles, where several white-label promos have begun to circulate. This lad is working overtime lately, and it's having an incredibly positive effect on his work.

Actually, it's too bad that it's too late to strip Nikolas' version of "Be Mine" onto "Oxygen." It would be a comfy fit among the album's numerous rhythm-conscious gems. Among the first that come to mind is "You're No Good (But I Like It)," a crafty combo of **Linda Ronstadt's** classic '70s recording and a brand-new track helmed by industry veteran **Ron Fair**. As with "Be Mine," the ultimate draw of the tune is the act's well-measured and increasingly personable performance.

Elsewhere on the set, the group flexes admirably with the production assistance of **Manuel Seal**, **Rudy Perez**, and **Full Force**. In fact, the only misstep of this otherwise charming project is the bass/funk cover of the **Go-Go's** "Our Lips Are Sealed." Some things should just be left alone. And



WILD ORCHID

tifully showcases the diva-fashioned vamping and smooth harmonies of group members **Stacy Ferguson**, **Stefanie Ridel**, and **Renee Sandstrom** within an arrangement of chugging, jeep-styled beats and tasty blues guitar licks. Topped with a sticky, finger-poppin' chorus, "Be Mine" (which the act penned with **Sean & Dane**, who wrote the '98 **Degrees** hit "Invisible Man") has all of the markings of a late-summer smash.

Reconstructed into a rousing, hands-in-da-air jam by **Stephen Nikolas**, "Be Mine" is now ripe for across-the-board success. He has replaced the original beat with a spine-crawling tribal/disco groove that firmly supports a vibrant array of sunny synths

who knows? It'll probably wind up being a big novelty hit before "Oxygen" finishes its run.

SILVER LINING: Talk about a coup. Tommy Boy's dance-intensive Silver subsidiary has nabbed one of the more sought-after imports in recent months for stateside release. "The Freaks Come Out" by **Cevin Fisher** has been gagging runway regulars with glee since its release in the U.K. on Subversive Records this past spring.

There are no quirks or gimmicks here. Fisher simply weaves a thick, utterly irresistible garage groove, sewing in the occasional pop thread. The track builds gradually, almost leisurely, but with a percussive intensity that far too many other house records have been missing lately. Fisher has become more than merely another underground beatsmith. He is showing signs of becoming a proper songwriter with a talent for crafting traditional pop hooks. The next step in his creative evolution is pruning his ideas into concise, mainstream-friendly nuggets.

The domestic pressing of "The Freaks Come Out" will boast remixes by the **Sharp Boys** and **Phat Manhattan**. Waste no time adding this one to your collection.

WHO'S DANCING NOW? You are not ready for this. Pop crooner **Engelbert Humperdinck** has inked a deal with Interhit Records to release "The Dance Album," an 11-track set that will combine five new cuts with rerecordings of six oldies, including "After The Lovin'," "Quando, Quando,



The Legend At Work. Chicago club legend Maurice Joshua chills between mastering sessions for his remix of "Touch It" by Universal vixen Monifah. The cut is the lead single from her fine new set, "Mo'Hogany." Joshua has masterfully transformed the downtempo album version into a seductive house music anthem with considerable crossover appeal. An EMI-signed songwriter, Joshua is now balancing his active dance production/remix schedule with several more pop-oriented projects. Among the strongest is "Come On," a sterling, funk-fortified jam by intriguing newcomer Tonika.

Quando," and "Release Me."

Chris Cox and **Barry Harris**, who have remixed hits by **Donna Summer**, **Billie Myers**, and **Chumbawamba**, did production honors. They enlisted the vocal chops of veteran divas **Thea Austin**, **Shawn Christopher**, and **Abigail** to perform with **Humperdinck**. The first single will be "Am I The Lover," due in stores Oct. 27. We cannot wait to get our hands on this one. Scoff if you will, but we're laughing now that everyone is scrambling for a copy of the late **Ethel Merman's** notorious '70s disco album (lovingly produced by **Paul Jabara**)—which we have in mint condition under lock and key.

DIS'N'DAT: While the rambunctious

Trax Recordings continues to draw crossover support for **Erin Hamilton's** spirited dance rendition of **Gary Wright's** "Dream Weaver," the budding belter is in the studio putting the finishing touches on her follow-up, "Satisfied." Hamilton recently premiered the festive tune, which she wrote, at a gig in Los Angeles. Look for it in stores in October.

Meanwhile, the label is planning to issue a brand-new version of **Lonnie Gordon's** hi-NRG classic "Happenin' All Over Again" in mid-September. Gordon has rerecorded her vocals, which are complemented by several solid remixes by **Shield**, **Haarsh Reality**, **Scott Anderson**, and **Ian Rich**.

On a darker, more jazzy musical note, New York's **Snap/Maxi Records** is finally issuing a second single from **Big Muff's** glorious, if mildly underappreciated, debut disc, "Music From The Aural Exciter." The clever and somewhat cheeky "Pornstar" will hit the streets with several sturdy remixes. **Groove Armada** juices the track with skittling breakbeats, while **King Britt** and **DJ Dozia** contribute a zesty house flavor.

After years of quietly issuing one high-quality jam after the next, **95 North** is inching toward the major crossover success it has been long deserving. September will see the lads release two of their finest efforts to date: "Bring Back The Love" by **Laura Harris** on **Strictly Rhythm** and "Save Your Soul" by **Mijan**, which they'll issue on their own eponymous indie label. As always, the beats are killer, and their songwriting skills are undeniably stronger than ever.

Remember **Jean Carne**? The venerable vocalist who has earned a spot in dance history on the strength of timeless jams like "Free Love" and "Was That All It Was" returns with "Make Love," a lovely, Philly-styled twirler on **Place One Records**.

She remains an exemplary stylist and is surrounded by lush keyboards and insinuating rhythms crafted by **Hal Batt**. His fine production is tweaked to better suit the trendy sensibilities of club DJs by **Marcello Azevedo**.

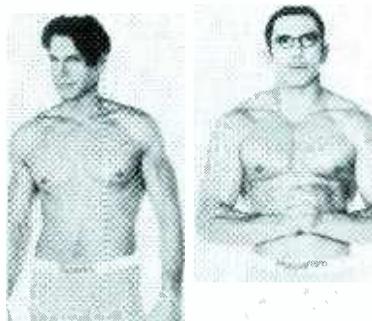
Sparks Engage In A Little 'Plagiarism'

BY MICHAEL PAOLETTA

NEW YORK—Leave it to the brothers Mael—Ron and Russell—known the world over as Sparks to concoct a tribute album to themselves.

Titled "Plagiarism," the 19-song set, which will be released Sept. 22 on the Redondo Beach, Calif.-based indie Oglia Records, finds Sparks in a most imaginative and playful mood. By deconstructing and then reconstructing their many hits and misses from a career that encompasses 16 albums in 27 years, the Maels—with assistance from **Tony Visconti**—have created a drama-filled landscape overflowing with orchestral maneuvers, dancefloor beats, and special guests—even muscles.

"Those photos are real. There is definitely no plagiarism going on there," says Russell with a giggle about the album's tongue-in-cheek artwork that shows the brothers' newly buffed bodies, which may have been influenced by their recent scoring of the forthcoming **Jean Claude Van Damme** film "Knock Off." Adds Ron, also laughing, "But I must tell you, we've been in the studio quite a bit since those photos were taken, and, well, maybe we're not quite as buff, but we're certain-



SPARKS

ly close."

Whether or not their bodies are actually this close to perfection, it's safe to say that "Plagiarism" is.

Before beginning work on this project, Ron and Russell decided upon the best way to approach the (re)recording of each song. One thing was certain: They didn't want to simply re-create the original versions. "We wanted to make them strikingly different," says Ron.

"That's one of the reasons why we enlisted the help of **Tony Visconti**, who worked with us in the mid-'70s on [our album] 'Indiscreet,'" explains Russell. "With Tony, we were confident that we would get the kind of cutting-edge symphonic sound we

craved." That said, classic Sparks tracks like "Pulling Rabbits Out Of A Hat," "Angst In My Pants," "Popularity," and "Beat The Clock" are given new leases on life.

Four tracks go one step further and find Sparks collaborating with **Faith No More** ("This Town Ain't Big Enough For The Both Of Us" and "Something For The Girl With Everything"), **Erasure** ("Amateur Hour"), and **Jimmy Somerville** ("The No. 1 Song In Heaven").

While Ron and Russell were surprised by **Erasure's** song choice—"Amateur Hour" is from our earlier period when we were working within a rock band format," says Ron—they expected **Faith No More** to choose the songs it did and secretly hoped that **Somerville** would pick the song he did.

Signed to **Virgin Records** in Germany and licensed to **Roadrunner Records** in the U.K., Sparks have not stopped smiling since the album was released six months ago in both countries. "What we're finding out is that a new generation is discovering us," explains Russell. Such news obviously makes Sparks' stateside label equally happy.

(Continued on next page)

Billboard. Dance HOT Breakouts

SEPTEMBER 5, 1998

CLUB PLAY

1. CAN'T GET HIGH WITHOUT U JOEY NEGRO FEAT. TAKA BOOM SUBLIMINAL
2. BRAND NEW WORLD GTS FEAT. MELODIE SEXTON KING STREET
3. AIRE MIJANGOS LATIN ORCHESTRA AGUA BOOGIE
4. VIBE VERTIGO L P & S FEAT VINCENT MONTANA CUTTING
5. TONIGHT I'M DREAMING FIFTY-FIFTY 4 PLAY

MAXI-SINGLES SALES

1. THE WAY FATCATT UNDER THE COVER
2. ACROSS THE SKY PAT METHENY GROUP WARNER BROS
3. WALKIN' ON THE SUN SMACK UNDER THE COVER
4. TUBTHUMPING CHUCKLEBUTT UNDER THE COVER
5. HEROES THUNDERPUSS 2000 INTERHI

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

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 105 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'ARE YOU THAT SOMEBODY?' and 'DOIN' JUST FINE'.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been recurrently popular.

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

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles by sales.

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

Table with columns: RANK, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists R&B singles A-Z.

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	4	9	NEEDIN' U DEFINITY 002 1 week at No. 1	DAVID MORALES PRESENTS THE FACE
2	3	8	6	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
3	4	9	6	OYE EPIC PROMO	GLORIA ESTEFAN
4	1	2	7	HERE WE GO AGAIN ARISTA 13503	ARETHA FRANKLIN
5	8	11	8	FEEL IT BATTERY 46506/JIVE	THE TAMPERER FEATURING MAYA
6	11	18	6	IF YOU COULD READ MY MIND TOMMY BOY 497	STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
7	9	10	8	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
8	5	7	9	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	GARBAGE
9	12	17	7	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
10	7	3	9	COMIN' BACK OUTPOST/TWISTED 55447/MCA	THE CRYSTAL METHOD
11	20	36	3	GOD IS A DJ ARISTA PROMO	FAITHLESS
12	6	1	10	CATCH THE LIGHT LOGIC 58044	MARTHA WASH
13	22	34	4	MUSIC SOUNDS BETTER WITH YOU VIRGIN PROMO	STARDUST
14	10	5	12	FOUND LOVE EIGHTBALL 123	JOI CARDWELL
15	18	20	6	GIVE ME LOVE PLAYLAND 53319/PRIORITY	DJ DADO FEATURING MICHELLE WEEKS
16	23	26	4	CRUEL SUMMER ARISTA 13506	ACE OF BASE
17	13	6	11	IF I'M NOT IN LOVE ATLANTIC PROMO	JODY WATLEY
18	21	23	4	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
19	15	19	8	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
20	24	24	5	DREAM WEAVER TRAX 10012	ERIN HAMILTON
21	16	13	11	MY URBAN SOUL KING STREET 1080	URBAN SOUL
22	29	46	3	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
23	19	14	11	DELICIOUS GEFEN 22408	PURE SUGAR
24	25	33	4	DEJA VU NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS
★★★ Power Pick ★★★					
25	36	—	2	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
26	26	31	5	PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM	NU AGENDA
27	14	12	11	GO DEEP VIRGIN PROMO	JANET
28	28	41	3	DEEPER UNDERGROUND EPIC PROMO	JAMIROQUAI
29	17	15	11	DO YOU LIKE THE WAY THAT IT FEELS UNDERGROUND CONSTRUCTION 305	RALPHI ROSARIO FEAT. DONNA BLAKELY
30	35	43	3	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
31	34	42	3	BACK ON A MISSION MOONSHINE 88454	CIRRUS
32	38	—	2	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE GORGIE
33	32	37	5	DEBBIE REPRIS 44520	THE B-52'S
34	40	—	2	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	THE AGE OF LOVE
35	42	—	2	IF I FALL OM 012	NAKED MUSIC NYC
36	45	—	2	SHED YOUR SKIN EPIC PROMO	INDIGO GIRLS
★★★ Hot Shot Debut ★★★					
37	NEW ▶	1	1	I FEEL LOVE VIRGIN PROMO	VANESSA-MAE
38	33	30	8	BABY YOU MAW 026/STRICTLY RHYTHM	RUFFNECK FEATURING YAVAHN
39	31	21	10	ALRIGHT TWISTED 55425/MCA	CLUB 69 FEATURING SUZANNE PALMER
40	43	—	2	JUMP TO THIS CUTTING 2031	NEW YORK TRIBE
41	NEW ▶	1	1	LET'S GO ALL THE WAY COLUMBIA 78958	REACT
42	NEW ▶	1	1	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
43	30	22	12	ANNIHILATE EMPIRE STATE 49/EIGHTBALL	MAJOR NORTH
44	NEW ▶	1	1	LOVIN' YOU LOGIC 57169	UBM
45	41	35	8	IT'S ALL ABOUT ME UNIVERSITY PROMO/INTERSCOPE	MYA & SISQO
46	44	—	2	FREEDOM YELLOWRANGE 1002/STRICTLY RHYTHM	MIDNIGHT EXPRESS FEAT. SABRINA JOHNSTON
47	NEW ▶	1	1	X-FILES THEME ELEKTRA PROMO/EEG	MARK SNOW
48	27	16	12	IN MY LIFE SUBLIMINAL 005/STRICTLY RHYTHM	JOSE NUNEZ FEATURING OCTAHVIA
49	47	44	7	I CAN FEEL IT SUBCULTURE 2001/KING STREET	BRUTAL BILL
50	39	32	10	RISE GOSSIP 1001/AV8	UPTEMPO

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	15	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	BRANDY & MONICA
2	2	2	18	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	MARIAH CAREY
3	3	4	10	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	MADONNA
4	5	5	21	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	BACKSTREET BOYS
5	7	8	6	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
6	4	3	12	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	SHANIA TWAIN
7	6	6	6	CRUEL SUMMER (T) (X) ARISTA 13506	ACE OF BASE
8	9	9	12	STOP (X) VIRGIN 38641	SPICE GIRLS
9	8	7	14	THE CUP OF LIFE (T) (X) COLUMBIA 78932	RICKY MARTIN
10	10	10	13	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	RE-ENTRY	4	4	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
★★★ Greatest Gainer ★★★					
12	21	15	6	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	BEASTIE BOYS
13	11	11	9	CAN'T WE TRY (T) ROBBINS 72025	ROCKELL (DUET WITH COLLAGE)
14	12	12	17	I GET LONELY (T) (X) VIRGIN 38632	JANET
15	13	14	24	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	MADONNA
16	14	16	30	HOW DO I LIVE (T) (X) CURB 73047	LEANN RIMES
17	17	19	24	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
18	15	17	6	THE ROCKAFELLER SKANK (T) (X) SKINT 6242/ASTRALWERKS	FATBOY SLIM
19	19	22	12	KEEP HOW ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOD
20	16	18	7	DELICIOUS (T) (X) GEFEN 22408	PURE SUGAR
21	18	20	8	HERE WE GO AGAIN (T) (X) ARISTA 13503	ARETHA FRANKLIN
22	RE-ENTRY	34	34	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	BROOKLYN BOUNCE
23	24	24	14	YOU WON'T FORGET ME (T) (X) RCA 65427	LA BOUCHE
24	20	27	4	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
25	RE-ENTRY	7	7	ALL MY LIFE (X) UNDER THE COVER 9708	KRAZI & JUDO
26	29	35	20	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	PRODIGY
27	23	25	56	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	DEBORAH COX
★★★ Hot Shot Debut ★★★					
28	NEW ▶	1	1	SOME KIND OF LOVE (T) TWISTED 55483/MCA	FUNKY GREEN DOGS
29	NEW ▶	1	1	CATCH ME I'M FALLING '98 (T) (X) SVENGALI 96111	PRETTY POISON
30	22	26	16	HEAVEN'S WHAT I FEEL (T) (X) EPIC 78926	GLORIA ESTEFAN
31	25	28	3	BACK ON A MISSION (T) (X) MOONSHINE 88454	CIRRUS
32	31	36	28	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	AALIYAH
33	NEW ▶	1	1	ZOOT SUIT RIOT (X) UNDER THE COVER 9802	CHILL PILL DANCERS
34	27	33	20	TORN (T) (X) INTERHIT 54022/PRIORITY	NATALIE BROWNE
35	33	43	12	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	THE CRYSTAL METHOD
36	NEW ▶	1	1	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
37	34	41	32	HONEY (M) (T) (X) COLUMBIA 78665	MARIAH CAREY
38	30	29	17	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	INOJ
39	26	32	11	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
40	28	23	10	SHAKE IT (X) EDEL AMERICA 3823	AARON CARTER FEATURING 95 SOUTH
41	RE-ENTRY	8	8	BRIMFUL OF ASHA/SLEEP ON THE LEFT SIDE (T) (X) LUAKA BOP 44524/WARNER BROS.	CORNERSHOP
42	35	34	9	CATCH THE LIGHT (T) (X) LOGIC 58044	MARTHA WASH
43	37	40	15	I WILL COME TO YOU (T) (X) MERCURY 568375	HANSON
44	43	31	15	SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	DARIO G
45	32	39	21	FOUND A CURE (T) (X) STRICTLY RHYTHM 12548	ULTRA NATE
46	RE-ENTRY	17	17	ELEMENTS (T) (X) TWISTED 55408/MCA	DANNY TENAGLIA
47	50	—	7	BEAUTIFUL DAY (T) (X) TOMMY BOY SILVER LABEL 468/TOMMY BOY	HYPERTROPHY
48	39	42	22	SWEET HONESTY (T) (X) CLASSIFIED 0249	M:G
49	38	—	3	TO LOVE YOU MORE (T) (X) INTERHIT 54027/PRIORITY	RAPPORT
50	RE-ENTRY	4	4	IF I HAD A CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA

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.

SPARKS ENGAGE IN A LITTLE 'PLAGIARISM'

(Continued from preceding page)

"To be honest, Sparks have always been ahead of their time. They always create timeless pop songs that thrive on incongruities. And now, the world is finally catching up," says Oglia president Carl Caprioglio. "When the duo released 'Gratuitous Sex And Senseless Violins' [which included the international hit "When Do I Get To Sing 'My Way'"] in 1994, it was evident that their long-time—and very loyal—fans were being joined by a new generation of

younger fans." Mark Heyert, director of sales and marketing at the label, explains it this way: "Over the years, Sparks have consistently made very contemporary records, which has led many to call them one of the world's most modern bands." It's no wonder that the label will be reissuing six classic Sparks albums on CD to coincide with the release of "Plagiarism." According to Heyert, the album

will be preceded by the single "The No. 1 Song In Heaven," which will feature remixes by Dave Aude, who has had three recent No. 1 songs on Billboard's Hot Dance Music/Club Play chart. The remix will be serviced to club jocks with the help of Peter Knego of PK Promotions. "Of course I'll play it," says Richard Blade, a veteran DJ at KROQ Los Angeles and a longtime fan of the duo. "I've always enjoyed their combination of fun, upbeat mu-

sic and Russell's melodic and distinct voice. Having said this, I'm not sure if this will be the album to put them on top, but I can dream, can't I?" The response at retail is also optimistic—and reserved. "Sparks have a great heritage with the first generation of modern rock stations," says Bob Bell, new-release buyer for the Torrance, Calif.-based Wherehouse Entertainment. "A station like KROQ—especially its daily 'Flashback Lunch' show hosted by Richard

Blade—has consistently played Sparks since such early-'80s albums as 'Angst In My Pants' and 'Sparks In Outer Space.'" "Additionally," he adds, "this new album is a great way to capitalize on that history. People may not realize how many Sparks songs they actually know. Without question, longtime fans will eat this up. As for recent converts, we'll just have to wait and see—which is the same approach I'll take when placing orders."

Warner's Connie Smith Returns To Recording After 20 Years

BY JIM BESSMAN

NEW YORK—Connie Smith, long considered one of country music's greatest female voices, is returning to the recording scene with a self-titled album that Warner Bros. Nashville releases Oct. 6.

The disc was produced by Smith's husband, Marty Stuart, and by Justin Neibank. It's her first album since Monument issued "New Horizons" in 1978. While many believe she quit recording and touring to pursue a gospel career, Smith, who does call herself a "big-mouth Christian," says she needed to take a break to raise her five children.

"There just wasn't enough of me to go around," says Smith, a longtime Grand Ole Opry regular who has also quietly been active on the country music tour circuit. But she's also had an on-again, off-again relationship with Warner Bros. Nashville.

"I did sessions for them twice that

didn't come out," she says. "I didn't find the songs I particularly wanted, because I hadn't been a hitmaker in so long—and maybe the timing didn't work. So when my last little girl left home, I thought of who I could work with, who appreciated me for who I am and what I'd done—who also had his finger on the pulse of the new music of today."

So Smith called on Stuart, who had been a longtime fan. Knowing that she had previously written songs, including her 1967 hit RCA hit "I Come Running," Stuart suggested that Smith write her own songs.

Nine of the 10 songs on "Connie Smith," then, were co-written by Smith, eight with Stuart. When Stuart told Warner/Reprise Nashville president Jim Ed Norman about the songwriting collaborations, Norman asked if Stuart would get involved with the recording.

"Marty said he'd do anything—including carry water," says Smith, who married Stuart last year. "He did such a good job co-writing and co-producing the album that I thought that

I'd better put him under contract."

Having completed her first album in 20 years, Smith notes that the recording experience, for her, has changed.

"I'd heard of 'road musicians' and 'studio musicians,' and I found that I'd turned into a 'road singer,'" she says. "I was so used to working with little sound systems that weren't good that made me overcompensate. So when I got into the studio, I was bouncing off the walls. And when I used to record, there was a box over there with a speaker in it, and you heard the music from that and adjusted to it. And here all of a sudden they have a whole mix for you that I had to try and balance myself to—plus double- and triple-scale musicians who come in. And by

the time I figured everything out, they're gone. So by the time it was all done, I was just ready to start. So, I can't wait to do it again."

Veteran country broadcast personality Ralph Emery, a longtime Smith fan, especially likes the album track "When It Comes To You" but notes that he's never heard a Smith record he didn't like.

"I've never heard of anybody who didn't like Connie Smith either," adds Emery, who currently hosts TNN's "On The Record" program. "She's such an incredible singer, and I think it's wonderful that Warner Bros. is giving her a shot. I know she's in her 50s and youth must be served and all that b.s., but I think she's great and could talk about her all day."

Warner Bros. Nashville senior VP/GM Bob Saporiti echoes Emery.

"She's one of the greatest country singers of all time," says Saporiti. "And to have her come back after all these years and be singing just as good is thrilling. The ones who already know her will be grateful she's back, and those who don't know who she is need to. And that's really our mission—to take the approach that 'You need to hear this lady sing.'"

But Warner Bros. will not take the traditional approach of going to country radio with a single. "I don't know if it does her justice to compete in the mainstream," says Saporiti. "This is an artist who was arguably right up there with Tammy Wynette at one

(Continued on page 74)



SMITH

Atlantic Plans Theatrical Tie-Ins For 'Civil War' Companion Album

BY DEBORAH EVANS PRICE

NASHVILLE—Atlantic Records plans to capitalize on the synergy between the Broadway-bound musical "The Civil War" and the multi-artist album of the same name, which will be released Oct. 13.

The album features songs by Trisha Yearwood, Trace Adkins, Deana Carter, Linda Eder, Kevin Sharp, John Berry, Tracy Lawrence, BeBe Winans, Travis Tritt, Charlie Daniels, Michael English, Amy Grant, and Bryan White. Production for the project was handled by Lawrence, Flip Anderson, Michael Omartian, Winans, Chris Farren, Frank Wildhorn, and Karl Richardson.

The lead single "Virginia," performed by newcomer Gene Miller, will be released Sept. 21. Miller also stars in the musical and is rehearsing for the show's opening Sept. 16 in Houston's Alley Theater.

"The Civil War" was created by Wildhorn (creative director of Atlantic Theatre/Atlantic Records), Jack Murphy, and Gregory Boyd. All songs come from original source material, including letters, speeches, diaries, and other historical items.

The project originated at Atlantic New York, but the Nashville division became the obvious launch point for the music. "The South is going to be a centerpiece for the play," says Atlantic Nashville's VP/GM Brian

Switzer. "I think they're expecting a lot of support for the play, especially in the South, and I think hand in hand with that came the country format. It seems to tie in really well."

Though the South will be a key market, Atlantic Nashville's VP of marketing Bob Heatherly feels the project will have widespread appeal. "I think it's really going to hit the masses," he says. "When you look at the depth of the artists on there, it's just loaded."

Switzer agrees. "The driving force is going to be the music itself," he says. "These vocal performances may be some of the best vocal performances of these artists' careers—period. They are absolutely terrific."

Switzer feels the synergy between the musical and the releases will fuel success. "The nice thing about this project is that there are so many different aspects to it," he says. "Not only is there a country album, but there is also a pop album that comes out after the first of the year, which will have Hootie & the Blowfish, Linda Eder, and others. The country album is a piece of a bigger puzzle."

To market the country album, Heatherly says, the label started by securing 55 billboards touting the project in Houston. "We're doing the basics naturally, which is tying in with the accounts in the Houston area," he says. "Every account there has pretty much agreed to give this major support, as they would a project of this caliber, based on name power and the excitement of the play. We're going to naturally use the play.

(Continued on page 74)

No. 1 Bow Finds Vince Gill, MCA 'Pumped'; Garth Brooks Live Set Due To Hit Shelves

CHECKING IN WITH: Vince Gill's first No. 1 debut on Top Country Albums has been cause for much celebration on Music Row, since Gill is one of the most popular people in the business.



GILL

"The MCA building is so pumped about this," MCA Nashville chairman Bruce Hinton tells Nashville Scene. "Everyone loves Vince. But it's a great testament to the power of the music. He's got a powerful first single ["If You Have Forever In Mind"], and the people have spoken. I knew listener reaction at the radio level was above the

norm and was pretty intense."

Reached at a "cow pasture" in Escanaba, Mich., where he was playing a fair, Gill tells Nashville Scene he was surprised. "This has never happened to me," he says. "I would love to see this become a focal-point album in my career because it's steeped in the traditions I love."

Gill says he's been performing some of the new songs in his show and getting good reactions. "The response to the song about my father ["The Key"] is overwhelming," he says. "And when I sing the line 'kindly keep it country,' people just stand and go crazy." Gill notes that he'll be touring for the rest of the year, producing Lyric Street Records artist Sonya Isaacs, and doing his annual Christmas tour. "We'll have an orchestra and wear nice suits," he says.

The new album, "The Key," benefited from a cross-media promotion by N2K's Music Boulevard and CBS Cable's country.com, which reported about 2,000 orders in the album's first week online.

ON THE RECORD: Garth Brooks will ship a live double-CD set Nov. 17, Capitol Nashville president/CEO Pat Quigley confirms to Nashville Scene. The album, tentatively titled "Garth: Double Live," will contain at least 25 songs, will have a first shipping of 5 million units, and will be competitively priced. It will not be a DVD release, as Brooks had been quoted as considering. The label plans two national TV specials for Brooks, in addition to live TV commercials.

ON THE ROW: Bernie Leadon is leaving his post as VP/head of A&R for Franklin, Tenn.-based Pioneer Music Group. The former member of the Eagles had been with the pop and rock label since its start-up two years ago. He signed and produced Tiny Town and Judson Spence and supervised the recording of CeCe Winans' album "Everlasting Love." Leadon plans to spend more time doing hands-on work in his 48-track studio on his farm.

This fall, an all-star Grand Ole Opry cast will perform at the first Opry show in the Ryman Auditorium since 1974, when the show left the Ryman for the Grand Ole Opry House at Opryland. Proceeds from



the Oct. 18 show will go to the Performer's Benefit Fund, which provides medical assistance for performers in need.

Scheduled to perform are Bill Anderson, John Conlee, Skeeter Davis, Jimmy Dickens, Diamond Rio, Joe Diffie, Holly Dunn, Jack Greene, the Four Guys, Jan

Howard, Stonewall Jackson, Hank Locklin, Charlie Louvin, Jimmy C. Newman, the Osborne Brothers, Jeanne Pruett, Stu Phillips, Del Reeves, Johnny Russell, the Melvin Sloan Dancers, Porter Wagoner, Billy Walker, Charlie Walker, and the Whites.

PEOPLE: Willie Nelson will receive one of the 1998 Kennedy Center Honors during a Dec. 5 ceremony at the center. Other recipients are André Previn, Shirley Temple Black, Bill Cosby, John Kander, and Fred Ebb.

Jon McElroy has signed an exclusive songwriting agreement with Hamstein Publishing.

The Oak Ridge Boys and Flaco Jimenez sit in with Jimmy Sturr & His Orchestra on his new Rounder Records album, "Dance With Me."

Mark Moffatt has been named director of A&R for the Ten Ten Music Group. Moffatt has worked with such acts as Split Enz, INXS, the Divinyls, and Midnight Oil.

Shania Twain will play her first Nashville date Sept. 25 at the Arena, during Country Music Week.



by Chet Flippo

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★★★ NO. 1/GREATEST GAINER ★★★			
1	2	1	42	SHANIA TWAIN ▲ ⁴ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1	
2	1	—	2	VINCE GILL MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1	
3	3	2	14	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1	
				★★★ PACESETTER ★★★			
4	4	5	30	DIXIE CHICKS ● MONUMENT 68195/SONY (10.98 EQ/16.98)	WIDE OPEN SPACES	4	
5	5	3	18	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2	
6	6	6	16	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1	
7	9	7	16	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2	
8	7	8	12	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4	
9	10	9	12	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2	
10	8	4	6	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3	
11	11	13	23	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	6	
12	15	16	64	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1	
13	12	10	4	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9	
14	13	12	6	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12	
15	16	14	39	GARTH BROOKS ▲ ⁶ CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1	
16	14	11	18	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1	
17	18	18	16	MARK WILLS MERCURY 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE	17	
18	19	15	11	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9	
19	17	17	6	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8	
20	21	—	2	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98)	NOTHING BUT LOVE	20	
21	22	20	49	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
22	24	21	14	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10	
23	25	22	58	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10	
24	26	24	50	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
25	23	19	11	DWIGHT YOAKAM REPRIS 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11	
26	28	25	52	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
27	27	23	14	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8	
28	20	26	52	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4	
29	30	28	11	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21	
30	29	27	18	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6	
31	31	29	27	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU	13	
32	32	30	15	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8	
33	33	32	16	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15	
34	34	33	52	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4	
35	38	38	103	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	2	
36	35	36	56	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4	
37	40	39	45	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	36	34	18	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4	19
39	39	35	18	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
40	37	31	6	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
41	42	40	95	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
42	50	48	11	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)	VH1 STORYTELLERS	25
43	43	45	42	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
44	41	37	13	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
45	45	52	100	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)	THE GREATEST HITS	2
46	44	41	70	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
47	48	47	14	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98)	IT WOULD BE YOU	21
48	51	49	44	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3	31
49	52	43	22	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?	16
50	46	42	68	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1	39
51	49	44	8	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
52	53	46	62	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98)	LILA	8
53	54	54	64	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 2	43
54	60	59	9	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	54
55	47	51	6	BR5-49 ARISTA 18862/ARISTA NASHVILLE (10.98/16.98)	BIG BACKYARD BEAT SHOW	38
56	59	55	63	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
57	57	—	2	ELVIS PRESLEY RCA 67672 (11.98/17.98)	RHYTHM AND COUNTRY	57
58	61	57	58	MICHAEL PETERSON ● REPRIS 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON	17
59	63	62	58	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
60	58	56	24	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
61	56	50	4	LARI WHITE LYRIC STREET 165001/HOLLYWOOD (10.98 EQ/16.98)	STEPPING STONE	50
62	65	58	80	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
63	55	53	15	OLIVIA NEWTON-JOHN MCA NASHVILLE 70030 (10.98/16.98)	BACK WITH A HEART	9
64	67	68	4	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	64
65	64	61	61	TOBY KEITH ● MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
66	62	60	9	KEVIN SHARP 143/ASYLUM 62165/EEG (10.98/16.98)	LOVE IS	38
67	66	66	11	ALABAMA RCA 67621/RLG (8.98/12.98)	THE ESSENTIAL ALABAMA	63
68	68	67	33	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	23
69	72	72	6	THE GREAT DIVIDE ATLANTIC 83086/AG (10.98/16.98)	BREAK IN THE STORM	69
70	69	63	64	PAM TILLIS ● ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
71	71	64	14	RESTLESS HEART RCA 67628/RLG (10.98/16.98)	GREATEST HITS	47
72	73	71	67	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK	9
73	RE-ENTRY	46	46	PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
74	70	65	20	SOUNDTRACK MCA NASHVILLE 70025 (10.98/17.98)	THE HORSE WHISPERER	13
75	74	69	44	TRACE ADKINS ● CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7

Billboard Top Country Catalog Albums

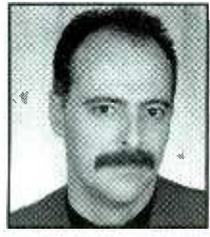
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY
SoundScan®
SEPTEMBER 5, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	185
2	2	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	148
3	—	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/16.98)	THE HITS	157
4	6	HANK WILLIAMS, JR. ▲ ³ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	221
5	4	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	192
6	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	211
7	7	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	596
8	8	LEANN RIMES ▲ ⁹ CURB 77821 (10.98/15.98)	BLUE	111
9	5	KENNY ROGERS ▲ ⁴ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	186
10	9	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	231
11	11	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	45
12	10	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	51
13	13	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	454

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	GEORGE STRAIT ▲ ³ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	309
15	18	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	216
16	15	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	131
17	17	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	74
18	16	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	547
19	19	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	149
20	12	CONWAY TWITTY MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	7
21	20	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	95
22	22	GEORGE STRAIT ▲ ² MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	625
23	24	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	197
24	23	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	136
25	21	GARTH BROOKS ▲ ¹⁶ CAPITOL NASHVILLE 93866/EMI-CAPITOL (9.98/13.98)	NO FENCES	386

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

COUNTRY CORNER



by Wade Jessen

SHANIA REBOUNDS: While in the throes of a highly anticipated tour, Shania Twain also logged an Aug. 21 performance on NBC's "Today" show and scored the largest airplay increase on Hot Country Singles & Tracks with "Honey, I'm Home" (Mercury), all of which lets her "Come On Over" set recapture the No. 1 throne on Top Country Albums. Up more than 4,000 scans, Twain's set snares the Greatest Gainer and displaces Vince Gill's "The Key" (MCA Nashville), which finishes at No. 2 after jackhammering its way onto the country list at No. 1 last issue. Twain and Gill, who sees a 28% decline, also swap places on The Billboard 200, as "Come On Over" rises 17-11 and "The Key" dips 11-17. According to our sister publication Amusement Business, Twain's tour gross is rapidly approaching the \$10 million mark since opening in February. She performed on "Today" as part of that show's "Summer Concert Series," a weekly live performance slot staged outdoors near New York's NBC studios during the warm months.

Twain adds yet another star to her already-crowded crown, as "Honey, I'm Home" swipes Airpower diamonds and vaults 27-19 on Hot Country Singles & Tracks. Airplay is detected at 159 monitored stations, including WPOC Baltimore; KRMD Shreveport, La.; and KSON San Diego. Airplay leaders are WYGY Cincinnati (46 plays); KWJ Portland, Ore. (42 plays); and WAMZ Louisville, Ky. (42 plays).

ALRIGHT, ALREADY: With 5,586 plays, Jo Dee Messina's "I'm Alright" (Curb) is atop Hot Country Singles & Tracks for the third issue. Where three-week No. 1 songs are concerned, Messina is in tall cotton for the year, accompanied only by George Strait's "I Just Want To Dance With You" and Faith Hill's "This Kiss." Seven other 1998 titles were on top for two issues, and Tim McGraw's "Just To See You Smile" dominated for six consecutive issues in January and February.

Messina's song is the only title in the top five to decrease in spins. John Michael Montgomery's "Cover You In Kisses" (Atlantic) rises 7-4 with the largest gain among those titles, up 537 plays.

TENNESSEE HOMESICK BLUES: It's true that Dolly Parton's public persona often upstages her distinction of being country music's most prodigious female writer/artist, but her new "Hungry Again" (Decca) set, which hit stores Aug. 25, might even up the score for a while. Parton took a hiatus from show business to write the new material, and the lead single puts Parton on Hot Country Singles & Tracks for the first time in two years. "Honky Tonk Songs" enters at No. 74 with airplay at 37 monitored stations.

ON THE BACK ROADS: Condolences to the family, friends, and co-stars of Grand Ole Opry comic Jerry Clower, who died Aug. 24 from complications due to heart surgery (see story, page 12). Clower was the senior statesman on the MCA Nashville roster. Eight of his rural Southern comedy monologues charted, and the label says his collective works, including two gold albums, moved 8 million units in his 28 MCA years.

WARNER'S SMITH RETURNS AFTER 20 YEARS

(Continued from page 72)

point and could have stayed on but left to raise a family. Now she's back and sings just as good, and it's just a tremendous story that we want to try to get out."

Saporiti expects "Connie Smith" to receive heavy publicity, as well as non-

traditional radio exposure via National Public Radio's "All Things Considered." He says that after discovering that the program's associate producer was a big Smith fan, they decided to launch the album on the show with at least a two-part feature. "We didn't

want to compete with the current flavor of the day [at traditional country radio], because Connie is a classic and classy lady with an incredible life and career who deserves something more respectful," he says.

Smith, who is managed by Tony Conway and booked by Buddy Lee Attractions, recently started the Connie Smith Music publishing company, which is administered by Bug Music. Her first, she recalls, was Brush Arbor Music, a co-venture with George Jones.

When Jones introduced Smith at Warner Bros.' Fan Fair show in June, he called her his favorite female country singer—more so, even, than his late ex-wife and singing partner, Tammy Wynette. Since then, Smith has continued regular Opry appearances and "small" tours.

"I just got back from a three-day weekend tour and brought Weldon Myrick with me," she says, adding that longtime Opry pedal steel player Myrick was responsible for the "Connie Smith sound."

"I love steel guitar, and it's always been such a part of my records," she adds, noting that Stuart's steel player, Gary Hogue, handles that part on "Connie Smith"—with Stuart and Stuart Smith playing lead guitar. Adding harmonies are her fellow Opry stars Sharon White Skaggs and Cheryl White, both of the Whites.

'CIVIL WAR' COMPANION ALBUM

(Continued from page 72)

There will be a press conference, and we're hoping to take what happens in Houston and spread it around the country to get people excited about not only 'Civil War' the play but 'Civil War' the album."

Prior to the album's October release, Atlantic will sell early copies in Houston. The show opens Sept. 8, but the premiere is Sept. 16. "We're going to cross-market," Heatherly says. "The theater has agreed to tag us on everything they do and vice versa."

The musical runs through the first week of November in Houston. In February 1999 it will run for several weeks at the Shubert Theatre in New Haven, Conn., before opening on Broadway in April. Plans call for "The Civil War" to begin a 60- to 80-week theater tour nationwide in fall 1999.

There will be a video for the single. Heatherly says the label also plans for Miller to be at in-store events promoting the album and musical. Lawrence and other artists involved may participate in some in-stores.

Miller spent much of his childhood in Nashville, where his dad was a Grand Ole Opry musician. The younger Miller moved to Los Angeles in 1984 to work with Donna Summer and became a session vocalist.

He then met Wildhorn and sang some of the demos for "The Civil War" album. Wildhorn wanted to cast him in the musical, but Miller had just signed with Mercury Nashville as part of a trio. (That trio performs the song "Judgment Day" on the album under the name Shiloh.) However, when one of the trio's members quit and the record deal fell apart, Wildhorn called Miller, who signed on.

Miller relates a story about the time he was just about to appear on TNN's

"Prime Time Country" to sing "Virginia." "[Atlantic Nashville president] Rick Blackburn called me in my dressing room to tell me that 'Virginia' would be the first single and that I had permission to say I was an Atlantic Records recording artist," he recalls.

The project will be promoted through a World Wide Web site. Switzer says the label plans to advertise in Civil War-oriented publications.

Tower Nashville GM Jon Kerlikowski notes, "It may have some [local] significance, especially with the artists that are on it. It depends on what kind of press it gets and what radio does with it as to whether something like this actually sells. Unless the play is appearing here, it will depend on what sort of reviews the play itself gets in this marketplace. Since they are not looking at [the musical opening in] New York until spring, I'd think this would be a slower-starting project."

Who's On 'The Civil War: The Nashville Sessions'

Many of Nashville's top country and contemporary Christian artists are featured on "The Civil War: The Nashville Sessions." The following is a track listing for the Atlantic Nashville project.

- "Prologue," Charlie Daniels
- "The Day The Sun Stood Still," Travis Tritt
- "Missing You (My Bill)," Deana Carter
- "Virginia," Gene Miller
- "Old Gray Coat," Trace Adkins
- "I'll Never Pass This Way Again," Tracy Lawrence
- "River Jordan," BeBe Winans

"With These Hands," Amy Grant & Bryan White

"Judgment" Shiloh (Gene Miller, John Porter McMeans, Denny Henson)

"Tell My Father," Kevin Sharp

"I Never Knew His Name," Linda Eder

"Regimental Drummer," Michael English

"The Honor Of Your Name," Trisha Yearwood

"In Great Deeds," Charlie Daniels

"Last Waltz For Dixie," John Berry

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
7 26 CENTS (Golden Phoenix, SOCAN/Kiyasongs, SOCAN)	20 HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven
66 ALONE (Gibb Brothers, BMI/Careers-BMG, BMI) HL	Angels, BMI/Jeff Diggins, BMI/Bug, BMI) HL
65 BIG TIME (Sony/ATV Tree, BMI/Tenilee, BMI/Sony/ATV	10 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM
Cross Keys, ASCAP/Lac Grand Musique, ASCAP)	19 HONEY I'M HOME (Songs Of PolyGram Int'l, BMI/Loon
72 BUCKAROO (Starstruck Writers Group, ASCAP/Mark D.	Echo, BMI/Zomba, ASCAP) WBM
ASCAP/New Haven, BMI/Music Hill, BMI) HL	31 HONKY TONK AMERICA (PolyGram International,
28 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer,	ASCAP/Ranger Bob, ASCAP) HL
ASCAP/Steve Warner, BMI) HL/WBM	74 HONKY TONK SONGS (Velvet Apple, BMI)
43 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris	32 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry,
Waters, BMI/Hamstein Cumberland, BMI) HL/WBM	BMI) WBM
4 COVER YOU IN KISSES (Ensign, BMI/Famous,	37 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys,
ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo,	ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings,
ASCAP) HL/WBM	SESAC) HL/WBM
14 DON'T LAUGH AT ME (Built On Rock, ASCAP/David	3 HOW LONG GONE (Shawn Camp, BMI/Foreshadow,
Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM	BMI/EMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf,
52 EVANGELINE (PolyGram International, ASCAP/Ranger	BMI) HL
Bob, ASCAP/Songs Of PolyGram Int'l, BMI/Calt-N-Twins,	23 I CAN STILL FEEL YOU (Willdawn, ASCAP/Balmur,
BMI) HL	ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys,
21 EVERYTHING'S CHANGED (Five Cowboys,	ASCAP) HL/WBM
BMI/Sony/ATV Tree, BMI/Tenilee, BMI/Sony/ATV Cross	68 I FELL (Iaguchi, ASCAP)
Keys, ASCAP) HL	57 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP)
17 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen	61 IF SHE ONLY KNEW (Full Keel, ASCAP/In The Fairway,
Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL	ASCAP/Hit Co. South, ASCAP/October 12 th, ASCAP)
47 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby	WBM
Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM	5 IF YOU EVER HAVE FOREVER IN MIND (Benefit,
60 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL	BMI/Irving, BMI/Baby Dimplin', BMI) WBM
16 HAPPY GIRL (Almo, ASCAP/Anwa, ASCAP/BNC, ASCAP)	36 IF YOU SEE HIM/IF YOU SEE HER (Still Working For The
WBM	Man, BMI/Songs Of PolyGram Int'l, BMI/EMI Blackwood,
	BMI/Garden Angel, BMI/Warner-Tamerlane, BMI/Con-

stant Pressure, BMI) HL/WBM	49 NO MAN IN HIS WRONG HEART (Maypop, BMI/Route	73 TIME FOR LETTING GO (EMI Blackwood, BMI/Coleision,
29 I JUST WANT TO DANCE WITH YOU (Big Ears,	Six, BMI/WB, ASCAP/Big Tractor, ASCAP) WBM	BMI) HL
ASCAP/Bruised Oranges, ASCAP/Bug, BMI/Screen Gems,	22 NOTHIN' NEW UNDER THE MOON (Hamstein Cumber-	24 TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)
BMI/EMI, BMI) HL	land, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike	54 TREE OF HEARTS (Acuff-Rose, BMI/Milene, ASCAP)
8 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine,	Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI)	WBM
SESAC/Little Duck, SESAC) WBM	HL/WBM	2 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden
1 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP)	26 NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly,	Wheat, BMI) WBM
HL/WBM	ASCAP/MCA, ASCAP/Vanessa Consh, ASCAP) HL/WBM	63 USED TO THE PAIN (Glitterfish, BMI/Music Corp. Of
27 I SAID A PRAYER (EMI Blackwood, BMI/Song Island,	58 ONLY LONELY ME (Sony/ATV Songs, BMI/Sony/ATV	America, BMI/Hamstein Cumberland, BMI/Baby Mae,
BMI) HL	Cross Keys, ASCAP/Starstruck Angel, BMI/Dead Solid	BMI) HL/WBM
38 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt,	Perfect, BMI) HL	67 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice,
ASCAP/Magnasong, BMI/Red Quill, BMI) WBM	62 ORDINARY PEOPLE (Almo, ASCAP/Daddy Rabbit,	BMI/Laudersongs, BMI/Blue Water, BMI) HL
33 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens,	ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL/WBM	9 WHERE THE GREEN GRASS GROWS (Song Matters,
BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB,	59 POUR ME A VACATION (Cowboys & Sailors, BMI)	ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit,
ASCAP) WBM	40 REAL MAN (Haneli, BMI)	ASCAP) HL/WBM
30 I WANNA REMEMBER THIS (EMI Blackwood, BMI/Gar-	75 SET YOU FREE (Windswept Pacific, BMI/Louise Red,	55 WHILE YOU SLEEP (Sony/ATV Cross Keys,
den Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM	BMI/Full Pull, BMI)	ASCAP/Sony/ATV Tree, BMI/Tenilee, BMI/Tracy Lawrence,
42 I WILL STAND (Scarlett Sister, ASCAP/Still Working For	51 SHINE ON (Congregation, SESAC/Monkies,	BMI) HL
The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scar-	SESAC/Sony/ATV Tree, BMI) HL	69 WHY'D YOU START LOOKIN' SO GOOD (Paul And
lett, BMI/First And Goal, BMI)	39 SOMEONE YOU USED TO KNOW (Melanie Howard,	Jonathan, BMI/Web IV, BMI) WBM
6 JUST TO HEAR YOU SAY THAT YOU LOVE ME (Real-	ASCAP/Big Giant, ASCAP)	41 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee,
songs, ASCAP) WBM	18 STEPPING STONE (LaSongs, ASCAP/Almo,	BMI)
34 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin	ASCAP/Daddy Rabbit, ASCAP/Irving, BMI) WBM	50 YOU MAKE IT SEEM SO EASY (We've Got The Music,
Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP)	64 STRAIGHT TEQUILA (Penny Annie, BMI/House Of Penny,	BMI/Songs Of PolyGram Int'l, BMI/For The Music,
HL/WBM	BMI/Copperfield, BMI)	ASCAP/PolyGram International, ASCAP/EMI April,
25 LOOSEN UP MY STRINGS (Blackened, BMI) WBM	15 TEXAS SIZE HEARTACHE (Sony/ATV Tree, BMI/Sony/ATV	ASCAP/Hearstian, BMI/Hearstian, ASCAP) HL
35 LOVE HAPPENS LIKE THAT (Notes To Music,	Cross Keys, ASCAP) HL	44 YOU MOVE ME (PolyGram International, ASCAP/Pier-
ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross	11 THERE GOES MY BABY (Almo, ASCAP/Anwa,	cepettsongs, ASCAP) HL
Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind	ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB,	53 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumber-
Sparrow, BMI) HL/WBM	ASCAP) WBM	land, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex,
70 THE MAN SONG (TTF, BMI)	13 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magna-	BMI) HL
45 MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton,	Song, BMI) WBM	48 YOU'RE EASY ON THE EYES (Hamstein Cumberland,
BMI/MRB, BMI) WBM	56 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho	BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram
71 NO END TO THIS ROAD (Rio Bravo, BMI/Michaelhouse,	Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL	International, BMI/Teri-000, ASCAP) HL
BMI/Ensign, BMI/I Want To Hold Your Songs,	46 THINGS CHANGE (Coal Dust West, BMI/Warner-Tamer-	12 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota,
BMI/Reysong, BMI) HL/WBM	lane, BMI) WBM	BMI/WB, ASCAP/Hillabears, ASCAP) WBM

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	1	16	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
2	2	5	15	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
3	5	9	10	HOW LONG GONE D.COOK,K.BROOKS,R.DUNN (S.CAMP,J.S.SHERILL)	◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	3
4	7	11	15	COVER YOU IN KISSES C.PETOCZ,J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	4
5	6	8	15	IF YOU EVER HAVE FOREVER IN MIND T.BROWN (V GILL,T.S.EALS)	◆ VINCE GILL (C) (D) (V) MCA NASHVILLE 72055	5
6	3	3	15	JUST TO HEAR YOU SAY THAT YOU LOVE ME D.HUFF,F.HILL (D.WARREN)	◆ FAITH HILL (WITH TIM MCGRAW) WARNER BROS. ALBUM CUT	3
7	12	14	13	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	7
8	11	13	6	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	◆ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	8
9	15	19	9	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	9
10	13	15	13	THE HOLE J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS)	◆ RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	10
11	10	2	18	THERE GOES MY BABY T.BROWN,T.YEARWOOD (A.ROBOFF,A.ROMAN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72048	2
12	16	17	15	YOU'RE GONE M.D.CLUTE,DIAMOND RIO (J.VEZNER,P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	12
13	9	6	22	THERE'S YOUR TROUBLE P.WORLEY,B.CHANCEY (T.SILLERS,M.SELBY)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 78899	1
14	19	25	8	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	14
15	4	7	23	TEXAS SIZE HEARTACHE D.COOK (Z.TURNER,L.WILSON)	◆ JOE DIFFIE EPIC ALBUM CUT	4
16	8	4	20	HAPPY GIRL M.MCBRIDE,P.WORLEY (A.ROBOFF,B.N.CHAPMAN)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	2
17	20	22	7	FOREVER LOVE D.MALLOY,R.MCINTIRE (L.HENGBER,D.BRYANT,S.RUSS)	◆ REBA (V) MCA NASHVILLE 72062	17
18	17	16	17	STEPPING STONE D.HUFF (L.WHITE,C.WISEMAN,D.KENT)	LARI WHITE (C) (D) (V) LYRIC STREET 164019	16
				*** AIRPOWER ***		
19	27	40	7	HONEY, I'M HOME R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN MERCURY ALBUM CUT	19
20	22	24	14	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	20
21	25	30	10	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	21
22	26	34	6	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES,T.SHAPIRO,J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	22
23	21	18	20	I CAN STILL FEEL YOU C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)	◆ COLLIN RAYE EPIC ALBUM CUT	1
24	18	10	17	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
25	32	43	4	LOOSEN UP MY STRINGS C.BLACK,J.STROUD (C.BLACK,H.NICHOLAS)	CLINT BLACK RCA ALBUM CUT	25
26	23	20	23	NOW THAT I FOUND YOU K.STEGALL (J.D.MARTIN,P.BEGAUD,V.CORISH)	◆ TERRI CLARK (C) (D) (V) MERCURY 568746	2
27	14	12	17	I SAID A PRAYER B.J.WALKER,JR.,P.TILLIS (L.SATCHER)	◆ PAM TILLIS (C) (D) (V) ARISTA NASHVILLE 13125	12
28	30	32	9	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES,S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) CAPITOL NASHVILLE ALBUM CUT	28
29	24	26	21	I JUST WANT TO DANCE WITH YOU T.BROWN,G.STRAIT (R.COOK,J.PRINE)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72046	1
30	28	31	17	I WANNA REMEMBER THIS W.WILSON (J.KIMBALL,A.ROBOFF)	◆ LINDA DAVIS DREAMWORKS ALBUM CUT	28
31	31	35	11	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31
32	35	39	6	HOW DO YOU FALL IN LOVE D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA RCA ALBUM CUT	32
33	33	37	12	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	33
34	36	41	5	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN,T.LANE,B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	34
35	37	38	11	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH,A.BARKER,R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	35
36	34	33	19	IF YOU SEE HIM/IF YOU SEE HER T.BROWN,T.DUBOIS (T.L.JAMES,J.KIMBALL,T.MCBRIDE)	◆ REBA/BROOKS & DUNN (V) MCA NASHVILLE/ARISTA NASHVILLE 72051	1
37	39	42	10	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE,J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	37
38	42	51	4	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT,J.SUNDRUD)	TY HERNDON EPIC ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	47	65	3	SOMEONE YOU USED TO KNOW C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	39
40	41	46	10	REAL MAN D.GATES,B.DEAN (B.DEAN)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	40
41	52	67	3	WIDE OPEN SPACES P.WORLEY,B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) MONUMENT 79003	41
42	45	53	4	I WILL STAND B.CANNON,N.WILSON (M.GERMINO,C.BEATHARD)	KENNY CHESNEY BNA ALBUM CUT	42
43	40	47	6	COMING BACK FOR YOU W.WILSON (J.D.RICH,C.WATERS,T.SHAPIRO)	◆ KEITH HARLING (V) MCA NASHVILLE 72064	40
44	72	—	3	YOU MOVE ME A.REYNOLDS (G.KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	44
45	44	50	8	MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE	44
46	38	23	19	THINGS CHANGE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	17
47	48	56	5	FOR YOU I WILL P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN LYRIC STREET ALBUM CUT	47
48	55	—	2	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	48
49	43	49	6	NO MAN IN HIS WRONG HEART M.WRIGHT,B.HILL (R.ROGERS,T.BRUCE)	GARY ALLAN (V) DECCA 72059	43
50	50	52	9	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	50
51	49	55	8	SHINE ON M.T.BARNES (J.DADDARIO,T.MARTY)	◆ JEFF CARSON (C) (D) (V) CURB 73064/MCG	49
52	51	58	6	EVANGELINE N.WILSON,B.CANNON (B.MCDILL,C.CHAMBERLAIN)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17169	51
53	57	63	3	YOU'RE BEGINNING TO GET TO ME J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)	CLAY WALKER GIANT ALBUM CUT/REPRISE	53
54	53	59	6	TREE OF HEARTS B.J.WALKER,JR.,K.LEHNING (S.EWING,D.SAMPSON)	◆ BRYAN WHITE ASYLUM ALBUM CUT	53
55	46	48	7	WHILE YOU SLEEP F.ANDERSON,T.LAWRENCE (L.BOONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 84166	46
56	56	—	2	HERE YOU HAVE IT M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)	◆ BLACKHAWK ARISTA NASHVILLE ALBUM CUT	56
57	68	—	2	IF I LOST YOU B.J.WALKER,JR.,T.TRITT (T.TRITT,S.HARRIS)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	57
58	58	—	3	ONLY LONELY ME D.COOK (L.BOONE,R.BOWLES)	RICK TREVINO (C) (D) COLUMBIA 78895	58
59	59	62	4	POUR ME A VACATION L.MAINES (MCCLOURE,TAYLOR)	◆ THE GREAT DIVIDE (C) (D) (V) ATLANTIC 84159	59
60	73	—	2	GUILTY C.FARREN (B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS BNA ALBUM CUT	60
61	62	69	9	IF SHE ONLY KNEW C.FARREN (C.FARREN,C.CHAMBERS)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	61
62	60	61	19	ORDINARY PEOPLE J.STROUD,C.WALKER (C.WISEMAN,E.HILL)	CLAY WALKER (C) (D) (V) GIANT 17210/REPRISE	35
63	64	64	14	USED TO THE PAIN J.CRUTCHFIELD,K.LEHNING (M.NESLER,T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	47
				*** Hot Shot Debut ***		
64	NEW ▶		1	STRAIGHT TEQUILA C.HOWARD,A.SMITH (D.STAFFORD,J.HARGROVE)	◆ TRINI TRIGGS CURB ALBUM CUT/MCG	64
65	67	71	18	BIG TIME S.HENDRICKS (P.NELSON,L.BOONE,K.BEARD)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	27
66	66	—	2	ALONE P.DAVIS,E.SEAY (B.GIBB,R.GIBB,M.GIBB)	MONTY HOLMES BANG II ALBUM CUT	66
67	70	—	4	WE REALLY SHOULDN'T BE DOING THIS T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	67
68	61	57	12	I FELL B.SEALS,R.CROWELL (T.BARNES)	◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17198	55
69	75	74	16	WHY'D YOU START LOOKIN' SO GOOD P.DAVIS,E.SLAY (P.DAVIS)	◆ MONTY HOLMES BANG II ALBUM CUT	43
70	71	—	5	THE MAN SONG T.GRISWOLD,S.ALLEE,A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	70
71	65	54	17	NO END TO THIS ROAD S.HENDRICKS,T.DUBOIS (N.THRASHER,M.DULANEY,K.BLAZY)	RESTLESS HEART (V) RCA 65562	33
72	69	—	20	BUCKAROO M.WRIGHT (M.D.SANDERS,E.HILL)	◆ LEE ANN WOMACK (V) DECCA 72041	27
73	RE-ENTRY	5	5	TIME FOR LETTING GO K.STEGALL,J.KELTON (J.COLE)	◆ BILLY RAY CYRUS (C) (D) (V) MERCURY 568794	70
74	NEW ▶	1	1	HONKY TONK SONGS D.PARTON,R.OWENS (D.PARTON)	◆ DOLLY PARTON (C) (D) (V) DECCA 72061	74
75	NEW ▶	1	1	SET YOU FREE K.GREENBERG (A.MOORER,D.PRIMM)	◆ ALLISON MOORER (C) (D) (V) MCA NASHVILLE 72069	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. ◆ 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	25	THIS KISS ● WARNER BROS. 17247	FAITH HILL
2	2	4	26	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
3	3	3	21	COMMITMENT ● CURB 73055	LEANN RIMES
4	5	5	9	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
5	4	2	31	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
6	6	7	64	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
7	7	6	12	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
8	9	8	11	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
9	8	10	15	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
10	14	17	3	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
11	10	11	6	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
12	13	15	9	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
13	12	12	20	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	13	18	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
15	11	9	19	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
16	16	16	17	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
17	19	20	6	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
18	18	18	28	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
19	17	14	18	NOW THAT I FOUND YOU MERCURY 568746	TERRI CLARK
20	20	19	22	I DO (CHERISH YOU) MERCURY 568602	MARK WILLS
21	RE-ENTRY	60	60	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
22	21	22	15	I HONESTLY LOVE YOU MCA NASHVILLE 72053	OLIVIA NEWTON-JOHN
23	22	21	19	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
24	23	—	2	HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
25	24	23	7	THE OTHER SIDE OF THIS KISS BNA 65512/RLG	MINDY MCCREADY

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.

Al Di Meola Concocts A Multifaceted 'Desire'

RISKY BUSINESS: Al Di Meola says he hopes that "The Infinite Desire," his first release for Telarc, issued Aug. 25, "will crack the market some." The artist speaks of his latest project with a mixture of optimism and cautious reserve. Like many of Di Meola's recent projects, "Desire" finds the guitarist adding world music elements to his jazz brew, in conjunction with his judicious use



DI MEOLA

of computer-generated guitar tones and electronics. "The record is extremely melodic, but it also has very contemporary types of rhythm loops," Di Meola says. "The production has an appeal that can go to a younger and an older audience, as opposed to a lot of the acoustic records that I have done that showed more of a serious side."

Di Meola's reserve comes from the realization that, in 1998, music that is not easily categorized is a risky proposition. "Unfortunately, we don't have the radio that we used to," Di Meola

laments. "In the U.S. in particular, we have the straight-ahead jazz stations and the contemporary jazz stations and nothing in between. There is tremendous music being made in the States and in the entire world—jazz, classical—that could easily fit into a contemporary format, but there is nothing to accommodate it. That's what's changed over the years, and it hasn't changed for the better."



by Steve Graybow

To ensure that "The Infinite Desire" will reach Di Meola's fans and convert new listeners, Telarc is "going after every little established niche that [Di Meola] has fallen into in the past, musical and otherwise," says **Kathy DeJohn**, Telarc's director of publicity and artist relations. "We hope to have Al featured in upscale

lifestyle magazines, cigar and wine publications that don't usually do music reviews."

The label is also servicing world beat, NPR, jazz/AC, and even rock radio with appropriate tracks from the album. "Since the record has such a wide-ranging appeal, we've targeted specific tracks to each radio format," says **Vikki Rickman**, manager of national radio promotion at Telarc.

In recent years, Di Meola's global perspective has been shaped not only by the music, but by the art that he encounters in his travels, particularly the work of contemporary Italian painter **Andrea Vizzini**. Di Meola discovered Vizzini's paintings during a European tour in the early '80s. "His style is a blending of the old world and new," says Di Meola. "He has an architectural vision that corresponds to what I like in music, which is certain jazz harmonies taken in a new direction. In his paintings, I see a wide spectrum of emotions, vision, and antiquity with a contemporary outlook; somehow this correlates with what I try to achieve with my music."

Di Meola had Vizzini's works displayed in the studio when "Desire" was being recorded, to inspire the musicians on hand. "Like Vizzini's paintings, I wanted there to be a balance," he says. "I strove for an equal amount of melody vs. rhythm vs. harmony. I didn't want the production of the music to outweigh the content."

"Race With Devil On Turkish Highway" presents Di Meola trading licks with virtuoso rock guitarist **Steve Vai** on a recasting of one of Di Meola's most celebrated compositions. "It's a little more of a rock direction than I would choose to go in myself," says Di Meola, "but I prefer going in that direction than going with a jazz guy who was more predictable."

At the opposite end of the spectrum is "Invention Of The Monsters," a short, bebop-flavored composition that creates an airy, acoustic interlude midway through the album. Di Meola says that "Invention" was "the end of a long piece of music written for the guitar trio [Di Meola, **Paco De Lucia**, and **John McLaughlin**] which turned out to be way too difficult for the trio to play. The entire piece was pretty much recorded live in the studio."

Herbie Hancock guests on the track "Istanbul," fulfilling Di Meola's dream of having the pianist appear on one of his recordings. Hancock was recording in an adjacent studio room when Di Meola invited him to hear and then play on a piece of music. "It was 4:30 in the morning, and we only had a few hours left in the studio," recounts a still-excited Di Meola. "Herbie told me we should go for it, and he nailed the song within a half-hour."

"It's up to jazz critics to credit people who are trying to do something new with jazz, rather than criticize them," says Di Meola of the symbiotic relationship between musicians and the media. "[Artists] need all the help we can get. Many American jazz critics have been very negative, and... we need them to point out that there are musicians who are trying to forge ahead and do something new."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	52	DIANA KRALL	IMPULSE! 233/GRP [S] ★ ★ ★ No. 1 ★ ★ ★ 23 weeks at No. 1 LOVE SCENES
2	3	14	VARIOUS ARTISTS	NARM 50001 JAZZ, AN AMERICAN ORIGINAL
3	2	40	SOUNDTRACK	MALPASO 46829/WARNER BROS. MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
4	5	20	JOHN SCOFIELD	VERVE 539979 [S] A GO GO
5	4	17	WYNTON MARSALIS	COLUMBIA 68921 THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
6	6	41	HARRY CONNICK, JR.	COLUMBIA 68787 TO SEE YOU
7	7	10	VARIOUS ARTISTS	32 RECORDS 32061 JAZZ FOR A RAINY AFTERNOON
8	9	2	CHRISTIAN MCBRIDE	VERVE 557554 A FAMILY AFFAIR
9	8	20	VARIOUS ARTISTS	RCA VICTOR 68987 FABULOUS SWING COLLECTION
10	10	45	ROYAL CROWN REVUE	SURFDG 44003/HOLLYWOOD CAUGHT IN THE ACT - LIVE!
11	15	59	VARIOUS ARTISTS	GRP 9881 PRICELESS JAZZ SAMPLER
12	13	9	SHIRLEY HORN	VERVE 557199 I REMEMBER MILES
13	14	14	ARTURO SANDOVAL	N2K ENCODED 10023 HOT HOUSE
14	12	11	NICHOLAS PAYTON	VERVE 557327 PAYTON'S PLACE
15	11	21	ELLA FITZGERALD	POLYGRAM TV 539206/VERVE PURE ELLA
16	19	22	DIANA KRALL	IMPULSE! 9825/GRP STEPPIN' OUT - THE EARLY RECORDINGS
17	17	4	ELIANE ELIAS	BLUE NOTE 95050/CAPITOL ELIANE ELIAS SINGS JOBIM
18	18	8	CHUCHO VALDES	BLUE NOTE 23082/CAPITOL BELE BELE EN LA HABANA
19	NEW ▶		OSCAR CASTRO-NEVES & PAUL WINTER	LIVING MUSIC 81500/WINDHAM HILL BRAZILIAN DAYS
20	16	15	MICHAEL BRECKER QUARTET	IMPULSE! 260/GRP TWO BLOCKS FROM THE EDGE
21	24	17	VARIOUS ARTISTS	RCA VICTOR 63119 THE FABULOUS BIG BAND COLLECTION
22	23	2	PATRICIA BARBER	PREMONITION 741 MODERN COOL
23	20	39	ELLA FITZGERALD & LOUIS ARMSTRONG	VERVE 53790 THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
24	RE-ENTRY		OLU DARA	ATLANTIC 83077/AG IN THE WORLD FROM NATCHEZ TO NEW YORK
25	22	58	LOUIS ARMSTRONG	GRP 9872 PRICELESS JAZZ

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	2	MEDESKJ MARTIN & WOOD	BLUE NOTE 93011/CAPITOL ★ ★ ★ No. 1 ★ ★ ★ 2 weeks at No. 1 COMBUSTICATION
2	3	40	KENNY G	ARISTA 18991 KENNY G GREATEST HITS
3	NEW ▶		JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 33 SO WHAT
4	4	12	GEORGE BENSON	GRP 9906 STANDING TOGETHER
5	2	11	FOURPLAY	WARNER BROS. 46921 4
6	5	29	DOWN TO THE BONE	NU GROOVE 3004 [S] FROM MANHATTAN TO STATEN
7	8	10	MARC ANTOINE	NYC 9926/GRP [S] MADRID
8	6	10	LEE RITENOUR	I.E. MUSIC 557290/VERVE THIS IS LOVE
9	9	65	BONEY JAMES	WARNER BROS. 46548 [S] SWEET THING
10	7	11	BELA FLECK AND THE FLECKTONES	WARNER BROS. 46896 LEFT OF COOL
11	10	20	KEIKO MATSUI	COUNTDOWN 17775/ULG [S] FULL MOON AND THE SHRINE
12	11	28	PHIL PERRY	PEAK/PRIVATE MUSIC 82163/WINDHAM HILL ONE HEART ONE LOVE
13	12	5	HEADHUNTERS	HANCOCK/VERVE FORECAST 539028/VERVE RETURN OF THE HEADHUNTERS!
14	NEW ▶		WALTER BEASLEY	SHANACHIE 5048 FOR YOUR PLEASURE
15	13	4	VARIOUS ARTISTS	WARNER BROS. 46870 BEST OF SMOOTH JAZZ VOL. 2 - UNDER THE COVERS
16	16	21	KIM WATERS	SHANACHIE 5042 LOVE'S MELODY
17	19	29	RANDY CRAWFORD	BLUEMOON/ATLANTIC 92785/AG EVERY KIND OF MOOD — RANDY, RANDI, RANDEE
18	14	6	ALFONZO BLACKWELL	STREET LIFE 75543/ALL AMERICAN BODY OF SOUL
19	20	43	CANDY DULFER	N2K ENCODED 10014 FOR THE LOVE OF YOU
20	15	14	ACOUSTIC ALCHEMY	GRP 9907 POSITIVE THINKING...
21	18	50	JONATHAN BUTLER	N2K ENCODED 10005 DO YOU LOVE ME?
22	17	15	MICHAEL FRANKS	WARNER BROS. 46855 THE BEST OF MICHAEL FRANKS — BACKWARD GLANCE
23	21	99	KENNY G	ARISTA 18935 THE MOMENT
24	23	3	STEVE COLE	ATLANTIC 92797 STAY AWHILE
25	25	57	FOURPLAY	WARNER BROS. 46661 THE BEST OF FOURPLAY

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	41	PAINT THE SKY WITH STARS — THE BEST OF ENYA	ENYA
2	2	30	GRAND PASSION	JOHN TESH
3	3	42	TRIBUTE	YANNI
4	4	22	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	GEORGE WINSTON
5	5	52	DEVOTION: THE BEST OF YANNI	YANNI
6	6	21	KARMA	DELERIUM
7	17	67	GYPSY PASSION NEW FLAMENCO	VARIOUS ARTISTS
8	7	6	SONGS FROM AN ENGLISH GARDEN	DAVID LANZ
9	8	82	PICTURE THIS	JIM BRICKMAN
10	10	26	INSTRUMENTAL MOODS	VARIOUS ARTISTS
11	11	15	PERFECT TIME	MAIRE BRENNAN
12	9	54	NIGHTBIRD	YANNI
13	12	12	RUMBA COLLECTION 1992-1997	OTTMAR LIEBERT + LUNA NEGRA
14	15	9	SUMMER SOLSTICE 2	VARIOUS ARTISTS
15	16	71	IN THE MIRROR	YANNI
16	13	69	PORT OF MYSTERY	YANNI
17	14	14	GAIA	KITARO
18	20	3	GUITARISMA 2	VARIOUS ARTISTS
19	19	15	SOLAS	RONAN HARDIMAN
20	21	68	WHITE STONES	SECRET GARDEN
21	23	38	CONVERSATIONS WITH GOD - A WINDHAM HILL COLLECTION	VARIOUS ARTISTS
22	22	28	THE CELTIC BOOK OF DAYS	DAVID ARKENSTONE
23	25	8	WORLD CAFE	SHAHIN & SEPEHR
24	24	29	SOUNDS OF WOOD & STEEL	VARIOUS ARTISTS
25	RE-ENTRY		THE RENAISSANCE ALBUM	VARIOUS ARTISTS

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. [S] indicates past and present Heatseeker titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

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. [S] indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

John Lee Hooker lives in a comfortable but modest home in Los Altos, Calif., less than an hour on the freeway from San Francisco. On the day we visit, preparations are being made for the impending wedding of the bassist in his nephew's band. Hooker sits on his favorite couch, oblivious to the bustle around the nearby swimming pool, watching the San Francisco Giants (the arch-rivals of his beloved L.A. Dodgers) on a big-screen TV in his den, which is lit only by the brilliant sun outside. He is clad in a dark suit, black shirt and wide-brimmed black fedora; only his usual shades are missing from an ensemble familiar from his album covers. He offers his visitor a handshake; the softness of his grasp is surprising, considering the hardness of the blues he has been recording for half a century. Speaking in a low, often hesitant voice, he recalls a career that has made him one of the elder statesmen of the blues today. When the conversation is finished, he half-rises to greet the bride, who flutters into the den in her gown to pose for a photo with her host—a man who has come to exemplify his musical genre. **BY CHRIS MORRIS**

From what I've read, you were pretty much taught by your stepfather, Will Moore.

That's true.

When did you start playing, and what were the circumstances?

I was 12 or 13. Not in nightclubs, but by myself, and in people's houses, stuff like that.

Did your father play the blues?

(Laughs). Did he play the blues! Whatever I'm doin' is his style. My style is his style. He played in open tuning. A was his main key.

I've read, and correct me if I'm wrong, that your father was familiar with Delta blues legend Charlie Patton.

That's true.

Did they play together?

I'd see him at the house; they played together sometimes. I remember he was a nice person. I didn't associate with him that much. I seen him and knowed him. My stepfather and him were pretty close.

Did you ever play any kind of instrument before you had a guitar?

I played a bow. I played, what you call it, that wire...

Baling wire?

Yeah. I wouldn't call it a guitar.

Was it just a single string?

Yeah.

You have a very unusual style...

It's hard to follow.

You're like Lightnin' Hopkins in that respect.

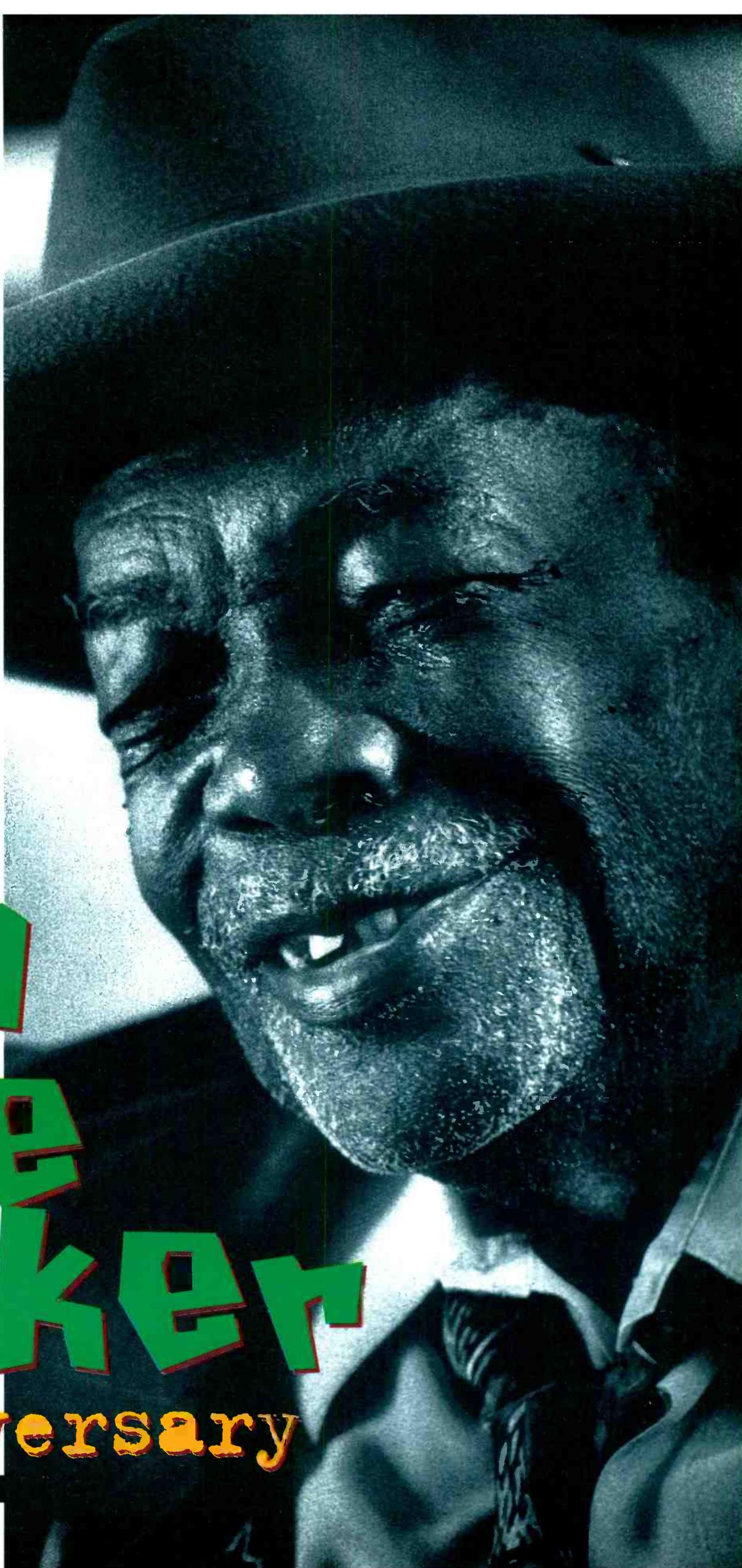
Yeah, I know. I'll never forget, T-Bone Walker told me, "Man, your style will never die. You got a personal style. You doin' the true blues, the true blues."

Continued on page 80

John Lee Hooker

50th anniversary

A BILLBOARD TRIBUTE



I've represented John Lee Hooker for 22 years as his agent and for the past decade as his executive producer and manager. Certainly, coordinating all of his album projects over the past 10 years has been a highlight of my career. In 1983, John Lee asked me to follow up on a conversation he had with Van Morrison about producing an album. A few years later, George Thorogood and Carlos Santana separately asked me to keep them in mind for whatever John Lee's next recording project might be. I realized that George and Carlos were not the only friends of John's who might like to make music with him. I combined the concept of these friends paying tribute with the concept of additional tracks featuring a return to a simpler and more sparse recording environment. Not being a producer, I brought in Roy Rogers, a former sideman of John's, to coordinate in the studio. The result was "The Healer," a record that started purely as a tribute and ended up being a milestone in blues history.

John Lee Hooker's music suggests a dark and foreboding image to many people, but, in fact, he is a gentle, friendly person with a great sense of humor. He has affected countless people on a musical and personal level over a five-decade-plus career. Working with John Lee has provided me the opportunity to share experiences that are rare in anyone's career, like working on a postage stamp in his honor, meeting the President, Grammy awards, a John Lee Hooker guitar coming out this fall, national television shows, television and radio commercials, inductions into the Rock And Roll and Blues halls of fame, Lifetime Achievement Awards and many more events and milestones. His achievements are unique for any artist but fairly amazing for an 80-year-old man who ran away from a sharecropper's home in Mississippi as a teen.

Mike Kappus, manager

Working with John Lee on several projects has given me a chance to witness a true originator of a musical style and to see a man who stands alone when we acknowledge the birth of rock and roll.

John Wooler, Point Blank president

John Lee Hooker truly influenced more musicians than nearly anyone else in blues or rock, and, after five decades of a remarkable career, he's still at his peak. I'm so grateful to have had his music and, especially, his friendship for all these years. As I said when I inducted him into the Rock And Roll Hall Of Fame, John Lee Hooker taught me I could get into and out of the blues alive.

Bonnie Raitt

Mr. John Lee Hooker is a direct connection to the root of American music—the blues. Deep, so deep that all you need to do is hear the booming voice of John and you'll hear the beginning of life—voices of the ancestors. No one can boogie like the Hook. Deepest respect and admiration. Your brother, **Carlos Santana**

I love working in the studio with John Lee because he likes to get songs done in one take. It's great to watch him work. Perfection!

Robert Cray

HOOKEE HISTORY

A Pioneer, Mentor And Legend, He Still Boogies After 50 Years

BY DON WALLER

Those moaning, droning overtones...those ragged, jagged guitar lines...those low-down, throaty, stream-of-consciousness vocals... Those silences are LOUD!

That's John Lee Hooker, who's been playin' his patented brand of primordial blues—and getting chart hits with it—for 50 years.

Born Aug. 22, 1917, in Clarksdale, Miss., Hooker—one of 11 children—learned guitar from his stepfather, William Moore. He lit out for Memphis in 1931 and spent most of the next decade living in Cincinnati, where he sang with several gospel groups. By 1943, he'd moved to Detroit.

CHARTING A CAREER

Five years later, Hooker made his first record: "Boogie Chillen"—issued by Modern Records in November 1948—rocketed to No. 1 on the 1949 Billboard Race Records and Juke Box charts.

Hooker scored three more top 10 hits ("Hobo Blues," "Hoogie Boogie" and "Crawling Kingsnake Blues") in 1949, before topping what Billboard had since renamed the Rhythm And Blues chart with "I'm In The Mood" in 1951.

During that time, Hooker recorded for a dizzying variety of labels under an array of contract-beating pseudonyms, including John Lee Booker, Delta John, Johnny Williams, Johnny Lee, John Lee Cooker, Texas Slim, Sir John Lee Hooker, the Boogie Man, and Birmingham Sam & His Magic Guitar.

Some of these tracks were straight-up recordings of Hooker's most popular tunes (a strategy that's served him well to this day), and some were simply issued under slightly different titles. The results might be a discographer's nightmare, but they're all unmistakably part of the incredible genius of John Lee Hooker. (After all, Hooker's career has lasted far longer than almost every one of the 35 labels for which he's recorded.)

Between 1955 and 1964, Hooker recorded mostly for Vee-Jay Records, where he racked up a No. 16 R&B and No. 60 Pop hit with "Boom Boom" in 1962. (Two years later, a boiling cover version by the Animals would reach No. 43 on the Pop charts; a fine rendition of Hooker's "I'm Mad" can be heard on the Newcastle, U.K., quintet's 1966 greatest-hits album, as well.)

Meanwhile, Hooker cut his first album for Riverside Records in 1959 and a hard-swinging version of a tune called "I Need Some Money" for that label in 1962. By the way, Hooker claims to have been playing this most Solomonic song of songs in Detroit clubs for years before Berry Gordy Jr. turned it into the 1960 Barrett Strong smash we all know and love.

COVERING HOOKER

Hooker also made his first appearance at the Newport Folk Festival in 1959, and he spent the next several years working everything from ghetto clubs to the burgeoning coffeehouse circuit, performing with or without a backing band as the occasion demanded. He first toured England and Europe in 1962 and recorded the "Hooker And Hogs" album with English blues-rockers the Groundhogs (who took their name from Hooker's "Ground Hog Blues") in 1965.

By the early '70s, rock groups from the Doors ("Crawling Kingsnake") to the J. Geils Band ("Serves You Right To Suffer") to the MC5 ("Motor City's Burning") were cutting Hooker's copyrights. "Dimples," in particular, had been covered by everyone from the Spencer Davis Group to

the Fabulous Silvertones.

Although countless Hooker-inspired "boogie bands" swept the land, the members of Canned Heat were Hooker's most prominent boogie children, covering "Whiskey And Wimmen" and recording two albums ("Hooker 'N Heat" and "Live At The Fox Venice Theatre") with their mentor. The first features the existential "Burning Hell," which—along with the atmospheric "I Cover The Waterfront" ('66), the prescient "Back Biters And Syndicators" ('68) and the scaring version of "I'm Bad Like Jesse James" found on the 1966 "Live At The Café Au Go Go" album—is the artistic equal of anything either Hooker (or anyone else) has ever recorded.

Hooker spent the better part of the '70s and '80s either on the road or in the studio. Hooker's profile was raised when George Thorogood revived "One Bourbon, One Scotch, One Beer" for his 1977 debut, when Hooker performed "Boom Boom" onscreen in 1980 for "The Blues Brothers" film, and when he sang the title track on Pete Townshend's 1989 children's album, "The Iron Man."

Also in '89, Hooker recorded "The Healer," which features guest appearances by such musical disciples as Thorogood, Carlos Santana, Robert Cray, Los Lobos and Bonnie Raitt, whose duet with Hooker on "I'm In The Mood" garnered his first Grammy.

AWARDS AND HONORS

After headlining a similarly star-studded 1990 Madison Square Garden tribute concert, Hooker teamed up with Miles Davis to record the soundtrack for the film "The Hot Spot," and, in 1991, he was inducted into the Rock And Roll Hall Of Fame.

That same year, Hooker recorded "Mr. Lucky" with a guest list that stretched from Ry Cooder, Van Morrison and Keith Richards to Johnny Winter, Booker T. Jones, Johnnie Johnson and John Hammond Jr.

His next three albums—"Boom Boom" ('92), the Grammy-winning "Chill Out" ('95) and "Don't Look Back" ('97)—mined a similar vein.

1997 was also the year that Hooker opened the Boom Boom Room nightclub in San Francisco, starred in a Pepsi TV spot, took home the Blues Foundation's Lifetime Achievement Award and was

given a star on the Hollywood Walk Of Fame.

In early 1998, Hooker won another two Grammys, for Best Traditional Blues Album ("Don't Look Back") and for Best Pop Collaboration With Vocals (the title track's duet with Van Morrison, who'd first recorded the tune while fronting Them back in 1964).

Former J. Geils Band frontman Peter Wolf was the '67 late-night DJ at WBCN/Boston, where he recalls being badgered with nightly phone calls from a drunken Irish voice demanding he "play more John Lee Hooker." That voice was Van Morrison's, and one listen to the next album he made ("Astral Weeks") will tell you why.

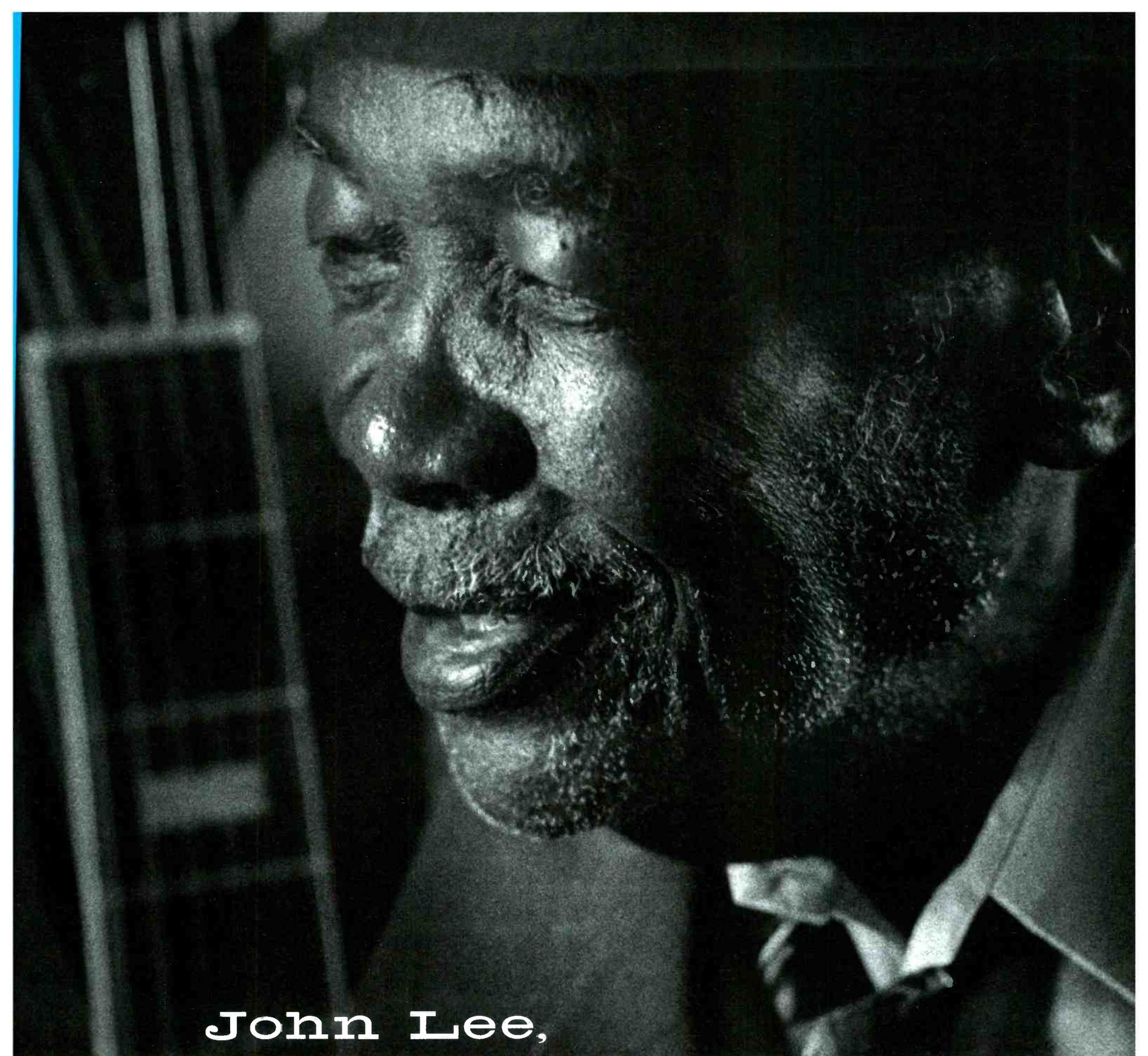
In 1998, Hooker remains an equally vital inspiration. Not just because his '58 recording of "Mama You Got A Daughter" appears on the "City Of Angels" soundtrack, and his 1996 Free Tibet concert performance is featured on the just-released film documentary of that event, but because he's back on the Billboard charts—duetting with Big Head Todd & The Monsters on a cover of "Boom Boom."

That's John Lee Hooker...The Healer... And those silences are still LOUD... ■



JLH (center) and the Zoot Band





John Lee,

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Congratulations John

On Giving the World 50 Years of Fabulous Music!

Stan Diamond, Esq.



**John
Lee
Hooker**
50th anniversary

THE BILLBOARD INTERVIEW

Continued from page 77

I've read that you performed sacred music, too, gospel music.

I used to be in the church [as a boy]. My father was a minister, and my mother, she was an usher in the church. I went to church all the time and sang with the Fairfield Four.

You left home when you were very young.

Yeah, I did. I left for Memphis and Cincinnati, and went from Cincinnati to Detroit.

When you were in Memphis, you were a teenager, right?

An early, early teenager. I worked on house parties and stuff like that. I worked [as an usher] at the New Daisy picture show. I didn't work in any nightclubs. I wasn't old enough. I was too young.

Did you perform in Cincinnati?

House parties. I worked in a steel mill, for Phillips Tank & Pump Co., as a janitor. I did some other work, washing dishes. I couldn't be in nightclubs. I wasn't old enough, until I got up in Detroit.

When you arrived in Detroit in the early 1940s, it was during World War II. Were you working in defense then?

I went up to the Army, but I didn't stay. You lied about your age; that was the thing to do then. You get the girls when you got the uniform on. (Laughs). But I didn't stay.

After you'd been released from the Army, did you go to work in the plants in Detroit?

Oh yeah, Ford, General Motors... You could get a job anywhere, anywhere. If they fired you, you could go out and get another job. They were desperate for people to work. The young men were in the Army. You used what you could get.

At the same time that you were doing all this factory work, were you playing professionally in Detroit?

I was playing at the Apex Bar. It was over on Russell Street in Detroit.

In "Boogie Chillen," you mention Hastings Street. Did you ever play on Hastings Street?

Well, it's a big-name street. Everybody knewed what Hastings Street was, and it made the song popular. But it wasn't really what people said it was. It was and it wasn't. I used the name Hastings Street in the song. Henry's Swing Club was on Madison Street. On Hastings Street, everybody was talkin' about Henry's Swing Club, so I'd drop in there at night. Those two streets were very popular.

Who were your contemporaries in town? Who else was playing around town in those days?

I know that T-Bone [Walker] was...

Was Dr. Ross playing around town?

The one-man band? Yeah... He tried to copy me directly. He copied my sound.

So tell me about the momentous occasion of your discovery. A man named Bernard Besman moved your career along?

Well, it's a long story. Elmer Barbee—you never heard of him—he had this record store on Lafayette in Detroit. He heard me play, and he invited me to his record store. I went and took my guitar. We sat all night, playin', recordin'—"Boogie Chillen," he helped me create that. I heard my dad play somethin' like that. Barbee said, "This is it! Oh, this is it!" He didn't have a tape recorder at that point. You know what I'm talking about?

He had a disc-cutting machine.

Yeah, yeah. He said, "Kid, you got somethin'." And he took me down to Bernie's. He said, "I'm gonna take you down there, 'cause me and Bernie are good friends." Bernie had the Sensation label. He heard it and liked it. Then the Modern brothers [Jules, Joe and Saul Bihari, who ran the Modern label] come into the Apex Bar one night. I thought they was policemen! (Laughs). All dressed up sharp. Suits and ties. I said, "Who are these guys? I ain't did nothin' wrong!" And they called me over to sit down. They started talkin', and they really liked what I was doin'. The record was on the Sensation label, but "Boogie Chillen" got so big, they just switched it over to Modern. I got another hit record out of there, "In The Mood," then another one, "Crawling Kingsnake."

Here you are. You were 30, 31 years old...

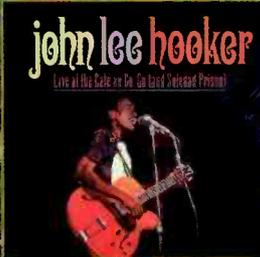
Give a little, take a little.



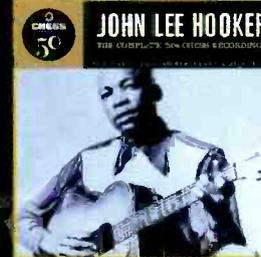
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Celebrates The Amazing Career Of
John Lee Hooker



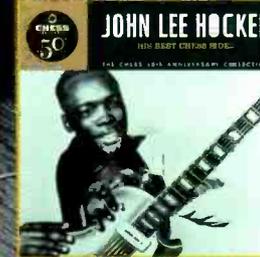
The Best Of John Lee Hooker (1905-1974)
MCA CD-10539



Live At Cafe Au Go Go (And Soledad Prison)
MCA CD-11537



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CHD-3081



His Best Chess Sides
CHD-3083

MCA **CHES**

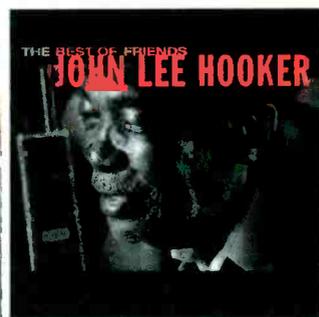
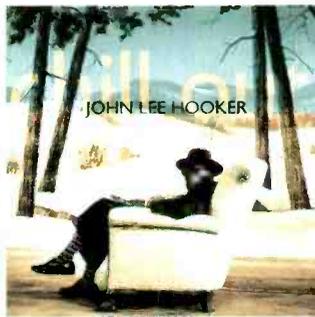
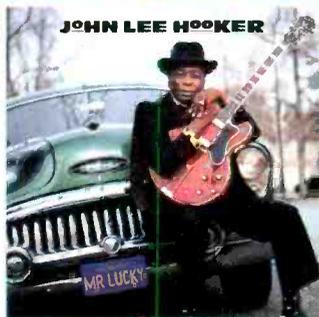
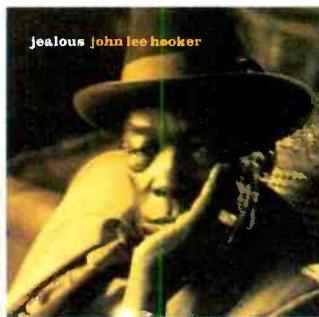
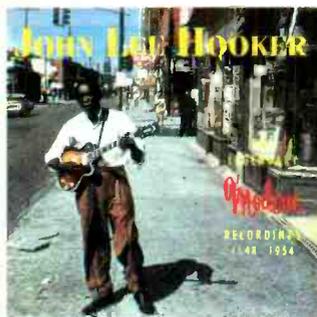
Continued on page 82



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John Lee Hooker

50th anniversary

THE BILLBOARD INTERVIEW

Continued from page 80

...And here's your first record, and it becomes an enormous hit.

It surprised me. "Boogie Chillen" was my first big record, and I was working at a plant down on Atwater Street in Detroit. That record come out, and that was all you could hear. I said, "Hey, I gotta quit." I told the foreman, and he said, "I know. You got a big hit; you wanna quit. I don't blame you." I shook the guys' hands. It was the right thing to do.

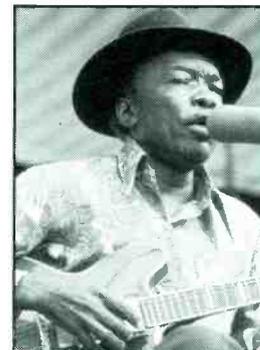
After the hits on Modern, there were more John Lee Hooker records—well, they're not John Lee Hooker records. They're John Lee Booker records.

John Lee Booker, John Lee Williams, Texas Slim...for every different label you could name. At that time, I was real hot. I was one of the hottest blues singers out in the world, at least I think I was, and the other little record companies wanted somethin' on me. And Modern wasn't payin' me the money, and I knew I was gonna get some money [from the other labels]. They were willin' to give it to me, and they did. At that time, it was big money. Now it isn't any big money, but then it was. Modern wasn't givin' me anything. The girls [at Modern] would always say [one of the Biharis] wasn't in, and I'd go there, and I would just walk right in the door and catch him. He'd be sittin' in the back. Back in the old days, if you was a blues singer, you got burned. They wasn't keeping the royalties right. It ain't like that now. They wouldn't try that stuff now. There's good lawyers around. You get a good lawyer, you take a match to 'em. Back then, they'd give you a little hush money to shut your mouth.

So you pretty much had to make what you could from whom you could.

Now you got it. Make what you could from whoever you could, whoever had the biggest dollar.

Around the mid-'50s, you started working for Vee Jay in Chicago. Things kind of changed at that point. The earliest stuff was solo stuff, and then, when you got to Chicago, you started playing with bands.



Yeah. People like Eddie Taylor.

It was a big sound, but Vee Jay wanted the big sound. We made the big sound.

Did Jimmy Reed ever play with you?

Oh yeah, all the time—Lucky Bates, Eddie Taylor, all them guys. It was a good sound, a really good sound, a big, fat sound.

One of the biggest hits you had for Vee Jay was "Boom Boom."

Whoa! Oh yeah, that was a big hit. "Dimples" was big, too.

"Boom Boom" was the first John Lee Hooker song I ever heard, but it wasn't John Lee Hooker singing it—it was the Animals.

Yeah. The Animals, Eric Burdon.

That was a record that really got you over with the English kids, right?

It really did, with all the English kids. Wherever you went, it was "Boom Boom," "Boom Boom." I came over [to Europe] for Horst Lippmann [to perform at the American Folk Blues Festival]. He booked me there.

To jump ahead: You had a lot of success—put out a lot of records—in the '60s, but, right around the turn of the decade, Canned Heat came into the picture. How did you get involved with Canned Heat?

They'd been playing my music. They ran into me, and they said, "We got you down, we want to work with you." We commenced to doin' it, and we be doin' it good. Bob Hite, Fito [de la Parra], Larry Taylor—we were tourin' together. We did the boogie. Everybody come to doin' it; they're still doin' it. Everybody come to do the boogie.

"Hooker 'N Heat" was an enormous record and probably introduced a lot of kids to your music.

Oooh yeah! It did, most of 'em. Before that, it was mostly older people.

Then, around 1972, a record came out called "Never Get Out Of These Blues Alive." I was a huge John Lee Hooker fan by that time, but I was also a huge Van Morrison fan. That was the first time you recorded with Van, wasn't it?

I'd run into Van from time to time and knowed him, but not real well. He knowed me, well enough. We wanted to record with each other, and it just happened. [Morrison

Continued on page 84

Congratulations
John Lee Hooker



on 50 years of singing the blues

EMD

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John Lee Hooker

50th anniversary

I went to his house one time. He's a very modest man; he didn't have any trophies out or pictures of himself. But he did have one picture on the wall; it was of Rudolf Valentino. I asked him why. He looked at me and said, "He's a great lover." John Lee is the ultimate ladies' man. He's quite a guy. Everybody digs him. **George Thorogood**

I started playing with John Lee Hooker in 1948-49. I met him playing in the house parties in Detroit. I was working at Ford Motor Company at the time, and, on Fridays after work, I'd go looking for house parties to play at. I showed up at a house party where John Lee was playing, and I started backing him up. We played from 9 to 2, and people started going wild. John Lee brought me to the Pan America studio to record for Bernie Besman.

We toured through Georgia, Tennessee, Florida... At that time, big bands were kicking real strong. We'd play on a bill with the big bands—vaudeville-type shows in theaters and halls. We'd go up on stage with two guitars and burn the house up. Sometimes we were the headliners. At the time, John Lee was the King of the Blues on the black side. There was no band behind us—just me and him and a microphone by his foot to sound like a drum. It took off real good. I quit my job at Ford so we could travel together, and I played with John Lee for 7½ years. **Eddie Kirkland**

DO LOOK BACK

A Recap Of Hooker Releases

John Lee Hooker's complete discography may never be compiled in one place. Original recordings number over 100 albums, but re-releases, compilations, best-ofs and unauthorized releases abound. Below is just a partial list of authorized albums.

1997

"Don't Look Back" (Pointblank/Virgin). Double Grammy Winner.

1996

"Hooker & The Hogs" (Trojan Record Ltd.).

Re-issue of 1965 recording.

"Jealous" (Pointblank/Virgin). Grammy winner.

Re-issue of 1986 recording.

1995

"Alternative Boogie: Early Studio Recordings 1948-1952" (Capitol)

"Chill Out" (Pointblank/Virgin). Grammy winner.

"Legendary Modern Recordings" (Virgin/Flair).

Recorded 1948-1954.

1994

"The Healer" (Mobile Fidelity). Grammy winner.

Gold disc of 1989 recording.

1993

"Everybody's Blues" (Specialty). Recorded 1950-1954.

"Urban Blues" (MCA). Recorded 1967-69.

1992

"Boom Boom" (Pointblank/Virgin). Grammy nominee.

"The Country Blues Of John Lee Hooker (1959)" (Riverside)

"Graveyard Blues (1949-1950)" (Specialty)

1991

"The Complete Chess Folk Blues Sessions" (MCA).

Recorded in 1966.

"Introducing John Lee Hooker" (MCA). Recorded 1951-1971.

"More Real Folk Blues/The Missing Album" (Chess/MCA). Recorded in 1966.

"Mr. Lucky" (Pointblank/Charisma).

Grammy nominee.

"Mr. Lucky" (Silvertone). Grammy nominee.

"The Ultimate Collection" (Rhino). Recorded 1948-

1990.

1990

"Live At Sugarhill" vol. 1&2 (Ace). Recorded in

1962.

1989

"The Healer" (Chameleon, Silvertone). Grammy

winner.

1988

"Get Back Home" (Black And Blue). Recorded

in 1969.

1979

"Sad And Lonesome" (Muse).

Recorded in 1961.

1978

"The Cream" (Tomato)

1974

"Free Beer And Chicken"

(ABC)

1973

"Mad Man Blues" (Chess)

1972

"Boogie Chillen" (Fantasy)

"Detroit Special" (Atlantic)

"Never Get Out Of These Blues

Alive" (ABC)

1971

"Coast To Coast Blues Band" (United Artists)

"Hook 'N Heat" (Liberty)

1970

"Alone" (Specialty)

"Endless Boogie" (ABC)

"Moanin' And Stompin' The Blues" (King)

1968

"Simply The Truth" (Bluesway/ABC)

1967

"Live At The Cafe Au Go-Go"

(Bluesway/ABC)

1966

"The Real Folk Blues" (Chess)

1964

"Concert At Newport" (Vee Jay)

1963

"The Big Soul Of John Lee Hooker"

(Vee Jay)

"On Campus" (Vee Jay)

"Solid Sender" (Vee Jay)

1962

"Burnin'" (Vee Jay)

"Don't Turn Me From Your Door" (Atco)

1961

"The Folklore Of John Lee Hooker" (Vee Jay)

"John Lee Hooker Sings The Blues" (King)

1960

"House Of The Blues" (Chess)

"I'm John Lee Hooker" (Vee Jay)

"That's My Story" (Riverside)

"Travelin'" (Vee Jay)

1959

"Burning Hell" (Riverside)

"The Folk Blues Of John Lee Hooker"

(Riverside)

SELECTED COLLABORATIONS

1995

Carlos Santana: "Dance Of The Rainbow

Serpent" (Columbia). Three-CD set.

1994

Van Morrison: "Too Long In Exile" (PolyGram)

1993

Lightnin' Hopkins: "It's A Sin To Be Rich" (Verve)

B.B. King: "Blues Summit" (MCA)

1992

John Hammond: "Got Love If You Want It"

(Pointblank/Virgin)

Eddie Kirkland: "All Around The World" (Deluge)

Branford Marsalis: "I Heard You Twice The First

Time" (Columbia)

1991

Charlie Musselwhite: "Signature" (Alligator)

1988

Roy Rogers: "Sidewinder" (Blind Pig) ■



THE BILLBOARD INTERVIEW

Continued from page 82

sings "Never Get Out Of These Blues Alive."] Good track.

Through the '70s and into the '80s, you were still recording, but less than you did before.

Yeah, I would say so. I used to record all the time. I don't know, I figured, maybe that ain't good. You can't keep it up. I would like to. I guess everybody would like to. B.B. [King] do. I don't know how he do it.

I guess maybe he's made out of steel...

Or somethin'! (Laughs). I don't know how he do it. I can't do it.

In 1989, you had one of the biggest hits of your career with "The Healer." Many of your close friends are on that record. How did you get to know Carlos Santana?

He was a fan. I knowed Carlos before he ever played with me. I went to a show, and I met him. He was a very friendly person. He said, "Oh, I'm a big John Lee Hooker fan." We just got to know each other after that. I always did like his playin' and him as a person. We're friends. I don't think he would ever do me wrong, and I would never do him wrong. He enjoyed playin' with me. It was different music comin' together.

George Thorogood—there's a guy who obviously likes your music a lot.

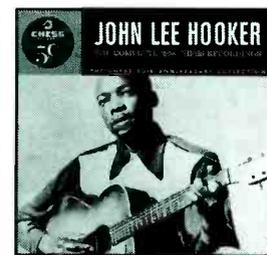
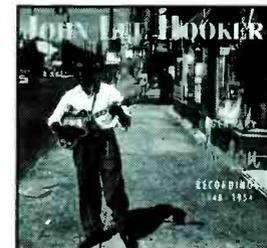
Ooh, boy! You know, he called me the other day. He wanted to see how I'm doin'. He said, "Hang in there. You been hangin' longer than anyone I ever knowed."

On the new record—it's the first time you've recorded with Eric Clapton, right?

Yeah. I love the man. He don't know how much. I love this guy; I love his personality. A long time ago, he backed me up, with John Mayall & The Bluesbreakers, in the 1960s.

Bonnie Raitt—you must have known her since she was a kid...

I've known her since she was a youngster. She was playin' around Boston, in the clubs. She used to come see me when I was playin' in Newport. She said I was the only man that she was lookin' for. I knowed Joan Baez for a long time, too. I talk to her once in a while, too. You know, I've got some great stories in my life. I'll never be able to tell all of 'em. The main thing in my life is lovin' people, helpin' people. I love people. I'm a people person. ■



Dear John,

Thanks for all the great years of recording projects with us from "The Healer" to "Boom Boom"

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Russian Hill Recording

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to **JOHN LEE HOOKER** on your **50TH** anniversary

Thanks for letting us play a part —

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9 years as executive producer/manager



Cheers to The Best of Friends

Mike Kappus and The Rosebud Agency

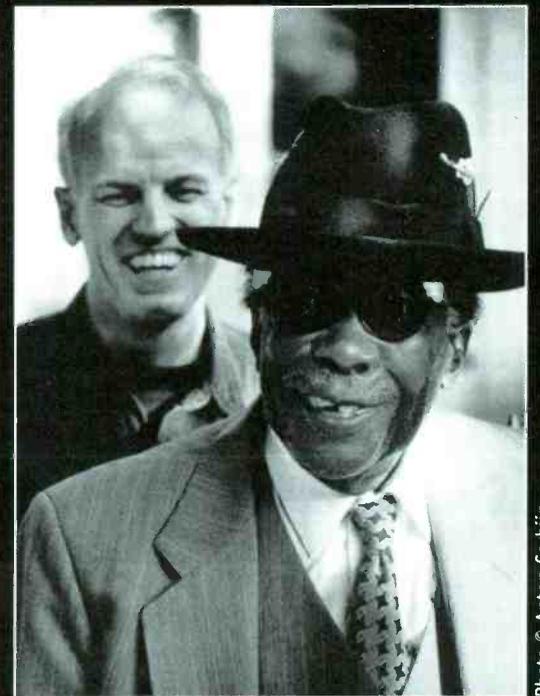


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TOP CLASSICAL ALBUMS TM

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 <small>IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)</small>	TITLE
★★ NO. 1 ★★				
1	NEW		CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ATLANTIC 63110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
2	1	20	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM
3	2	40	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
4	5	2	YO-YO MA SONY CLASSICAL 62821 (10.98 EQ/16.98)	TAVENER: THE PROTECTING VEIL
5	7	9	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
6	6	32	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
7	3	31	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
8	4	27	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
9	8	41	YO-YO MA SONY CLASSICAL 63122 (10.98 EQ/16.98)	PIAZZOLLA: THE SOUL OF THE TANGO
10	11	23	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
11	NEW		MURRAY PERAHIA SONY CLASSICAL 60276 (10.98 EQ/16.98)	BACH: ENGLISH SUITES VOL. 1
12	10	2	VARIOUS ARTISTS ECM 21654 (10.98/16.98)	ARVO PART: KANON POKAJANEN
13	9	15	LUCIANO PAVAROTTI LONDON 460325 (17.98 EQ CD)	NOTTE D'AMORE
14	13	10	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	14	84	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE

TOP CLASSICAL CROSSOVER TM

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST <small>IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)</small>	TITLE
★★ NO. 1 ★★				
1	1	48	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) IS	TIME TO SAY GOODBYE
2	3	2	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) IS	GOES CLASSIC
3	2	6	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
4	4	44	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
5	6	18	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98 CD)	TITANIC: THE ULTIMATE COLLECTION
6	7	28	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
7	5	4	JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY
8	9	43	ARIA ASTOR PLACE 14009 (16.98 CD)	ARIA
9	11	50	OTTMAR LIEBERT SONY CLASSICAL 63105 (16.98 EQ CD)	LEANING INTO THE NIGHT
10	8	12	SOUNDTRACK MILAN 35850 (16.98 CD)	THE TRUMAN SHOW
11	NEW		CROUCH END FESTIVAL CHOIR SILVA AMERICA 6017 (15.99 CD)	CINEMA CHORAL CLASSICS: VOL. 2
12	12	89	SOUNDTRACK PHILIPS 454710 (10.98 EQ/17.98)	SHINE
13	RE-ENTRY		SOUNDTRACK NONESUCH 79460 (17.98 CD)	KUNDUN (PHILIP GLASS)
14	10	56	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
15	15	32	JAMES GALWAY RCA VICTOR 63110 (10.98/16.98)	GREATEST HITS-VOLUME 3

○ 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. **IS** 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	TOP CLASSICAL BUDGET
1 VARIOUS MOZART FOR YOUR MIND PHILIPS	1 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
2 VARIOUS MOZART FOR MORNING MEDITATION PHILIPS	2 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
3 VARIOUS THE SPIRIT OF THE TITANIC STCLAIR	3 VARIOUS 20 CLASSICAL FAVORITES MADACY
4 VARIOUS BEETHOVEN FOR BABIES PHILIPS	4 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
5 VARIOUS PACHELBEL CANON RCA VICTOR	5 VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
6 VARIOUS TUNE YOUR BRAIN TO MOZART: RELAX DG	6 VARIOUS IDIOT'S GUIDE TO CLASSICAL MUSIC RCA VICTOR
7 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	7 VARIOUS VIVALDI: THE FOUR SEASONS INTERSOUND
8 VARIOUS TUNE YOUR BRAIN WITH MOZART: FOCUS DG	8 VARIOUS CLASSICAL MASTERPIECES MADACY
9 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	9 VARIOUS TEN YEARS OF SUCCESS NAXOS
10 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	10 VARIOUS BEETHOVEN: MOONLIGHT SONATA INTERSOUND
11 JAMES GALWAY MEDITATIONS RCA VICTOR	11 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
12 VARIOUS THE GREATEST CLASSICAL SHOW ON EARTH LONDON	12 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
13 VARIOUS MOZART FOR MEDITATION PHILIPS	13 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
14 VARIOUS BABY NEEDS MOZART DELOS	14 VARIOUS PIANO INSTRUMENTALS: VOL. 7 LASERLIGHT
15 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	15 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL

Artists & Music

Kids' Series Mends Classical, 'Theater Of Mind'

CHILD'S PLAY: A story has always been the best way of getting any point across, particularly with children. And in introducing classical music to



kids, a well-told tale of a great composer's life and times can be the ideal medium for the message. That is the astute credo for the engaging Classical Kids, a line of musical/historical fantasies that includes the Emmy-winning video "Beethoven Lives Upstairs." Classical Kids is the brainchild of Sue Hammond, who started her venture a decade ago from her dining room in Toronto. Her first production, an audio recording of "Mr. Bach Comes To Call," earned a Juno nomination; since then, the seven Classical Kids recordings—the Bach and Beethoven, along with "Mozart's Magic Fantasy," "Vivaldi's Ring Of Mystery," "Hallelujah Handel," "Tchaikovsky Discovers America," and "Daydreams & Lullabies"—have garnered honors galore on their way to selling some 2 million copies, according to the Children's Group, the Pickering, Ontario, firm that markets Classical Kids.



HAMMOND

A classically trained pianist and mother of two daughters, Hammond says her original goal with Classical Kids was to create something classically minded that parents could turn to beyond "Peter & The Wolf." And she has become increasingly ambitious in her efforts to provide a stimulating alternative. "We don't only want to introduce all this wonderful music to kids and a sense of European history along with it," she says. "With the right ebb and flow of musical texture and story line, we try to foster longer attention spans—and fulfill that need for the contemplative that even children have. And we want to encourage layered thinking with a complex combination of words and music. TV language is so simple—no wonder our children speak in monosyllables. Children are great imitators and will follow the models they are presented. We shouldn't underestimate them."

The story of a piece like "Beethoven Lives Upstairs" "illustrates the music, not the other way around," Hammond says, adding that all Classical Kids music is custom-recorded and curated with care. ("It doesn't just come from the tunes that kids know through commercials and cartoons.") The performances are by Toronto-area instrumentalists and singers under Walter Babiak's direction, with the actors drawn from regional talent as well. The dialogue is written by such authors as Barbara Nichol ("Beethoven Lives Upstairs") and Douglas Cowling (the Mozart, Vivaldi, Handel, and Tchaikovsky titles). And although Classical Kids has won an Emmy, several Junos, and a raft of accolades from teachers' associations, Hammond has another favorite response: "An 8-year-old girl once said

she liked the audio version of 'Beethoven Lives Upstairs' more than the video, because 'the pictures were better.' Really, that's the highest compliment for what we're trying to create for kids—theater for the mind."

The Children's Group just inked a U.S. retail distribution deal with Atlantic Records, following nine years with BMG. Taking advantage of its



by Bradley Bamberger

10-year anniversary and the new distribution partnership, Classical Kids has redesigned the graphics for all of its products—which include the seven audio recordings, the hourlong "Beethoven Lives Upstairs" video and recent CD-ROM, and an elaborate "Classical Kids Classroom Collection" that features the Beethoven video and all the CDs plus teaching guides to accompany them. (There are also charming illustrated storybooks of the Beethoven and Tchaikovsky stories, published by Orchard Books.) Warner Music racks the Children's Group at retail in Canada, with various catalogs offering the products to schools and libraries throughout North America.

Classical Kids products are designed more as inspirational entertainment than education, Hammond says, adding that she only thought of the "Classroom Collection" when so many kids began taking the discs in for show and tell. **John Mahlmann,**

executive director of the Music Educators' National Conference, points out that even top-quality edutainment materials are "no substitute for a qualified, enthusiastic teacher working from a strong curriculum." But, he adds, "something like Classical Kids really does motivate kids and can provide a nice complement to traditional music education."

Classical Kids has extended into live performance over the past few years, with some 250 staged concerts of the Beethoven, Tchaikovsky, Vivaldi, and Handel "symphonic theater" playing to nearly 400,000 people. More than 20 productions are scheduled in the next nine months, as actors bring the stories alive in league with the orchestras of cities from Shreveport, La., to Victoria, British Columbia. "Mozart's Magic Fantasy" makes its live debut in fall 1999. Meanwhile, Classical Kids presents its latest recording, "Mozart's Magnificent Voyage," in early October. A project covering Renaissance and medieval music (with the unicorn myth as its tale) is in the planning stage, and a two-hour film of "Tchaikovsky Discovers America" is in the works.

In addition to Classical Kids, the Children's Group markets the kids' discs from Don Campbell, author of "The Mozart Effect"—whose title plays off the University of California, Irvine studies from a few years ago that kick-started the whole "Mozart makes you smarter" phenomenon. (Campbell's adult-oriented, and very similar, titles come from Spring Hill Music, racked by Allegro Corp.) "The Mozart Effect" discs are compilations of extracts drawn mostly from Naxos' Mozart catalog, sequenced according

(Continued on page 94)

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Studio Action

ARTISTS & MUSIC

Warner, Sonic Solutions Get Early Start On DVD Audio

BY PAUL VERNA

Even though the technical specifications for DVD Audio have yet to be completed, Warner Music Group (WMG) and Novato, Calif.-based workstation pioneer Sonic Solutions are wasting no time developing high-resolution content for the fledgling format.

WMG is remastering archival tapes and recording new material on the Sonic Studio system, which works at 24 bits and 96 kilohertz. Although WMG has no immediate plans to release DVD Audio titles, the company hopes to build a reservoir of content in anticipation of the format's market introduction, which sources say may occur in 1999.

"If the hardware community is shooting for first-quarter '99, we're going to want content to play on those machines," says Ed Outwater, VP of technical and engineering services at WMG.

Sonic Solutions co-founder/senior VP of sales and marketing Mary Sauer adds, "With the DVD Audio 0.9 spec in circulation and 1.0 slated for the end of September, we're starting to feel that the train is at the station and ready to go."

In early August, the last piece of the puzzle fell into place for the audio portion of the format when the DVD Audio International Steering Committee recommended that Meridian Lossless Packing be used as a compression algorithm (Billboard, Aug. 22). However, non-audio aspects of DVD—such as a universal copyright protection system—still need to be worked out by the music, consumer electronics, and computer industries in order for DVD Audio to emerge as a consumer sound carrier.

In the meantime, WMG has been demonstrating multichannel, high-density mixes of Enya's "Caribbean Blue," Fleetwood Mac's "Silver Spring," and a sampler featuring Elektra founder Jac Holzman's "Jazz At The Movies" series. In

addition, WMG has unearthed an unreleased live Frank Sinatra master—recorded at Carnegie Hall in 1974 by veteran Warner Bros. engineer Lee Herschberg—and processed it for DVD Audio. Although the Sinatra recording has not been demonstrated publicly and is not scheduled to be released, it was instrumental in WMG's initial research on DVD Audio.

"About a year ago, when Frank was still alive, we were at the very beginning of the process of capturing high-resolution audio content for demo purposes," says Outwater. "We said to ourselves, what would be good to showcase DVD Audio, and—after some discussions in which Lee Herschberg was included—it came down to his idea of this Sinatra performance at Carnegie Hall. Since Lee was the one who recorded it originally and was available to mix it down [for multichannel], we thought it would be an interesting exercise. It was a chance for Lee to re-create the experience one might have had at the concert."

Outwater adds that the quality of the original, 24-track analog tapes held up well over the last 24 years, facilitating the transfer to a digital medium.

Besides the Sinatra, "Jazz At The Movies," Enya, and Fleetwood Mac multichannel mixes—which are folded down to stereo using WMG's proprietary "Smart Content" feature—WMG and its Teldec subsidiary are preparing to record a program of Strauss waltzes by the Berlin Philharmonic conducted by Nicholas Harnoncourt. Scheduled for Sept. 24, the event would be taped live to six-channel using a Sonic Studio workstation as the main recording medium and a Genex GX-8000 hard-disc recorder as a backup.

If things go according to plan, Outwater and his team will travel to Berlin to tape the show (which will

be mixed on the fly), pack up the removable hard drives, and board a direct flight to San Francisco, where they hope to showcase the recording at the Sept. 26-29 Audio Engineering Society (AES) Convention.

Outwater tempers his excitement about the possibilities of DVD Audio by stressing that WMG has no plans to release titles in the format until the audio and encryption

issues have been resolved. "WMG is trying to make DVD Audio a reality," he says. "We are in the process of investigating what would be released in the first batch."

Sonic Solutions' Sauer argues that even 16-bit, 44 kHz CDs sound better when originally recorded at higher bit lengths and sampling rates, and, accordingly, she advises all content providers to work in the

high-definition domain even without a DVD Audio platform in place.

"Working with high definition, regardless of whether the release is for Red Book CD, DVD Video, or DVD Audio, you get a better product," she says.

Sonic Solutions will demonstrate noncommercial, 0.9-spec DVD Audio titles at AES, according to Sauer.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 29, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	THE BOY IS MINE Brandy feat. Monica/ Rodney Jerkins, Dallas Austin, Brandy (Atlantic)	FRIEND OF MINE Kelly Price/ J. Dub's, Dent, Stevir J. (T-Neck/Island)	I'M ALRIGHT Jo Dee Messina/ B. Gallimore, T. McGraw (Curb)	THE DOWN TOWN Days Of The New/ Scott Litt (Outpost/Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY/ LARABEE NORTH (New York, NY/ N. Hollywood, CA) Ben Garrison, Dexter Simmons	DARP/CONWAY (Atlanta, GA/ Los Angeles, CA) Ricciano Lumpkins/ Peter Mokran	LOUD (Nashville, TN) Marty Williams	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/ Louisville, KY) Bill Klatt	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	SSL 9000J/Custom SSL 8000G + Ultimation	SSL 6056E/Neve VR 72	SSL 4000E/G	Neve 8068/Sony MXP 3000	SSL 9000J w/Ultimation
RECORDER(S)	Studer A827/Sony 3348	Studer A827/827	Mitsubishi X850	Otari MTR 100A/Studer A827	Studer A800
MASTER TAPE	Quantegy 467	BASF 900/ Quantegy 499	Quantegy 467	Quantegy 456	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	LARABEE NORTH (N. Hollywood, CA) Dexter Simmons, Rodney Jerkins	CRC STUDIOS (Chicago, IL) Peter Mokran	LOUD (Nashville, TN) Chris Lord-Alge	AXIS (New York, NY) Bill Klatt	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9000J	Neve VR72	SSL 4000E/G	SSL E/G	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer 827	Ampex ATR 102	Mitsubishi X850	Studer A820	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Apogee DAT/ Quantegy 499	BASF 911
MASTERING Engineer	BERNIE GRUNDMAN Brian Gardner	POWERS HOUSE OF SOUND Herb Powers	MASTERING LAB Doug Sax	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	WEA	PDO-HTM	WEA	WEA	WEA

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Mitchell, Grundman Tame 'Tiger.' Billboard Century Award winner Joni Mitchell, right, and mastering engineer Bernie Grundman work on Mitchell's upcoming album, "Taming The Tiger," at Bernie Grundman Mastering in Los Angeles. The album is slated for a Sept. 29 release on Reprise Records in the U.S. (Photo: David Goggion)

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Sony Discos Displays Its Depth At Convention

COULD A LABEL be any hotter than Sony has been in 1998?

As noted in the recap that appeared in the Latin Music Quarterly published in the Aug. 29 issue, Sony has burned up the charts; the label topped all seven categories listed.

With the future so bright, you might have expected Sony execs to be wearing shades at the company's annual national convention, held Aug. 12-14 at the Disney Beach Club Resort in Orlando, Fla. They wore straw hats instead, as can be seen in the photos on page 94.

With two huge new discs by Shakira and Julio Iglesias on tap for September—along with a stream of upcoming product from fan favorites such as La Mafia, Fey, Chayanne, Grupo Manía, Jerry Rivera, Ana Gabriel, and Alejandro Fernández—Sony will no doubt top most of the categories in the year-end results.

As an imprint, Sony has come full circle with its resurgence to the top, which has been helmed by label president Oscar Lord. Five years ago, Sony ruled the stateside Latino roost before being displaced in 1995 by EMI Latin and its flagship star, Selena. In 1996, Fonovisa got hot with Enrique Iglesias and in 1997 supplanted EMI Latin as the top imprint.

Last year, in Lord's first full year, Sony started warming up by boosting sales of albums by Shakira and Fernández. With the consolidation of its subsidiary imprints on the charts in late 1997, Sony was primed to take aim at No. 1 in 1998.

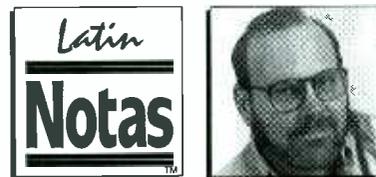
This year, Sony has seldom let go of the top rung of either The Billboard Latin 50 or Hot Latin Tracks.

So, who has been showing signs of heating up this year? WEA Latina—the current No. 2 label, piloted by George Zamora, the veteran executive Lord replaced at Sony—has been, as has EMI Latin. At this juncture, however, neither label appears to own enough firepower to catch Sony in 1998 or in 1999.

Sony displayed its considerable depth at two showcases that took place on the evenings of Aug. 13 and

14. Judging from the howls and cheers from the audience of Sony execs and retailer guests, an act that appears poised break in a big way is salsa vocal quartet **Son By Four**.

Signed to RJO—a San Juan, Puerto Rico, imprint owned by prominent songwriter **Omar Alfanno** that was recently picked for distribution—Son By Four delivered a seismic set punc-



by John Lannert

tuated by smooth, soulful harmonies; effervescent, innovative arrangements; and an electric stage presence that fascinated the crowd, which gave the group one of the showcases' few standing ovations.

Other artists earning heated applause were Korta's Colombian salsa ensemble **Piel Morena**, featuring charismatic lead singer **Irene Coronel**; pianist **Francisco Paz**, who is opening several upcoming shows on **Juan Gabriel's** tour; J&N's merengue showman **Kinito Méndez**; Sony's recently signed regional Mexican act **Fugitivos**; and Sony's first lady of merengue **Milly Quezada**, who closed Sony's convention with an encyclopedic performance complete with jubilant stage-side twirls with several Sony execs, including Lord.

FEELING FREE: Fonovisa star **Marco Antonio Solís**, EMI Latin's budding idol **Carlos Ponce**, and Universal Latino's underrated troubadour **Rosco** are booked to headline La Fiesta de Independencia '98, slated to take place Sept. 13 at Whittier Narrows Recreational Area in South El Monte, Calif.

The daylong fest, sponsored by Los Angeles' top-ranked station, KLVE-FM, and its sister outlet KTNQ-AM, is dedicated to Mexico's independence, as well as to the sovereignty of Costa Rica, El Salvador, Guatemala, Honduras, and Nica-

ragua.

Also slated to play are Sony Discos' hot vocal group **Onda Vaselina**, Vedisco's venerable *cumbia* ensemble **Sonora Dinamita**, Fonovisa's veteran *grupo* **Banda El Limón**, Platino/Fonovisa singer/songwriter **Luis Angel**, and Universal Latino songstress **Patricia Navidad**.

AUGUST RECAP: The Billboard Latin 50: August: 403,000 units; July: 427,000; August 1997: 365,500.

Pop genre chart: August: 153,000 units; July: 163,500; August 1997: 201,500.

Tropical/salsa genre chart: August: 137,000 units; July: 165,500; August 1997: 53,000.

Regional Mexican genre chart: August: 91,500 units; July: 107,000; August 1997: 91,000.

SALES STATFILE: The Billboard Latin 50: this issue: 113,500 units; last issue: 99,500; similar week in 1997: 110,500.

Pop genre chart: this issue: 41,500 units; last issue: 38,500; similar week in 1997: 69,500.

Tropical/salsa genre chart: this issue: 45,500 units; last week: 34,000; similar week in 1997: 13,500.

Regional Mexican genre chart: this issue: 21,000 units; last issue: 21,500; similar week in 1997: 22,500.

LATIN TRACKS A-Z

18	TITLE (Publisher - Licensing Org.) Sheet Music Dist.
18	A MI QUE ME QUEDO (Ser-Ca, BMI)
22	AMOR MALDITO (Ser-Ca, BMI)
13	AQUELLO QUE ME DISTE (Copyright Control)
10	ASI FUE (BMG, ASCAP)
36	BESITO DE COCO (CAMELOS) (Copyright Control)
36	BOTELLA ENVENENADA (Marfre, BMI)
30	CASAS DE CARTON (Unimusic, ASCAP)
11	CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
4	CORAZON ENCADENADO (BMG Songs, ASCAP)
26	CORAZON PARTIO (Copyright Control)
20	CORAZONCITO (Sony/ATV, BMI)
17	DECIR ADIOS (F.I.P.P., BMI)
6	DESDE QUE TE AMO (Mas Flamingo, BMI)
29	DESENGANOS (DERRUMBES, POR QUE ERES ASI?) (EMI Blackwood, BMI/Peer Int'l., BMI)
31	DIME (Manzmusic, ASCAP)
40	DONDE ESTAN LOS HOMBRES? (Beechwood, BMI)
25	EL HIJO DE TIJUANA (TN Ediciones, BMI)
39	EL LADO OSCURO (Copyright Control)
27	GRACIAS POR TANTO AMOR (Vander, ASCAP)
16	I DON'T WANT TO MISS A THING (Realsongs, ASCAP/Touchstone Pictures Songs, ASCAP)
14	ME VOY A QUITAR DE EL MEDIO (Copyright Control)
12	NO LLORARE (Copyright Control)
7	NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
1	OYE (F.I.P.P., BMI)
28	PERDIDO SIN TI (Copyright Control)
8	POR MUJERES COMO TU (Vander, ASCAP)
19	QUIERO VOLVER (Ernesto Musical)
33	REFUGIO DE AMOR (YOU ARE MY HOME) (Realsongs, ASCAP)
37	REZO (F.I.P.P., BMI)
15	SE ME ROMPE EL ALMA (Gifran, BMI/Nelia, BMI)
32	SE NECESITA UN MILAGRO (Caribbean Waves, ASCAP)
21	SENTIMIENTOS (UN DISCO MAS, NIEGUELO TODO) (Morro, BMI)
23	SOL (Copyright Control)
35	SUAVEMENTE (Sony/ATV, BMI)
3	TE QUIERO TANTO, TANTO (Copyright Control)
34	TU NUEVA VIDA (De Luna, BMI)
24	TU OPORTUNIDAD (W.B.M. Music, SESAC/Huina)
2	TU SONRISA (Sony/ATV, BMI)
5	VUELVE (Sony Discos, ASCAP)
9	YO NACI PARA AMARTE (F.I.P.P., BMI)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	4	7	4	*** No. 1/GREATEST GAINER *** GLORIA ESTEFAN SONY DISCOS	*** OYE (E. ESTEFAN, J. TORRES, J. BARRON, J. ESTEFAN, E. ESTEFAN, J. BARRON)
2	1	2	7	ELVIS CRESPO SONY DISCOS	TU SONRISA R. CORA, J. CASTRO (E. CRESPO)
3	2	1	10	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M. MENDEZ GUIJU (M. MENDEZ GUIJU)
4	8	5	7	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN	CORAZON ENCADENADO M. TEJADA (C. BLANES, S. FACHELLI)
5	13	9	30	RICKY MARTIN SONY DISCOS	VUELVE R. ROSA, K.C. PORTER (F. DE VITA)
6	5	6	11	LOS TUCANES DE TIJUANA EMI LATIN	DESDE QUE TE AMO G. FELIX (M. QUINTERO LARA)
7	9	17	18	MARC ANTHONY RMM	NO ME CONOCES A. CUCCO, PENA M. ANTHONY, J. LUGO (F. ARIAS)
8	3	3	21	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
9	6	4	14	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
10	12	12	13	JUAN GABRIEL ARIOLA/BMG LATIN	ASI FUE J. GABRIEL (J. GABRIEL)
11	11	38	3	MARC ANTHONY RMM	CONTRA LA CORRIENTE A. CUCCO, PENA (O. ALFANNO)
12	7	16	4	LOS SABROSOS DEL MERENGUE MAS	NO LLORARE F. SANTOS RUIZ (T. GOAD)
13	19	32	3	ALEJANDRO SANZ WEA LATINA	AQUELLO QUE ME DISTE E. RUFFINENGO, M.A. ARENAS (A. SANZ)
14	14	13	6	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EL MEDIO PRAMIREZ (M. MONTERROSAS)
15	10	10	15	VICTOR MANUELLE SONY DISCOS	SE ME ROMPE EL ALMA R. SANCHEZ V. MANUELLE (G. FRANCISCO)
16	21	14	5	AEROSMITH COLUMBIA/SONY DISCOS	I DON'T WANT TO MISS A THING M. SERLETIC (D. WARREN)
17	31	—	2	CARLOS PONCE EMI LATIN	DECIR ADIOS K. SANTANDER (K. SANTANDER)
18	20	25	8	LOS INVASORES DE NUEVO LEON EMI LATIN	A MI QUE ME QUEDO R. LEIJA (M.A. PEREZ)
19	22	27	13	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E. SOLANO (E. SOLANO)
20	17	8	9	GRUPO MANIA SONY DISCOS	CORAZONCITO O. SERRANO, F. MENDEZ (B. SERRANO)
21	16	24	3	CHARLIE ZAA SONLUX/SONY DISCOS	SENTIMIENTOS C. ZAA (L. GONZALEZ, G. ROSARIO)
22	23	26	9	INTOCABLE EMI LATIN	AMOR MALDITO J. L. AYALA (M. MENDEZ)
23	25	21	6	TIranos DEL NORTE SONY DISCOS	SOL TIranos DEL NORTE (G. COTA)
24	18	18	14	GRUPO LIMITE RODVEN/POLYGRAM LATINO	TU OPORTUNIDAD J. CARRILLO (G. RIVERA)
25	15	20	3	LOS TIGRES DEL NORTE FONOVISA	EL HIJO DE TIJUANA LOS TIGRES DEL NORTE (F. QUINTERO)
26	39	—	18	ALEJANDRO SANZ WEA LATINA	CORAZON PARTIO E. RUFFINENGO, M.A. ARENAS (A. SANZ)
27	27	29	9	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J. SEBASTIAN (J. SEBASTIAN)
28	NEW	1	1	RICKY MARTIN SONY DISCOS	PERDIDO SIN TI R. ROSA, K.C. PORTER (R. ROSA, K.C. PORTER, L. GOMEZ, ESCOLAR)
29	30	22	10	CHARLIE ZAA SONLUX/SONY DISCOS	DESENGANOS C. ZAA (T. FERREIRO, T. FREGOSO)
30	36	36	3	MARCO ANTONIO SOLIS FONOVISA	CASAS DE CARTON M. A. SOLIS (A. PRIMERA)
31	26	—	2	ARANZA AZTECA/POLYGRAM LATINO	DIME A. MANZANERO (A. MANZANERO)
32	37	35	4	DOMINGO QUINONES RMM	SE NECESITA UN MILAGRO R. SANCHEZ (D. QUINONES)
33	NEW	1	1	VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	REFUGIO DE AMOR A. CUCCO, PENA M. BENITO, K. THOMAS (D. WARREN)
34	33	—	2	BANDA ARKANGEL R-15 LUNA/FONOVISA	TU NUEVA VIDA A. DE LUNA (J. NAVARRO)
35	32	—	19	ELVIS CRESPO SONY DISCOS	SUAVEMENTE R. CORA, E. CRESPO, L. A. CRUZ (E. CRESPO)
36	24	19	10	LOS TEMERARIOS FONOVISA	BOTELLA ENVENENADA A. ANGEL ALBA (C. REYNA)
37	29	11	13	CARLOS PONCE EMI LATIN	REZO F. PINERO JR. (C. PONCE, F. PINERO JR.)
38	NEW	1	1	ALQUIMIA CAIMAN	BESITO DE COCO (CAMELOS) NOT LISTED (NOT LISTED)
39	28	31	7	JARABE DE PALO EMI LATIN	EL LADO OSCURO JARABE DE PALO J. DWORNIAK (JARABE DE PALO)
40	38	37	3	YAIRE UNIVERSAL LATINO	DONDE ESTAN LOS HOMBRES? J. AVENDANO LUHRS (J. AVENDANO LUHRS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
17 STATIONS	15 STATIONS	67 STATIONS
1 RICKY MARTIN SONY DISCOS	1 GLORIA ESTEFAN EPIC/SONY DISCOS	1 LOS TUCANES DE TIJUANA EMI LATIN
2 VUELVE	2 OYE	2 DESDE QUE TE AMO
2 ONDA VASELINA SONY DISCOS	2 ELVIS CRESPO SONY DISCOS	2 VICENTE FERNANDEZ SONY DISCOS
3 TE QUIERO TANTO	3 TU SONRISA	3 ME VOY A QUITAR
3 GLORIA ESTEFAN EPIC/SONY DISCOS	3 GISELLE Y SERGIO VARGAS RCA/BMG LATIN	3 LOS INVASORES DE NUEVO LEON EMI LATIN
4 OYE	4 CORAZON	4 A MI QUE
4 ALEJANDRO SANZ WEA LATINA	4 MARC ANTHONY RMM	4 BANDA MAGUEY RCA/BMG LATIN
5 AQUELLO QUE ME DISTE	4 CONTRA LA CORRIENTE	4 QUIERO VOLVER
5 AEROSMITH COLUMBIA/SONY DISCOS	5 LOS SABROSOS DEL MERENGUE MAS	5 PEPE AGUILAR MUSART/BALBOA
6 I DON'T WANT TO MISS A THING	5 NO LLORARE	5 POR MUJERES COMO TU
6 CARLOS PONCE EMI LATIN	6 DECIR ADIOS	6 VUELVE
7 VICTOR MANUELLE SONY DISCOS	6 SE ME ROMPE EL ALMA	6 INTOCABLE EMI LATIN
7 ELVIS CRESPO SONY DISCOS	7 AEROSMITH COLUMBIA/SONY DISCOS	6 AMOR MALDITO
8 TU SONRISA	7 I DON'T WANT TO MISS A THING	7 TIranos DEL NORTE SONY DISCOS
8 JUAN GABRIEL ARIOLA/BMG LATIN	8 GRUPO MANIA SONY DISCOS	8 SOL
9 ASI FUE	8 CORAZONCITO	8 GRUPO LIMITE RODVEN/POLYGRAM LATINO
9 NO ME CONOCES	9 DOMINGO QUINONES RMM	8 TU OPORTUNIDAD
10 ALEJANDRO SANZ WEA LATINA	9 SE NECESITA UN MILAGRO	9 LOS TIGRES DEL NORTE FONOVISA
11 CORAZON PARTIO	10 ELVIS CRESPO SONY DISCOS	9 EL HIJO DE TIJUANA
11 RICKY MARTIN SONY DISCOS	10 SUAVEMENTE	10 JOAN SEBASTIAN
12 PERDIDO SIN TI	11 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	10 MUSART/BALBOA
12 GISELLE Y SERGIO VARGAS RCA/BMG LATIN	11 REFUGIO DE AMOR	11 BANDA ARKANGEL R-15
13 CORAZON	12 ALQUIMIA CAIMAN	11 LUNA/FONOVISA
13 LOS SABROSOS DEL MERENGUE MAS	12 BESITO DE COCO	12 TU NUEVA VIDA
14 NO LLORARE	13 ALEJANDRO SANZ WEA LATINA	12 LOS TEMERARIOS FONOVISA
14 AQUELLO QUE ME DISTE	14 LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA	12 BOTELLA ENVENENADA
14 ALEJANDRO FERNANDEZ SONY DISCOS	15 BRENDA K. STARR PARCHA/PLATANO	13 INTOCABLE EMI LATIN
15 SI TU SUPERAS	15 SI ME PREGUNTAN	13 ERES MI DROGA
15 ARANZA AZTECA/POLYGRAM LATINO		14 MARCO ANTONIO SOLIS FONOVISA
		14 CASAS DE CARTON
		15 GRUPO LIMITE RODVEN/POLYGRAM LATINO
		15 SENTIMIENTOS

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

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Exec Lambastes French Societies

Nègre Calls For Audits, Tighter Financial Control By Gov't

BY RÉMI BOUTON

PARIS—The pressure is continuing to mount on French collecting societies to clean up their act and be more transparent in their management.

In one of the most open attacks ever mounted in what is traditionally a restrained area of the market, PolyGram Disques chief executive Pascal Nègre, who is also president of labels'



collecting society SSCP, is calling for a general audit of all the societies, including SSCP.

Nègre argues that the current annual audit of collecting societies by the Ministry of Culture is not sufficient and that there should be a tighter yearly financial control by the government on all collecting societies in France through its financial watchdog, Cour des Comptes.

Nègre contends that "collecting societies have to be at least as transparent as major commercial companies." He adds, "Most of them are in a monopoly situation. They are not market-driven, and they have no shareholders to control them."

Because the level of royalty payments is fixed by law, Nègre contends that the societies have a public service function. This should then lead to the government becoming involved to ensure that the societies act in the best interests of right holders, he says.

Nègre's comments come at a pivotal time for the societies. Artists' body Adami is the subject of a major inquiry over the spending of funds (Billboard, June 6) and this fall will elect a new president whose task will be to restore confidence in the management of the society. Musicians' society Spedidam has also been under fire, while one of the most respected bodies in the European rights arena, authors' rights society SACEM, the oldest of all French societies, is also being criticized for a lack of transparency (Billboard, May 23).

Observers in France suggest that what gives strength to Nègre's attack is that it comes from within the system. It is understood that Nègre's comments are not an isolated point of view but reflect a widely held opinion

on SSCP's board. Further, sources say that Nègre's attack was approved by the board.

SACEM president Jean-Loup Tournier responds that he "is not surprised by [Nègre's comments]" but that he finds them "absurd."

Tournier argues that collecting societies are by law considered private companies and not public societies. He says that, on this basis, the Cour des Comptes, which oversees public organizations, has no jurisdiction over collecting societies. "The law gives the Ministry of Culture all power to control the societies," says Tournier. "Besides, our accounts are presented to our general assembly and audited by controllers."



SACEM/SDRM's Tournier Sets Retirement Date

PARIS—Jean-Loup Tournier, president of French authors' bodies SACEM/SDRM and a giant of the European rights arena, will retire on Jan. 1, 2001, after 50 years with the French societies—40 of them as president of SACEM.



TOURNIER

Tournier mentioned in May his intention to retire, but gave no final date at the time.

According to Tournier, his successor should be chosen in 1999 and take on the newly created post of VP of the board of directors by Jan. 1, 2000. For a full year, that successor would work alongside Tournier, who would then leave his post at the beginning of 2001.

Of the candidates for his successor, Tournier says, the four-man board could be fertile ground. The board members are deputy

(Continued on page 93)

Sony Australia's Handlin Strives For New Balance

BY ADAM WHITE

Denis Handlin is spending more time with his family. The long-serving chief executive of Sony Music in Australia, Handlin has surprised friends and adversaries alike by taking extended leave to tackle what he calls "combat fatigue" and to change a "workaholic" lifestyle that has been damaging his health (Billboard *Bulletin*, Aug. 21).

Moreover, Handlin's candid explanation marks a rare occasion when the macho demands of the music industry are publicly recognized to have limitations—at least when it comes to maintaining a balanced life. "I was working seven days a week, 24 hours a day," says

Handlin. "I was working myself into the ground." Nevertheless, he says, he expects to be back at his desk "pretty soon."



HANDLIN

There are only a few instances in recent years when music companies have acknowledged health issues within their ranks. BMG Classics president Guenter Hensler

took a medical leave of absence in 1996; he later left the company. Also in 1996, Warner Music Japan chairman Ryuzo Kosugi retired because

(Continued on page 93)

Oz's Sanity Bows Adult-Oriented Chain

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Five years after being launched, leading Australian music retailer Sanity has debuted a second chain.

Called In 2 Music, the chain "will have a more mainstream style and wider demographic than Sanity's 16-26 age group," says national retail manager Tony Frzop.

The first three stores opened in North Queensland and near Melbourne, with seven more scheduled by Christmas. Its stores are made up of original Delta stores and converted outlets bought from other chains in an expansion financed by December's \$64.5 million Australian (\$38.7 million) float.

Sanity's parent company, Brazin, bought CC Records' 15 outlets for \$3.45 million Australian (\$2 million) last December, followed by Blockbuster's major stores in Melbourne

and Sydney for \$2 million Australian (\$1.2 million) and 27 outlets from the now-defunct Brashes for \$3.8 million Australian (\$2.28 million) (Billboard, April 18).

It is not surprising Brazin has distanced Sanity from the new, adult-oriented In 2 Music. Sanity's



branding is built around image, in-store design, mostly R&B/dance product, and a recently launched in-house publication, Sain.

Sanity GM Daniel Agostinelli says that the end for old rival Brashes, which closed in June 1997 after 100 years (Billboard, Feb. 21), came with its expansion into household appliances, or "white goods."

"It confused the customer," he says. "When you sell a fridge next to a Silverchair record, it alienates the customer who wants to be seen as with it."

At the end of August, Brazin, which also owns the Bras'n'Things lingerie and Aztec Rose women's surfwear chains, declared a net profit of \$24.1 million Australian (\$14.5 million) in the year to June 30, beating its prospectus forecast by 30%. Sanity is expected to have revenue of more than \$250 million Australian (\$150 million) for the next fiscal year.

Its 25% music market share is expected to increase by the end of this year, with the opening of 15 Sanity stores around the country to bring its total to 169. Long-term plans include having 200 outlets by 2000 and an expansion into New Zealand.



NEW TALENT SPOTLIGHT

TEDDY RICHARDS

Juggling his career as a front man, singer and songwriter, Teddy Richards still finds time to play guitar for his mother, Aretha Franklin. He has worked with INXS keyboardist & songwriter Andrew Farriss on 11 songs, and has also co-written with Oliver Leiber [who penned hits for Paula Abdul]. Most recently, Teddy collaborated with Gary Clark, formerly of "Meet Danny Wilson." Teddy's music is funky-pop, guitar-driven, and very radio friendly.

Genre: Pop, Funk, Progressive Rock From: Detroit, MI Seeking: Rec. & Pub.

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HITS OF THE



WORLD

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JAPAN (Dempa Publications Inc.) 08/31/98

THIS WEEK	LAST WEEK	SINGLES
1	1	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS JOHNNY'S ENTERTAINMENT
2	2	POWER POCKET BISCUITS TOSHIBA-EMI
3	5	KITTO DOKOKADE TUBE SONY
4	10	KIRARA SHIZUKA KUDO PONY CANYON
5	3	HONEY L'ARC-EN-CIEL K/00N/SONY
6	NEW	CHANCE MIHO KOMATSU AMEMURA O-TOWN RECORD
7	4	KASOU L'ARC-EN-CIEL K/00N/SONY
8	12	DREAMS SIAM SHADE SONY
9	NEW	SUGAR FIX THE YELLOW MONKEY FUN HOUSE
10	9	RISE ON TIME MAX AVEV TRAX
11	7	ALIVE SPEED TOY'S FACTORY
12	11	WARA NO INU FUMIYA FUJII SONY
13	6	FLOWERS OF ROMANCE CASCADE VICTOR
14	13	MIRAI KIRORO VICTOR
15	8	PARADISE SOUTHERN ALL STARS VICTOR
16	17	POISON TAKASHI SORIMACHI MERCURY MUSIC
17	14	HOME B'Z ROOMS RECORDS
18	15	SINSYOKU L'ARC-EN-CIEL K/00N/SONY
19	NEW	TAIYO NO GRAVITY FAYRAY ANTINOS RECORDS
20	19	G.W.D. THEE MICHELLE GUN ELEPHANT COLUMBIA
ALBUMS		
1	1	KINKI KIDS B ALBUM JOHNNY'S ENTERTAINMENT
2	NEW	TOKO FURUUCHI MAHOU NO TE SONY
3	3	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN
4	2	GLAY PURE SOUL PLATINUM
5	4	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR
6	7	YUZU YUZU IKKA SENHA & CO
7	NEW	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY
8	5	DA PUMP EXPRESSION AVEV TRAX
9	9	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS
10	6	LUNA SEA SHINE UNIVERSAL VICTOR
11	NEW	THE GOSPELERS VOL. 4 K/00N/SONY
12	11	VARIOUS ARTISTS PUNCH THE MONKEY! LUPIN THE 3RD; THE 30TH ANNIVERSARY REMIXES COLUMBIA
13	13	ACE OF BASE CRUEL SUMMER BMG JAPAN
14	14	SOUNDTRACK TITANIC SONY
15	NEW	VARIOUS ARTISTS SUPER EUROBEAT VOL. 90 AVEV TRAX
16	10	V6 A JACK IN THE BOX AVEV TRAX
17	16	YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL
18	NEW	TOMOYO HARADA BLUE ORANGE FOR LIFE
19	12	ZILCH 3-2-1 CUTTING EDGE
20	15	VARIOUS ARTISTS 10 YEARS 100 HITS—INTERNATIONAL DANCE TRACKS AVEV TRAX

GERMANY (Media Control) 08/25/98

THIS WEEK	LAST WEEK	SINGLES
1	1	BAILANDO LOONA MOTOR MUSIC
2	5	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
3	2	DIE FLUT WITT & HEPPNER STRANGWAYS/EPIC
4	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
5	4	VIVA FOREVER SPICE GIRLS VIRGIN
6	6	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
7	10	TERPENTIN BOEHSE ONKEL VIRGIN
8	12	WISH (KOMM ZU MIR) FRANKLA POTENTE & THOMAS D. COLUMBIA
9	8	LIFE DES'REE EPIC
10	9	IMMORTALITY CELINE DION COLUMBIA
11	7	THE BOY IS MINE BRANDY & MONICA EASTWEST
12	11	HOW MUCH IS THE FISH? SCOOTER EDEL
13	13	THE CUP OF LIFE RICKY MARTIN COLUMBIA
14	17	I'M STILL WAITIN' SASHA FEATURING YOUNG DEENAY WEA
15	15	UP & DOWN VENGABOYS MOTOR MUSIC
16	14	STRIPPED RAMMSTEIN MOTOR MUSIC
17	NEW	SUPA RICHIE RICHIE ARIOLA
18	NEW	DREAMS NANA MOTOR MUSIC
19	18	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS POLYGRAM
20	NEW	BROTHER LOUIE '98 MODERN TALKING ARIOLA
ALBUMS		
1	NEW	WESTERNHAGEN RADIO MARIA WEA
2	1	SOUNDTRACK CITY OF ANGELS WEA
3	NEW	CARRERAS/DOMINGO/PAVAROTTI THE 3 TENORS IN PARIS '98 POLYSTAR
4	3	SOUNDTRACK ARMAGEDDON COLUMBIA
5	7	SUPER MOONIES SAILOR MOONS WELT EDEL
6	6	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
7	4	EROS RAMAZZOTTI EROS ARIOLA
8	2	DIETER THOMAS & BAN KUHN WER LIEBE SUCHT WEA
9	10	XAVIER NAIDOO NICHT VON DIESER WELT EPIC
10	5	BEASTIE BOYS HELLO NASTY EMI
11	8	MODERN TALKING BACK FOR GOOD ARIOLA
12	NEW	KORN FOLLOW THE LEADER EPIC
13	9	DIE AERZTE 13 MOTOR MUSIC
14	12	HERBERT GRONEMEYER BLEIBT ALLES ANDERS EMI
15	11	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
16	14	WITT BAYREUTH 1 STRANGWAYS/EPIC
17	17	DES'REE SUPERNATURAL EPIC
18	NEW	RICKY MARTIN VUELVE COLUMBIA
19	18	WOLFGANG PETRY ALLES ARIOLA
20	13	SCOOTER NO TIME TO CHILL EDEL

U.K. (Chart-Track) 08/24/98

THIS WEEK	LAST WEEK	SINGLES
1	1	NO MATTER WHAT BOYZONE POLYDOR
2	2	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULEVIRGIN
3	NEW	WHAT CAN I DO THE CORRS LAVA/ATLANTIC
4	3	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS MULTIPLY
5	4	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX RCA
6	5	VIVA FOREVER SPICE GIRLS VIRGIN
7	NEW	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT MANIC STREET PREACHERS EPIC
8	6	TO THE MOON AND BACK SAVAGE GARDEN COLUMBIA
9	NEW	REAL GOOD TIME ALDA WILDSTAR
10	8	THE AIR THAT I BREATHE SIMPLY RED EASTWEST
11	7	I WANT YOU BACK CLEOPATRA WEA
12	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL
13	9	PURE MORNING PLACEBO ELEVATOR
14	NEW	MY WEAKNESS IS NONE OF YOUR BUSINESS EMBRACE HUT
15	11	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC
16	14	LOST IN SPACE APOLLO FOUR FOURTY STEALTH SONY/EPIC
17	12	SAVE TONIGHT EAGLE-EYE CHERRY POLYDOR
18	NEW	SPECIAL KIND OF SOMETHING KAVANA VIRGIN
19	15	JUST THE TWO OF US WILL SMITH COLUMBIA
20	13	LIFE IS A FLOWER ACE OF BASE LONDON
ALBUMS		
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM
2	3	THE CORRS TALK ON CORNERS LAVA/ATLANTIC/EASTWEST
3	4	CATATONIA INTERNATIONAL VELVET BLANCO Y NEGROWEA
4	2	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN/EMI
5	NEW	VARIOUS ARTISTS ESSENTIAL SUMMER SELECTION 98 LONDON
6	17	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
7	NEW	KORN FOLLOW THE LEADER EPIC/SONY
8	8	VARIOUS ARTISTS TOTALLY WICKED WARNER/GLOBAL/SONY
9	9	BOYZONE WHERE WE BELONG POLYDOR
10	10	EAGLE-EYE CHERRY DESIRELESS POLYDOR
11	5	SIMPLY RED BLUE EASTWEST
12	7	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR
13	6	VARIOUS ARTISTS FRESH HITS 98 WARNER/GLOBAL/SONY
14	11	CELINE DION LET'S TALK ABOUT LOVE EPIC
15	NEW	VARIOUS ARTISTS STREET VIBES WARNER/GLOBAL/SONY
16	12	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS
17	15	JANE MCDONALD JANE MCDONALD FOCUS/GUT
18	NEW	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.
19	19	THE VERVE URBAN HYMNS HUT/VIRGIN
20	14	GARBAGE VERSION 2.0 MUSHROOM

FRANCE (SNEP/FOP/Tite-Live) 08/22/98

THIS WEEK	LAST WEEK	SINGLES
1	1	LA TRIBU DE DANA MANAU POLYDOR
2	6	LIFE DES'REE SONY
3	2	THE BOY IS MINE BRANDY & MONICA EASTWEST
4	4	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM
5	3	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
6	8	BELLE DANIEL LAVOIE & GAROU & FIORI POMMES/SONY
7	7	BYE BYE MENELIK SMALL/SONY
8	13	1 ET 2 ET 3-0 LES FINALISTES 323/POLYGRAM
9	5	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA/BMG
10	10	WE ARE THE CHAMPIONS QUEEN EMI
11	12	THIS IS HOW WE PARTY S.O.A.P. SAINT GERMAIN
12	14	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
13	11	AMOKK 666 PANIC RECORDS/POLYGRAM
14	9	PATA PATA COLUMBA RCA/BMG
15	15	CARNAVALERA DELIRIO HAVANA ISLAND/POLYGRAM
16	17	POURQUOI? SANDY VALENTINO 323/SONY
17	16	CHARANGA CUBAILA BAKTER/POLYDOR
18	NEW	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
19	18	VIVA FOREVER SPICE GIRLS VIRGIN
20	20	SIMARIK TARKAN POLYGRAM
ALBUMS		
1	1	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
2	2	MANAU PANIQUE CELTIQUE POLYDOR
3	7	ERA ERA MERCURY
4	3	VARIOUS ARTISTS NOTRE DAME DE PARIS POMMES/SONY
5	NEW	KORN FOLLOW THE LEADER EPIC/SONY
6	9	SECTEUR A LIVE A L'OLYMPIA HOSTILE/VIRGIN
7	6	MODERN TALKING BACK FOR GOOD ARIOLA/BMG
8	5	MECANO ANA, JOSE, NACHO ARIOLA/BMG
9	4	SOUNDTRACK GREASE POLYDOR
10	8	LARA FABIAN PURE POLYDOR
11	10	EAGLE-EYE CHERRY DESIRELESS POLYDOR
12	NEW	CARRERAS/DOMINGO/PAVAROTTI LES TROIS TENORS A PARIS 1998 OCECA/POLYGRAM
13	14	MANU CHAO CLANDESTINO VIRGIN
14	NEW	PATRICIA KAAS RENDEZ-VOUS COLUMBIA/SONY
15	12	BRANDY NEVER S-A-Y NEVER ATLANTIC/EASTWEST
16	11	FLORENT PAGNY SAVOIR AIMER MERCURY
17	17	SUPREME NTM SUPREME NTM EPIC
18	13	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA
19	NEW	DES'REE SUPERNATURAL EPIC/SONY
20	18	SHURIK'N OU JE VIS DELABEL/VIRGIN

CANADA (SoundScan)

THIS WEEK	LAST WEEK	SINGLES
1	1	THE BOY IS MINE BRANDY & MONICA ATLANTIC
2	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
3	3	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS SM/JE
4	4	MAKE IT HOT NICOLE EASTWEST/EEG
5	5	CRUEL SUMMER ACE OF BASE ARISTA
6	8	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA NU MUZIC
7	6	SPACEMAN DANCE (REMIX) BIF NAKED AQUA
8	10	CRUSH JENNIFER PAIGE EDEL/HOLLYWOOD
9	16	INTERGALACTIC BEASTIE BOYS CAPITOL
10	7	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
11	9	NEVER EVER ALL SAINTS LONDON/MERCURY
12	11	GO DEEP JANET JACKSON VIRGIN
13	RE	MY ALL MARIAH CAREY COLUMBIA/SONY
14	14	DAYDREAMIN' TATYANA ALI MJJ/SONY
15	13	WHO AM I BEENIE MAN VP
16	NEW	BECAUSE WE WANT TO BILLIE VIRGIN
17	12	WHEN THE LIGHTS GO OUT FIVE ARISTA
18	18	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY
19	15	TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/EEG
20	RE	SUPERSTAR LOVE INC. BMG
ALBUMS		
1	NEW	KORN FOLLOW THE LEADER EPIC/SONY
2	1	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY
3	3	BEASTIE BOYS HELLO NASTY EMI
4	4	SPICE GIRLS SPICEWORLD VIRGIN
5	5	VARIOUS ARTISTS NOW! 3 NOW
6	7	BRANDY NEVER S-A-Y NEVER ATLANTIC
7	2	THE TRAGICALLY HIP PHANTOM POWER UNIVERSAL
8	8	SOUNDTRACK CITY OF ANGELS WARNER
9	6	VARIOUS ARTISTS BOY POWER BMG
10	11	ALL SAINTS ALL SAINTS LONDON/MERCURY
11	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA/SONY
12	NEW	VARIOUS ARTISTS FUNKMASTER FLEX THE MIX TAPE VOL. III RCA
13	17	MONICA THE BOY IS MINE ARISTA
14	12	AQUA AQUARIUM UNIVERSAL
15	15	'N SYNC 'N SYNC RCA
16	10	SNOOP DOGG DA GAME IS TO BE SOLD, NOT TO BE TOLD VIRGIN/EMI
17	RE	MADONNA RAY OF LIGHT WARNER BROS.
18	13	SHANIA TWAIN COME ON OVER MERCURY
19	14	BARENKAWED LADIES STUNT REPRISE/WARNER BROS.
20	19	VARIOUS ARTISTS GROOVE STATION 4 BMG

NETHERLANDS (Stichting Mega Top 100) 08/29/98

THIS WEEK	LAST WEEK	SINGLES
1	1	LIFE DES'REE EPIC
2	4	FREAK ME ANOTHER LEVEL BMG
3	2	DE BESTEMMING MARCO BORSATO POLYDOR
4	3	NIET OF NOOIT GEWEEST ACDA & DE MUNNIK S.M.A.R.T.
5	5	HOW DO I LIVE LEANN RIMES MERCURY
6	8	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
7	7	VIVA FOREVER SPICE GIRLS VIRGIN
8	10	STAND BY ME 4 THE CAUSE BMG
9	6	THE BOY IS MINE BRANDY & MONICA WARNER
10	11	MY LOVER ULTIMATE KAOS MERCURY
11	9	BE CAREFUL SPARKLE FEATURING R. KELLY ZOMBA
12	15	BEN JE GEIL OF WIL JE EEN KOEKJE? TITT'N DINO MUSIC
13	12	ZELFS JE NAAM IS MOOI HENK WESTBROEK MERCURY
14	13	WE LIKE TO PARTY! VENGABOYS ZOMBA
15	14	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC
16	16	ELTSE GRINS FOARBY DE KAST CNR
17	NEW	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS BYTE
18	17	COCKTAIL POSTMEN V2/PIAS
19	NEW	C'EST LA VIE B*WITCHED EPIC
20	19	YOU'RE STILL THE ONE SHANIA TWAIN MERCURY
ALBUMS		
1	1	MARCO BORSATO DE BESTEMMING POLYDOR
2	2	ILSE DELANGE WORLD OF HURT WARNER
3	3	ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T.
4	4	DES'REE SUPERNATURAL EPIC
5	5	TOTAL TOUCH THIS WAY BMG
6	6	K'S CHOICE COCOON CRASH DOUBLE T/SONY
7	20	MARCO BORSATO ALS GEEN ANDER POLYDOR
8	7	MADONNA RAY OF LIGHT WARNER
9	15	MARCO BORSATO DE WAARHELD MERCURY
10	NEW	KORN FOLLOW THE LEADER EPIC
11	12	BUENA VISTA SOCIAL CLUB BUENA VISTA SOCIAL CLUB MUNICH
12	NEW	MARCO BORSATO MARCO POLYDOR
13	8	BEASTIE BOYS HELLO NASTY EMI
14	9	ROMEO ROMEO DURECO
15	13	BRANDY NEVER SAY NEVER WARNER
16	NEW	ANOUK TOGETHER ALONE BMG
17	16	FIVE FIVE BMG
18	10	THE ROSEBENG TRIO NOCHES CALIENTES POLYDOR
19	NEW	LENNY KRAVITZ 5 VIRGIN
20	11	RE-PLAY RE-PLAY RHYTHM

AUSTRALIA (ARIA) 08/30/98

THIS WEEK	LAST WEEK	SINGLES
1	1	IRIS GOO GOO DOLLS WEA/WARNER
2	4	WHEN THE LIGHTS GO OUT FIVE BMG
3	2	HIGH THE LIGHTHOUSE FAMILY POLYDOR/POLYGRAM
4	6	BUSES & TRAINS BACHELOR GIRL GOTHAM CITY/BMG
5	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL
6	5	LAST THING ON MY MIND STEPS JIVE/LIBERATION/SONY
7	7	THIS IS HOW WE PARTY S.O.A.P. COLUMBIA/SONY
8	8	THE BOY IS MINE BRANDY & MONICA EASTWEST/WARNER
9	12	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA/SONY
10	9	C'EST LA VIE B*WITCHED EPIC/SONY
11	11	TURN BACK TIME AQUA UNIVERSAL
12	NEW	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS MUSHROOM/SONY
13	RE	REDUNDANT/TIME OF YOUR LIFE GREEN DAY WEA/WARNER
14	13	BRICK BEN FOLDS FIVE EPIC/SONY
15	14	THE WAY FASTBALL HOLLYWOOD RECORDS/POLYGRAM
16	16	KUNG FU FIGHTING BUS STOP FEATURING CARL DOUGLAS FESTIVAL
17	NEW	UH LA LA LA ALEXIA EPIC/SONY
18	18	CASANOVA ULTIMATE KAOS MERCURY
19	15	TOO CLOSE NEXT BMG
20	NEW	STOP SPICE GIRLS VIRGIN/EMI
ALBUMS		
1	NEW	FOLLOW THE LEADER KORN EPIC/SONY
2	1	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG
3	2	MATCHBOX 2 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER
4	6	AQUA AQUARIUM UNIVERSAL
5	3	SOUNDTRACK GREASE POLYDOR/POLYGRAM
6	4	SOUNDTRACK CITY OF ANGELS WEA/WARNER
7	5	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR/POLYGRAM
8	8	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC/SONY
9	10	SPICE GIRLS SPICEWORLD VIRGIN
10	12	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MUSHROOM/SONY
11	9	RICKY MARTIN VUELVE COLUMBIA/SONY
12	7	STEPS STEP ONE UNIVERSAL
13	13	SOUNDTRACK THE WEDDING SINGER VOLUME 2 EASTWEST/WARNER
14	16	REGURGITATOR UNIT EASTWEST/WARNER
15	17	FIVE FIVE BMG
16	NEW	KYLIE MINOGUE IMPOSSIBLE PRINCESS MUSHROOM/SONY
17	11	BEASTIE BOYS HELLO NASTY EMI
18	15	SHANIA TWAIN COME ON OVER MERCURY
19	19	MADONNA RAY OF LIGHT WEA/WARNER
20	NEW	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY

ITALY (Musica e Dischi/FIMI) 08/24/98

THIS WEEK	LAST WEEK	SINGLES
1	1	LIFE DES'REE EPIC
2	2	FREE BACON POPPER SNAP & SHAKE
3	4	WITH THIS RING LET ME GO MOLELLA & PHIL JAY TIME
4	3	THE MUSIC I LIKE ALEXIA OANCE POOL/SONY
5	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL
6	12	VIVA FOREVER SPICE GIRLS VIRGIN
7	5	ELISIR GIGI D'AGOSTINO MEDIA/BXR
8	9	DRINKING IN L.A. BRAN VAN 3000 EMI
9	7	CARNAVAL DE PARIS DARIO G WEA
10	6	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE
11	8	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS NOCOLORS/FMA
12	11	ANOTHER STAR COIMBRA TIME
13	18	BECAUSE I'M FREE PAPS 'N' SKAR SELF
14	13	LOOKING FOR LOVE KAREN RAMIREZ UNIVERSAL
15	14	NO TENGO DINERO LOS UMBRELLOS VIRGIN/TIME
16	20	KISS THE RAIN BILLIE MYERS UNIVERSAL
17	19	DA ME A TE CLAUDIO BAGLIONI COLUMBIA
18	17	TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
19	16	SEXO CAROLINE MARQUEZ SELF
20		

HITS OF THE WORLD CONTINUED

EUROCHART			MUSIC & MEDIA		SPAIN			(AFYVE/ALEF MB) 08/15/98			
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	3	LIFE DES'REE SONY S2	1	2	OYE GLORIA ESTEFAN EPIC	1	2	GLORIA ESTEFAN GLORIA! EPIC	1	1	MODERN TALKING BACK FOR GOOD HANSA PLAT
2	1	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE	2	9	BROTHER LOUIE '98 MODERN TALKING ARIOLA-GINGER	2	2	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA	2	2	SOUNDTRACK CITY OF ANGELS REPRISE
3	2	THE BOY IS MINE BRANDY & MONICA ATLANTIC	3	2	CORAZON PARTIDO REMIXES ALEJANDRO SANZ WEAVINGER	3	3	ALEJANDRO SANZ MAS WEA	3	6	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC
4	4	VIVA FOREVER SPICE GIRLS	4	NEW	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	4	4	RICKY MARTIN VUELVE COLUMBIA	4	5	SOUNDTRACK ARMAGEDDON COLUMBIA
5	NEW	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	5	4	GIMME THA POWER MOLOTOV UNIVERSAL	5	7	RADIO FUTURA MEMORIAS DEL PORVENIR ARIOLA	5	3	BEASTIE BOYS HELLO NASTY GRAND ROYAL/CAPITOL
6	5	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC	6	6	STAND BY ME 4 THE CAUSE RCA	6	6	NINA PASTORI ERES LUZ ARIOLA	6	NEW	KORN FOLLOW THE LEADER IMMORTAL/EPIC
7	7	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN	7	3	HAPPY WORLD BLUE 4 U DANCE NET-BMG	7	5	SKA-P EUROSIS RCA	7	4	LET'S TALK ABOUT LOVE CELINE DION EPIC/COLUMBIA
8	8	NO MATTER WHAT BOYZONE POLYDOR	8	8	WHY CAN'T WE BE FRIENDS SMASH MOUTH UNIVERSAL	8	NEW	MONICA NARANJO PALABRA DE MUJER EPIC	8	NEW	CARRERAS/DOMINGO/PAVAROTTI 3 TENORS IN PARIS 1998 DECCA
9	6	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS X-IT/MULTIPLY	9	5	LA BOMBA RICKY MARTIN COLUMBIA	9	8	PECOS GRANDES EXITOS Y UN PAR DE CORAZONES EPIC	9	7	RICKY MARTIN VUELVE TRISTAR/COLUMBIA
10	10	LA TRIBU DE DANA MANAU POLYDOR/BMG	10	7	LIFE DES'REE EPIC	10	NEW	THE CORRS TALK ON CORNERS DRO	10	NEW	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA

MALAYSIA			(RIM) 08/25/98		PORTUGAL			(Portugal/AFP) 08/25/98			
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS BEST OF SHAH RUKH KHAN EMI	1	1	NETINHO AO VIVO MERCURY	1	1	NETINHO AO VIVO MERCURY	1	1	VARIOUS ARTISTS BEST OF SHAH RUKH KHAN EMI
2	2	EMIL CHAU STORY TELLER ROCK	2	2	SILENCE 4 SILENCE BECOMES IT POLYDOR	2	2	SILENCE 4 SILENCE BECOMES IT POLYDOR	2	2	EMIL CHAU STORY TELLER ROCK
3	4	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI	3	3	BANDA EVA AO VIVO MERCURY/POLYGRAM	3	3	BANDA EVA AO VIVO MERCURY/POLYGRAM	3	4	THE MOFFATTS CHAPTER 1: A NEW BEGINNING EMI
4	3	SITI NURHALIZA ADIWARNA SUWAH	4	4	SO PRA CONTRARIAR SO PRA CONTRARIAR 97 RCA/BMG	4	4	SO PRA CONTRARIAR SO PRA CONTRARIAR 97 RCA/BMG	4	3	SITI NURHALIZA ADIWARNA SUWAH
5	5	SOUNDTRACK ARMAGEDDON SONY	5	5	DANIELA MERCURY FEIJAO COM ARROZ EPIC	5	5	DANIELA MERCURY FEIJAO COM ARROZ EPIC	5	5	SOUNDTRACK ARMAGEDDON SONY
6	6	911 MOVING ON EMI	6	NEW	FAFA DE BELEN VERMELHO—20 GRANDES EXISTOS COLUMBIA/SONY	6	NEW	FAFA DE BELEN VERMELHO—20 GRANDES EXISTOS COLUMBIA/SONY	6	6	911 MOVING ON EMI
7	7	VARIOUS ARTISTS FRESH WARNER	7	8	SANTAMARIA EU SEI, TU ES VIDISCO	7	8	SANTAMARIA EU SEI, TU ES VIDISCO	7	7	VARIOUS ARTISTS FRESH WARNER
8	NEW	FIVE FIVE BMG	8	6	PAULO GONZO SUSPEITO COLUMBIA	8	6	PAULO GONZO SUSPEITO COLUMBIA	8	NEW	FIVE FIVE BMG
9	NEW	'N SYNC 'N SYNC BMG	9	9	ERA AMENO PHILIPS/POLYGRAM	9	9	ERA AMENO PHILIPS/POLYGRAM	9	NEW	'N SYNC 'N SYNC BMG
10	9	THE CORRS TALK ON CORNERS WARNER	10	7	MODERN TALKING BACK FOR GOOD HANSA/BMG	10	7	MODERN TALKING BACK FOR GOOD HANSA/BMG	10	9	THE CORRS TALK ON CORNERS WARNER

SWEDEN			(GLF) 08/21/98		DENMARK			(IFPI/Nielsen Marketing Research) 08/20/98			
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY WARNER	1	1	VIL HA DIG DROMHUS CNR/ARCADE	1	1	VIL HA DIG DROMHUS CNR/ARCADE	1	1	CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY WARNER
2	2	SNOMMAR OCH SOL MARKOOLIO CNR MUSIC	2	3	AMOKK 666 REMIXED	2	3	AMOKK 666 REMIXED	2	2	SNOMMAR OCH SOL MARKOOLIO CNR MUSIC
3	6	LIFE DES'REE EPIC	3	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	3	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	3	6	LIFE DES'REE EPIC
4	7	YOU GOT (WHAT I WANT) GRAAF ARIOLA	4	5	ALL 'BOUT THE MONEY MEJA SONY	4	5	ALL 'BOUT THE MONEY MEJA SONY	4	3	YOU GOT (WHAT I WANT) GRAAF ARIOLA
5	3	THE BOY IS MINE BRANDY & MONICA WARNER	5	4	THE BOY IS MINE BRANDY & MONICA WARNER	5	4	THE BOY IS MINE BRANDY & MONICA WARNER	5	5	THE BOY IS MINE BRANDY & MONICA WARNER
6	5	ALL 'BOUT THE MONEY MEJA COLUMBIA/SONY	6	7	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS EDELPIECH	6	7	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS EDELPIECH	6	5	ALL 'BOUT THE MONEY MEJA COLUMBIA/SONY
7	4	ANGELS CRYING E-TYPE STOCKHOLM/POLYGRAM	7	6	DOODAH CARTOONS FLEX RECORDS/EMI	7	6	DOODAH CARTOONS FLEX RECORDS/EMI	7	4	ANGELS CRYING E-TYPE STOCKHOLM/POLYGRAM
8	10	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN	8	9	LIFE DES'REE SONY/PLADECOMPAGNIET	8	9	LIFE DES'REE SONY/PLADECOMPAGNIET	8	10	BECAUSE WE WANT TO BILLIE INNOCENT/VIRGIN
9	NEW	VIVA FOREVER SPICE GIRLS VIRGIN	9	8	STAND BY ME 4 THE CAUSE BMG	9	8	STAND BY ME 4 THE CAUSE BMG	9	NEW	VIVA FOREVER SPICE GIRLS VIRGIN
10	9	INTERGALACTIC BEASTIE BOYS GRAND ROYAL/EMI	10	10	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN RECORDS	10	10	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN RECORDS	10	9	INTERGALACTIC BEASTIE BOYS GRAND ROYAL/EMI
1	3	ELECTRIC BANANA BAND ELECTRIC BANANA TAJIM WARNER	1	1	SAVAGE GARDEN SAVAGE GARDEN SONY	1	1	SAVAGE GARDEN SAVAGE GARDEN SONY	1	3	ELECTRIC BANANA BAND ELECTRIC BANANA TAJIM WARNER
2	4	FREESTYLE GULDKORN METRONOME/WARNER	2	4	VILLAGE PEOPLE WE WANT YOU—THE GREATEST HITS SONY/PLADECOMPAGNIET	2	4	VILLAGE PEOPLE WE WANT YOU—THE GREATEST HITS SONY/PLADECOMPAGNIET	2	4	FREESTYLE GULDKORN METRONOME/WARNER
3	1	MODERN TALKING BACK FOR GOOD HANSA/BMG	3	3	MODERN TALKING BACK FOR GOOD BMG	3	3	MODERN TALKING BACK FOR GOOD BMG	3	1	MODERN TALKING BACK FOR GOOD HANSA/BMG
4	2	RICKY MARTIN VUELVE COLUMBIA/SONY	4	6	LARS LILHOLT BAND GI DET BLA TILBAGE CMC	4	6	LARS LILHOLT BAND GI DET BLA TILBAGE CMC	4	2	RICKY MARTIN VUELVE COLUMBIA/SONY
5	6	BEASTIE BOYS HELLO NASTY GRAND ROYAL/EMI	5	5	CELINE DION LET'S TALK ABOUT LOVE SONY	5	5	CELINE DION LET'S TALK ABOUT LOVE SONY	5	6	BEASTIE BOYS HELLO NASTY GRAND ROYAL/EMI
6	9	THE CORRS TALK ON CORNERS ATLANTIC/WARNER	6	2	JETTE TORP HERE I AM CMC	6	2	JETTE TORP HERE I AM CMC	6	9	THE CORRS TALK ON CORNERS ATLANTIC/WARNER
7	5	JOHN FOGERTY PREMONITION WARNER	7	NEW	POPSIE POPSIE VIRGIN	7	NEW	POPSIE POPSIE VIRGIN	7	5	JOHN FOGERTY PREMONITION WARNER
8	NEW	BJORN ROSENSTROM LATAR SOM AR SADAR B ROSENSTROM	8	7	SPICE GIRLS SPICEWORLD VIRGIN	8	7	SPICE GIRLS SPICEWORLD VIRGIN	8	NEW	BJORN ROSENSTROM LATAR SOM AR SADAR B ROSENSTROM
9	7	HJALLE & HEAVY 2:A SASONGEN START KLART/MNW	9	8	BEASTIE BOYS HELLO NASTY EMI-MEDLEY	9	8	BEASTIE BOYS HELLO NASTY EMI-MEDLEY	9	7	HJALLE & HEAVY 2:A SASONGEN START KLART/MNW
10	8	MEJA SEVEN SISTERS COLUMBIA	10	9	S.O.A.P. NOT LIKE OTHER GIRLS SONY/PLADECOMPAGNIET	10	9	S.O.A.P. NOT LIKE OTHER GIRLS SONY/PLADECOMPAGNIET	10	8	MEJA SEVEN SISTERS COLUMBIA

NORWAY			(Verdens Gang Norway) 08/25/98		FINLAND			(Radiomafia/IFPI Finland) 08/23/98			
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	TEIT MEISTA KAUNIIN APULANTA LEVY-YHTIO	1	1	TEIT MEISTA KAUNIIN APULANTA LEVY-YHTIO	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
2	2	ANGELS CRYING E-TYPE POLYGRAM	2	2	ONNESTA SOIKEENA KLAMYDIA KRKLUND	2	2	ONNESTA SOIKEENA KLAMYDIA KRKLUND	2	2	ANGELS CRYING E-TYPE POLYGRAM
3	3	ALL 'BOUT THE MONEY MEJA COLUMBIA	3	3	S.O.S. STRATOVARIIUS TAT/NEXT STOP	3	3	S.O.S. STRATOVARIIUS TAT/NEXT STOP	3	3	ALL 'BOUT THE MONEY MEJA COLUMBIA
4	4	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN	4	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	4	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA INTERSCOPE/UNIVERSAL	4	4	SPACE INVADERS HIT 'N' HIDE SCANDINAVIAN
5	6	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS EDELPIECH	5	RE	TYTTOJEN VALISESTA YSTAVYVDESTA ULTRA BRA PYRAMID	5	RE	TYTTOJEN VALISESTA YSTAVYVDESTA ULTRA BRA PYRAMID	5	6	MYSTERIOUS TIMES SASH! FEATURING TINA COUSINS EDELPIECH
6	7	AMOKK 666 EMI	6	6	HAKKISEN MIKA T.H. AHO & MIKA SUNDQIST AXRAUDIOVOX	6	6	HAKKISEN MIKA T.H. AHO & MIKA SUNDQIST AXRAUDIOVOX	6	7	AMOKK 666 EMI
7	6	THE BOY IS MINE BRANDY & MONICA WARNER	7	8	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA/SONY	7	8	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA/SONY	7	6	THE BOY IS MINE BRANDY & MONICA WARNER
8	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL	8	10	ANGELS CRYING E-TYPE STOCKHOLM RECORDS	8	10	ANGELS CRYING E-TYPE STOCKHOLM RECORDS	8	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEATURING OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
9	NEW	LIFE DES'REE SONY	9	5	FORMULA DJ VISAGE FEATURING MATTI KYLLO-NEN K-TEL	9	5	FORMULA DJ VISAGE FEATURING MATTI KYLLO-NEN K-TEL	9	NEW	LIFE DES'REE SONY
10	9	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS EDELPIECH	10	9	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY	10	9	COME WITH ME PUFF DADDY FEATURING JIMMY PAGE EPIC/SONY	10	9	LET THE MUSIC HEAL YOUR SOUL BRAVO ALL STARS EDELPIECH
1	1	MODERN TALKING BACK FOR GOOD BMG	1	1	SCOOTER NO TIME TO CHILL EDELK-TEL	1	1	SCOOTER NO TIME TO CHILL EDELK-TEL	1	1	MODERN TALKING BACK FOR GOOD BMG
2	2	PETER CETERA YOU'RE THE INSPIRATION SONY	2	2	MODERN TALKING BACK FOR GOOD HANSA/BMG	2	2	MODERN TALKING BACK FOR GOOD HANSA/BMG	2	2	PETER CETERA YOU'RE THE INSPIRATION SONY
3	3	SOUNDTRACK CITY OF ANGELS WARNER	3	3	SENTENCED FROZEN CENTURY MEDIA/SPINEFARM	3	3	SENTENCED FROZEN CENTURY MEDIA/SPINEFARM	3	3	SOUNDTRACK CITY OF ANGELS WARNER
4	NEW	666 PARADOXX REMIXED	4	NEW	KORN FOLLOW THE LEADER EPIC/SONY	4	NEW	KORN FOLLOW THE LEADER EPIC/SONY	4	NEW	666 PARADOXX REMIXED
5	NEW	KORN FOLLOW THE LEADER SONY	5	4	BEASTIE BOYS HELLO NASTY EMI	5	4	BEASTIE BOYS HELLO NASTY EMI	5	NEW	KORN FOLLOW THE LEADER SONY
6	4	AQUA AQUARIUM UNIVERSAL	6	7	BAD BOYS BLUE BACK COCONUT/BMG	6	7	BAD BOYS BLUE BACK COCONUT/BMG	6	4	AQUA AQUARIUM UNIVERSAL
7	10	THE CORRS TALK ON CORNERS WARNER	7	6	ULTRA BRA KROKETTI PYRAMID	7	6	ULTRA BRA KROKETTI PYRAMID	7	10	THE CORRS TALK ON CORNERS WARNER
8	6	HANNE BOEL NEED EMI	8	NEW	THE CORRS TALK ON CORNERS ATLANTIC/WARNER MUSIC	8	NEW	THE CORRS TALK ON CORNERS ATLANTIC/WARNER MUSIC	8	6	HANNE BOEL NEED EMI
9	5	DEMIS ROUSSOS DE BESTE SANGER NORSKE GRAM	9	5	YOLINTU TOSITA-KOITUKSELLA WARNER	9	5	YOLINTU TOSITA-KOITUKSELLA WARNER	9	5	DEMIS ROUSSOS DE BESTE SANGER NORSKE GRAM
10	9	MASSIVE ATTACK MEZZANINE VIRGIN	10	9	N.Y.C.C. GREATEST HITS CONTROL/K-TEL	10	9	N.Y.C.C. GREATEST HITS CONTROL/K-TEL	10	9	MASSIVE ATTACK MEZZANINE VIRGIN

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

BELGIUM: "Many people play *gipsy* music, but I cannot imagine anyone better than Roby Lakatos," says Michael Fine, VP of A&R at Deutsche Grammophon in Hamburg about the Belgium-based Hungarian violin virtuoso, who released his first album, "Lakatos," on DG in September. Thirteen years ago, Lakatos moved to Brussels, where he founded the Lakatos Ensemble in 1992. "Lakatos" was also released in Belgium and France and features 13 tracks, including compositions by Brahms, John Williams, and Charles Aznavour and two self-penned pieces. "The remarkable thing about Lakatos is that his music is extremely radio-friendly and appeals to a very broad audience," explains Carine Prossé, promotion manager for classics and jazz at PolyGram Belgium, explaining how Lakatos is helping DG shed its staid image. With a broad international release for "Lakatos" due in September, Lakatos' concerts at New York's Central Park and Carnegie Hall will pave the way for the U.S. release of the album this fall. **MARC MAES**

GERMANY: The album "Sailor Moons Welt" (Sailor Moon's World) by Super Moonies (edel) debuted at No. 11 and this week stands at No. 5. The rapid chart success since its Aug. 3 release comes from the popularity of the futuristic Japanese animated cartoon show "Sailor Moon," whose heroine has set out to rescue the world. Broadcast on RTL 2, the program has already achieved cult status with school kids. The album is the brainchild of production team Avenue, alias brothers Giorgio and Martin Cope, based near Munich. Says Martin, "We decided to create a live group of the cartoon heroes performing in their original space costumes." Featured on the album are Gaby (Sailor Moon), Jascha (Tuxedo), plus singer Bianca. Meanwhile, the upcoming single, due for release in September, titled "Kämpfe Sailor Moon" (Fight On Sailor Moon), will become the new theme song of the TV series. **ELLIE WEINERT**

THAILAND: Grammy recording artist and longtime megastar Thongchai "Bird" McIntyre is back after a two-year recording break with a new album. "Thongchai Service" (Grammy), released Aug. 7, is Bird's attempt to recoup his position in the top slot in Thai pop, now held by teen heartthrob Tata Young. His last album, "Dream" (Grammy, 1996) sold an estimated 400,000 copies, down from his usual million-selling earlier releases. Bird has dropped the lightweight theme of world peace on "Dream" for his tried-and-tested formula of light pop and ballads. The 40-year-old singer has recently had some philosophical thoughts after having been in the Buddhist monkhood and wants to bring some cheer to those suffering under the economic crisis. However, observers question whether the superstar can get back to the top at such an advanced age. **JOHN CLEWLEY**

U.K./INDIA: London-based cutting-edge Anglo-Asian music label Outcaste looks set to create its biggest mainstream awareness yet with the Tuesday (31) release of Indian sitarist Ananda Shankar's instrumental cover of the Rolling Stones' "Jumpin' Jack Flash." This could be the boost needed by Outcaste to validate its recent international deal with Tommy Boy. Shankar is one of various artists featured on the Outcaste/Tommy Boy compilation "Too Untouchable." Released Aug. 24, it includes Cornershop's "Jullander Shere," Badmarsh & Shri's drum'n'bass track "The Asian Detective," Massive Attack's trippy remix of the late Nusrat Fateh Ali Khan's "Mustt Mustt," and avant-garde jazz musician Trilok Gurtu's "Deep Tri." **KWAKU**

NETHERLANDS/GERMANY: Dutch rock band the Scene is aiming to increase its fan base across the border with a German-language album. The 9-year-old band, centered around producer/songwriter the Lau, is already well established in Holland and Belgium, particularly as a live act. For its jump into uncharted territory, the Scene put together a best-of compilation, "Arena," and translated the songs with help from Hamburg-based writer Andreas Cisek. Dutch indie Arcade plans to release "Arena" and the first single, "Blau" (Blue), through its German affiliate. **CHRISTIAN LORENZ**

MALAYSIA: Warner Music Malaysia released two compilation albums (one in Malay and one in English) Aug. 18 specifically for the Kuala Lumpur '98 Commonwealth Games. The English-language set, "Voices Of The Games," will feature the likes of Celine Dion, the Corrs, Rod Stewart, and Malaysian singer Prema. The Malay compilation, "Satu Wawasan" (One Heritage), will feature such top Malay artists as Sheila Majid (Warner), M. Nasir (BMG), and Ziana Zain (BMG). Warner acts the Corrs and Donna Lewis will also perform at the closing ceremony of the games Sept 21. **ALEXANDRA NUVICH**

NETHERLANDS: Epitaph Europe has signed Holland's most popular punk rock band De Heideroosjes (Heather Flowers) to a two-album deal. It will also put out the sampler "Smile, You're Dying," due for a pan-European release by the end of September. The sampler consists of material from the act's four independently released albums as distributed by Play It Again Sam. Explains guitarist Frank Kleuskens, "The sampler is meant to close our first 10 years, and it should serve as the perfect introduction to us abroad." Recent tours in Germany and the former Yugoslavia have proved the band's international potential. Meanwhile, "One For The Money," the first album by Epitaph's first local signing, Undeclinable Ambuscade (following an introductory sampler), is to be released in Europe on Aug. 28. **ROBERT TILLI**

FOR THE RECORD: Niels Lan Doky is a pianist. His instrument was incorrectly identified in the Aug. 22 edition of Global Music Pulse.

newsline...

EMI MUSIC ASIA has sold its 49% stake in Hong Kong and Taiwan record company Era Entertainment International (EEI) to Taiwan artist management company Fu Long for an undisclosed sum. EEI signs and markets acts in both territories, including singers Gigi Leung and Anita Yuen. Fu Long handles such artists as Hong Kong-born singer Leung (who is signed to EEI in Taiwan) and hot Japanese idol Kaneshiro Takeshi in Asia. The remaining 51% in EEI remains with the Era group of companies, which comprises Era Home Video and broadcaster TVS in Taiwan and Era Home Entertainment (HK) Ltd. in Hong Kong. EEI, the music arm, operates in both territories with separate managing directors, each now reporting directly to Era management and Fu Long chairman Grace Gao in Taipei. EEI Taiwan managing director Sammy Chou left to become Warner Taiwan managing director in July (Billboard, July 21) and has since been replaced by a former Fu Long artist management executive, Y.T. Yao. EEI Hong Kong managing director Bobby Chan left his post in early August to make way for Gary Chan, formerly managing director at EMI Music Hong Kong

GEOFF BURPEE

RUPERT MURDOCH'S News Corp. is negotiating to take total control of leading Australian independent Mushroom Records from chairman Michael Gudinski, according to industry sources. The deal, if consummated, will likely see Gudinski leave the label he founded a quarter-century ago. Acts associated with Mushroom include Garbage, Ash, Peter Andre, Symposium, and such Australian icons as Jimmy Barnes, Paul Kelly, and Kylie Minogue. News Corp. acquired a noncontrolling 50% of Mushroom Records in 1993 from co-owners Gudinski and Gary Ashley, for a reported \$10 million. Ashley later left, and it is with Gudinski that News is now negotiating. In addition to its Mushroom stake, News owns 100% of the Festival Group, Australia's other prominent music independent.

ADAM WHITE

POLYDOR IN THE U.K. has appointed Alastair Farquhar head of international marketing. He joined the PolyGram group of companies in 1990 as international product manager at A&M and was most recently international marketing manager at the label. PolyGram closed A&M as a stand-alone full-service label earlier this year; Farquhar, 32, was among a handful of staffers transferred to other PolyGram labels. He has been acting head of international at Polydor since that time.

MARK SOLOMONS

A MEMORIAL SERVICE was held Aug. 25 for Belgian impresario and concert promoter Freddy Cousaert. Cousaert, 61, died from heart failure Aug. 19 while cycling near Bruges, Belgium, after colliding with another cyclist. Cousaert was best known in the international music industry as the manager who took Marvin Gaye to his home in Ostend, Belgium, and signed the singer to a four-album deal with CBS. Cousaert first came to public prominence as a spokesman/PR executive for Muhammad Ali on his European tours. In 1980, Cousaert met Gaye in a London club and persuaded the singer to join him at his Ostend home, where Gaye arrived in 1981 and lived for a year. In May 1982, Gaye moved to a nearby castle in Gistel. After Gaye's death in 1984, Cousaert continued to organize concerts with jazz and R&B artists and was involved in the organization of Belgium's Beach Festival. Cousaert's memorial service was held in Ostend.

MARC MAES

AUSTRALIA'S MUSIC INDUSTRY PIRACY INVESTIGATION (MIPI) has seized more than 1,000 pirated CDs after a series of raids on a number of jukebox and DJ operators in Sydney. The product seized covered current top 40 releases and big sellers by AC/DC, John Farnham, and the Bee Gees. The raids were conducted on behalf of the Australian Record Industry Assn. (ARIA) and the Australian Mechanical Copyright Owners Society. MIPI manager Michael Speck says operators admitted that they were guilty of copyright infringements, "but they seemed surprised and concerned when told that it could potentially cost them their businesses." ARIA executive director Emmanuel Candi warned the DJ and jukebox operators that such raids had the potential to give their entire industries a negative image and turn customers away.

CHRISTIE ELIEZER

THE STAKES HAVE BEEN RAISED in the battle against piracy in Romania. The International Federation of the Phonographic Industry (IFPI) has posted a \$10,000 reward for information leading to the arrest and conviction of the two men who attacked Sony Music's Romanian licensee for complaining about piracy. The attack took place July 10, the day after Sorin Golea, head of the Bucharest-based Media Services, visited the government's Copyright Office to protest that unlicensed cassettes of Sony's "World Cup 1998" album were circulating in the country. Golea was beaten and threatened with a gun. He was treated at a hospital for a broken nose and the loss of two teeth. IFPI head of enforcement Iain Grant says, "This attack was clearly linked to Sorin's complaint against music piracy. IFPI will work closely with the police to ensure that the attackers are caught—and I hope that the reward means this happens sooner rather than later."

JEFF CLARK-MEADS

Chrysalis Spain Inks Dover

Bidding War Follows Act's Platinum Debut Album

BY HOWELL LLEWELLYN

MADRID—Spain's hottest indie band, Dover, has been signed by EMI Chrysalis Spain after months of hard bargaining with several majors. That itself followed lengthy resistance from Dover and the tiny Subterfuge Records as they turned down attractive offers from executives who invited them to Madrid's best restaurants.

Dover's debut Subterfuge album, "Devil Came To Me," has sold more than 400,000 units, according to the label, during its 64 weeks on the Spanish album chart, and one of the reasons for the band's split with Subterfuge was the desire for distribution outside the country. But Dover stayed loyal to Subterfuge director Carlos Galán for months as the band went first gold (50,000), then platinum (100,000)—unprecedented for an indie act here.

"We offer them that distribution and more money [than Subterfuge], of course, plus a three-album deal," says Chrysalis director Javier Lozano. "They demanded and will get full artistic and economic independence, and they will record and release their first album when they want."

Lozano says he has a "pact" with the four-piece band, led by sisters Cristina (vocals) and Amparo (guitar) Llanos, not to release any official statement until after details of the contract have been thrashed out at a meeting following the Sept. 18 end of Dover's tour of Spain.

"Several EMI people from other European countries have visited



DOVER

Madrid in August as we begin to work out which labels Dover will be released on in each territory—EMI directly or a local imprint," adds Lozano. Chrysalis in Spain is a stand-alone label within the EMI fold with its own domestic roster.

Chrysalis is to set up an imprint for Dover called Loli Jackson, named for a song on "Devil." Lozano says Dover demanded a separate imprint, but adds that other artists could be signed to it in the future.

Lozano says it is likely that the rest of Europe will be the band's initial target, although Dover's all-English-language, rock-driven songs could find a market in the U.S. To date, the group has played just two concerts outside Spain—both in neighboring Portugal.

"There will be no attempt [by Chrysalis] to change their style, and we have told them to forget the usual fears of new bands, especially those from indie labels, who are afraid that a major label will impose a different sound onto them," says Lozano.

He adds that Chrysalis and the group will share their marketing skills, "as Dover are adept at marketing themselves." He says that "Carlos did an excellent job at Subterfuge, but the band just wants to go further."

Malaysian Distributors Join Forces

Warner, EMI, And BMG Subsidiaries Consolidate

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—Three major labels here are pooling their distribution operations.

The local subsidiaries of Warner Music, EMI, and BMG say they have set up a self-contained warehousing and distribution operation—dubbed WEB (Warner, EMI, BMG)—which is inspired by similar systems in Australia and the U.K.

WEB is scheduled to begin handling EMI's material in September and will be followed by the BMG and Warner catalogs in October. The operation has incurred a start-up cost of 3 million ringgit (\$730,000), which includes warehousing management and expertise, venue rental, and a computerized inventory-control system, which accounts for the bulk of project costs.

WEB will also have a stand-alone accounts department. The result is that retailers and wholesalers will be placing orders to one single body rather than three.

Beh Suat Pheng, senior VP of EMI Music Asia, says timing played a role. "We thought that it was time to consolidate efforts, pool resources, and let someone else worry about the nitty-gritties of warehousing and distribution, which is basically a non-competitive area," Pheng says.

"Record labels will benefit from the economies of scale," says BMG Malaysia managing director Aziz Bakar. "It will reduce the manpower and transportation requirements of individual companies."

Warner ASEAN regional GM Tony Fernandes adds, "Basically, it's about bringing warehousing and distribution in line with the computer age. WEB will even facilitate online orders."

Retailer Richard Rajoo, managing director of the Salem Power Station chain, says, "WEB is a great step forward. Our retail chains are fully computerized, and up till now the labels weren't computerized. Now with WEB, the possibility of ordering online is there."

There were some reservations from wholesalers. "The labels were our suppliers, but now they are in a position to be competitors," says a prominent wholesaler who did not want to be named. However, the wholesaler also sees WEB's conveniences, saying that the new organization "definitely eases ordering and cuts documentation."

Sandy Monteiro, GM of the Recording Industry of Malaysia, elaborates on WEB's practicalities.

"WEB will lend some kind of con-

(Continued on next page)

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HANDLIN STRIVES FOR NEW BALANCE

(Continued from page 89)

of ill health. Handlin has been away from his Sydney headquarters since mid-July, when he attended Sony's worldwide convention in Miami Beach. Callers were told that he was on vacation, but the explanation apparently failed to convince and fueled rampant speculation in the Australian business.

"There have been some nasty rumors, disruptive rumors," the Sony officer admits soberly. Then he brightens, saying: "Which ones have you heard?" It is a measure of Handlin's commanding position in Australia—Sony Music dominates the market, for which his hard-driving leadership is given much credit—that people were quick to notice a prolonged absence. And until July, Handlin was moving this year at his customary light speed: for example, accompanying one of his flagship artists on a European promotion visit; traveling to New York for meetings with Sony Music International senior management; doing the rounds of Australian retail to announce new marketing drives; or commuting to Canberra, his country's capital, to lobby against government legislation affecting the record industry.

By the time he reached Miami Beach, one day after a round of Australian media appearances condemning the government, Handlin says, he was exhausted. But he snorts at gossip that he was dismissed at the Florida convention and refutes some of the more serious allegations. "Had I done anything dishonest, I'd have been fired by now," he says. "Companies like this don't fuck around."

Handlin pays tribute to Sony Music International chairman Mel Ilberman and president Bob Bowlin, who "have been incredibly supportive." He adds that if they had not "pulled me up," the outcome might well have been a stroke or something more serious. "I'm lucky. I've had a wake-up call."

Handlin has served Sony Music, and CBS Records before it, for 28 years in Australia. Early regional posts in dis-

tribution were followed by national promotion, marketing, and sales slots. He became the company's managing director in 1984, its chief executive in 1990, and chairman in 1996. His tenure has been marked by record highs in market share and profitability, and energetic achievements in artist development. In May 1996, Handlin became the first Sony Music executive to receive a CEO Special Recognition Award from Sony Corp., presented personally by chairman Norio Ohga.

The Brisbane-born Handlin is 47, married, with six children under age 12. The time he is now spending with his family has been enlightening, he says, especially the hours between 4:00 and 7:00 p.m., when the off-spring return from school. "I've never been home at that time in my life before."

He admits that stepping back from work has not been easy, but expects to return to his job in much improved physical and mental health. "I already feel 200% better than I did in Florida." Nevertheless, he adds, "I've got to make some changes—without becoming a different Denis Handlin." Chris Moss and John Sackson, managing directors of Sony's Columbia and Epic label units, respectively, in Australia, are currently overseeing the company, together with national sales GM Peter Caswell.

On the basis of current chart rankings in Australia, Sony's corporate health appears robust. It has five owned-repertoire titles in the top 20 albums and five in the top 20 singles, plus a number of distributed hits.

Moreover, it has the country's No. 1 album, by Korn. The title: "Follow The Leader."

MALAYSIA

(Continued from preceding page)

sistency to warehousing and transportation costs for labels," Monteiro says. "Rather than reacting to three different levels of demand, warehousing and distribution will be reacting to a critical mass formed by product from three recording labels. . . . This will ensure that product from WEB will flow out more consistently on a monthly basis."

WEB, located in Sungai Besi, outside the city center, has 30% more warehousing space than the combined existing storage facilities of EMI, Warner, and BMG.

Darren Choy, managing director of EMI Malaysia, says that in the future, WEB could extend its warehousing services to another label, as the rented venue would provide enough space. Kaiser Tan, GM of PolyGram here, says his company would not go into a similar endeavor at present, as start-up costs and overhead of such a huge operation are prohibitive.

Choy says WEB hopes to recoup costs within five years.

Fernandes adds, "On a more immediate note, the combined clout of three companies—which have 60% of the market—will also reduce the possibility of bad debts from retailers."

All-Star Album Celebrates M3's Bow

TORONTO—Inaugurating the Sept. 30 launch of its MuchMoreMusic (M3) channel, CHUM Ltd. and affiliates of the multinational record labels here have come together in an unprecedented way to release a limited-issue, 40-track AC-styled compilation titled "MuchMoreMusic."

Distributed by Universal Music Canada and slated for release Sept. 29, the set features international and domestic repertoire from the Canadian affiliates of PolyGram, Universal, EMI, Sony, BMG, and Warner

Music. Among the artists featured are Celine Dion, Neil Young, Eric Clapton, and the Cowboy Junkies.

The two-CD set will have a "probable" retail list price of \$27.99 Canadian, says an industry source. Only 150,000 units will be available for sale before the set is withdrawn. The set will be promoted via ads on MuchMusic and M3.

"You'll get to hear what you'll see on M3," says Denise Donlon, VP/GM and director of programming for M3 and MuchMusic.

Randy Lennox, senior VP/GM at Universal Music Canada, says the two-CD set "will give the adult audience an awareness of M3 and remind them how great the music for their demographic is. We're capping [sales of] the double CD at 150,000 units to attract superstar acts."

MuchMusic has had success with its compilation series. The most recent is "Shiny Big Tunes 2," released Dec. 2, 1997, by Warner Music Canada; it has sold 1,160,515 units, according to SoundScan. LARRY LeBLANC

AC ARTISTS BENEFIT FROM VIDEO SERVICE DEBUT

(Continued from page 12)

great quarterback sneak, because M3 is probably the last analog channel across the country [on the current tier of cable services], and having Rogers almost doubles our [subscriber] capacity."

CALCULATED MOVE?

In 1994, MuchMusic began cutting back on videos by mainstream pop and AC-styled artists while putting greater emphasis on supporting new artists, particularly in the alternative, pop, and R&B genres. The move addressed a shift in viewers' musical tastes and was made in anticipation of CHUM Ltd.'s launching of M3, which was originally planned for that year. However, the network's bid for a license for M3 was rejected by the



SWITZER

Canadian Radio-television and Telecommunications Commission (CRTC) in 1994.

In the fall of 1996, the CRTC granted CHUM Ltd. a license to launch M3 in 1997. According to several industry sources, the cutback in airplay of adult-oriented artists on MuchMusic intensified after M3 failed to get picked up by cable operators. As a result, the music industry began lobbying CRTC and cable operators on behalf of the channel. In April 1998, CHUM announced that it would launch the channel regardless of its lack of widespread cable support.

However, some label sources contend that by cutting back on its AC play on MuchMusic, CHUM orchestrated demand for an AC-styled outlet. "With few exceptions, you now don't see a lot of [AC-styled artists] on MuchMusic anymore, which has certainly created a need for M3," says a label source. "In some respects, you have to think it was pretty calculated."

Donlon denies the suggestion. "Cynics say MuchMusic has been more finely focused because we were trying to force [the demand for] M3," says Donlon. "Bullshit! What we were doing was trying to address an audience who wanted [contemporary] music. You cannot program a Leonard Cohen next to Green Day."

Donlon says that due to internal tweaking, MuchMusic's per-minute

viewing audience has increased from 22,000 to 24,000 viewers since 1996 and that its 12- to 17-year-old numbers have increased 98% in the same period.

"MuchMusic has been on the air for 15 years," says Donlon. "People who watched 15 years ago don't want to see a lot of the music we're playing right now, but they are still music lovers. MuchMoreMusic is for people who grew up with MuchMusic and grew out of it."

While Donlon declines to specify projected M3 demographics, industry sources generally believe the station will attract viewers in the 25-50 age group.

CREATING AN OASIS

Donlon, however, emphasizes that M3 will neither resemble its U.S. counterpart, VH1, from which it has bought some programming, nor be an older version of MuchMusic.

"MuchMoreMusic will look different from VH1, just like MuchMusic looks different from MTV," she says. "Our mission is to create a channel where people will find an oasis within the world of noisy television. Our challenge is to build a channel that is distinctive and has its own vibe. At the beginning, there's going to be a ton of older music."

Broadcasting live throughout the day, M3 will program videos and concert programs in such genres as adult contemporary, light rock, classic hits, R&B, soul, reggae, jazz, and new age. While 30% of the station's videoclips, by its license requirement, will be domestic content, 65% of the overall programming content will be Canadian.

Among M3's original programs will be "Minds & Interviews," a one-hour show hosted by the station's only on-air figure, Jana Lynne White; the one-hour "Clip Trip," featuring world music; "15 Minutes With," an interview show that will primarily feature archival material from MuchMusic's vaults; and the one-hour, clip-based "MuchMoreMusic Countdown."

Additionally, M3 will offer some one-hour programs that originated with VH1, such as "Storytellers," "Behind The Music," and "Unplugged." It will also feature the

syndicated "Ed Sullivan's Pop And Rock Classics."

"M3 will be playing videos MuchMusic doesn't now play," says Cam Mitchell, buyer with the 72-store Sam the Record Man national retail chain. "If they play the hell out of a video by an artist like Paula Cole, it could really impact [in the marketplace]."

The channel could also influence the number of videoclips created by labels for their AC-styled artists. "So many times we've decided not to do a video with [adult-styled] artists because there was no place to play it," says Kevin Shea, national promotion VP at Attic Records. "Now with M3, there's the opportunity to reach an [older] audience. How effective it's going to be we'll see, but with [Quebec pop singer] Ginette Reno, for example, we plan to do at least one video."

Despite industry optimism over M3, many label executives are concerned that some videos may be relegated only to M3 and will not be deemed suitable for airplay on MuchMusic, a proven tool for selling records in Canada.

"They are already starting to tag videos as being suitable for M3," says Omazic. "It's going to be interesting to watch what artists overlap [between the stations] or how long they overlap."

Paul Jessop, director of national promotion at A&M Records Canada, says, "Even though a video might be a MuchMusic video initially, some artists might have such a tremendous fan base that they should be played on both stations. Sheryl Crow is a good example."

"There will be artists that will fit on MuchMusic and M3 but not many videos that will fit on both," says Donlon. "It'll depend on the attitude and the aggression of the video. With M3, we're creating a more melodic, smoother feel than MuchMusic."

In 1996, CHUM Ltd. and Radio Mutuel, owners of MusiquePlus, the French-language music specialty service, also received a license for a French-language version of M3, called Musimax, which began airing in September 1997.



DONLON



TOURNIER RETIRES

(Continued from page 89)

GM Thierry Desurmont, deputy director Claude Gaillard, director delegate Alain Izard, and deputy director Catherine Kerr-Vignale. But Tournier also says the candidate could come "from outside the company."

Tournier says SACEM/SDRM's management has already been asked to prepare for his succession and has already done so with the appointment at the beginning of the summer of Desurmont as GM of mechanical rights society SDRM. "We need at this juncture an excellent jurist who has a knowledge to deal with what's going on in Brussels," says Tournier.

Desurmont will take on his new duties Jan. 1, 1999, while remaining SACEM's second in command.

RÉMI BOUTON

Sony Discos Honors Staff, Artists At Confab

Sony Discos feted its No. 1 ranking in the U.S. Latino market during its annual convention, held Aug. 12-14 at Disney Beach Club Resort in Orlando, Fla. Fourteen artists from Sony Discos and its affiliated labels performed at the three-day confab.

Sony Discos' famed *salsero* Willy Chirino opened the convention Aug. 12 at Bongos restaurant with a presentation of his new album, "Cuba Libre." In addition, Chirino was given an award to commemorate his career sales.

Appearing Aug. 13 at Disney's Atlantic Dance Hall were artists from affiliated imprints Tropix (Melina León, Arana), Sonolux (Sheena, RJO (Son By Four), Korta (Piel Morena), and J&N (Kinito Méndez).

Sony acts who played Aug. 14 at Atlantic Dance Hall were Mercurio, Francisco Paz, Ivy Queen, Elyan, Milly Quezada, and recent signees Fugitivos and Jaci Velásquez.



Sony Discos' executive team presents Sony Music International Latin America president Frank Welzer with Recording Industry Assn. of America-certified gold discs for Sonolux's Charlie Zaa ("Sentimientos"), Sony Discos' Ricky Martin ("Vuelve"), and Columbia/Sony's Julio Iglesias ("Tango"). Shown, from left, are José Rosario, VP/GM of Sony Discos Regional Mexican; Rafael Cuevas, VP/GM of Sony Tropical; Jeff Young, VP of sales and distribution for Sony Discos; Oscar Llord, president of Sony Discos; Welzer; Jorge Meléndez, VP of finance and operations for Sony Discos; and Jorge Pino, VP/GM of Sony Latin.



Sony Discos president Oscar Llord presents Sony Discos VP of sales and distribution Jeff Young and his sales staff with an award for Sony being named Billboard's top Latin 50 distributor of 1997 and for being the No. 1 distributor in the first half of 1998, according to SoundScan. Shown, from left, are Eddie Pérez, director of sales and operations, Puerto Rico; Rubén Espinosa, director of sales, West Coast; David Modesti, sales rep, Southeast region; José López, sales rep, Northeast region; Anibal Díaz, sales rep, Santo Domingo; Armando Sánchez, sales manager, North Central region; Rosana Mattioli, director of special marketing; María Elena Fernández, sales rep, Southeast region; Young; Llord; Víctor Colón, director of sales and operations, Northeast region; Heidi Salgueiro, sales rep, West Coast; Robert Rodríguez, sales rep, Northeast region; Edgar Serrano, sales rep, West Coast; and Robert De La Garza, sales rep, Southwest region.



Sony Discos executives donned *guayabera* shirts and straw hats for Willy Chirino's Aug. 12 album presentation, held at Bongos, a Cuban eatery located at Disney World's Treasure Island. Chirino debuted the video for "Cuba Libre," the title track of his latest album, which is also being used by rum maker Bacardi for its fall promotion campaign. Shown, from left, are Jeff Young, VP of sales and distribution for Sony Discos; Rafael Cuevas, VP/GM of Sony Tropical; Jorge Meléndez, VP of finance and operations for Sony Discos; Oscar Llord, president of Sony Discos; Ray Martínez, VP/GM of Sony Discos Tejano; Jorge Pino, VP/GM of Sony Latin; and José Rosario, VP/GM of Sony Discos Regional Mexican.



Sony executives celebrate with Jaci Velásquez after her performance at the convention. Pictured, from left, are Frank Welzer, president of Sony Music International Latin America; Judith Voltz, VP of A&R for Myrrh Records; Velásquez; Oscar Llord, president of Sony Discos; David and Diana Velásquez, Jaci's parents; Jorge Pino, VP/GM of Sony Latin; and Carlos Gutiérrez, managing director for Sony Music Colombia.



Sony Discos president Oscar Llord presents Sony Latin VP/GM Jorge Pino and the Sony Latin product division an award for attaining, with their artists, the most weeks at No. 1 on Billboard's Hot Latin Tracks in 1998. Shown, from left, are Jaime Torres, promoter; Sofía Ayalón, promotion assistant, Northeast region; Deborah Castellero, product manager, Sony Music U.S.; Rodolfo Ortega, West Coast regional promotion manager; Pino; Llord; Alba Eagan, director of promotion; Luis Iglesias, Puerto Rico regional manager; Jorge Ramos, East Coast promotion manager; and Carlos Vázquez, promotion, West Coast.

CLASSICAL KEEPING SCORE

(Continued from page 86)

to tempo. Perhaps the great verve and imagination of Classical Kids are exceptional, but "The Mozart Effect" series' concept and presentation pale in comparison. Still, Mozart in nearly any form is good, and several of the titles have been lodged on the Top Classical Albums chart for weeks. A new Campbell disc designed for infants is due in October.

WIGGING OUT: For a dozen years, Dennis Kobray has been illustrating the stories of great composers—but doing so in the flesh. Donning wigs and period costumes, he totes his keyboard to nearly 400 schools a year from Boston to Washington, D.C. The 47-year-old, Brooklyn, N.Y.-bred former piano teacher assumes the personas of **Bach, Mozart, Beethoven, Schubert, Chopin, Brahms, Gersh-**

win, and a "friend" of **Scott Joplin**, playing their music and imparting a sense of character and history.

"I try to show the kids that this music was written by real flesh-and-blood people, composers who had good times and bad times—just like anybody else," Kobray says. "The kids identify especially with someone like Beethoven, who had to overcome these tremendous challenges in his family life and with his health, and Scott Joplin, who had to overcome racism. What I do isn't just a concert—I try to use the music to impart life lessons. And I never talk down to the kids."

Kobray's Millburn, N.J.-based Meet the Musicians company just produced hourlong videos of his Beethoven and Mozart presentations and is making plans for more. For distribution inquiries, contact: 888-PIANO-91.

GUEST COMMENTARY

(Continued from page 8)

ent points of emphasis, but these are negligible compared with our common interest in getting rewarded for our creativity and investment.

What hope has a new artist got in a world where his first release will be stolen and placed on pirate World Wide Web sites across the world? What's the incentive to go on and make the next record? And which record company, large or small, would think it worth investing in, developing, and promoting that artist's talent? The truth is that this fight for proper copyright protection is a partnership involving the whole legitimate music industry.

Second, the voice of the artist must not be lost in what might seem a very legal and technical debate that is going on in regards to the Internet. In the information society, music is not just another technical ingredient, like a computer or a cable. On the contrary, music and other forms of culture will be the lifeblood of new transmission media like the Internet.

We must resist views that diminish the vital role that music has to play. For instance, I hear musical works being described as "content" and the artists as "content providers." This may be legally accurate, but it suggests a future in which artists will be lost in a great chain of new technologies.

The truth is that artists create. To make a living, they sell the works

they create. Record companies invest in the creators and their creations. Together, artists and record companies create culture. Copyright sustains creativity and culture. Those realities, and not just the lifeless notion of "content," are what we need to convey when we talk about the need for strong copyright protection in the digital era.

And finally, we have to press the message home that if we as creators have any real future as Europe's culture moves into an online world, there has to be an orderly regime for us to disseminate our works.

The Internet is a wonderful opportunity for artists to communicate their music. But it is also already showing itself as an easy way to make illegal money, even before the music industry has started seriously investing in it.

Last year, my publishing company had to close down 180 unofficial Internet sites doing illegal business. That is just a tiny indication of the dangers that could lie ahead. No one wants to stop the fantastic potential of the Internet as a means of artistic and social communication. What's important is that, to realize the Internet's true possibilities, we need to build into it strong laws—and above all, copyright laws—right from the start.

The alternative is a jungle law where the future of European culture could be the main victim.

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DUBLIN



EUROPE'S CITY OF THE MOMENT

Of Dublin's thousand-year history, the last 20 have made it a music capital.

BY KEN STEWART

In an old, deconsecrated church that now serves as the offices of Dublin Tourism, a young staff member buttonholes a journalist and issues an enthusiastic invitation to come hear his band, the Panic, down at the Mean Fiddler.

Outside the offices, a Celtic quartet strikes up a lively tune. On bustling Grafton Street nearby, a pop guitar duo entertains passersby; a few yards further on, a classical sextet are in full flight.

Random snapshots like these provide just a glimpse of the vital role music plays in the daily life of Dublin, a city of 1 million residents, which played host to some 2.6 million overseas visitors in 1997.

HAUNTED BY SUPERMODELS

Both ancient and modern, Dublin is steeped in a thousand years of history, though it is young in its ideas, energy and population. The city is much less parochial—and much more European—than it was a decade ago.

A convivial atmosphere that encourages creativity, a booming economy, a well-educated workforce, and its key position as a gateway to Europe have all helped make Dublin a magnet for foreign investment.

Small wonder, then, that last year Dublin was cited by *Newsweek* as among the world's "10 hottest cities."

"Dublin is today the haunt of supermodels and film stars, of directors and pop stars," echoed

Conde Nast Traveler in an issue last December. "Dublin is the little European city of the moment."

Now firmly established as one of the world's music capitals, it is the hometown—or adopted hometown—of a host of renowned musicians.

The honor role is lengthy: U2, Enya, the Chieftains, Boyzone, B*witched, Chris De Burgh, Christy Moore, Bob Geldof, Donal Lunny, Clannad, Sinead O'Connor, Mary Black, Van Morrison, Horslips, Thin Lizzy, Bill Whelan, Hothouse Flowers, Rita Connolly, Ronan Hardiman, OTT, Daniel O'Donnell, Sinead Lohan, Elvis Costello, Shaun Davey, Eleanor McEvoy, Kerri-Ann, Lisa Stansfield, Luka Bloom, Jerome Rimson, Fionnula Sherry and, of course, the Dubliners.

Dublin continues to be a proving ground for artists with substantial potential. A few of the names to watch: Cora Venus Lunny, Paul Tiernan, Celine Carroll, Garrett Wall, the Great Western Squares, Naimee Coleman, Liam Scott, Bernie Woods and Jeanette Byrne, for starters.

Dublin is also the city that recently produced two internationally successful theatrical and video events—Tyrone Productions' "Riverdance" and Michael Flatley's "Lord Of The Dance"—and has been home to Celtic Heartbeat, the label that was No. 1 on Billboard's 1997 Top World Music Imprints chart.

IRELAND'S EURO VISION

But there was a different story to

tell here as recently as 20 years ago. "When U2 started looking for a record deal in 1978, it was very dif-

ficult to attract the attention of the major record companies if you came from Ireland," recalls their manager, Paul McGuinness. "I

made many trips to London and was sometimes successful in persuading English A&R men to come
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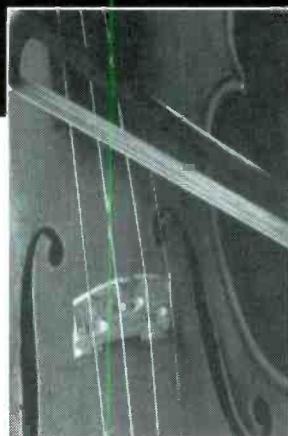


U2



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DUBLIN

LOCAL

Billboard correspondent Ken Stewart offers a selection of new artists gaining attention on the Dublin scene.

NOISE



GAVIN McCORMACK

GAVIN McCORMACK

Although his new five-track, self-composed EP "Far Away, So Close" is his first solo release, 20-year-old Gavin McCormack was a featured lead and acoustic guitarist on Naamee Coleman's high-profile

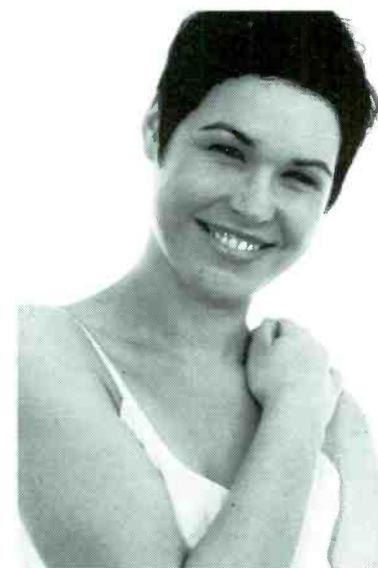
"Silver Wrists" album (Lime/EMI) and he has guested on several other projects. This fast-rising pop-rock singer has trained in speech and drama, won acting awards and was named classical guitarist of the year at Dublin College of Music in 1995. His stage experience includes roles in Brian O'Reilly's musical "Buskin," "Joseph And His

Amazing Technicolor Dreamcoat," "Oliver," "Grease" and "Guys And Dolls." His EP, independently released this month, was recorded over five days in June at Soundworks studio and produced with the financial backing of his mother, Kathleen. It was money well spent; the EP is a solid showcase of McCormack's vocal, instrumental and songwriting skills. Tom Byrne of Soundworks calls McCormack "an incredible guitar player [with] his own style [and] a lot of intelligence." The influence of Phil Lynott and Thin Lizzy is reflected on "A Little More," a track from the EP with two lead guitars. *Dublin Evening Herald* writer Mary Carr noted that, "If Boyzone ever need a new recruit, then they can call on Gavin McCormack." The guitarist says he was "taken aback" to be discussed in the same breath as the Irish pop sensations. "It was great to be compared to Boyzone," he says, but his interest is more in a solo career with his own band, and his ambition, simply, is "to get signed by one of the majors."

Following a visit to MIDEM this year, the American Express credit-card company in France will include "The Celts" series in its October catalog for cardholders. Keating says Owl is driven more by art than commerce and aims "to source Irish talent, to mold it and present it to an international market." What fed the label's growth, he notes, is Owl's position as the biggest supplier of children's audio in Ireland. After writing and publishing nine best-selling children's books of Irish legends, with sales of 140,000 copies, Dagda retold the stories musically on "Hibernia: The Story Of Ireland," sung mainly in Gaelic with guests Rob Strong, Sharon Murphy, Dav McNamara and Karen Tracy. Meanwhile, Germany's Sattva Music included two tracks from the "Hibernia" album on a compilation in July, and the song "Home Again In Eireann" from the disc received U.S. release on Putumayo's compilation album "Women Of The World Celtic II."

NOW VOYAGER/ MELANI

Lorecan Martin and Mark Grace's small musical collective Now Voyager released "All Colors Grey,"



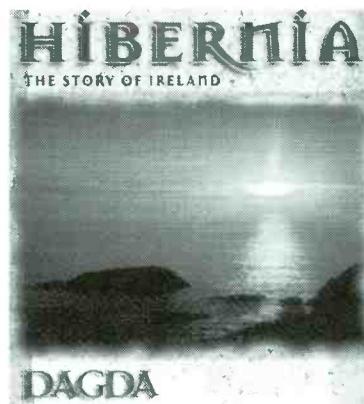
MELANI

a critically acclaimed album about the darker side of relationships, in 1996. Since then, the two have begun work on a second concept album (this one about positive relationships) and have written and produced the singles "Take Another Look" and "Solitary Man" for the Irish band Independence. When it came to providing a voice for their compositions, Grace and Martin advertised in the Irish

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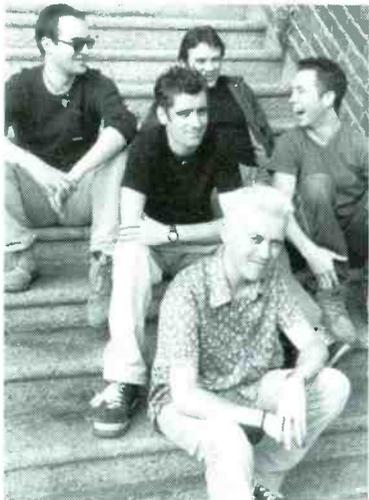


DAGDA

music weekly *Hot Press* for a female singer. Melani, a 22-year-old former beautician, replied and caught the producers' ears. Melani's debut single, "We Belong Together" (Danceline), was a radio dance/pop hit and was included on the latest Irish Trade Board sampler CD "Music From Ireland: Volume Seven," which represents Irish music at trade shows worldwide. According to Danceline's Eddie Joyce, "We Belong Together" has recently been licensed to Scorpio Music in South Africa for release on a dance compilation album. Melani's follow-up track, "Have You Forgotten," is due this month, and her debut album is scheduled for early 1999. Martin and Grace have signed a publishing deal with Danceline, but the rights for their recordings with Now Voyager and Melani are available for territories outside Ireland.

BEACH

Having basked in the shadow of the Beatles for the past five years as a professional tribute band, the



BEACH

members of the Quarrymen emerged as Beach when they won the Emergenza competition staged at Disneyland, Paris in June. The Italian-sponsored competition had not previously featured an Irish act. "Beach was one of 2,000 bands who entered, 64 of them Irish," notes manager Dave O'Loughlin. "The prize was the equivalent of about [\$14,000] in Italian lire, to be used to make an album." To date, the band has released two singles, "Misunderstood" and "Bare (Our Souls)." "If it's melodic, we like it," says lead singer/rhythm guitarist Scott Maher. And Beach is one of Ireland's most melodic rock bands, with strong originals by Maher, bassist Fran King and drummer Shane Power. Originally a quartet, the band added a second lead guitarist to enhance their live shows. They have opened on tour for such acts as Texas, Cast, the Lighthouse Family, World Party and Jools Holland. The band is still in demand for their performances as the Quarrymen, and, until they break through as Beach, says O'Loughlin, their tribute shows will continue to provide "the bread and butter." ■

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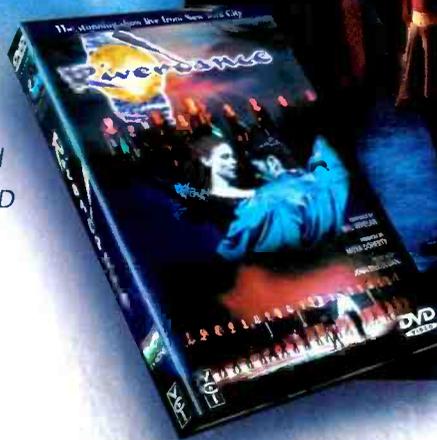


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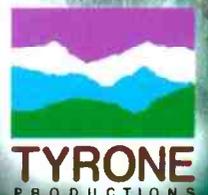


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DUBLIN

VITAL STATISTICS

A selective guide to the city.



LARGE

The Point Theater, National Exhibition Center, East Link Bridge. Shows: James Brown, Paul Weller, Ringo Starr.

RDS, Ballsbridge. Shows: the Kodo Drummers, Donal Lunny, Michael Flatley's "Lord Of The Dance."

MEDIUM

Break For The Border, Grafton Plaza Hotel, Stephen's St. Shows: the Quarrymen, the Bogus Brothers.

Gaiety Theater, South King St. Shows: musicals including "Beauty & The Beast" and "Blood Brothers"

National Concert Hall, Earlsfort Terrace. Shows: Phil Coulter, Frank Patterson.

National Stadium, South Circular Road. Shows: Gene Pitney, the

Wolfe Tones.

Olympia Theater, 72 Dame St. Shows: the Herbie Hancock Quartet, Smashing Pumpkins.

SMALL

Temple Bar Music Center, Curved St., Temple Bar. Shows: Altan, Dervish.

Whelan's, 25 Wexford St. Shows: the Frames DC, the Prayer Boat.

CLUBS

Bad Bob's, 35-37 Essex St. Pop, rock and traditional Irish music performed by cover bands.

Blue Note Club, Bedford Lane, Temple Bar. Jazz and funk.

The Chocolate Bar, The Pod and The Red Box; Old Railway Station, Harcourt St. Complex of three clubs offering light to heavy dance music with DJs and occasional live music.

Da Club, 3/5 Clarendon Market. Indie rock.

The Harcourt Hotel, 60 Harcourt St. Traditional Irish music and jazz.

International Bar, Wicklow St. Blues and acoustic singer/songwriters.

J.J.'s, 12 Aungier St. Jazz and blues.

The Kitchen, Essex St., Temple Bar. New house and electronic music.

Mean Fiddler, 26 Wexford St. Rock, dance, drum 'n' bass.

Wicklow, mixes adult contemporary sounds with country music. **Anna Livia FM** is a non-commercial, community station offering 40% music and 60% talk for an audience it describes as aged "25 to 99."



Abbey Discs, 19 Lower Liffey St. Dance music, 12-inch singles specialists.

Celtic Note, 12 Nassau St. Celtic music, Irish traditional.

Claddagh Records, 2 Cecilia St., Temple Bar.

Irish traditional, world, country.

Comet Records, 5 Cope St. Indie rock.

Dolphin Discs, 56 Moore St. Owners of three independent city shops.

Golden Discs, Grafton Arcade, Grafton St. Ireland's largest retail chain.

HMV Shop, 65 Grafton St.

Record Collector, Basement, 30 Wicklow St. Rare records specialist.

Sound Cellar, 47 Nassau St. Offers wide selection of heavy metal.

Tower Records, 6/8 Wicklow St.

Virgin Megastore, 14/18 Aston Quay.

Waltons, North Frederick St. Specialists in Irish sheet and recorded music.



AINM Records, 9 South Prince's St. Irish, pop, country.

Anew Records, 66 S. William St. Irish, pop, classical.

BMG Ireland, 34 Grafton St., Grafton Bldgs. Various imprints and distributed labels.

Beaumex, Lower Ballymount Rd., 45 Western Park Way, Business Ctr., Walkinstown. Irish traditional and country.

Bus Records, 36-39 Moss Street, Trinity House. Irish music with a country flavor.

Celtic Heartbeat, 30-32 Sir John Rogerson's Quay. Celtic music, notably Bill Whelan's "Riverdance."

Chart Records, 5/6 Lombard St. E. Traditional Irish.

Claddagh Records, Dame House, Dame St. Celtic music and spoken word.

CMR Records, 31 Schoolhouse Lane. Irish and country.

Cross Border Records, 10 Deer Park, Ashbourne, County Meath. Celtic music and contemporary singer/songwriters.

Danceline, 8 Stoney Lane, Rathcoole. Pop, dance and rock.

Dara Records, Great Ship St., Unit 4. Indie label that produced Ireland's best-selling indigenous album "A Woman's Heart."

EMI Records (Ireland) LTD., 1 Ailesbury Rd. Various imprints and

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In an increasingly competitive Irish broadcasting environment, **RTE**, the national state radio and television service, has recently sought to trim its workforce of some 2,000 employees by 15% through voluntary

layoffs. At the same time, Ireland's first national commercial station, **TV3**, which also is located in Dublin, is preparing to go on the air this fall.

Few radio hosts on Dublin-based pop and rock outlets give strong exposure to new music. But there are exceptions: Tom Dunne (98FM); Dave Fanning, Larry Grogan and Mike Moloney (2FM); John Kelly (**Today FM**); and Ronan O'Kelly, John McMahon and Brian Daly (**FM104**).

RTE Radio 1 offers news, talk, sports and general and specialist music shows. **2FM**, aimed at an audience aged 15-to-44, is RTE's primary outlet for pop and rock, while **FM3** is for classical and contemporary music.

Ireland's first national commercial station, **Century Radio**, which targets a 25-to-45 demographic, started in 1989—and closed two years later with estimated losses of IR£7 million (\$11.2 million). It's successor, **Radio Ireland**, backed by the same consortium behind the internationally successful "Riverdance," went on the air in late 1996. But its mix of news, current affairs, sports and music also failed to interest enough listeners. A radical revamp gave it a new name, **Today FM**, and a music-driven format, which has proven much more successful.

Dublin commercial stations 98FM and FM104 both have predominately chart-driven or classic rock formats. **East Coast Radio**, in County

distributed labels.

Gael Linn Records, 26 Merrion Square. Irish traditional, including Sean O Riada's best-seller "Mise Eire."

Global Force, Unit 29, Western Parkway Business Center, Lower Ballymount. Modern Celtic music, drum 'n' bass.

Hunter S Records, P.O. Box 3373, Dublin, 4. Irish rock.

K-tel Music & Entertainment Ltd., 30-32 Sir John Rogerson's Quay. Owns the Celtic Collections label.

Lodge Records, Ballinlea Rd., Ballinlea Lodge, Killiney. Irish rock.

Lunar/Unicorn Records, 5-6 Lombard St., East. Labels: Baycourt, Brio, Gasworks, Nugget.

Mother, 30/32 Sir John Rogerson's Quay. Launched by rock supergroup U2 to nurture new talent.

Owl Records International, 1 Stanaway Dr., Crumlin. Celtic rock, Celtic trance.

PolyGram Ireland, 9 Whitefriars, Aungier St. Various imprints and distributed labels.

Ritz Records, 5-6 Lombard St. E. Includes the Ritz, Solid and Grapevine labels, featuring Irish traditional, country and rock.

Round Tower Music, 48 Downside, Skerries, County Dublin. Celtic and singer/songwriters.

Scoff Records, 21 Cherbury Gardens, Booterstown, County Dublin. Indie Irish Rock.

Sony Music, Carriglea, Naas Rd. Various imprints and distributed labels.

Tandem Records, 137 Carrigwood, Firhouse. Celtic music.

Tara Music Co., 8 Anne's Lane. Celtic music.

Telstar Records (Ireland), Alexandra House, Earlsfort Terrace. Labels: Pure, Temple, X S Rhythm. Produces Irish concept albums.

Treasure Island Records, 2 Mobhi Drive, Glasnevin. Irish rock.

Universal Records, 30-32 Sir John Rogerson's Quay. Various imprints and distributed labels.

Virgin Records Ireland, 1 Ailesbury Rd. Various imprints and distributed labels.

Warner Music Ireland, Alexandra House, Earlsfort Ctr., Earlsfort Terrace. Various imprints and distributed labels.



Elektra Studios, 8 Crow St. Sessions: Junkster, Siobhan Warfield.

The Engine Room, 67 Pleasants Place. Sessions: TBC.

Keystone Studios, 22 St. Stephen's Green. Sessions: Patrick Bergin, Patrick Cassidy, the Prayer Boat.

Owl Studios, 1 Stanaway Drive, Crumlin. Sessions: Dagda, Tom Donovan.

Park House Studios, Growtown, Dunshaughlin, County Meath. Sessions: David Agnew, Frank McNamara, Ronan Hardiman.

The Songworks, Unit 6, 3 Hanover St. East. Sessions: Rob Strong, Gavin McCormack, Charley Kane.

Continued on page 101



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DUBLIN

EUROPE'S CITY OF THE MOMENT
Continued from page 95

see the band in Dublin." "I love living here and have found it an ideal location from which to manage U2's activities around the world."

In the Sept. 1, 1977, issue of "Ireland Today," the bulletin of the Irish Department of Foreign Affairs, it was noted that: "Until the early '60s, pop on record came mainly from abroad... The Irish recording boom only truly developed with the emergence of such showbands as the Royal, Miami, [and] Capitol [whose] repertoire consisted of a mixture of pop, Irish ballads, [and] American country music."

In those days, original material



THE GREAT WESTERN SQUARES

was thin on the ground. Showbands made their money from playing ballrooms, and what dancers wanted were current hits. Very few bands ever made an impression outside Ireland, a notable exception being Joe Dolan And The Drifters,

Song Contest, staged to choose a song to represent Ireland in the Eurovision Song Contest. Ireland eventually would emerge as the most successful country in Eurovision's 42-year history, with seven victories.

whose "Make Me An Island" peaked at No. 3 on the U.K. chart in 1969.

Then in 1965, Irish songwriters found a new outlet in the first National

"Before U2, there was an exodus to London, Germany or America," says Freddie Middleton, managing director of BMG Ireland, who previously was with EMI Ireland from 1974 to 1984. "People like Rory Gallagher, Thin Lizzy and Horslips had to leave Ireland because of the lack of infrastructure. U2 proved you could make it from here. The majors were in Dublin in the '70s, but they were seen as just distributors to the retail trade of mainly imported material."

PART OF THE CIRCUIT

At the same time, few major international acts visited Ireland on tour because there were no suitable concert venues.

Concert promoter Jim Aiken changed that by being one of the first to present pop shows at sites such as the RDS arena. "At one time," he recalls, "if someone was doing a world tour, Dublin was not part of it. Now it is. I think that would be my epitaph."

Another veteran promoter, Pat Egan, acknowledges, "It's extremely difficult for young guys to break into the business, certainly at the level that I'm at, because the few promoters seem to go on forever." Indeed, the other leading promoters in Dublin along with Aiken and Egan—Denis Desmond, Oliver Barry and Kieran Cavanagh—have dominated the scene for a quarter-century.

"I always like coming home [to Dublin]," adds Egan. "I just love the town. I wouldn't want to live anywhere else. It's been good to me. The outlook is so much broader and wider now. There are so many opportunities. U2 brought credibility here."

Ask anyone on the music scene what's happening in town and they'll offer a different answer. "There are great things going on in Dublin," enthuses Declan Sinnott, who was Mary Black's record producer and musical director for 13 years. "Dave Murphy runs singer/songwriter showcases occasionally at the Temple Bar Music Center. More people are getting signed from there than from big gigs and support gigs. The International Bar [a songwriters platform on Tuesday nights] is a brilliant gig, and that kind of thing is really important."

Dublin is still a prime source of new talent, but there are many grass-roots acts and not enough entry-level venues.

The Irish Music Rights Organization (IMRO) is very active in bringing newcomers forward,

especially with its annual "baby band" showcases that, this year, have thrown the spotlight on some 60 bands. Eight of the best of these newcomers—Toads, Craft, Emmahoney, Asterix, Hooky, Daze, Deadmans Flats and Moses—played a "best of" show at the Temple Bar Music Center in mid-May.

"These younger bands have difficulty breaking in," says Dermot Flynn, who organizes the IMRO dates as well as "Gig City" indie rock sessions on Friday nights at Dublin's Da club, which have proven so popular "we have to take all the furniture out."

INDIE EFFORT

Dublin's spirit encourages independent musical efforts. Consider the work of IMRO director Eddie

Joyce, a civil servant, and Pete "The Rozz" McCluskey, whose day job is with Telecom Eireann. The two have introduced some 180 new acts in the 10 years since they launched independent Danceline Records. It is, they acknowledge, a labor of love.



ELVIS COSTELLO

"We haven't lost money; we've ploughed it all back," says Joyce, who credits 2FM's Larry Gogan for helping them survive by consistently supporting Irish music with his three-hour weekday radio show. "If Larry Gogan didn't exist," says Joyce, "Danceline would have given up years ago. [Gogan] can't understand how some [DJs] don't play more Irish acts because they're as good as you'll find anywhere."

Danceline's 12 compilation albums, notably financed on a partnership basis with the acts, have featured such acts as Blink, the Harvest Ministers and Junkster and have scored Top 10 hits in Ireland with Georgia, the DII Runners, the Little Fish and the Products.



JEANETTE BYRNE

"We listen to hundreds of demos every year," says Joyce. "Most of them, to be honest, are rubbish... Being on [the compilations] has done different things for different bands. Some have gained extensive airplay, TV slots, radio interviews, Dave Fanning sessions [on 2FM] and magazine and newspaper interviews."

"Some got publishing and recording deals, gigs or tour slots; some found managers. Some got nothing because they wanted to get nothing. You get nothing and nowhere if you don't try."

Compilation CDs also are a path to exposure provided by the Contemporary Music Center, an archive and resource service whose



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DUBLIN

library contains the only major specialist collection of music by modern Irish composers. The CMC is set to release its third sampler CD and its outreach efforts include the traveling exhibition, "Finding Our Voice: Music In Ireland Today."

As Dublin's international influence has increased, many new musical initiatives have appeared.

Eamon Donovan identified a gap in the market and set up Global Music Distribution to design, develop and administer Web sites for artists and record companies "with a view to using the Internet as a marketing and promotional tool to provide clients with access to markets where they don't currently have distribution deals."

Other examples: The Confidential Advice Bureau offers musicians appraisals of various aspects of the industry. Music MAP '98-'99 began music-management and promotion courses for disabled people this fall at the City Arts Center. The Dun Laoghaire Song Contest has offered a prize of \$5,500 for a song marking the

1,500th birthday of this County Dublin town.

Temple Bar, Dublin's "Left Bank," a cluster of narrow, cobblestone streets, was originally slated for redevelopment as a seven-acre bus depot. Instead, it has been preserved and revived as an artists' colony and alternative marketplace for many forms of cultural expression, and is the scene of the annual Guinness Blues Festival.

ROCKIN' THE WALK

One of Dublin's most notable attractions for musically inclined tourists is the "Rock 'n' Stroll" music trail. Among the sights along the trail are the original site of Windmill Lane, the recording studio most associated with U2; the Gresham Hotel where the Chieftains began their career in the early '60s, Captain America's eatery in Grafton Street, where Chris De Burgh, then a Trinity College student, serenaded diners in the '70s; the Trinity Street offices where the music weekly *Hot Press* started in 1977 and the Bass Ass Cafe in Crown Alley where a young



CLANNAD

Sinead O'Connor worked as a waitress in the '80s.

Windmill Lane Studios, while best known through its association with U2, has been the recording site of many film soundtracks in the

past decade by composers such as Elmer Bernstein, Barry Manilow, David Shire, Van Morrison, Bill Whelan, Fiachra Trench, Stephen McKeon, Gavin Friday and Maurice Seezer; Shaun Davey and Richie Buckley.

Westland Studio's clients, meanwhile, range from Boyzone, the Corrs, Simply Red, Emmylou Harris and Clannad to Sony Music affiliates in Ireland, the U.K. and Germany, Telcheku Records from Japan, SLF Records from Canada and Rego Records from the U.S.

In one additional indication of the global reach of Dublin-based music companies, Dreamchaser Productions, the multimedia outfit known for projects such as the video of U2's Zoo TV tour, was commissioned to give a \$2 million facelift to the Rock and Roll Hall of Fame and Museum in Cleveland, Ohio. The work included newly produced videos for the rock hall.

"I'm very impressed," says Sam Phillips, founder of Sun Records in Memphis. "They really encapsulated the whole of rock history in 30 minutes. I could sit there and watch that thing all night."

An Irish Hall of Fame—whose exhibits will extend well beyond the contributions of Irish rock 'n' roll—is expected to open in Dublin before the end of the year. ■

VITAL STATISTICS

Continued from page 99

Sonic Studios, Unit B, 131 Capel St. Sessions: Don Baker, Mary Stokes Blues Band, Whipping Boy.

Sun Studios, 8 Crow St., Temple Bar. Sessions: the Mary Janes, Wilde Oscars, Frames.

Westland Studios, 5/6 Lombard St. East. Sessions: the Corrs, Boyzone, Sinead O'Connor, Daniel O'Donnell.

Windmill Lane Studios, 20 Ringsend Road. Sessions: U2, Carole King, the Chieftains, Bill Whelan, numerous soundtrack recordings.



Acorn Music, Roncalli, Claremont Pines, Carrickmines.

Aigle Music, "Treesdale," Church Road, Killiney.

Anew Beginning Int'l, 66 South William St.

Bardis Music, Glenageary Office Park, Glenageary.

Beann Eadair Music, 48 Downside, Skerries.

Carasel Music, 8 St. Mel's Avenue, Walkinstown.

Clannad Music, C/O O.J. Kilkenny & Co., 44 James Place East.

Danceline Music, 8 Stoney Lane, Rathcoole.

Dark Fox Music, 21 Cherbury Gardens, Booterstown.

Emma Music, 5-6 Lombard St. E.

Evolving Music, 7 Park Rd., Dun Laoghaire.

Excellent Music, 137 Carriewood, Firhouse.

Foxrock Music, 10 Botanic Road, Glasnevin.

Gael Linn Music, 26 Merrion Square.

Keady Music, 70 Lower Baggot St.

McGuinness Whelan Music, 30-32 Sir John Rogerson's Quay.

Mild Music, 8 Anne's Ln.

Mother Music, 30-32 Sir John Rogerson's Quay.

peermusic Ireland, 26-27 Upper Pembroke St.

Rosette Music, 5-6 Lombard St.

Sponsongs, 125 Tritonville Rd., Sandymount.

Squirrel Music, 5-6 Lombard St. E.

Waltons World Of Music Publishing, 2-5 N. Frederick St.

Woodtown Music, Dame House, Dame St.



d'Side, 35a Barrow St., Ringsend. Style bi-monthly for club-goers.

Evening Herald, 90 Middle Abby St. Daily newspaper with pop/rock columns.

Hot Press, 13 Trinity St. Ireland's leading rock magazine appears biweekly.

In Dublin, 6-7 Camden Place. Biweekly listings magazine.

Irish Independent, 90 Middle Abbey St. Daily newspaper with general music coverage.

Irish Music, 11 Clare St. Monthly folk and traditional news and features.

Irish Times, 13 D'Olier St. Daily newspaper with reviews, columns and features.

Sunday Business Post, 27-30 Merchant's Quay. Includes music business stories.

Sunday Tribune, 15 Lower Baggot St. Includes general music coverage. ■

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Songwriters & Publishers

ARTISTS & MUSIC

Publishing Community Ready For Y2K

Computer Systems Are Prepared For Potential Problems

BY IRV LICHTMAN

NEW YORK—The U.S. music publishing and authors' rights community is confident it will successfully meet the challenge of the year 2000 (Y2K) bug, the feared computer glitch due to strike when the new millennium arrives (Billboard, Aug. 29).

Paul Tollin, VP of systems at the National Music Publishers' Assn. (NMPA), of which the mechanical collection group the Harry Fox Agency is a licensing subsidiary, says that NMPA will be testing its systems for compliance in the last quarter of this year, with most of the testing taking place in 1999.

"We got a good handle on what has to be done. We have faith that we can do it. It just can't be ignored," Tollin says.

NMPA has 600 publisher members, and its mechanical arm has 19,000 publisher clients.

Irwin Robinson, chairman of Famous Music and NMPA chairman, senses from his vantage point that the "large publishers who are computer-driven are taking care of business. I have the feeling that they've already conquered the problem—and I count my own company among them—or are well on the way toward solving it.

"Our major concern is whether labels other than the majors are working on the problem in time to avoid a breakdown in royalty payments," he says.

Robinson notes that while the

NMPA encourages its members to deal with the problem, it is difficult to provide technical assistance because the "fix will be different" depending on the systems or computers. "We can't give blanket advice," he says.

Performance right group BMI says it expects to be compliant by the end of 1998. "As part of our year 2000 project—begun in 1996—we determined that some systems might fail as early as the end of the first year [1996]," says Bob Barone, BMI's VP of operations and information technology. "All potential problem areas with that condition were corrected immediately, and now our only concern would be the actual date of Jan. 1, 2000.

"As part of our original plan, a full system test was performed using Jan.



1, 2000, as the systems date. Data was entered into the system with that date, and batch cycles were performed. We experienced no system or application failures during the test. Naturally, this was after making predetermined corrections. We did discover some cosmetic items that needed to be corrected, and these items, coupled with the systems we know still need to be addressed via our re-engineering efforts, will be completed by year-end 1998."

Barone does note that key suppliers who are not year 2000 compliant could cause disruption of BMI's operations.

At ASCAP, COO Al Wallace says the performance right group has been preparing for Y2K since its re-engineering in 1994.

"A core requirement in each new

system installed was that they be Y2K compliant," he says. "The result of this work is that ASCAP is left with only a few legacy systems that need to be brought into compliance . . . Early next year, ASCAP will roll the clock forward to the year 2000 to assure that the necessary changes have been correctly identified."

Wallace notes that "the challenge ASCAP faces with regard to the Y2K problem is common to most companies—retaining staff. ASCAP uses current technology, client/server and browser. This makes our staff attractive to other organizations. ASCAP is addressing this challenge through a staff retention incentive program."

Overall, Wallace expresses confidence that "we'll be ready" for Y2K.

SESAC president/COO Bill Velez maintains that the performance right group has "identified certain problems, especially in the areas where software packages have been customized," and has a plan to remedy them.

"One of the key components of this is the data we exchange between other publishers and other performing right organizations," says Velez. "Along with everyone else, we want to make sure our business partners and vendors are addressing the year 2000, too."



been "checked out and will handle the year 2000 fine." "We're confident that SESAC will experience no problems as the year 2000 approaches."

Velez notes that two of SESAC's major partners for royalty distributions, Broadcast Data Systems and MusiCode, have

been "checked out and will handle the year 2000 fine." "We're confident that SESAC will experience no problems as the year 2000 approaches."

NO. 1 SONG CREDITS

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

HOT COUNTRY SINGLES & TRACKS
I'M ALRIGHT • Jo Dee Messina • Curb

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

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

HOT LATIN TRACKS
OYE • Gloria Estefan, Emilio Estefan, Jr., Randall Barlow • F.I.R.P./BMI

ASCAP To Hold Seminar On Copyright Protection On Net; Westwood On CD

DIGITAL & THE LAW: ASCAP says it has entered into a "strategic alliance" with Constellation Ventures to promote the "lawful use" of music on the Internet (Billboard Bulletin, Aug. 20). The performance right society and the venture capital fund will jointly sponsor a gathering of creators, technologists, and high-level government officials to discuss "the latest issues in copyright protection on the Internet."

ASCAP chairman Marilyn Bergman will be one of the keynote speakers at the conference in New York, which will be Webcast around the country. Also scheduled to appear will be Register of Copyrights Marybeth Peters and Assistant U.S. Secretary of Commerce

and Commissioner of Patents and Trademarks Bruce Lehman. The event, "Making Music Together: Creators And Technologists On The

Internet," will take place Oct. 13 at Bear Stearns' world headquarters in New York, featuring writer members of ASCAP, as well as Constellation technology partners.

Also, ASCAP and Constellation, a unit of brokerage giant Bear Stearns, will collaborate on locating, evaluating, and supporting the leading copyright protection and music distribution technologies in various media, including the Internet. For more info on the conference, contact Bear Stearns at 212-272-9386 or E-mail constellationventures@bear.com.

WESTWOOD PUB SAMPLER: Westwood Entertainment, the Edison, N.J.-based music publisher, has created its first CD demo, "The Westwood Music Sampler, Vol. 1," with a primary objective to get film/TV covers. "Westwood Music Group is now ready to supply quality material to upcoming film projects," says director of film/TV music Steve Willoughby in a press statement.

Featured on the 17-track sampler

are composer Stephen Kaminski and singer/songwriter Beth Williams. There are also contemporary jazz tracks by Gordon James, along with new pop, AC, gospel, blues/rock, and dance selections.

A 'NIGHT' WITH MUSIC: Resmiranda Records, a 12-year-old label based in Windsor, Vt., has released Jeanine Tesori's well-received music for the recent Lincoln Center Theatre production of Shakespeare's "Twelfth Night." Tesori has written several musical theater works, most recently "Violet," with lyrics by Brian Crawley, a winner of a number of awards. The production airs Sunday (30) as the finale of PBS' pledge drive.

WEST END GOES WEST: Just before she assumes Bebe Neuwirth's key role as Velma in the Broadway hit revival of "Chicago" Sept. 8,

Ute Lemper, London Records' international cabaret star, will have her latest album, "All That Jazz—The Best Of Ute Lemper," in retail bins on Tuesday (1). Lemper's performance duplicates her part in the London production, for which she won an Olivier Award for best actress in a musical. Recently, RCA Victor released her performance in its London cast album of "Chicago."

Also in a Broadway mode, London's sister label Philips plans an Aug. 25 release of "Hey Mr. Producer! The Musical World Of Cameron Mackintosh," a two-CD set featuring stars performing songs from West End shows produced by Mackintosh.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:
1. "City Of Angels," soundtrack selections.
2. Garth Brooks, "The Limited Series."
3. Shania Twain, "Come On Over."
4. "Backstreet Boys."
5. "Ragtime," vocal selections.



by Irv Lichtman

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"ACE OF SPADES"

Written by Taylor, Kilmister, and Clarke
Published by EMI Intertrax Music o/b/o Motor Music Ltd. (BMI)

To fans of hard rock and heavy metal music, "Ace Of Spades," originally recorded by Motorhead, is a tune with enduring appeal. The song has been revived for the '90s by Drain S.T.H. The female band of Swedish rockers is made up of lead vocalist Maria Sjöholm, guitarist Flavia Canel, bassist Anna Kjellberg, and drummer Martina Axén. The group covers "Ace Of Spades" on its Mercury album "Horror Wrestling."

"It's just a classic song," says Martina Axén. "Everybody who grew up with rock music has at one time in their life probably liked this song. All of us had been hearing the song since we were kids. We all knew the song. Sometimes when we're rehearsing, if we get bored, someone will start to play any song, and we'll all start to play along with it. We'll change it. If it's in 4/4, we'll start to play it in 3/4, odd meters, and just change the speed of it or whatever. We just happened to do it with that song, and it was fun."

How did they change it from

Motorhead's original? "First of all, we slowed it down a lot," Axén says. "Anybody who has heard it knows it's a fast song. We made it slower. It's probably more than half as slow as it normally is. We put the same kind of backup vocals we usually work with and made it a little bit more eerie."

Flavia Canel says the band began performing the song live and got positive response. "Last year when we came here and toured for nine months, we played it as an extra song, an encore," says Canel. "A lot of people liked it and asked if we were going to record it."



Merchants & Marketing

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

Replacing Systems Helps Many Companies Sidestep Y2K Bug

BY ED CHRISTMAN

NEW YORK—A Billboard survey has found that music retail and distribution are in good shape in preparing to be Y2K-compliant (Billboard, Aug. 29). For many companies, compliance was a byproduct of the recent switch to new computer systems, while other firms report that they are using the Y2K issue as a reason to replace aging systems.



CAPARRO

Y2K is shorthand for Year 2000, and it refers to an issue that is causing concern throughout the worlds of business and government: In the year 2000, what will happen to those com-

puter systems that have been programmed to recognize a year by its last two digits? If some computers interpret 00 as the year 1900, it could result in a wide range of problems—ranging from faulty performance of some functions to outright failure of entire systems.

“So much of our business is conducted through information technology,” says WEA Inc. chairman/CEO Dave Mount. “Our customers talk to us through EDI [electronic data interchange]. Accounts ring up orders on computers. We use computers to bill and collect.”

Commenting on the worst-case scenario, Mount says, “If there is a glitch, it could bring the business to a halt or cause severe disruption.”

One senior distribution execu-

tive says that if vendors aren't Y2K-compliant, “for invoices, you could be screwing up dating royally. Or you might not be able to generate invoices.” Or, he adds, a company could be unable to properly process payments or track inventory.



MOUNT

A retail executive says, “Some of the things that keep me up at night are not being able to process customers on our cash registers, not being able to validate credit cards or checks, and not being able to report sales or replenish. You also need to think about things like security systems and electronic safes. If [a device like an electronic safe]

has date and time logic, it is potentially at risk and could fail.”

Three of the major music distributors—WEA, Sony Music Distribution, and PolyGram Group Distribution (PGD)—report that they've managed to elude some of the Y2K-compliance problems thanks to system upgrades.

“We are about a year into the

installation of our new manufacturing systems, and we have a new warehouse system, with the Los Angeles branch being the first distribution facility up and running,” says WEA's Mount.

PGD has spent \$10 million replacing its older systems over the last year. It has just rolled out a new automation system in

(Continued on next page)

East Coast Video Show Comes Into Its Own

BY SETH GOLDSTEIN

NEW YORK—The image is brighter than ever. No longer second banana to the annual convention of the Video Software Dealers Assn. (VSDA), the East Coast Video Show has matured into a major-league attraction that transcends the regional status its name connotes.

Atlantic City in October—this year, Oct. 6-8—is the place to be for many of the same exhibitors who journeyed to VSDA in Las Vegas in July, as well as for some exhibitors who no longer will visit VSDA. Vendors of adult product take up significant room at East Coast, but most have dropped out of future VSDA events in favor of a summer show of their own.

“We've grown to the point where it is about 2½ times the size

of what it was in 1994,” says show director Diane Stone, with the Expocon Division of Cleveland's Advanstar Communications.

Expocon, which has been running East Coast since 1990, was



acquired by Advanstar last year. A few months later, Advanstar took over management of the VSDA Convention and is coordinating both events.

In one development, VSDA will pay the East Coast registration of any retailer who joins the trade association. More important,

VSDA has had a big hand in organizing the East Coast seminar schedule, which devotes considerable time to DVD rentals and to beleaguered independent store owners, who came into focus in Las Vegas.

VSDA's close relationship with the East Coast Video Show is the opposite of how it was in the early and mid-'90s, when each considered the other a rival for retailers' affections. Part of the problem was East Coast's ragged image, still unimproved four years after Expocon took over.

“In 1994 and 1995, we were morphing into a real trade show,” Stone recalls. “From 1990 to 1994, it was building time. When we acquired East Coast, it had every problem under the sun. We were

(Continued on page 105)

Country Is No. 1 Genre, But Its Fans Aren't Biggest Buyers

COUNTRY MUSIC is still America's music, according to a new survey.

As labels and retailers gear up for the all-important fourth quarter, it's a good time to look at the musical genres attracting the most interest among people who buy records.

Strategic Record Research, a firm owned by Los Angeles-based Left Bank Organization, has released the results of its latest survey, conducted in June. Data from 10,000 people aged 12-54 were obtained by random phone calls throughout the U.S.

For this article, the results are broken out into “all music buyers,” who amounted to 7,591 persons, and “active buyers”—those who had purchased three or more recordings in the previous six months—of whom there were 5,361.

Respondents were asked,

“What one style or type of music do you buy most often?” Five genres showed significant results.

Although other surveys have shown a decline in the popularity of country music, it remains the leading genre among American consumers. It was preferred by 15% of all music purchasers and 13.6% of the active buyers.

What might give pause to Nashville marketers, though, is that active buyers are fewer than all buyers. The spread—1.4 percentage points—is higher than for any other genre, and it indicates that

country fans are not buying as many recordings as are devotees of other kinds of music.

If you look at the demographics for the genres, you see that country is not scoring its best numbers among the young. The age groups in which the per-

(Continued on page 105)

BUYING TRENDS



by Don Jeffrey



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RENTRAK has filed a countersuit against one of its video-retail accounts, Video Update, after a Delaware court dismissed Video Update's earlier suit against Rentrak. Rentrak, which distributes videocassettes to retailers on a revenue-sharing basis, charges that Video Update failed to make \$2.75 million in payments and violated its contract by making a revenue-sharing agreement directly with a studio. Video Update has now filed suit against Rentrak in its home state, Oregon, charging it with antitrust violations. Rentrak has also filed suit against another retail account, Movie Buffs, for breach of contract.

READER'S DIGEST ASSN. reports double-digit declines in both revenue and operating profit for its books and home entertainment products (music, video, audiobooks) unit for the fiscal year that ended June 30. Operating profit fell 58% to \$83.5 million on a 12% drop in revenue to \$1.63 billion. The company attributes the results to the strength of the dollar against other currencies and to higher product and promotion costs.

JONI MITCHELL and producers of her 90-minute television special, tentatively titled "An Evening With Joni Mitchell Live In Los Angeles," are negotiating with cable and broadcast networks TNT and PBS and satellite pay-per-view providers Viewer's Choice, USSB, and DirecTV to telecast the event in the fall. The program, featuring Mitchell's paintings as well as 22 songs, was shot on the Warner Bros. movie lot May 29 and 30. The executive producers are Mitchell, her managers Steve Macklam and Sam Feldman, and TV consulting firm Eagle Rock Enterprises. Rosanna Arquette is the host.

NEWS CORP. posted record net profit of \$1.22 billion in the fiscal year that ended June 30 on the strength of the box-office phenomenon "Titanic." Overall revenue rose 15% to \$12.8 billion. Operating profit for the Fox filmed entertainment unit jumped 140% to \$254 million.

BUYSAFE.COM has launched a new online CD store, Orchid Music (<http://orchid.buysafe.com>) that sells more than 200,000 titles. The retailer offers free domestic shipping via priority mail.

HARVEY ENTERTAINMENT, which licenses cartoon characters like Casper the Friendly Ghost, is producing a direct-to-video live-action film, "Baby Huey's Easter," which is expected to be in stores by March 1999. The company is also planning a slate of at least 11 other direct-to-video movies. Harvey reports a net loss of \$983,000 on revenue of \$420,000 in the second quarter, compared with profit of \$183,000 on \$2.88 million in revenue a year ago. Last year's figures included payments for a Casper film and TV series.



LIQUID AUDIO, a developer of technology for music distribution over the Internet, says it has secured \$20 million in private financing. Its principal investors are MediaOne Interactive Services, Hummer Winblad Venture Partners, Intel, Phoenix Partners, and Vulcan Ventures.

TCI MUSIC reports that revenue more than tripled in the second quarter to \$21.6 million. Cash flow, or earnings before non-cash charges, rose to \$1.1 million from a loss of \$4.2 million a year ago. Revenue for the interactive music video channel the Box rose 20.1% to \$6.14 million in the quarter; revenue for DMX, a distributor of digital music programming on cable and satellite TV, increased 62.6% to \$9.53 million; and revenue for Paradigm, operator of the SonicNet music World Wide Web site, went up 32.7% to \$985,000.

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REPLACING SYSTEMS HELPS MANY COMPANIES SIDESTEP Y2K BUG

(Continued from preceding page)

two warehouses, with a third set for later this year. It also has new marketing and sales force automation systems. And a new sales-order processing system will come later this year.

"As an additional safety precaution," says PGD president Jim Caparro, "we are upgrading our



existing systems to be Y2K-compliant as well." If there is a problem with a rollout, he says, "I am not betting the farm on the new systems."

For example, a sales-order processing system is being built for PGD by an outside supplier and is expected to be completed in the next few weeks. When that happens, the onus shifts from the

outside developer to PGD, because the new system must interact with existing PolyGram systems, Caparro says. If there is a problem with that, PGD will have its older order-processing system, which is becoming Y2K-compliant, as a backup.

Another system that is being tested by PGD is for sales-force automation. The system has been programmed since January and is currently being tested by 17 salesmen before a rollout is undertaken.

PGD's new marketing system, which combines SoundScan and Broadcast Data Systems data with PolyGram information, is functioning companywide. "It is all compliant and has been tested," Caparro says.

Similarly, a number of music chains have benefited from system upgrades, including Where-

house Entertainment and Camelot Music.

Tony Alvarez, chairman of Torrance, Calif.-based Warehouse, says the company is addressing Y2K compliance through "what they call 'remediation,' where you work within the existing system and remediate the problem. Or



you replace your systems by buying a new system, which also has modifications to existing programs."

Some systems have already been upgraded, and Warehouse is in the middle of testing them. Other systems are still in the remediation stage, Alvarez says. He adds that although the various systems are "in different stages of the process," he is "confident that it will all come together" in time to be compliant.

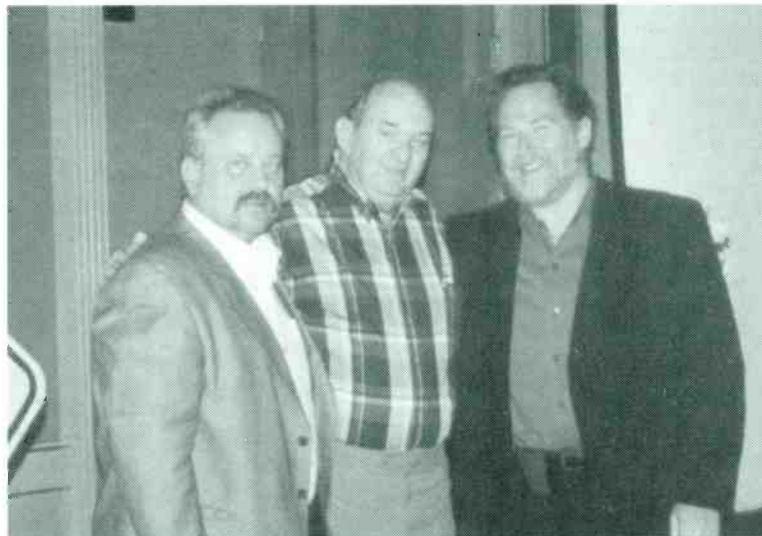
Camelot Music, based in North Canton, Ohio, has been upgrading or replacing systems for the last two or three years, says Jack Rogers, executive VP/CFO for the 500-unit chain. Consequently, the chain's systems are either compliant or will be. Yet after that is done, Rogers says, Camelot will still have two fears. Ensuring that "all the small individual spreadsheets that we use" are compliant is one. "And what are our suppliers doing?"

To address the first worry, Camelot will "do training and make employees fix their own individual spreadsheets," Rogers says. For the second problem, he admits, there is less the chain can do. "Like most other companies, we are sending out letters to vendors to make sure they are working on the problem."

At Newbury Comics in Boston, CEO Mike Dreese reports that the company is upgrading the operating system of the A/S 400 IBM mini-computer that houses the various systems and programs that run the company. "We started fixing our problems about six months ago," reports Dreese.

In addition, the chain has 20 databases. Half of them have been modified to be Y2K-compliant, and the rest are slated to be tackled before November.

As for one-stops, Lou Delsignore, owner of Albany, N.Y.-based Northeast One-Stop, says he is using the Y2K issue as a reason to replace his old inventory management system, which was developed around 1987. "We got a lot of mileage out of it, but it is time to give up the ghost and go on to something better," he says. He adds that he is in the final stage of selecting a new inventory management system that will make the company Y2K-compliant when installed.



Fishing, Golf, Or The Park Bench? BMG Distribution's Dallas branch manager, Daryl Booth, left, and BMG Distribution president Pete Jones, right, convey advice on how to live the good life to BMG sales representative James Alston at his retirement party, after 40 years with the company.

EXECUTIVE TURNTABLE

DISTRIBUTORS. Larry Hariton is promoted to senior VP of direct account management at Universal Music and Video Distribution in Universal City, Calif. He was VP of direct retail planning and category management.

HOME VIDEO. Universal Studios Home Video in Universal City names Linda Turner senior VP of creative services and Vincent DiGiulio VP of marketing for retail services. They were, respectively, senior VP of the home entertainment division at Cimarron/Bacon/O'Brien and VP of sales at Universal Music and Video Distribution.

NEW MEDIA. ARTISTdirect in Encino, Calif., appoints Tricia Halloran content editor of the Ultimate Band List and Todd Mehan record store manager. They were, respectively, assistant music director at KCRW Los Angeles and store manager at Tower Records Sunset Boulevard.



TURNER

HARITON

MY-CD in New York names Denise Shapiro chief marketing officer; Joanne Weiss VP of finance and administration; Kenny Miller creative director/VP of site development; and Jeremy Drosin director of marketing, media, and public relations. They were, respectively, senior VP worldwide of business development at Hallmark Entertainment, portfolio manager at Greenstreet Partners in Miami, CEO of Logic Bomb, and account coordinator for Lowe Interactive. MY-CD in New York also names Tyler Peppel chief technical officer/West Coast business developer. He remains CEO of Oompala Inc.

EAST COAST VIDEO SHOW COMES INTO ITS OWN

(Continued from page 103)

overcoming a checkered past."

What kept the show alive was attendance. Many retailers—mostly small stores that couldn't afford the money or the time needed to go to the VSDA event—kept coming to Atlantic City. Last year, retailer registration topped 8,500. That figure is comparable to VSDA, which drew disappointing crowds to two of its last three conventions. The association announced total attendance of about 10,000 for Las Vegas '98, but many think the actual figure was closer to 8,500.

Advanstar—and VSDA—are riding the popularity of the spanking new Atlantic City Convention Center, which opened to rave reviews a little more than a year ago. The response has been so favorable, Stone says, that "we're looking at dates through 2005. That's as far ahead as any building is going to let you look."

Before, Expocon had been limited to the 60,000-square-foot exhibit space of the Trump Taj

Mahal. Stone notes that "all we had was the downstairs" and, later, a separate ballroom for adult displays. The Convention Center offers approximately 185,000 square feet, and smaller exhibitors are responding to the crowds and the space by taking bigger booths.

"There has been a general upward trend," Stone says. "They're all little guys, but they have tremendous potential." The Hollywood studios already are prominent exhibitors.

Retailers likely will have more on their minds than Convention Center hoopla. Survival may head the list.

"For the first time in 10 or 15 years, the way they do business is changing," says VSDA communications VP Cathy Scott, alluding to the explosion of copy-depth and revenue-sharing schemes.

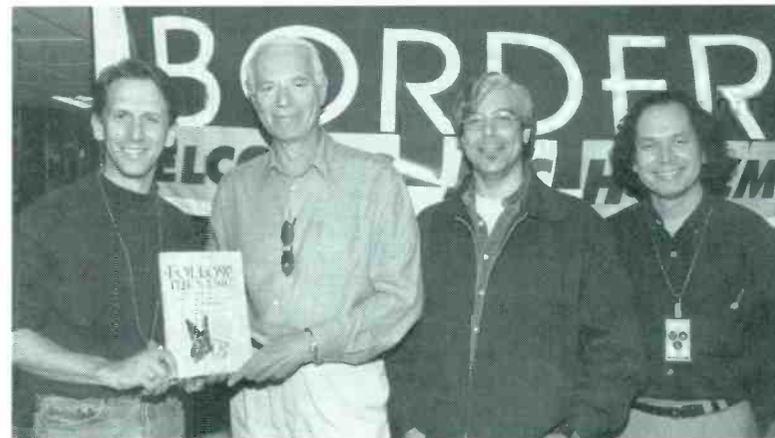
The aspects of change are the subject of numerous East Coast seminars—and of a "town hall meeting" hosted by the VSDA's

recently formed Independent Retailers Advisory Group.

"It's their first really large showing," Scott notes. "The timing is right. East Coast is a great forum. The show attracts a lot of independent retailers, and this is a great way to kick it off."

When attendees want to kick back, they can repair to the lounge at the just-opened Sheraton Hotel, immediately adjacent to the Convention Center. The Sheraton puts the East Coast Video Show one watering hole ahead of VSDA, which lost a favorite convention bar in the Las Vegas Hilton to remodeling.

"A lot of people will be congregating there," Scott predicts.



Follow The Promo Path. Jac Holzman, founder of Elektra Records, got a taste of what it takes to bring attention to new albums when he went on a book tour to promote his book, "Follow The Music: The Life And High Times Of Elektra Records In The Great Years Of American Pop Culture." Earlier this summer, Holzman stopped by the Borders store in Santa Monica, Calif. Pictured, from left, are Tre Giles, the store's community relations coordinator; Holzman; Gary Calamar of KRCW Los Angeles; and Robert Aguayo, the store's GM.

BUYING TRENDS

(Continued from page 103)

centage of country fans exceeds country's share of active buyers are males 35-44 (15.1%), males 45-54 (18.9%), females 25-34 (19.6%), females 35-44 (20.5%), and, most of all, females 45-54 (23.7%).

Some industry observers say that older women in particular gravitated away from rock, as it became harder-edged, toward country, much of which sounds like the rock of their youth.

The genre in second place among music buyers is rock'n'roll, which in this survey is classified apart from categories such as alternative, classic rock, hard rock and metal, modern, and soft/light rock. But a Strategic executive says there may be some overlap with those rock sub-genres.

The survey finds that 12.8% of all buyers and 12.9% of active buyers prefer rock'n'roll. The demos that exceed those percentages are males 25-34 (21.8%) and males 35-44 (18.6%). No female age group scored above the overall figures.

R&B/soul was the No. 3 genre of choice, named by 10% of all music buyers and 10.9% of the actives. The spread indicates that these fans are loyal music shoppers, possibly making multiple purchases. The survey shows 12.4% of males 12-17 prefer the R&B genre. But its best results come from young women—25.4% of females 12-17 prefer the music, as do 23.4% of females 18-24. This category does not include rap or hip-hop.

As expected, R&B/soul is the genre preferred by the greatest number of blacks (39.9%), far ahead of their second choice, rap/hip-hop (21.3%). Only 4.8% of whites name R&B/soul as their favorite, while 14.8% of Hispanics mention it.

But less than 1% of blacks name country or rock'n'roll as their genre of choice.

Alternative is the No. 4 genre of preference, cited by 9.4% of all music buyers and 10.2% of active buyers. As with R&B/soul, fans of alternative are likely to be repeat customers for record stores, music clubs, and online merchants. Not surprisingly, this genre scored heavily with the youngest demos: for males 12-17 (17.1%), 18-24 (15.3%), and 25-34 (12.6%); for females 12-17 (19.4%) and 18-24 (14.2%).

The fifth most popular genre is rap/hip-hop, named by 8.3% of all buyers and 9.8% of active buyers. It shouldn't amaze anyone that actives outscore all buyers by 1.5 percentage points, the highest spread in that direction. Rap fans go out in force to buy the latest album from a hot act, as evidenced by frequent debuts in the highest reaches of The Billboard 200 album chart.

And it's also clear that, like alternative, rap/hip-hop is music for young ears. It is by far the dominant genre for males 12-17, cited by 33.8%. (Alternative, at 17.1%, is in distant second place.) It dominates the 18-24 male category, too, at 25.3%. (Alternative is next at 15.3%.) And rap/hip-hop does well with 12-17 females, too, at 17.5%, although it ranks only third with the girls, who prefer R&B/soul (25.4%) and alternative (19.4%).

It might startle some to know that the genre in sixth place is not pop, jazz, classical, classic rock, top 40, new age, oldies, blues, dance, or Latin. It's contemporary Christian, named by 4.7% of all buyers and 4% of actives, and its best showing is among females 35-44, at 8.8%.

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Blockbuster To Cut Back On Music In Its Video Outlets

BLOCKBUSTING A MOVE: With Blockbuster Entertainment finally reaching a deal that will unload its Blockbuster Music chain, it can now fully concentrate on its Blockbuster Video stores. And as part of that, it is going to downsize the music presence in the video stores.

Blockbuster currently has music in about 2,650 of its rental outlets, either with waterfall racks that hold about 500 titles or with tower rack displays that hold about 100. Sources say that Blockbuster will eliminate music from about 1,500 stores, leaving the product line in about 1,100.

In other moves, Blockbuster is said to be seeking bids from wholesalers on servicing the video stores with music. Currently, that responsibility is handled by Baker & Taylor, sources say, but in addition to that wholesaler, other contenders for the business are Alliance Entertainment Corp. and Valley Media.

NEW CHAPTER: Alliance Entertainment Corp. becomes the first one-stop to file for Chapter 11 and then successfully reorganize. On Aug. 20, it emerged from Chapter 11 protection in one of the quickest reorganizations yet (*Billboard Bulletin*, Aug. 21). The

whole process took just a little more than 13 months. On the same day as its emergence, it also obtained a \$75 million revolving credit facility with GE Capital, secured by Alliance inventory. With the completion of the credit agreement, Alliance resumes

normal trade terms with the majors, says Eric Weisman, president/CEO of the Coral Gables, Fla.-based company.

RETAIL TRACK

by Ed Christman



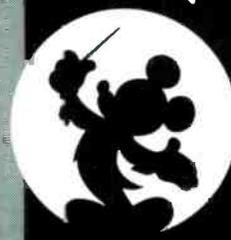
BUYING POWER: The restructuring last month of Trans World Entertainment Corp.'s buying staff into genre-based responsibilities should yield greater micro-marketing opportunities, says Jim Litwak, executive VP at the Albany, N.Y.-based chain. "We now have the team laid out the way we want to be," Litwak says. "It will take us into the next few years in terms of what we want to accomplish."

The changes saw Mark Hudson, formerly the indie and import buyer, taking over alternative, rock, and metal; Ish Cuebas, formerly Latin and dance buyer, has added world music responsibilities; John Chichester, formerly in the chain's planning department, taking on classical, jazz, and show

(Continued on page 108)

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Merge Diverges From Indie Rock With Wobbly Rail Imprint

JAZZ ME, PUNK: For most of the '90s, Chapel Hill, N.C.-based Merge Records has been synonymous with artist-run indie-rock integrity. The label is home to **Superchunk**, the much-admired Chapel Hill punk/pop unit, and several other like-minded bands. Superchunk singer/guitarist **Mac McCaughan**, whose side project **Portastatic** is also a Merge act, has taken the leading hand in directing the label's activities.

Now, McCaughan says, he has stepped into virgin stylistic territory with the establishment of a new indie imprint, **Wobbly Rail**, devoted to some of the most challenging talents in avant-garde jazz.

"It's music I'm into just as a fan," McCaughan says. "I've been wanting to do [a jazz label] for a long time."

To date, **Wobbly Rail** has released three titles. This spring, it debuted with "Condor, Autumn Wind," a live collaboration between trumpeter **Wadada Leo Smith** and poet **Harumi Makino Smith**. In July, two more albums followed: "Stumble," a pairing of the workaholic Chicago saxophonist **Ken Vandermark** and the Swedish combo **AALY Trio**, and "Solo: Live At Unity Temple," a Chicago concert date by the magisterial saxophonist **Steve Lacy**.

McCaughan says, "All these people played around here in the last year. There was definitely an element of indie-rock people at the shows. It seemed like a good time to take advantage of that, in the best way."

McCaughan sees a variety of phenomena that have drawn indie-rock fans to jazz's experimental side: the sponsorship of musicians like **Sonic Youth's Thurston Moore**; the rise of labels like **AUM Fidelity**, founded last year by former **Homestead Records** label manager **Steven Joerg** (*Declarations of Independents*, *Billboard*, Nov. 8, 1997); and the willingness of touring players like **Matthew Shipp** and **William Parker** to bring their brand of jazz into indie-rock-oriented venues.

Another reason to undertake a new-jazz imprint, McCaughan says, was the relative scarcity of the music on domestic labels; most "outside" players have their albums issued as pricey European releases.

"You go to a record store, and you can't find any new CDs by **Steve Lacy**," he notes. "Same with **Leo Smith** . . . If you do, it's usually on import."

Because **Wobbly Rail** is catering to both jazz and indie-rock listeners, McCaughan is attempting to get his records into stores through two distribution streams. On the one hand, he is utilizing jazz-skewed distributors like **Forced Exposure** and **Cadence**, but, on the other hand, he is tak-

ing the label to such indie-rock wholesalers as **Cargo**, **Carrot Top**, **Caroline**, and **Revolver**.

Wobbly Rail will continue to spread the jazz gospel in September with two new releases: an album of duets by **Jeb Bishop**, the trombonist in **Vandermark's Windy City band the Vandermark Five**, and a set of duets by percussionists **Susie Ibarra** and former **Cecil Taylor** sideman **Denis Charles**.

"I'm thinking [I'll do] maybe six [albums] a year," McCaughan says. "The big project I've been discussing with **Leo Smith** is a boxed set of his '70s stuff."

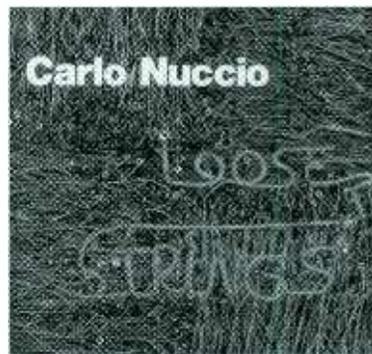
LEO ON MILES: Those seeking a highly accessible introduction to **Leo Smith** are directed to "Yo Miles!," his current collaboration with guitarist **Henry Kaiser** on **Shanachie Entertainment**. The two-CD set features exceptional readings of material from such classic early-'70s **Miles Davis** electric albums as "Agharta," "Pangaea," "On The Corner," and "Tribute To Jack Johnson." Featured players include the **Rova Saxophone Quartet**; organist **John Medeski of Medeski, Martin & Wood**; guitarist and former **Flag Waver Nels Cline**; and, on steel guitars, **Elliott Sharp** and bluesman **Freddie Roulette**. This one's a beauty and, with more than 2½ hours of music, a bargain to boot.

FLAG WAVING: *Declarations of*



by Chris Morris

Independents first got to know **Carlo Nuccio** in the late '80s, when he was serving as singer/songwriter **Pat McLaughlin's** drummer in **Los Angeles**. Nuccio went on to take the traps chair in



the **Continental Drifters**, a star-studded ensemble that played a long residency at the late, lamented **Hollywood Boulevard** dive **Raji's**.

In 1992, Nuccio returned to his hometown of **New Orleans**; he explains, "Those damn [L.A.] riots kinda scared me. I said, 'I've gotta go back to where people

shake hands.'" The rest of the **Drifters**—former **dB's** leader **Peter Holsapple**; his wife, **Susan Cowsill**; and **Vicki Peterson of the Bangles**—followed his lead, and the group became a **Crescent City** fixture.

Now, Nuccio, who exited the **Drifters** a couple of years ago, will step out from behind the drum kit after recording his first solo album, "Loose Strings," due Sept. 15 for **New Orleans' recently reactivated Monkey Hill Records**.



NUCCIO

Nuccio, who often took lead vocals in the **Drifters' live sets**, didn't have any master plan to cut a record. "Somebody for the first time in my life asked me to," he says with a trademark cackle. "I had a bunch of songs I had to get rid of. For years, I wrote without any aspirations to give this shit to the public . . . Now I'm actually driven to get this stuff off my chest."

"Loose Strings" was recorded over the period of a year, while Nuccio was touring with blues guitarist **John Mooney**. He cut the album at the studio of guitarist **Buzzy "Beano" Langford**, who engineered the set and plays all the lead solos.

"I was coming in off the road," Nuccio says, "and I'd call Buzzy and say, 'Is the studio open?,' and

go in and cut something."

Nuccio wound up playing most of the instruments on the album, with assists from players like ex-**Rumour** keyboardist **Bob Andrews** and **Ray Ganucheau** of the **Drifters**.

The bitterly humorous songs on "Loose Strings" betray Nuccio's affection for a cross section of musicians, including **John Lennon**, **Roger McGuinn**, **Tom Waits**, and **Bob Dylan**. "You can hear every influence—**Carlo Nuccio**, a nice bunch of guys," he admits.

Yet the songs emerge as strikingly personal and darkly funny. Especially effective, and affecting, are leadoff track "Zoo" (in which Nuccio laughs at his own irrepressible, mad-dog persona, well-known to his L.A. and NoLa associates), "Sake Of The Family," the road-weary "Church Of The Dwindling Spirit," and the closing shaggy-dog story "Tattoo." For a debut performance, "Loose Strings" is a singularly impressive entry.

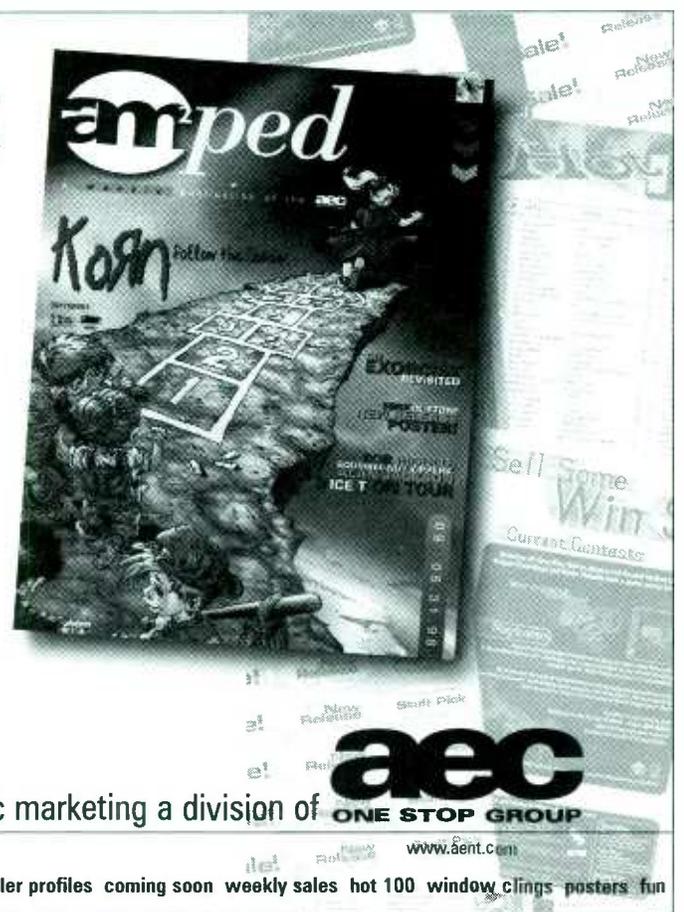
The next time Nuccio sets out on the road, he says, it likely won't be on his own behalf: The peripatetic musician has taken on drum duties for the **New Orleans-based TVT Records** act **Royal Fingerbowl**. However, he holds open the possibility of some solo dates later this year.



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RETAIL TRACK

(Continued from page 106)

tunes; **Jim Stella**, formerly the chain's field merchandiser for the Chicago market, assuming the reins for R&B, gospel, and rap; and **Jeff Cohen**, formerly with Navarre, moving back to retail to buy country, comedy, and contemporary Christian. Prior to joining the selling side of the business, Cohen was in the Strawberries buying department.

The buyers report to **Jerry Kamiler**, the chain's divisional merchandise manager, and this new setup lets him focus on those responsibilities instead of being weighed down with an overwhelming number of buying decisions, says Litwak.

“Before, we had Jerry buying 75% of the business,” Litwak adds. “The beauty of this is [that] Jerry was inundated with micro-marketing opportunities from a wide area of genres. Now, these buyers are managing responsibilities with a narrower focus. Hopefully, micro-marketing opportunities can flourish, as the buyers will be able to maximize the opportunities in their areas a lot better now.”

In addition to the buyers named above, the purchasing staff includes **Vinnie Birbiglia**, who buys singles and reports to Litwak, and **Al Wilson**. Litwak says that in addition to buying cutouts for the chain and serving as the Boston field coordinator making sure the stores in that market have the right product, Wilson serves as Trans World's “new-release consigliere. With his knowledge in music and his being in a hotbed of music, Wilson is going to get the pulse quicker than anybody on up-and-coming acts, so he is an integral part of the buying team.”

MAKING TRACKS: **Steve Macon**, formerly head of sales at Private Music, has landed at Beyond, the Left Bank Organization label, as head of sales.

Also, there have been some defections from the industry: **Chris Joyce**, formerly senior VP at Alliance Entertainment Corp., has joined Medial Resources Inc. in Hackensack, N.J., as senior VP of legal affairs and administration. **Kenny Hamlin**, formerly GM of Asylum, has joined the real estate business with Barnes Real Estate Services in Brentwood, Tenn., and **Ira Derfler**, formerly national sales manager with 32 Records, has left music to pursue a career in his other love, motorcycles. Derfler is now the GM of Bergen County Harley-Davidson in Rochelle Park, N.J.

Meanwhile, **Ed Bunker**, the warehouse sales representative with BMG Distribution in the company's Los Angeles branch, has left the company and is seeking opportunities in the music industries. He can be reached at 818-763-8314 and at winnereb@aol.com.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	BEASTIE BOYS ▲ ⁶ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL 24 weeks at No. 1	360
2	2	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	274
3	3	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	367
4	4	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	479
5	6	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	392
6	5	SUBLIME ▲ ⁷ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	108
7	8	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	121
8	7	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	200
9	9	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	378
10	10	PINK FLOYD ▲ ¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1118
11	11	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	100
12	12	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	128
13	13	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	266
14	16	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	182
15	18	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	409
16	15	LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYDS/THEIR GREATEST HITS	175
17	27	BEASTIE BOYS ▲ CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	PAUL'S BOUTIQUE	37
18	30	MADONNA ▲ ⁵ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	238
19	14	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	132
20	17	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	204
21	19	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	438
22	20	2PAC ▲ DEATH ROW/WINTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	128
23	22	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	396
24	21	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	103
25	36	BEASTIE BOYS ▲ ² GRAND ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98)	CHECK YOUR HEAD	47
26	24	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	241
27	31	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	235
28	28	DAVE MATTHEWS BAND ▲ ⁵ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	176
29	26	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	490
30	32	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	92
31	35	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	315
32	25	ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	165
33	39	BEASTIE BOYS ▲ ⁷ GRAND ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98)	ILL COMMUNICATION	69
34	29	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	42
35	33	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	148
36	41	BARENAKED LADIES REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	5
37	44	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	73
38	48	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	5
39	—	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	81
40	23	TRACY CHAPMAN ▲ ⁴ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	119
41	34	ELTON JOHN ▲ ¹⁵ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	430
42	37	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	407
43	—	AC/DC ▲ ² ATLANTIC 92215/AG (10.98/16.98)	LIVE	55
44	42	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	363
45	43	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	390
46	38	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	276
47	45	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	231
48	40	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	288
49	—	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	194
50	50	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	180

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

Sony Music Celebrates Strong Year With 'Whatever It Takes'

Sony Music Entertainment (SME) held its first global convention in 10 years July 15-17 at the Fontainebleau Hilton in Miami. The convention, which had as its theme "Whatever It Takes," was a mixture of hard work and hard play to celebrate the strong year Sony completed March 31. The convention also aimed to prepare staffers for the task of topping themselves in the company's current fiscal year.



Kicking off Sony Music Nashville's product presentation was the high-energy performance of Monument Recording act Dixie Chicks, who prepared convention attendees for the confab's rigorous schedule. Shown, from left, are Danny Yarbrough, chairman of Sony Music Distribution; Allen Butler, president of Sony Music Nashville; Michele Anthony, SME executive VP; Dixie Chick Emily Erwin; Thomas D. Mottola, SME president/CEO; Dixie Chick Natalie Maines; Mel Ilberman, chairman of Sony Music International; Dixie Chick Martie Seidel; Bob Bowlin, president of Sony Music International; and Paul Worley, executive VP of Sony Music Nashville.



Shown backstage congratulating Epic recording artist Gloria Estefan following her outdoor opening-night performance, from left, are Danny Yarbrough, chairman of Sony Music Distribution; Michele Anthony, SME executive VP; Mel Ilberman, chairman of Sony Music International; Thomas D. Mottola, SME president/CEO; Estefan; David R. Glew, chairman of Epic Records Group; Polly Anthony, president of Epic Records/550 Music; and Emilio Estefan.



Columbia recording artist Maxwell closed the show July 16. Shown swapping convention stories afterward, from left, are Bob Bowlin, president of Sony Music International; Randy Hoffman of Hoffman Entertainment; Michele Anthony, SME executive VP; Maxwell; Don Jenner, president of Columbia Records; Mitchell Cohen, senior VP of A&R at Columbia Records; Thomas D. Mottola, SME president/CEO; and Michael Mauldin, president of black music at Columbia Records.



Ruffhouse/Columbia recording artist Lauryn Hill funk'd up the house at a performance that included songs from her new album. Shown comparing notes afterward, from left, are Christopher Schwartz, CEO of Ruffhouse Records; Thomas D. Mottola, SME president/CEO; Hill; Don Jenner, chairman of Columbia Records Group; Michele Anthony, SME executive VP; and Michael Mauldin, president of black music at Columbia Records.



During the Epic Records Group product presentation, Epic artist Anggun gave a sampling of her performing talents. Shown, from left, are Paul-Rene Albertini, chairman/CEO of Sony Music France; Mel Ilberman, chairman of Sony Music International; Michele Anthony, SME executive VP; Anggun; Polly Anthony, president of Epic Records/550 Music; Bob Bowlin, president of Sony Music International; David R. Glew, chairman of Epic Records Group; and Paul Russell, president of SME Europe.



On the closing night of the convention, Columbia recording artist John Mellencamp rocked the house. After his performance, Mellencamp hobnobbed with a few of the attendees. Pictured, from left, are Randy Hoffman of Hoffman Entertainment; Michele Anthony, SME executive VP; Don Jenner, president of Columbia Records; Mellencamp; Thomas D. Mottola, SME president/CEO; Mel Ilberman, chairman of Sony Music International; and Bob Bowlin, president of Sony Music International.



550 Music recording artist Des'ree highlighted songs from her upcoming album during her showcase at the convention. Shown after the performance, from left, are Polly Anthony, president of Epic Records/550 Music; Michele Anthony, SME executive VP; Des'ree; Thomas D. Mottola, SME president/CEO; David R. Glew, chairman of Epic Records Group; and Mel Ilberman, chairman of Sony Music International.



During the Epic presentation, label artist Tina Arena delivered a performance. Shown, from left, are Mel Ilberman, chairman of Sony Music International; Denis Handlin, chairman of Sony Music Entertainment Australia; Arena; Bob Bowlin, president of Sony Music International; and Paul Russell, president of SME Europe.



Work Group recording artist Neil Finn put some pop into the convention during his performance, which took place during the Work Group's presentation. Shown talking shop, from left, are band member Robert Moore, bass; Thomas D. Mottola, SME president/CEO; Jeff Ayeroff, co-president of the Work Group; Finn; Jordan Harris, co-president of the Work Group; David Field, VP of A&R at the Work Group; band member Liam Finn, guitar and drums; band member Michael Barker, drums; Burt Baumgartner, senior VP of promotion at the Work Group; band member Niall Macker, keyboards; and David R. Glew, chairman of Epic Records Group.



During opening-night festivities, which were held outdoors, Sony Music Columbia recording artist Shakira added to the heat with a blistering performance. Afterward she received congratulations on the set. Shown, from left, are Emilio Estefan, producer; Frank Welzer, president, Latin America, Sony Music International; Shakira; Carlos A. Gutierrez, managing director of Sony Music Colombia; and Bob Bowlin, president of Sony Music International.

CALENDAR

AUGUST

Aug. 29, **Second Demo Derby**, Palace, Hollywood. 213-465-8542, info@demoderby.com.
 Aug. 30, **Heart And Soul Benefit**, Crazy Jack's, Burbank, Calif. 805-523-9313.
 Aug. 30-Sept. 1, **DVD PRO Conference & Expo: Making It Happen**, Fess Parker's Doubletree Resort, Santa Barbara, Calif. 800-248-8466.

SEPTEMBER

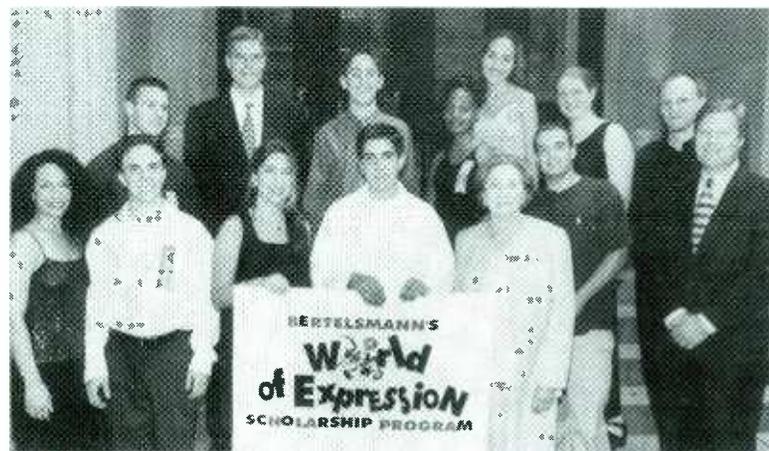
Sept. 3, **Lady Of Soul Awards**, Civic Auditorium, Santa Monica, Calif. 310-859-1633.
 Sept. 8, **Torch Of Liberty Awards Dinner**, honoring Mercury Records chairman/CEO Danny Goldberg and Streisand Foundation executive director Margery Tabankin, sponsored by the American Civil Liberties Union Foundation of Southern California, Century Plaza Hotel, Los Angeles. 213-467-9212.
 Sept. 8, **How To Succeed In The Music Biz Seminar**, Learning Annex, New York. 212-371-0280.
 Sept. 8, **Eastman Kodak Co.'s Salute To Music Video Cinematography**, the Gate, Los Angeles. 323-468-1503.
 Sept. 9-12, **National Assn. Of Recording Merchandisers Fall Conference '98**, Coronado Island Marriott Resort, Coronado, Calif. 609-596-2221.
 Sept. 10, **MTV Video Music Awards**, Universal Amphitheatre, Universal City, Calif. 212-258-8000.
 Sept. 11-13, **Music Video Production Assn.'s Artfest**, Craft and Folk Art Museum, Los Angeles. 818-989-7370.
 Sept. 12, **How To Start & Run Your Own Record Label**, a seminar with Dayle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.
 Sept. 14, **JazzJam4Vocalists**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Jazz Standard, New York. 212-245-5440.
 Sept. 16, **A&R Q&A Panel**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, China Club, New York. 212-245-5440.
 Sept. 16, **The Inner Circle: Industry Networking Event**, sponsored by the Powerhouse Group and the National Academy of Recording Arts and Sciences, China Club, New York. 212-561-1736, rsvp@powerhousegroup.com.
 Sept. 16, **Do Or Die Midwest Talent Showcase**, Shadows Nightclub, Chicago. 800-601-7180.
 Sept. 17-19, **Billboard/Airplay Monitor Radio Seminar & Awards**, Pointe Hilton at Tapatio Cliffs,

Phoenix. 212-536-5002.

Sept. 19, **Jazz At The Vineyards III With Diana Krall**, benefiting the Starlight Children's Foundation, Napa Valley, Calif. 310-207-5558, extension 104.
 Sept. 19, **Human Rights Campaign National Dinner**, honoring Melissa Etheridge and Julie Cypher, Washington, D.C. 212-602-3933.
 Sept. 19-20, **Third Annual Business Of The**

Music Conference, Las Vegas. 702-647-2010.

Sept. 23, **32nd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville. 615-244-2840.
 Sept. 24-25, **REPLItech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 516-222-1765, www.replictech.com/summit.
 Sept. 26, **Henry H. Kessler Foundation 50th Anniversary Awards Gala**, New Jersey Performing Arts Center, Newark, N.J. 973-243-6818.



Express Yourself. At a ceremony held June 19 at New York's Hunter College, 44 New York high school seniors were honored with a total of \$100,000 in scholarships through Bertelsmann's World of Expression scholarship program. Founded in 1993, the program provides awards for outstanding pursuits in musical and literary composition. Shown in the front row, from left, are Kim Nazarian, a member of RCA recording act New York Voices and the ceremony's host; winner Shawn D. Rodriguez of Edward R. Murrow High School; Melanie Fallon-Houska, program manager of Bertelsmann's World of Expression Foundation; winner Richard Bennett of Staten Island Technical High School; author Belva Plain; winner Brendan Pezzoli of Curtis High School; and Kevin Conroy, senior VP of marketing at BMG Entertainment North America. Shown in the back row, from left, are winner James Blachly of Stuyvesant High School; Peter Olson, chairman of Bertelsmann Book Group North America; winner Matt Levy of Edward R. Murrow High School; winner Carline Pierre Louis of Thomas A. Edison High School; winner April Sedita of Susan E. Wagner High School; winner Susan Gaunt of Stuyvesant High School; and New York Voices member Darmon Meader.

FLAT DUO JETS FLY A NEW ROUTE

(Continued from page 22)

ten to Jackie Gleason's records and Ella Fitzgerald's records and Ray Charles' records, and they all had strings. I love them, and I always wanted to have them, but the budget and the timing wasn't right... Put it this way: It's a dream come true. I was hoping it would happen, and it finally did."

Other cuts utilize the talents of Squirrel Nut Zippers horn players Tom Maxwell and Ken Mosher.

Litt says, "There have been one or two people out there [who said], 'Why are you doing this? This isn't what the Flat Duo Jets are, strings and things like that.' But it is what the Flat Duo Jets are. It's never been fully realized, and it's not fair for those people to hold these guys back and say, 'You have to make these three-day records for your whole career.'"

The Duo Jets—who are managed by Ben Wingrove and Paul Laughter at Slick Winston Management and booked by Red Ryder in Chicago—tour perennially, and their road work will be central to the early promotion of "Lucky Eye."

"Around in October, we'll be hitting the road again," Romweber says. "I was hoping we could do not three-month tours, but three weeks, and

then a few weeks off, and then three weeks."

Outpost product manager Jeff Wooding says, "This is the first record with real distribution for them, so they can be guaranteed that every time they go into a market, there's going to be records in the stores, and they're going to be selling [they're going to] try to reconnect to all those live fans, touring college towns, just doing a lot of touring, and backing it up with a lot of publicity support. We'll service [the entire album to] college radio. [We're going to] try to get some momentum through the holiday sales period, letting people know the record's in the store."

Just as the new album sports some different sounds, the Duo Jets' tour will have a different look.

"They're going to have two sidemen out there with them who will not always be onstage," Wooding says. "The show will begin and end with just Dex and Crow, and it will build up. Eric Peterson, who plays electric guitar on record, will be in the touring band [with] a stand-up acoustic bass player named Aaron Oliva. The set will begin with the two of them in

Sept. 26-29, **Audio Engineering Society Convention**, Moscone Convention Center, San Francisco. 212-661-8528.

Sept. 27, **Society Of Professional Audio Recording Services Board Of Directors Breakfast & Press Interface**, Hilton Hotel, San Francisco. 561-641-6648.

Sept. 27, **14th Annual Technical Excellence & Creativity Awards**, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 29, **SESAC Songwriter Showcase**, Bitter End, New York. 212-586-3450.

Sept. 30-Oct. 2, **ComNet Conference & Exposition**, Moscone Convention Center, San Francisco. 800-545-EXPO, www.comnetexpo.com.

OCTOBER

Oct. 3-4, **Songwriters Expo 21**, with keynote speaker Melissa Etheridge, sponsored by the National Academy of Songwriters, Musicians Institute, Hollywood. 213-463-7178.

Oct. 5, **Seventh Ella Lifetime Achievement Award Honoring Rosemary Clooney**, sponsored by the Society of Singers, Beverly Hilton Hotel, Beverly Hills, Calif. 213-651-1696.

Oct. 6-8, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 800-331-5706.

Oct. 11, **Environmental Media Awards**, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 12, **Academy Of Country Music Bill Boyd Golf Classic**, hosted by Glen Campbell, De Bell Golf Course, Burbank, Calif. 323-462-2351.

Oct. 12, **Gala Dinner & Show Benefiting The G&P Charitable Foundation For Cancer Research**, Sheraton Hotel and Towers, New York. 212-935-6080.

Oct. 13-16, **Digital Video Conference & Exposition**, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com.

Oct. 14-17, **National Assn. Of Broadcasters Radio Show And Career Fair**, Washington State Convention and Trade Center, Seattle. 202-429-

5498, www.nab.org/conventions.

Oct. 15-18, **Third Annual Texas Interactive Music Conference & BBQ**, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-17, **Bermuda Jazz Festival**, Royal Naval Dockyard, Bermuda. 212-601-8000.

Oct. 16-21, **Salone Della Musica Trade Fair**, Turin, Italy. 39-11-433-7054.

Oct. 17, **National Assn. Of Broadcasters Marconi Radio Awards And Dinner**, Seattle. 202-775-3511.

Oct. 18-20, **Vibe Style Trade Show**, Javits Center, New York. 212-448-7452.

Oct. 19-22, **REPLItech ASIA 1998**, International Convention & Exhibition Centre, Suntec City, Singapore. 914-328-9157.

Oct. 19-25, **World Of Bluegrass**, sponsored by the International Bluegrass Music Assn., Louisville, Ky. 615-340-9596.

GOOD WORKS

THE BEAT GOES ON: LIFEbeat, the music industry's foundation to fight AIDS, has received a helping hand from a few organizations lately. A ticket surcharge from selected H.O.R.D.E. dates raised \$40,000. The group also used the dates as an opportunity to hand out HIV/AIDS literature and condoms. Diesel Clothing sponsored shopping nights in San Francisco; Santa Monica, Calif.; New York; Georgetown, D.C.; Las Vegas; and Chicago in which customers got 30% off and a portion of the overall sales went to LIFEbeat. These events raised about \$6,000. Contact: C. Mia Juhng at 212-965-8900.

RETURN TO PARADISE: KSSK Honolulu morning-drive hosts Michael W. Perry and Dr. Larry Price used their 15th-anniversary breakfast to raise money for Aloha United Way and the Rehabilitation Hospital of the Pacific by donating proceeds from the Saturday (29) breakfast and silent auction, held in the Hawaii Ballroom at the Sheraton Waikiki. Contact: David Sayre at 808-944-4353.

CARRYING THE TORCH: Mercury Records president/CEO Danny Goldberg and Margery Tabankin, who heads the Streisand Foundation and Steven Spielberg's Righteous Persons Foundation, will be honored by the American Civil Liberties Union Foundation of Southern California at the Torch of Liberty Awards, Sept. 8 at the Century Plaza Hotel in Los Angeles. There will be a dinner and a performance by Elvis Costello. Contact: Ann Bradley at 213-977-9500.

BEANIE BENEFIT: Billy Burke, an on-air personality for KIIS-FM Los Angeles, auctioned off McDonald's Beanie Babies on the air Aug. 19. An anonymous donor beat all bids with a \$50,000 contribution to the Make a Wish Foundation. Burke raised \$10,000 for the Ronald McDonald House last year with an Elmo Doll auction. Contact: Von Freeman at 818-295-6568.

LIFELINES

BIRTHS

Girl, Lauren, to **Jennie and Mike Weetman**, June 6 in Santa Monica, Calif. Father is VP of finance at Capitol Records.

Girl, Claire Isabella, to **Christy and Tony Dimitriadis**, Aug. 10 in Los Angeles. Father manages such artists as Tom Petty, Lindsey Buckingham, Billy Idol, and Kula Shaker.

MARRIAGES

Ithamara Koorax to **Arnaldo De-Souteiro**, July 23 in Rio de Janeiro, Brazil. Bride is a jazz vocalist in Brazil who has sung with Antonio Carlos Jobim, Ron Carter, Gonzalo Rubalcaba, and others. Groom is a record producer, founder of Jazz Station Records, a DJ, and a jazz educator.

DVD's Steady Climb Mapped Out At Industry Conference

BY STEVE TRAIMAN

LOS ANGELES—DVD, which is garnering increased retail and supplier support, basked in the glow of a two-day seminar conducted Aug. 12-13 by the International Recording Media Assn. (IRMA) and Miller Freeman PSN at the Universal City Hilton and Towers here.

Except for discussion of some concerns about replication glitches, the meeting was an occasion to extol consumer acceptance of the new format. Even Divx, the limited-play alternative seen as a rival by "open system" DVD adherents, got caught up in the enthusiasm of the moment.

Paul Brindze, president of Digital

Video Express, predicted Divx would roll out nationally in late September with 2.5 million-3 million copies of some 150 titles. Currently, more than 500 outlets are planning to carry the specially encoded discs and modified DVD players, he estimated.

The number is a drop in the bucket compared with anticipated retail acceptance of open-system DVD, which has been on the market since March 1997. IRMA executive VP Charles Van Horn, drawing on recently completed association research, said the number of stores stocking DVD Video in the U.S. will more than double to 12,000 by year's end, compared with 5,000 in December 1997. DVD-ROM,

designed for personal computers and nearing full-scale launch, will bring in still more.

The 300 home video and other entertainment industry professionals attending the conference heard lots more to excite their interest. Among the comments:

- DVD player shipments to U.S. retailers hit a record 88,000 units in July, said Emiel Petrone, executive VP of Philips DVD Entertainment Group. Disc sales to consumers, extrapolated from VideoScan's retail database, were close to 4.5 million in the first 31 weeks of 1998 and nearly 6.4 million over the last 15 months.

- Worldwide DVD Video and DVD-

ROM sales are expected to jump from an estimated \$500 million this year to \$2 billion in 1999 (with the launch of DVD Audio) and \$8 billion in 2002, said Intel multimedia evangelist Greg Berkin. He predicted the arrival of 5,000 new DVD Video titles in 1999 and 1,500 DVD-ROM releases, up from 500 this year.

- Warner Home Video and its distributed labels have sold more than \$112 million worth of software, reported John Power, the label's DVD marketing director. The group will have more than 300 titles available by the fourth quarter.

Some of the Warner newcomers likely will be priced at \$9.99 suggested list in an effort to draw mass merchants further into the format, said Richard Marquardt, VP of Warner Advanced Media Operations (WAMO) in Olyphant, Pa., which replicates for the studio (Billboard, Aug. 29).

Marquardt's biggest concern, shared by panelists and attendees, is the lack of another verification lab in the U.S. aside from WAMO. Ensuring the playability of all DVD discs on a rapidly expanding number of player models—another of WAMO's tasks—is a major problem.

"There are mismatches with movies and other content," he notes. "If I'm a content guy and looking at 25 million DVD movie, music, and game titles by 2002, I want reassurance that everything will play on every unit."

Getting the discs made can also be a problem. Bob Michaels, technical director of Enterprise DVD, said failure rates of digital linear tapes (DLTs), the starting point for disc masters, can run as high as 30%-40%

and are "causing a bottleneck in replication lines."

Fellow panelist Jim Boyer of KOA Infosystems said that "about 50%" of the DLTs his company receives are subject to failure. "We're not at the desktop level yet," he said. "This is sophisticated technology, and it requires the integration of a number of different disciplines that hadn't existed before. Authoring can expand or contract your project in 10-fold magnitudes."

Once it makes it over the mastering hump, DVD will promise manufacturing efficiencies not available in VHS. Phil Pictaggi, senior VP of Universal Studios Home Video, said the advantage is particularly noticeable overseas, where DVD images are guarded by regional coding that restrict playback to certain areas.

Grouping two or more regions on one DVD master "allows us to ship one master 'naked' to a central replicator, who can then produce and label any number of coded units for a specific market," Pictaggi noted. "In Europe, for example, three DVD masters will replace 17 VHS masters and provide more flexibility."

For now, suppliers have their hands full with the U.S. Sony Music Entertainment VP Leslie Cohen said the label is getting good feedback from all of its releases; a total of 54 are due by year's end. "DVD appeals to a broad variety of consumers," she said.

Jeff Fink, president of sales, marketing and distribution for Artisan Entertainment, said the company had racked up total sales of 1 million units, led by "Terminator 2." His "Suicide
(Continued on next page)

Rentrak Adds Y2K Compliance To Its Agenda; Panasonic Enters 'Twilight Zone'

Y2K READY, OR ELSE: Busy, busy Rentrak. In addition to responding to lawsuits—or initiating them—and adding its 10,000th store, the revenue-sharing pioneer is now monitoring a once-a-millennium concern, the year 2000 (Y2K) conversion (Billboard, Aug. 29).

So far, so good, says chairman **Ron Berger**. As of July 31, 11 vendors supplying computer software were compliant with Rentrak's terms for an effortless change of point-of-sale (P-O-S) systems in 3,441 stores. Another 754 outlets were serviced by suppliers now testing their systems with Berger's staff. Rentrak's data excludes Blockbuster, a pay-per-transaction (PPT) customer big enough to execute its own Y2K plans. Berger figures the chain is in OK shape.

Time, though, is running out for the 2,405 stores still asleep at the keyboard. By next spring or summer, Berger says, Rentrak won't accept orders from non-compliant retailers. That's because most PPT leases run six months. It's shorter than the one year demanded as recently as mid-'97, so there's still time. "But it's getting close," Berger warns.

Rentrak, which two months ago notified its PPT accounts in writing of software's Y2K status, worries that many stores don't realize how few P-O-S vendors remain of the approximately 200 who were installing systems a decade ago. Berger estimates that only 50 remain to fix obsolete programs, some of them running computers bought in the early '90s. **Larry Li** of Bonafide Management Systems in Woodland Hills, Calif., a Y2K-compliant vendor, thinks "a big percentage" of his 3,500 video customers will need to start over with a new in-store system—as many as 750 mom-and-pop stores, already stretched financially as competition from Blockbuster and Hollywood Video toughens (Picture This, Billboard, Aug. 29).

Retailers, especially the small independents, aren't getting any help from the Video Software Dealers Assn. (VSDA), which decided not to have a Y2K seminar at its July convention in Las Vegas. The topic also isn't on the agenda of the National Assn. of Recording Merchandisers/VSDA retail task force.

ZONED OUT: DVD player manufacturer Panasonic is busy building a software library. Following its deal with CBS for the 1998 Winter Olympics, held in Nagano, Japan, Panasonic DVD Publishing has acquired from

CBS Consumer Products the entire 156-episode science fiction series "The Twilight Zone."

The first two releases, "Treasures Of The Twilight Zone" and "More Treasures Of The Twilight Zone," are due in stores Sept. 21 at \$24.95 suggested list; segments include the premiere, "Where Is Everybody?"; "An Occurrence At Owl Creek Bridge"; "The Eye Of The Beholder"; and "The Howling Man."

Two more discs, "Twilight Zone, Volume 1" and "Volume 2," arrive in October, followed by three more in November and 15 titles, including 57 episodes, in January-March 1999.

DVDOINGS: New Line Home Video is playing up the DVD-ROM capabilities of "Lost In Space," the first mainstream feature to offer this much interactivity. Among

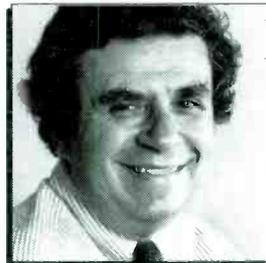
other things, PC users can create a planet for the "Lost In Space" crew and then, via the movie's World Wide Web site, check whether they will survive. New Line expects the disc, the 10th in its "Platinum Series," will be carried in retailers' game sections, as well as in the movie department. The supplier says it has shipped 1 million copies of 26 titles.

Buena Vista Home Entertainment delivers "The Horse Whisperer," "He Got Game," "Dead Poets Society," and "Good Morning Vietnam" Nov. 10 at \$29.99 suggested list. "The Horse Whisperer" arrives day-and-date with the VHS edition. . . A-Pix Entertainment will release "Armistead Maupin's More Tales Of The City" in December, following the Nov. 17 tape delivery of the series, which debuted on Showtime. DVD International in Mountain Lakes, N.J., has a sublicensing deal to extend retail penetration.

Columbia TriStar Home Video ships "The Opposite Of Sex" Oct. 20 and "Les Misérables," starring **Liam Neeson**, Nov. 3. Due Oct. 27 at \$24.95 list are "Nowhere To Run," "Sniper," "Stripes," "To Die For," and "The Wild One."

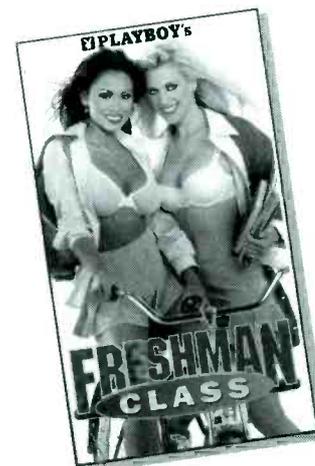
NetFlix.com is devoting a portion of its Web site to "The Ultimate Guide To Hitchcock On DVD," including information on 11 available titles, "Murder," "Number 17," "The Man Who Knew Too Much," "Sabotage," "The Secret Agent," "The Lady Vanishes," "The 39 Steps," "Bon Voyage," "Strangers On A Train," "Vertigo," and "Psycho." This year marks the 100th anniversary of the director's birth.

PICTURE THIS



by Seth Goldstein

A+ ACTION.



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'Titanic' Prompting Midnight Madness For Anxious Retailers

'TITANIC' SET TO SELL: It's been a while since video retailers have been able to stock a billion-dollar blockbuster, so it's not surprising that "Titanic" is getting the red-carpet treatment.

Most retailers will be staying open till the wee hours of the morning Sept. 1 to let their hardest customers be the first on their block to have the title. Most expect that "Titanic" will set a record for first-day sales, surpassing Disney's "The Lion King."

In fact, a Blockbuster Video spokeswoman says "Titanic" orders taken before street date have already beat that number. "Everyone is embracing this title," says Paramount's Dorrit Ragsone. "There's going to be a lot of midnight sales at mom-and-pop stores, as well as the big boys."

Borders Books & Music is one big boy that expects "Titanic" to break all previous first-day records. Cash registers will start ringing at 12:01 a.m. "We think this is going to be the biggest we've had since we've been in the video business," says video buyer Robert Smith. (The chain only had a few stores carrying video when the all-time best seller "The Lion King" was released in 1994.)

Borders will offer a free "Heart of the Ocean" necklace with purchase. Smith doesn't expect the premium to last past the first day. Paramount provided retailers with a list of 60-80 official items offered by 20th Century Fox Licensing, which controls all "Titanic" licensed merchandise.

Late-night shoppers at Blockbuster Video who rent or purchase the title will get a free two-sided poster and the opportunity to enter a sweepstakes for a cruise or one of 100 trips to Paramount's theme park in Charlotte, N.C. Outlets will be open until 2 a.m. to accommodate customers who must have "Titanic" immediately.

In an unusual promotion, Tower Video is playing up the movie's timeless elements by offering its customers a free classical CD with the purchase of "Titanic." Shoppers can choose from one of 10 classical titles. More than 60% of the chain's stores will have extended hours, says VP John Thrasher.

Mass merchant Kmart, however, isn't offering any freebies or special "Titanic" promotions at its 480 locations, says a company spokesman. But the chain will have plenty of huge aisle displays, so customers will have no trouble finding it.

PLAYBOY TRIES RENTAL: Playboy has been trying to get a rental line off the ground since the early '90s. It's trying again with a new line called Eros.

Previous attempts included two series—"Inside Out" and "Eden"—as well as three other titles distributed by Paramount. But Playboy senior VP/GM Barry Leshtz says market conditions hindered their success.

"Back then, the market was so saturated and glutted with B-movie companies that our product didn't work," says Leshtz. "At one point we charted 150 erotic thrillers coming out in a three-month period."

Fast forward a few years, and the field has become a little less crowded. "The market is perfect for us now, because there's a tremendous void for consistent high-quality erotic programming," Leshtz says.

The R-rated feature-length programs were made either for Playboy's cable channel or for international markets. The first two in stores this month are "Jane Street" and "Allyson Is Watching."

However, Leshtz says, most will be debuting on video, including all of the new productions. The boxes don't carry a Playboy logo. "We really want these titles to stand on their own," says Leshtz.

SHELF TALK



by Eileen Fitzpatrick

DVD'S STEADY CLIMB MAPPED OUT AT CONFAB

(Continued from preceding page)

Kings," arriving in stores in October day-and-date with the cassette edition, will have three endings shot by the director. "The consumer can choose. That's just one of the added bonuses possible on DVD."

Choice is beginning to matter, and buyers are getting choosier, according to Mitch Lowe, a former video retailer now with NetFlix, an online service that stocks more than 1,650 DVD titles and carries an inventory topping 10,000 units. "As just one example, consumers are starting to recognize 'branding' with New Line's Platinum

series that features 'Austin Powers,' " Lowe said.

Attendees went away from the conference mulling these forecasts from Van Horn:

- North American DVD Video replication will reach 183 million units in 2002, up from 40 million this year.

- Worldwide DVD Video replication should grow to 430 million units in 2002, up from 64 million this year.

- There should be at least 800,000 DVD Video player households in North America this year and more than 10 times that number by 2002.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	2	3	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
2	1	5	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
3	6	25	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	11	2	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
5	4	10	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
6	3	113	GREASE: 20TH ANNIVERSARY EDITION ♦	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
7	5	14	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
8	7	11	BACKSTREET BOYS: ALL ACCESS VIDEO ▲ ³	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
9	8	5	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
10	10	5	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
11	9	5	THE SPIRIT OF MICKEY	Walt Disney Home Video Buena Vista Home Entertainment 10060	Animated	1998	NR	22.99
12	12	6	SWINGERS	Miramax Home Entertainment Buena Vista Home Entertainment 10483	Jon Favreau Vince Vaughn	1996	R	19.98
13	13	5	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
14	18	16	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
15	14	12	PLAYBOY'S 1998 PLAYMATE OF THE YEAR	Playboy Home Video Universal Music Video Dist. PBV0827	Karen McDougal	1998	NR	19.98
16	35	2	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
17	15	12	FACE/OFF	Paramount Home Video 330553	John Travolta Nicolas Cage	1997	R	14.95
18	NEW ▶		THE AVENGERS '67 BOX SET 2	A&E Home Video New Video Group 17140	Patrick Macnee Diana Rigg	1967	NR	29.95
19	25	15	SOUTH PARK: VOLUME 1	Rhino Home Video Warner Home Video 36417	Animated	1998	NR	14.95
20	24	14	STREETS IS WATCHING ●	Def Jam Home Video PolyGram Video 56821	Jay-Z	1998	NR	14.95
21	16	7	CONTACT	Warner Home Video 15041	Jodie Foster Matthew McConaughey	1996	R	19.98
22	17	11	PLAYBOY'S BLONDES, BRUNETTES & REDHEADS	Playboy Home Video Universal Music Video Dist. PBV0818	Various Artists	1998	NR	19.98
23	23	8	MP DA LAST DON	No Limit Video Priority Video 53373	Master P	1998	NR	19.98
24	19	18	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
25	32	3	THE AVENGERS: ESCAPE IN TIME/SEE-THROUGH MAN	A&E Home Video New Video Group 17137	Patrick Macnee Diana Rigg	1967	NR	12.95
26	27	6	RADIOHEAD: 7 TELEVISION COMMERCIALS	Capitol Video 5393	Radiohead	1998	NR	19.98
27	22	119	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
28	20	15	SOUTH PARK: VOLUME 2	Rhino Home Video Warner Home Video 36418	Animated	1998	NR	14.95
29	26	16	MOUSE HUNT	Universal Studios Home Video 83585	Nathan Lane Lee Evans	1997	PG	22.98
30	21	9	MADONNA: RAY OF LIGHT	Warner Reprise Video 3-38502	Madonna	1998	NR	5.98
31	33	3	THE AVENGERS: FROM VENUS WITH LOVE/FEAR MERCHANTS	A&E Home Video New Video Group 17136	Patrick Macnee Diana Rigg	1967	NR	12.95
32	28	33	ANDREA BOCELLI: A NIGHT IN TUSCANY ●	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
33	NEW ▶		PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
34	RE-ENTRY		THE AVENGERS: BIRD WHO KNEW TOO MUCH/WINGED AVENGER	A&E Home Video New Video Group 17138	Patrick Macnee Diana Rigg	1967	NR	12.95
35	40	15	SOUTH PARK: VOLUME 3	Rhino Home Video Warner Home Video 36419	Animated	1998	NR	14.95
36	39	2	WAITING FOR GUFFMAN	Warner Home Video 2526	Christopher Guest Catherine O'Hara	1997	R	19.98
37	RE-ENTRY		AN AMERICAN TAIL ◇	Universal Studios Home Video 83842	Animated	1986	G	19.98
38	37	2	THE SWAN PRINCESS III	Columbia TriStar Home Video 77443	Animated	1998	G	14.95
39	36	2	GOLGO 13: QUEEN BEE	Urban Vision Entertainment UV1026	Animated	1998	NR	19.95
40	30	28	AIR FORCE ONE	Columbia TriStar Home Video 71883	Harrison Ford	1997	R	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

MERCHANTS & MARKETING

Cabbage Patch Line Sprouts A Sing-Along

OF CABBAGES AND THINGS: "Cabbage Patch Kids: The Sing Along," the first sing-along in BMG Video's "Cabbage Patch Kids" line, arrives in stores Sept. 29.

The 30-minute, \$12.98 cassette contains a total of nine songs culled from the first three "Cabbage Patch Kids" videos—"The New Kid," "The Clubhouse," and "The Screen Test"—as well as from the next title, "Saturday Night." The last is "loosely scheduled for a spring release," says **Stephanie Kovner**, senior director of marketing for BMG Video.

Kovner notes that 1998 marks the 15th anniversary of the national craze for the Cabbage Patch Kids dolls, which are manufactured by Mattel.



by *Moira McCormick*

BMG Video and the giant toy manufacturer are marketing "Cabbage Patch Kids: The Sing Along" through a mail-in rebate program involving Mattel's newest doll, Fun to Feed Baby. Purchasers can get \$3 off any "Cabbage Patch Kids" video from Tuesday (1) through Sept. 1, 1998.

The offer is to be given a five-second

tag at the end of TV ads for Fun to Feed Baby and will be featured on the back of 350,000 of the dolls' boxes.

Mattel's marketing efforts on behalf of its 15th-anniversary special edition include a "Memorable Moments" contest, in which owners impart their feelings about their dolls, with a \$15,000 savings bond as grand prize. It will "create even more exposure for us," says Kovner.

The story contest has garnered some 800 responses. In addition, Kovner says, "we're launching a World Wide Web site Sept. 15 [www.cabbagepatchkids.com] and are arranging for Internet promotions." A programming package, "The Cabbage Patch Film Festival," seen on HBO and Showtime, provides additional exposure.

Following its debut three years ago, the video series has been the recipient of much critical praise and experienced its sales peak when the cassettes were enthusiastically endorsed by **Rosie O'Donnell** on her daytime TV talk show. Since then, notes Kovner, "sales have been steady."

Kovner says that the reason only one program has been released annually is that each is filmed in "high-quality stop-motion animation, and it takes a full year to produce one." Maximum output for one day is six seconds. The programs are produced by Famous Flying Films in cooperation with Original Appalachian Artworks, creator of the dolls.

BMG delayed release of "Saturday Night" in order to put out the sing-along, Original Appalachian, headed by **Xavier Roberts**, manufactures handmade Cabbage Patch Kids; they're sold in Cleveland, Ga., at Original Appalachian's store, Babyland General Hospital. More than 90 million of the Kids have been "adopted" worldwide since their debut in 1977.

SWEET CHARITY: Plaza Entertainment, which sponsors charities with each of its major releases, has two videos coming out in the fall.

Sales of "Ebenezer," a version of "A Christmas Carol" starring **Jack Palance** and **Rick Schroder**, will benefit Holiday Feast '98, which provides more than 200,000 Thanksgiving and Christmas meals for families in need. A portion of the profits from "Safe Kids: The Way Back Home" is earmarked for the nonprofit Child Quest International, dedicated to the protection and recovery of missing, abused, and exploited children.

"Safe Kids" is being released at a special low suggested retail price of \$6.99. It stars **Erin Gray** ("Silver Spoons"), **Taran Noah Smith** ("Home Improvement"), and **Bryton McClure** ("Family Matters").

Monarch Home Video's Oct. 27 release of "Breakout," listed at \$39.95, will benefit the Video Software Dealers Assn.'s Fast Forward to End Hunger campaign. A division of Nashville-based distributor Ingram Entertainment, Monarch is donating \$1 per video to the cause.

"We're hoping this encourages other home video manufacturers to follow suit," says GM **Dan Norem**.

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	4	3	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
2	2	6	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
3	5	3	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
4	1	4	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
5	3	5	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
6	7	3	DARK CITY (R)	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
7	6	8	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
8	8	3	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
9	10	3	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
10	37	2	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
11	9	12	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
12	NEW		THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
13	12	8	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
14	15	3	THE GINGERBREAD MAN (R)	PolyGram Video 4400850493	Kenneth Branagh Robert Duvall
15	13	14	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
16	11	12	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
17	NEW		MR. NICE GUY (PG-13)	New Line Home Video N4661	Jackie Chan
18	17	18	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
19	16	9	FALLEN (R)	Warner Home Video 6434	Denzel Washington John Goodman
20	22	11	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell Courtney Cox
21	18	5	PHANTOMS (R)	Dimension Home Video Buena Vista Home Entertainment 1355503	Ben Affleck Peter On'Toole
22	14	8	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
23	19	5	ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ben Stiller
24	21	6	PALMETTO (R)	Warner Home Video 2533	Woody Harrelson Elisabeth Shue
25	20	2	BLUES BROTHERS 2000 (PG-13)	Universal Studios Home Video 83379	Dan Aykroyd John Goodman
26	NEW		DECEIVER (R)	MGM/UA Home Video M906833	Tim Roth Renee Zellweger
27	33	17	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
28	NEW		SENSELESS (R)	Dimension Home Video Buena Vista Home Entertainment 1357503	Marlon Wayans David Spade
29	26	15	GATTACA (PG-13)	Columbia TriStar Home Video 82643	Ethan Hawke Uma Thurman
30	30	8	HALF BAKED (R)	Universal Studios Home Video 83586	Dave Chappelle Harland Williams
31	34	9	THE WINGS OF THE DOVE (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1354803	Helena Bonham Carter Alison Elliott
32	NEW		KUNDUN (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 13566	Not Listed
33	29	4	KRIPPENDORF'S TRIBE (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1357003	Richard Dreyfuss Jenna Elfman
34	27	13	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
35	23	8	THE POSTMAN (R)	Warner Home Video 15519	Kevin Costner
36	24	7	THE BOXER (R)	Universal Studios Home Video 83303	Daniel Day-Lewis Emily Watson
37	25	20	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
38	NEW		THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
39	32	16	ALIEN RESURRECTION (R)	FoxVideo 0325	Sigourney Weaver Winona Ryder
40	31	15	TOMORROW NEVER DIES (PG-13)	MGM/UA Home Video M906834	Pierce Brosnan Michelle Yeoh

Billboard

SEPTEMBER 5, 1998

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	20	3	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
2	1	17	ANASTASIA FoxVideo	1997	26.98
3	3	5	THE SPIRIT OF MICKEY Walt Disney Home Video/Buena Vista Home Entertainment 10060	1998	22.99
4	4	27	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
5	2	147	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
6	5	11	MELODY TIME Walt Disney Home Video 6963	1948	22.99
7	RE-ENTRY		AN AMERICAN TAIL ◊ Universal Studios Home Video 83842	1986	19.98
8	RE-ENTRY		FIEVEL GOES WEST ◊ Universal Studios Home Video 83843	1991	19.98
9	6	17	ELMOPALOOZA! ◊ Sony Wonder	1998	12.98
10	18	3	MULAN: SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Entertainment 14023	1998	12.95
11	15	227	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
12	14	25	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
13	10	77	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
14	11	13	BARNEY'S BIG SURPRISE! Barney Home Video/The Lyons Group 2023	1998	19.99
15	NEW		THE SWAN PRINCESS III Columbia TriStar Home Video 77443	1998	14.95
16	8	143	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
17	13	3	ONCE UPON A TUNE K-Tel Video 41657	1998	19.98
18	9	21	BATMAN & MR. FREEZE: SUBZERO Warner Family Entertainment/Warner Home Video 149963	1998	19.96
19	12	13	THE BRAVE LITTLE TOASTER GOES TO MARS Walt Disney Home Video/Buena Vista Home Entertainment 12435	1998	22.99
20	7	7	THE MIGHTY KONG Warner Home Video	1998	19.94
21	NEW		D.W., THE PICKY EATER Random House Home Video/Sony Wonder 49428	1998	12.98
22	24	177	THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Entertainment 0602	1967	26.99
23	16	208	SLEEPING BEAUTY ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
24	21	11	THE BEST OF THE SIMPSONS: VOL. 3 FoxVideo 4104450	1998	24.98
25	25	9	BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883	1998	9.95

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HELP WANTED

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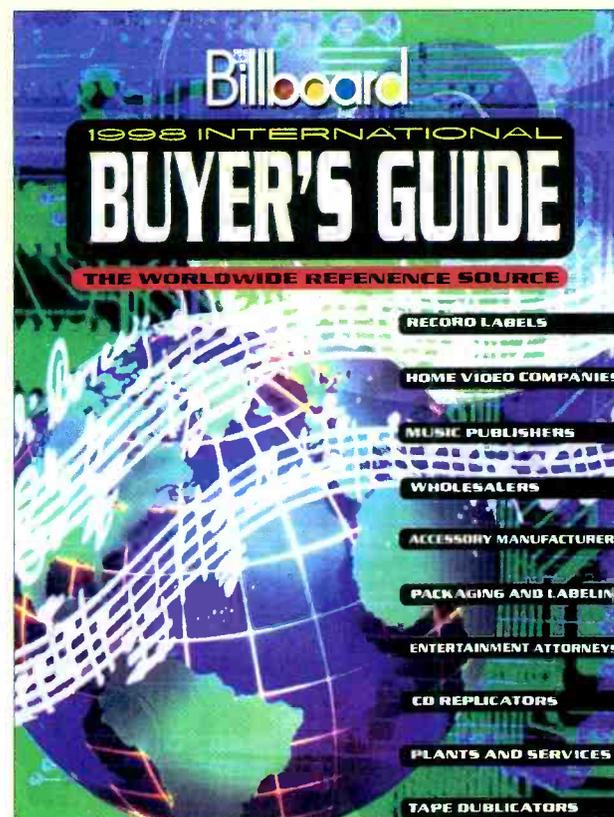
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Programming

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Looks Fishy To Me. More than 1,000 folks visited the New England Aquarium to see David Crosby perform at WBOS Boston's Heat Wave Party earlier this summer. The sold-out party raised nearly \$15,000 for the New England Aquarium's conservation, research, and education programs. Crosby, left, is pictured with WBOS on-air personality Matt Phipps.

Contemplating Digital Radio's Threat

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

NEW YORK—After years of industrywide discussion, digital satellite broadcasting (DARS) is almost here. Recently, CD Radio promised that it would debut before the end of 1999 with 100 channels of satellite-to-car programming: 50 channels of commercial-free, CD-quality music and another 50 channels of news, sports, and talk programming.

A battery-powered receiving dish the size of a silver dollar will pick up the signals, coupled with a "radio card" that will slide into your tape deck and will give a digital readout of the channel, format, artist, and title you are listening to, all for a monthly charge of \$9.95. Rival American Mobile Radio Corp. also recently promised another 100 channels of programming on its own system.

HOW SERIOUS A THREAT IS DARS?

Traditional radio programmers are split on how serious a threat this might be, but those who were willing to contemplate the prospect of battling 200 more channels in their market said that now, more than ever, station personality is key.

At the very least, digital radio represents another competitor for the listener's time. As Chancellor Minneapolis operations manager Andy Bloom puts it, "I dislike the idea of consumers having more options. I don't want them to have another array of competitors to choose from. I don't think that's a good thing for any local radio station."

Bloom likens CD Radio to cable's The Food Channel. It's "not going to whack the big networks, but do the big networks need another percentage point going anywhere else?"

Sinton, Barnes & Associates consultant Tom Barnes calls digital satellite broadcasts "the big issue on the horizon. By the turn of the cen-

tury you're going to have competition nationwide. If you're not branded like a [KROQ Los Angeles], if you're not really super-unique, you're screwed."

Besides the fact that consumers could have 100 channels in their cars,

At the very least, digital radio represents another competitor for the listener's time

Barnes sees bigger technological threats, includes advancements in the sound of Webcasting and an active Internet connection of the sort already provided by PointCast and Yoyo.com, which runs in the back-

ground of a user's computer and can market to the user, run contests, and emulate a lot of the services radio already provides. "Soon, it's going to be so much competition that having a local signal won't mean anything," Barnes says.

LOCAL RADIO NEEDS TO BE . . . LOCAL

Historically, broadcasters hoping to head off the digital threat have bemoaned its potential threat to localism. Album KUPD Phoenix PD J.J. Jeffries suggests that "local radio needs to be just that—local radio. As satellite formats have proved, very few do well without local positioning. Radio stations that do a good job of marketing to their local audiences and grooming their P1s shouldn't see too much of an impact."

(Continued on next page)

newslines...

JOURNAL BUYS GREAT EMPIRE. Journal Broadcast Group pacts to buy Great Empire Broadcasting's 13 stations for an undisclosed price. Although Great Empire consists mostly of country stations, album KICT and classic hits KLLS Wichita, Kan., are included in the deal. After this acquisition, Journal will have 36 radio stations and three TV outlets in 11 states. Meanwhile, Big City's latest round of acquisitions of stations in the Chicago area has developed a new wrinkle. The company, which just picked up WDEK, will reduce the station's power and then spin it off, most likely to Connoisseur Communications.

FCC INVESTIGATES MINORITY CLAIMS. Several months after the initial leak of a Katz Media memo that urged clients not to buy advertising on stations targeting black and Hispanic audiences, the Federal Communications Commission's Office of Communications Business Opportunities is investigating claims that agencies discriminate against minority-owned and ethnic-formatted stations. Expect the office, under a directive from commission chairman Bill Kennard, to gather information from broadcasters, ad agencies, and advertisers.

DOCTOR DRE 'PERPLEXED' BY FIRING. Former WQHT (Hot 97) New York morning co-host Doctor Dre tells the New York Daily News that he's "perplexed" that the station would fire him after a successful five-year run in mornings. "I guess Ed [Lover] and I selling out six shows at [comedy club] Caroline's doesn't say we're fresh. I guess our ratings going up in the spring means we weren't fresh," Dre said at his recent press conference, in response to station VP Judy Ellis' remarks that changes were made to keep the station sounding fresh. Dre announced his new job as entertainment correspondent for local NBC affiliate WNBC-TV and says he's considering two film projects.

DreamWorks' Katzenberg To Address Billboard/Airplay Monitor Radio Seminar

DreamWorks SKG founding partner Jeffrey Katzenberg will address the Billboard/Airplay Monitor Radio Seminar and Awards, to be held Sept. 17-19 at the Pointe Hilton at Tapatio Cliffs in Phoenix.



KATZENBERG

Katzenberg, the renowned former Disney executive who formed DreamWorks with Steven Spielberg and David Geffen, will appear Sept. 18 at a nearby theater

in Phoenix. Katzenberg will take questions from the audience and then introduce a screening of DreamWorks' highly anticipated animated feature "The Prince Of Egypt." The big holiday film will be

complemented by three separate soundtrack albums. Katzenberg will preview songs from the soundtracks.

Seminar attendees will be the only ones admitted to this exclusive event.



Rooms at the host Pointe Hilton at Tapatio Cliffs and the nearby Hilton at Squaw Peak are sold out. However, Pepp Travel can still make alternative hotel, as well as airline, accommodations; call 800-877-9770. For the latest Radio Seminar information and to register online, go to www.billboard.com/events/radio.



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Adult Contemporary

T. WK	L. WK	2	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	2	1	16	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION 3 weeks at No. 1
2	1	2	30	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
3	3	3	14	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
4	5	5	22	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
5	4	4	34	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
6	6	6	20	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
7	7	9	11	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE
8	11	13	5	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
9	9	8	28	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
10	8	7	20	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
11	10	12	5	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
12	12	10	33	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
13	18	24	5	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
14	15	18	14	ALL ROADS LEAD TO YOU REPRISE ALBUM CUT	CHICAGO
15	14	15	49	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS.	◆ PAULA COLE
16	16	16	53	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
17	17	14	32	GIVE ME FOREVER (I DO) GTSP ALBUM CUT/MERCURY	JOHN TESH FEATURING JAMES INGRAM
18	13	11	19	HEAVEN'S WHAT I FEEL EPIC 78875	◆ GLORIA ESTEFAN
19	19	19	60	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
20	22	23	7	REFLECTION WALT DISNEY ALBUM CUT/HOLLYWOOD	CHRISTINA AGUILERA
21	21	20	8	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
22	25	27	3	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
23	24	30	3	CRUEL SUMMER ARISTA 13505	◆ ACE OF BASE
24	23	22	11	YOUR IMAGINATION GIANT 17216/WARNER BROS.	◆ BRIAN WILSON
25	26	—	3	STARTING TO FALL WARNER BROS. ALBUM CUT	MARILYN SCOTT

Adult Top 40

T. WK	L. WK	2	WKS ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	1	1	19	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 5 weeks at No. 1
2	2	2	25	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
3	4	4	30	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
4	3	3	17	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	◆ NATALIE MERCHANT
5	6	10	13	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
6	5	5	22	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
7	10	11	17	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
8	7	8	32	I'LL BE LAVA ALBUM CUT/ATLANTIC	◆ EDWIN MCCAIN
9	9	7	23	UNINVITED WARNER SUNSET ALBUM CUT/REPRISE	ALANIS MORISSETTE
10	11	9	21	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
11	12	14	11	ONE WEEK REPRISE ALBUM CUT	◆ BARENAKED LADIES
12	8	6	24	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
13	13	12	37	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
14	14	13	44	3 AM LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
*** AIRPOWER ***					
15	24	—	2	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
16	15	16	9	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
17	16	15	10	CAN'T GET ENOUGH OF YOU BABY ELEKTRA ALBUM CUT/EEG	◆ SMASH MOUTH
18	17	17	23	TO THE MOON AND BACK COLUMBIA 78575	◆ SAVAGE GARDEN
19	19	22	7	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
20	20	20	11	STAY (WASTING TIME) RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
21	21	23	13	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
22	25	24	9	SNOW ON THE SAHARA EPIC ALBUM CUT	ANGGUN
23	23	25	7	HOOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
24	22	21	17	I WILL BUY YOU A NEW LIFE CAPITOL ALBUM CUT	◆ EVERCLEAR
25	26	27	5	CRUSH	◆ JENNIFER PAIGE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service, to 50 adult contemporary stations and 70 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

CONTEMPLATING DIGITAL RADIO'S THREAT

(Continued from preceding page)

But Barnes sees localism as a moot point. "When we discuss a syndicated morning show, we debate localism vs. 'funny is funny.' What kind of localism is it? Am I going to dial up 96 Rock [WKLS Atlanta] because I miss hearing about Atlanta, or am I going to dial them up because they're the funniest thing I can get?"

In his early consulting days, Barnes says, "I used to tell programmers, 'You don't have to be the hippest station in the country; you only have to be the hippest thing on the dial where you are.'"

"But now," he adds, "when the 'dial' includes digital broadcasts and Webcasts, that piece of wisdom evaporates. You are going to have to brand yourself on some level nationally."

So on what battleground can conventional radio fight? Album WLZR Milwaukee PD Keith Hastings cites the personality franchise.

"We need to continue to offer our free-to-the-listener service at a compelling pace," he says. "By that I mean if we're just going to be jukeboxes and play records, we may as well pack it up and buy a KFC franchise."

Consultant Alex DeMers adds, "If you're nothing but 10 in a row, you're going to be in trouble."

"Ultimately, it's going to be a question of compelling programming," says Bloom. "If [competition is] not compelling, they'll siphon only a little off. There's nothing you can do to stave off technology. It's going to be a question of programming—if you're programming a better product than they are."

Hastings says radio needs programming that is "hard to duplicate elsewhere. [If] we make that product consistent, and we listen to the people that we're targeting, and we remain passionate about what we do, I think we'll be OK."

PERSONALITY COMES FIRST

The key to that strategy, says Barnes, is to "get the personality of your station together, and get it unique. You don't hear consultants talk about music or new formats anymore. All they are talking about now is air talent—morning shows and how to develop them. The hot piece of wisdom now is, 'Everyone can copy your music, but no one can copy air talent and production.'"

But personality might also be used to give satellite radio a wedge, says DeMers. CD Radio is promising 50 talk-oriented channels in addition to its 50 music channels. DeMers says that if he were in its position, "I would try to find the most compelling, unique personalities on the planet, pay them way too much money, and lock them in so they could not be available any other way. That's how you do it. We saw what Rush Limbaugh and his followers have done for AM. There's no reason why a breakthrough personality or several breakthrough personalities can't do that for satellite radio. That's the key, as opposed to 200 channels of Montavani."

And yet satellite's music channels will be commercial-free at a time when radio's spot loads are increasing. Hastings notes, "It's inherent upon our business as a whole to look at ourselves and find whether we're overburdening ourselves with commercial inventory" that can slow the compelling pace of programming.

FREE? BIRD?

Modern XETRA-FM (91X) San Diego PD Bryan Schock doesn't understand all the fuss. "I do not see this working," he says. "They've already tried to do similar things through cable at home." Unlike cable, "our kind of radio is too convenient for people."

If satellite radio is targeting music lovers, it "won't get enough audience to survive," he adds. "Some of those people will probably do it, but not the masses. Call up Sony and ask them how their MiniDisc is going."

Hastings looks to his experience with satellite TV, which he subscribed to for a year. "The quality of the signal is superior to standard cable, but I found it to be more expensive, and in order to get things I couldn't get on my cable system, it was extremely expensive." So while new technology is rife with promise, value is also important, he says.

'Everyone can copy your music, but no one can copy air talent and production'

"You can't get less than the free cost of radio," he says. "Over the long haul, they'll have more work to do than they might think."

IN FOR A LONG HAUL

DeMers also thinks CD Radio and its ilk are in for a long haul. "We're talking about high-tech early adopters for the foreseeable future," he says. "Perhaps a generation from now that could be a pretty big issue."

He notes an article he recently read from a columnist who was tired of radio and got to try a digital radio system. "After a week, he went back to his radio, because he was bored to tears," says DeMers, who sees the experiment as instructive. "He missed hearing the weather forecast and knowing what was going on, which I found was a revelation from a consumer and certainly someone predisposed to the target."

"People don't want to be disassociated from human contact," DeMers continues, drawing a parallel to shopping online vs. going to a mall. "There is a social context to shopping. There's a little bit of the thrill of the hunt, in the same way that there's the little bit of human contact and potential for humor and the unexpected on radio."

Classic rock WAXQ New York PD Bill Weston also cites the slow accep-

tance of cable radio and says, "Short term, I'm not too concerned."

Then there's the issue of how long it takes to embrace a new technology. Weston says he's read about DVD for years; now the players are finally on store shelves but not in every household.

"Where's Beta?" Weston asks. "Where's MiniDisc? For every technological breakthrough that does occur, there are dozens that don't." But Weston doesn't want to sound like an AM radio guy being interviewed about FM in the early '60s, so he's watching the situation.

KUPD's Jeffries adds, "Radio's cume may be affected, as well as [time spent listening], but I don't feel radio will ever fall off the board. If satellite radio finds a way to personalize their approach, they will, at best, be a distraction or another choice. But where will listeners go to pick up their tickets for the concert?"

THE SIZE OF A QUARTER

Barnes doesn't accept that argument. He says there are many times when he's talking with "civilians" and asked why good radio isn't available. "After I explain all about consolidation, I tell them that pretty soon they'll [be able to] buy a dish for their car the size of a quarter that will give them a hundred channels to choose from. And they lose it. 'Where do I get this? Can I get this now?' They're sold immediately. These are not new-music aficionados. They're '70s partisans or have super-focused tastes with no station to super-serve them."

So why should programmers be concerned about something vaguely on the horizon when there are so many more pressing issues on the table that could make or break their careers?

"Here's the deal," says Barnes. "If you lose your job, you're probably not going to be programming. They're pulling the chairs away. So what are you going to do? And where are they hiring? New media. And if that's the case, tell me again how you're wasting your time by learning about the Web."

Barnes suggests PDs spruce up their stations' World Wide Web presence and look for ways to tie in with online marketing sites such as Yoyo.com. He also re-emphasizes the importance of being able to cultivate personality.

"If you want to keep your job, you have to demonstrate that you understand the new development of air talent," he says. "There's a lot of guys who don't see this as a long view, and they have to get through tomorrow. And the way to get through tomorrow and be in the right place a year from now is to get with it and start building that brand and carry it to the Net and have it mean something."

Adds Hastings, "It's something that a lot of us will have to study over the next 12 months. You have to look at it the same way you do anything competitive in your market."

A week before heading into the studio, Candlebox singer Kevin Martin sat alone in a rehearsal space watching VH1's "Legends" and listening to Van Morrison's "Astral Weeks." He felt a creative jolt and pounded out lyrics he titled "Your Song." Miles away, guitarist Peter Klett felt the same surge and ended up with a melody.

"It was cosmic," Martin says. "We met the next day, and he started playing. I started singing the words I wrote, and they corresponded directly. It unfolded right in front of us. In three hours, we had a complete song perfect for the new album. Of course, we had to change the name, because Elton John used it already."

Before you go calling "Unsolved Mysteries"

about the eerie evolution of "It's Alright," No. 36 on Modern Rock Tracks this issue, Martin offers an explanation. "After seven years, Candlebox is finally working as a cohesive unit and enjoying every minute of it."



'After seven years, Candlebox is finally working as a cohesive unit and enjoying every minute of it' —Kevin Martin, Candlebox

every minute of it. We have a good understanding of what each other looks for in music, and every element is dissected by the group."

The catalyst for good relations was the addition

of ex-Pearl Jam drummer Dave Krusen. "There was a competitive nature to songwriting when Scott [Mercado] was involved. He wasn't happy, and that affected our growth," Martin says. "With Dave came a real sense of who we are as musicians. He was the first replacement I thought of and has the ability to sit back and let the other guys do their parts in their own way."

It's also no coincidence that "It's Alright" focuses on the subject of communication. "It's the most important thing in relationships with bandmates, loved ones, friends, yourself, or the universe," he says. "It's a beautiful thing when you learn how to say what you need to say. Every song is a metaphor for what we want to express and tell our fans."

Billboard® SEPTEMBER 5, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	1	14	THE DOWN TOWN DAYS OF THE NEW	OUTPOST/GEFFEN
2	2	3	12	WHAT'S THIS-LIFE FOR	◆ CREED WIND-UP
3	3	2	11	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
4	4	4	15	SPACE LORD POWERTRIP	◆ MONSTER MAGNET A&M
5	5	5	8	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
6	6	7	7	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
7	8	9	9	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
8	7	6	15	MY SONG BOGGY DEPOT	◆ JERRY CANTRELL COLUMBIA
9	11	15	6	BETTER THAN YOU RELOAD	METALLICA ELEKTRA/EEG
10	9	10	19	IRIS "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
11	10	8	15	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	◆ AEROSMITH COLUMBIA
12	13	12	33	BLUE ON BLACK TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
13	12	11	22	SHIMMER SUNBURN	◆ FUEL 550 MUSIC
14	14	16	17	IN HIDING YIELD	PEARL JAM EPIC
15	15	14	25	SAVE YOURSELF DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
★★★ AIRPOWER ★★★					
16	21	23	5	MACHETE WISHPOOL	BROTHER CANE VIRGIN
17	18	18	5	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
18	19	21	6	INSIDE OUT	◆ EVE 6 RCA
19	NEW ▶	1		PSYCHO CIRCUS PSYCHO CIRCUS	KISS MERCURY
20	23	25	3	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
21	20	20	11	DU HAST SEHNSUCHT	◆ RAMMSTEIN SLASH/LONDON/ISLAND
22	22	19	9	A SECRET PLACE CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
23	16	13	15	SHINING IN THE LIGHT WALKING INTO CLARKSDALE	JIMMY PAGE & ROBERT PLANT ATLANTIC
24	24	26	8	FLY AWAY 5	LENNY KRAVITZ VIRGIN
25	32	—	2	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
26	25	27	9	CRACK THE LIARS SMILE HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE/MERCURY
27	29	34	3	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
28	27	29	4	ONE I WANT VAN HALEN 3	VAN HALEN WARNER BROS.
29	28	31	8	BORN WITHOUT YOU DOG YEARS	STORYVILLE ATLANTIC
30	26	22	24	I LIE IN THE BED I MAKE WISHPOOL	BROTHER CANE VIRGIN
31	38	—	2	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H ISLAND
32	35	37	3	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
33	33	38	3	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	◆ HARVEY DANGER SLASH/LONDON/ISLAND
34	39	—	2	PERFECT	◆ THE SMASHING PUMPKINS VIRGIN
35	31	30	25	CLOSING TIME FEELING STRANGELY FINE	◆ SEMISONIC MCA
36	36	35	4	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
37	NEW ▶	1		FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
38	30	24	16	CIGARETTES AND ALCOHOL WHEN WE WERE THE NEW BOYS	ROD STEWART WARNER BROS.
39	NEW ▶	1		BOOGIE KING BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
40	RE-ENTRY	11		BLACK SEVENDUST	SEVENDUST TVT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard® SEPTEMBER 5, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★ No. 1 ★★★					
1	2	1	12	ONE WEEK STUNT	◆ BARENAKED LADIES REPRISE
2	1	2	19	INSIDE OUT EVE 6	◆ EVE 6 RCA
3	4	4	11	PERFECT ADORE	◆ THE SMASHING PUMPKINS VIRGIN
4	3	3	22	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS GONE?	◆ HARVEY DANGER SLASH/LONDON/ISLAND
5	5	6	13	INTERGALACTIC HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
6	8	9	8	I THINK I'M PARANOID VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
7	6	7	22	IRIS "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
8	7	5	26	SHIMMER SUNBURN	◆ FUEL 550 MUSIC
9	10	13	7	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
10	9	8	9	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
11	12	19	7	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
12	11	11	11	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
13	14	17	6	IN HIDING YIELD	PEARL JAM EPIC
14	13	12	10	HOOCH SUPER NATURAL	◆ EVERYTHING BLACKBIRD/SIRE
15	16	21	7	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	◆ THE BRIAN SETZER ORCHESTRA INTERSCOPE
16	20	23	7	SAVE TONIGHT DESIRELESS	◆ EAGLE-EYE CHERRY WORK
17	21	26	4	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
18	17	16	8	OVER YOUR SHOULDER ORANGE AVE.	SEVEN MARY THREE MAMMOTH/ATLANTIC
19	15	14	15	GET 'EM OUTTA HERE MR. FUNNY FACE	◆ SPRUNG MONKEY SURFDOG/HOLLYWOOD
20	19	22	8	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
21	22	24	6	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S ABOUT	DISHWALLA A&M
22	27	34	3	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
23	18	10	26	CLOSING TIME FEELING STRANGELY FINE	◆ SEMISONIC MCA
24	NEW ▶	1		CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/GEFFEN
25	24	18	14	WALKING AFTER YOU THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS CAPITOL/ELEKTRA/EEG
26	23	20	18	SAINT JOE ON THE SCHOOL BUS MARCY PLAYGROUND	◆ MARCY PLAYGROUND CAPITOL
27	30	—	2	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H ISLAND
28	NEW ▶	1		SINGING IN MY SLEEP FEELING STRANGELY FINE	SEMISONIC MCA
29	28	31	4	EVERYTHING FOR FREE COCOON CRASH	◆ K'S CHOICE 550 MUSIC
30	26	25	11	HIGH POLYTHENE	◆ FEEDER ECHO/ELEKTRA/EEG
31	31	29	5	SPACE LORD POWERTRIP	◆ MONSTER MAGNET A&M
32	38	—	2	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
33	32	37	3	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
34	29	27	16	AVA ADORE	◆ THE SMASHING PUMPKINS VIRGIN
35	NEW ▶	1		FLY AWAY 5	LENNY KRAVITZ VIRGIN
36	33	32	3	IT'S ALRIGHT HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
37	34	30	5	CAN'T GET ENOUGH OF YOU BABY CAN'T HARDLY WAIT	◆ SMASH MOUTH ELEKTRA/EEG
38	25	15	13	TRULY, TRULY JUBILEE	GRANT LEE BUFFALO SLASH/WARNER BROS.
39	35	28	24	SAVE YOURSELF DARKEST DAYS	◆ STABBING WESTWARD COLUMBIA
40	NEW ▶	1		LULLABY SOUL'S CORE	◆ SHAWN MULLINS COLUMBIA

HITS! IN TOKIO

Week of Aug 9, 1998

- ① Life / Des'ree
- ② Life Is A Flower / Ace Of Base
- ③ The Boy Is Mine / Brandy & Monica
- ④ Intergalactic / Beastie Boys
- ⑤ Hinoatarubasho / Misia
- ⑥ Another Day Goes By / Dakota Moon
- ⑦ Bring It On / N'dea Davenport
- ⑧ Luxury / Cococore / Maxwell
- ⑨ Troubled Girl / Karen Ramirez
- ⑩ So Far Away / Soraya
- ⑪ Until It's Alright / C.J. Lewis Featuring Koumi Hirose
- ⑫ You Make Me / Monday Michiru
- ⑬ The Rockafeller Skank / Fatboy Slim
- ⑭ History Repeating / Propellerheads Featuring Miss Shirley Bassey
- ⑮ Hey Jude / Bob Belden Project Featuring Jhelisa
- ⑯ Ob-La-Di, Ob-La-Da / Inner Circle
- ⑰ Live / Lenny Kravitz
- ⑱ Heaven / Inner Shade
- ⑲ Stay / Mica Paris
- ⑳ Star Chasers / 4 Hero
- ㉑ All Right Now / Thriller U Featuring Ali Campbell
- ㉒ Deeper Underground / Jamiroquai
- ㉓ Doo Wop / Lauryn Hill
- ㉔ Missing You / Mary J. Blige
- ㉕ The First Night / Monica
- ㉖ Heaven's What I Feel / Gloria Estefan
- ㉗ Making History / Janet Kay
- ㉘ Baby Baby, Service / Momoe Simano
- ㉙ Battersea / Hooverphonic
- ㉚ Summer / Masters Of Funk Featuring Robbie Danzie
- ㉛ Diggy Doggy Doo / Flabby
- ㉜ Kind And Generous / Natalie Merchant
- ㉝ La De Da / Ringo Starr
- ㉞ Go Deep / Janet
- ㉟ Ray Of Light / Madonna
- ㊱ London Rain (Nothing Heals Me Like You Do) / Heather Nova
- ㊲ Yokubou / Hofudeiran
- ㊳ Ain't That Just The Way / Lutricia McNeal
- ㊴ My Heart Will Go On / Celine Dion
- ㊵ Your Imagination / Brian Wilson
- ㊶ Oye / Gloria Estefan
- ㊷ Sexy / Los Amigos Invisibles
- ㊸ Wishing I Was There / Natalie Imbruglia
- ㊹ That Feeling / Yankee B.
- ㊺ Closing Time / Semisonic
- ㊻ Sakasama Parasyuto / Miho Asahi
- ㊼ Push It / Garbage
- ㊽ Buzzin' / Asian Dub Foundation
- ㊾ When The Lights Go Out / Five
- ㊿ Show Love / Judy Mowatt

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Savage Garden Grows Into Long-Term Success As 'Moon' Ends A Second Cycle

CULTIVATING THE GARDEN. For a minute there, it looked as if **Savage Garden** had been designated with the most bittersweet distinction in radio: one-hit wonder.

After the breakthrough smash "I Want You" peaked at No. 4 in May 1997 on the Billboard Hot 100, Columbia launched the follow-up "To The Moon And Back," which had already topped the singles chart in the group's Australian homeland, surpassing "I Want You"—the top-selling song of the year there—in sales.

But in the U.S., "I Want You" seemed to gain a second wind just as the campaign for "Moon" began, erupting in a splash of airplay that carried the debut song through the summer. It also squashed the opportunity for "Moon" to develop over the air; and the song, in effect, stiffed.

Uh oh. Were the members of Australia's biggest export since **INXS** about to go down in history as "the 'chic-a-cherry cola' guys?"

With a change in the wind, no. By the end of the summer, radio eased off "I Want You" and found itself primed for the third single, "Truly Madly Deeply." That track, of course, quickly hopped to No. 1 on the Hot 100 in January of this year, becoming one of the year's top five airplay hits and making it clear that Savage Garden indeed possessed the goods to shed its potentially dubious honor.

With "Truly" at last slowing toward the beginning of this summer, Columbia Records made a decision that's truly rare in an era when top 40 is far more focused on songs than on artist development. It decided to rework "To The Moon And Back" at radio.

This time, the journey was rewarded with solid airplay at top 40 mainstream and adult top 40 radio. The track is bulletted at No. 33 on Hot 100 Airplay. On the big chart, it peaked last issue at No. 24, and this week it eases to No. 25.

"We felt that 'To The Moon' was such a big song in other parts of the world, it was worth the effort to go back to it," says **Charlie Walk**, U.S. VP of pop promotion for Columbia. "The song has done exactly what we hoped it would: It's lasted all summer. It's been a big part of the tour—in fact, it's the name of the tour—and it has helped keep the album propped with 50,000 in sales a week. We're very happy with the performance of this record."

Savage Garden vocalist and co-songwriter **Darren Hayes** (with partner and co-writer/keyboardist/guitarist **Daniel Jones**) is pragmatic about the single's initial lack of success and turnabout a year later, but he admits there were moments when the duo imagined the worst.

"There was definite fear of being a one-hit wonder," he says. "But in America, we always felt that radio was more in control than the songs themselves in some ways. It was

almost like 'Truly Madly Deeply' hijacked any opportunity that 'To The Moon And Back' had the first time."

Hayes refers to a three-song sampler that was sent to radio as Savage Garden was being introduced to radio; it included "I Want You,"



by Chuck Taylor

"Moon," and "Truly." "You don't have to be a brain surgeon to know that 'Truly Madly Deeply' was going to be the smash hit," he says. "But we had hoped people would put ['Truly'] back in the box for a minute and play ['Moon']. We felt like it had merit."

Mind you, he has no regrets now: "The way things happened, 'Truly Madly Deeply' gave us our first No. 1 in America. If nothing else happens with this single, at least it had a shot and was heard and got played."

Radio calls the current hit a "solid 'B' track," meaning that it was recognized by listeners but never gained "favorite" status in call-out research. At most stations, the track played in the 30-spins-a-week domain; power status for a station's biggest hits is often double that.



SAVAGE GARDEN

"It's a good song, but research-wise it was never the strongest record on our playlist," says **Candy Klutch**, PD at top 40 **KUMX** (Mix 104.1) New Orleans. "The lyrics are really good, but I think it's a cerebral record. Unless you really listen to the words, I think it's a hard song to get. I just don't think most people are willing to listen that closely." (The song addresses a girl who escapes her troubled world by imagining she's flying to the moon.)

Top 40 **WWZZ** (Z-104) Washington, D.C., hosted the band at a radio station event right as "Moon" was being rereleased and thought the track would positively build upon the band's familiarity. "We wanted to support the music they would be playing

here, both the familiar and the songs that were new," says Z-104 PD **Dale O'Brien**. "I think it helped. The audience sang along; they knew 'To The Moon And Back.' But it was 'Truly Madly Deeply' and 'I Want You' that brought the house down."

In call-outs as well, O'Brien says, "Moon" never shone with the intensity of "Truly." "It was passive, really," he says. "People recognized the hook in call-out, but it was never a top 10 testing song."

Regardless, the long-term effects of nearly two solid years of radio exposure have helped build Savage Garden into a familiar brand at top 40. For one, an active radio hit undoubtedly helps sell out an ongoing tour, giving radio a convenient occasion to hype the event. Most major markets supported the band with actively promoted ticket giveaways for its 37-date tour, the group's first major-venue U.S. headlining gig, which wrapped Aug. 30. Reviews were stunning, including a bold, high-profile accolade in *USA Today*. "It focused on the songs, not about the lighting design," Hayes notes. "It cut to the chase, asking, 'Is this real or not?' I appreciated that."

Having three hits under its belt also sets up anticipation for Savage Garden's follow-up project. Its self-titled debut album peaked at No. 3 on *The Billboard 200*; U.S. sales in its 71st week have reached 3.6 million, according to SoundScan. With no further singles planned from that album, recurrent airplay will become a key factor in keeping the band in front of mind.

"I think they're established enough that a second album would be anticipated," assures O'Brien. "They're a valid act and a legitimate band with stage presence. They seem to have the versatility to not become a one-hit wonder."

Hayes says the band won't even enter the studio until the end of the year, and even then, he and Jones have no intention of rushing the process. "We never expected to sell this many records," he says. "So we want to make the next record great by anyone's standards, including those that I set for myself. I want a reason to be back in the studio. More than anything, we are not desperate to explain the story of this band. It needs to unfold gradually. It's not something we should force upon an audience. I like the fact that Americans are making up their own mind about us."

"**Spice Girls** and **Hanson** had incredible success, nearly to the point of saturation, and yet the average person on the street doesn't know the name Savage Garden. I'm kind of glad about that, because we're serious about having a career. I want room to grow."

E-mail Chuck Taylor at ctaylor@billboard.com.

Donna Valentine Finds Her Heart At KEEY Minneapolis

IM NOT EXACTLY your typical female jock," says Donna Valentine, p.m. driver at country **KEEY** (K102) Minneapolis. "I don't have a feminine presentation. I'm abrasive, outspoken, and unafraid to expose that because that's who I am, and I can't suppress it... People give me a hard time, and I give them a hard time. It's fun."

Like most female air personalities, Valentine appreciates having her talent judged on its own merits, rather than on the basis of what a "female jock" is capable of. "I don't ever think of myself as a female jock; in the same way, a [male] PD wouldn't think of himself as a balding PD," she says. "It's not [relevant]. I don't want people to say, 'She's one of the best female jocks I've ever heard.'"

A native of northern New Jersey, Valentine started as a telephone operator at top 40 **WHTZ** (Z100) New York, where she worked from 1986 to '90 while attending college and simultaneously doing freelance TV production for ABC News and Sports and VH1 and working as an MTV talent coordinator. In the midst of that, she landed a weekend on-air gig at **WSBG** Scranton, Pa. From there, she moved to full-service **AC WRFC** Athens, Ga., where she worked during the week while doing weekends at **AC WSB-FM** Atlanta. That led to a short-lived overnight gig at top 40 **KBTS** Austin, Texas, then a weekend gig at **KCLD** St. Cloud, Minn., afternoons at start-up hot **AC WTCX** Minneapolis, then a weekend gig at top 40 **KDWB** Minneapolis.

When she joined K102 as midday host in 1994, it was her first country experience. "Country is the one format I never thought I would be able to do," she says. "Now it is the only format I want to do."

She cites both the listeners and the artists as reasons. "The audience is very loyal, down to earth, and accepting, and the artists are very accessible, accommodating, and very real," she says. "They remember their roots, appreciate radio, and always say 'thank you.'"

When afternoons opened up at K102, Valentine asked for and was given a chance to prove herself. Two and a half years later, she apparently has. She has received her first nomination as local air personality of the year in the *Billboard/Airplay Monitor Radio Awards*. She is the

only one of the 10 country nominees who doesn't host a morning show.

A former male friend once asked Valentine about her career goals. When she said she wanted to do afternoon drive in a major market before she was 30, the friend said, "Make different plans, because women in radio do mid-days, late nights, or they're morning-show laugh tracks." Valentine

says, "I just wanted to prove it doesn't have to be that way."

Valentine says she is given plenty of creative freedom by PD **Gregg Swedberg**. "I have a PD who's very aware of what's going on at his radio station, and he has high expectations, but for the most part he leaves me alone. He knows I'm harder on myself than he could be," she says.

There was, however, a time when Swedberg had to

draw the line. After Valentine joked that "you might be a redneck if you think a Volvo is a part of a woman's anatomy," Swedberg called her in, drew a line on a piece of paper, drew a circle in the middle of the line, and said, "Here's the line, and here's you."

"That was all he had to say," says Valentine. "I knew exactly what he was talking about. I have this belief that the day you refuse to listen to constructive criticism is the day you can hang up your headphones and say, 'This is as far as I'm going to go in my career.'"

She credits K102's family atmosphere for some of her success. "We have a great staff, and that's where it all begins," she says. "If you have tension within the programming department, somehow it is going to come out on the air. We're like a family. We love each other and protect each other, and sometimes we want to kill each other."

Valentine says doing an afternoon show is very different from the morning drive. In afternoons, she says, "the most important thing is to keep the music going. The key is making someone laugh over a 15-second ramp. It's all about forward motion. People are in their cars. They want to hear music. It's important to entertain as quickly as possible. I wouldn't do a minute-and-a-half bit, but you could do that in mornings."

"I don't care what it takes to entertain somebody," Valentine adds. "I have a [belief] that if I say something and I know one person laughed in their car, it was worth it."

PHYLLIS STARK





September 17 - 19, 1998

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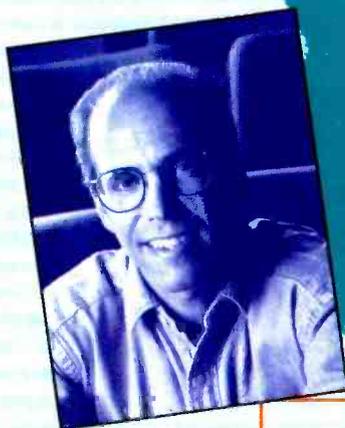
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Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

BET Furthers Digital Spinoff Plans; Griffin To Host Billboard Vid Awards

BET SPINOFF NEWS: Billboard has learned more details about BET's new digital spinoff channel package, BET Soundz (Billboard, May 16). The four new channels now have names: the adult-leaning R&B channel will be called BET Sounds of R&B; the rap/hip-hop channel will be BET Rap and Hip-Hop; the world music channel will be BET World Music Beat; and the gospel/contemporary Christian channel will be BET Inspirations. All of the spinoff channels have undetermined launch dates later this year, except for BET Inspirations, which is scheduled to debut in October. BET Soundz will also include BET on Jazz, which launched in 1996.

AWARDS SHOW NEWS: Actor/comedian/budding music star Eddie Griffin, who stars in the UPN sitcom "Malcolm And Eddie," will host the 1998 Billboard Music Video Awards (see Homefront, page 132). The awards show will take place Nov. 6 at the Sheraton Universal in Universal City, Calif.

ATTENTION UNSIGNED ARTISTS: MTV's "The Cut" will be a new 30-minute, "Star Search" kind of program in which five unsigned acts compete to have MTV finance a professionally made video that will air on the network. MTV is looking for unsigned acts, ages 14-29, in all genres of music, especially pop, R&B, reggae, rap, gospel, and alternative. "The Cut" premieres Sept. 28 at 5 p.m. Eastern time. Auditions are now being scheduled, and MTV is accepting demo tapes from prospective contestants. Photos, bios, and videos are optional. All material should be sent to MTV Networks, Attn.: "The Cut," 2600 Colorado Ave., Santa Monica, Calif. 90404.

VH1 STORYTELLERS: Stevie Nicks recently gave an electrifying performance for VH1's "Storytellers" series in New York. Nicks is the kind of singer/songwriter who is perfect for "Storytellers," and her remarkable openness with the audience made the performance even more special.



NICKS

Nicks chose a trilogy of songs that described her life: "After The Glitter Fades," "Garbo," and "Rose Garden." She also talked about how the death of her friend Joe Walsh's child affected her so deeply that she wrote "Has Anyone Ever Written Anything For You." Other songs like "Landslide," "Dreams," "Stand Back," "Gold Dust Woman," and "Edge Of Seventeen" were delivered with compelling emotional honesty. And for the first time in concert, Nicks performed a solo piano version of "Rhannon" in a stunning finale that seemed to

leave a permanent glow in the room. There were so many great moments that shouldn't be edited out of the final cut, so let's hope VH1 can make this "Storytellers" episode 90 minutes instead of the usual 60.

Nicks candidly told Billboard, "As nervous as I was before the show, it was an amazing experience to be able to share my music like that. It was like playing for people at my house."

A couple of nights later, Nicks joined Sheryl Crow during Crow's own "Storytellers" taping for a riveting duet of Crow's hit, "Strong Enough." At press time, the premiere dates for the Nicks and Crow "Storytellers" episodes have not yet been scheduled.



by Carla Hay

PRODUCTION NOTES

LOS ANGELES
 Sons Of Funk shot their "Reasons" clip with director Darius Anthony.
 Danni Leigh's "If The Jukebox Took Teardrops" was directed by Guy Guillet.
 Chris LeDoux and Jon Bon Jovi teamed up for the video "Bang A Drum." The clip was directed by Bon Jovi's brother Anthony Bonjovi.

N'Dea Davenport completed the clip for "Underneath The Red Moon" with director Kevin Bray.
 Tim Story directed 4 Kast's "I Tried" and Jayo Felony's "Nitty Gritty."

NASHVILLE
 Toby Keith's "Tired" was directed by Michael Salomon.
 Mark Stepp directed the Channel Surfers' "Strength."



14 hours daily
 1899 9th Street NE,
 Washington, D.C. 20018

- 1 Monica, The First Night
- 2 JD Feat. Jay-Z, Money Ain't A Thang
- 3 K-Ci & JoJo, Don't Rush (Take Love Slowly)
- 4 Cam'ron, Horse & Carriage
- 5 Brandy (Feat. Mase), Top Of The World
- 6 Gerald Levert, Thinkin' Bout It
- 7 Ginuwine, Same Ol' G
- 8 Janet, Go Deep
- 9 Usher, My Way
- 10 Aaliyah, Are You That Somebody?
- 11 Next, I Still Love You
- 12 Jagged Edge, Gotta Be
- 13 Silkk The Shocker, It Ain't My Fault
- 14 Public Announcement, It's About Time
- 15 Nicole, Make It Hot
- 16 Tatyana Ali, Daydreamin'
- 17 Dmx, How's It Goin' Down
- 18 Mya, Movin' On
- 19 Monifah, Touch It
- 20 Mase, Lookin' At Me
- 21 Montell Jordan, I Can Do That
- 22 Brian McKnight, The Only One For Me
- 23 Aretha Franklin, Here We Go Again
- 24 Tamia, So Into You
- 25 Noreaga, N.O.R.E.
- 26 Maxwell, Luxury Cococure
- 27 Boyz II Men, Doin' Just Fine
- 28 R. Kelly, Half On A Baby
- 29 Magnificent 7, Street Mix
- 30 Kurupt, We Can Freak It

*** NEW ONS ***

- Lauryn Hill, Doo Wop (That Thing)
 Regina Bell, I've Had Enough
 Blackstar, Definition
 Grenique, Black Butterly
 Canibus, I Honor
 Mariah Carey, Whenever You Call
 Spiritual Pieces, I Need U
 Skooter Mac, It's Been Sooo Loong



Continuous programming
 2806 Opryland Dr.,
 Nashville, TN 37214

- 1 Trisha Yearwood, There Goes My Baby
- 2 Diamond Rio, You're Gone
- 3 The Wilkinsons, 26 Cents
- 4 Dwight Yoakam, Things Change
- 5 Pam Tillis, I Said A Prayer
- 6 Vince Gill, If You Ever Have Forever In Mind

- 7 Brooks & Dunn, How Long Gone
- 8 Dixie Chicks, Wide Open Spaces
- 9 Jo Dee Messina, I'm Alright
- 10 Faith Hill W/Tim McGraw, Just To Hear You...
- 11 Randy Travis, The Hole
- 12 Terri Clark, You're Easy On The Eyes *
- 13 Shania Twain, Honey, I'm Home
- 14 Joe Diffie, Texas Size Heartache
- 15 Garth Brooks, To Make You Feel My Love
- 16 Alan Jackson, I'll Go On Loving You *
- 17 Lee Ann Womack, A Little Less Little Rock *
- 18 Tracy Lawrence, White You Sleep *
- 19 Lonestarr, Everything's Changed *
- 20 Bryan White, Tree Of Hearts *
- 21 Dixie Chicks, There's Your Trouble
- 22 Reba McEntire, Forever Love *
- 23 Danni Leigh, If The Jukebox Took Teardrops *
- 24 Allison Moore, Set You Free *
- 25 BR5-49, Wild One *
- 26 Alabama, How Do You Fall In Love *
- 27 Mark Willis, Don't Laugh At Me *
- 28 Olivia Newton-John, Honestly Love You
- 29 Mindy McCready, The Other Side
- 30 Dolly Parton, Honky Tonk Songs
- 31 Michael Peterson, When The Bartender Cries
- 32 Toby Keith, Tired
- 33 Matt King, Five O'Clock Hero
- 34 Keith Harling, Coming Back For You
- 35 Collin Raye, I Can Still Feel You
- 36 Linda Davis, I Wanna Remember This
- 37 Jeff Carson, Shine On
- 38 Cledus T. Judd, Every Bulb In The House Is Blown
- 39 Brady Seals, I Fell
- 40 Shane Stockton, Gonna Have To Fall
- 41 Tracy Byrd, I Wanna Feel That Way Again
- 42 Sara Evans, Cryin' Game
- 43 Billy Dean, Real Man
- 44 Trini Triggs, Straight Tequila
- 45 Bruce Robison, Angry All The Time
- 46 Jon Randall, She Don't Believe In Fairy Tales
- 47 Charlie Daniels Band, Texas
- 48 Great Divide, Pour Me A Vacation
- 49 Bob Seger & Martina McBride, Chances Are
- 50 Various Artists, One Heart At A Time

* Indicates Hot Shots

*** NEW ONS ***

- Aaron Tippin, For You I Will
 Blackhawk, There You Have It
 Lila McCann, To Get Me To You
 Mark Chesnut, Wherever You Are
 T.G. Sheppard, (There Ain't Nothin') Like A Coupe De Ville
 Toby Keith, Getcha Some
 Travis Tritt, If I Lost You
 The Warren Brothers, Guilty



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Will Smith, Just The Two Of Us
- 2 Beastie Boys, Intergalactic
- 3 Aerosmith, I Don't Want To Miss A Thing
- 4 Aaliyah, Are You That Somebody?
- 5 Goo Goo Dolls, Iris
- 6 Usher, My Way
- 7 Barenaked Ladies, One Week
- 8 Janet, Go Deep
- 9 Pras Michel FDI' Dirty Bastard & Mya, Ghetto Supastar
- 10 Backstreet Boys, I'll Never Break Your Heart
- 11 Harvey Danger, Flagpole Sitta
- 12 Natalie Imbruglia, Wishing I Was There
- 13 Brandy Feat. Mase, Top Of The World
- 14 Brian Setzer Orchestra, Jump Jive An' Walk
- 15 Brandy & Monica, The Boy Is Mine
- 16 Dave Matthews Band, Stay (Wasting Time)
- 17 Supergrass, We Still Need More
- 18 DMX, How's It Goin' Down
- 19 The Smashing Pumpkins, Perfect 10
- 20 JD Feat. Jay-Z, Money Ain't A Thang
- 21 Monica, The First Night
- 22 Snoop Dogg, Still A G Thang
- 23 K-Ci & JoJo, All My Life
- 24 'N Sync, Tearin' Up My Heart
- 25 Semisonic, Closing Time
- 26 Eve 6, Inside Out
- 27 Sheryl Crow, My Favorite Mistake
- 28 Rammstein, Du Hast
- 29 Mya, Movin' On
- 30 Madonna, Ray Of Light
- 31 Everything, Hooch
- 32 Tatyana Ali, Daydreamin'
- 33 Next, Too Close
- 34 All Saints, Never Ever
- 35 Nicole, Make It Hot
- 36 Garbage, I Think I'm Paranoid
- 37 Brian McKnight, Anytime
- 38 Cam'ron, Horse & Carriage
- 39 Master P, Goodbye To My Homies
- 40 Mase, Lookin' At Me
- 41 Monster Magnet, Space Lord
- 42 Fat Boy Slim, The Rockafeller Skank
- 43 Melanie B. Feat. Missy Elliott, I Want You
- 44 K-Ci & JoJo, Don't Rush (Take Love Slowly)
- 45 Big Punisher, Still Not A Player
- 46 Marilyn Manson, Dope Show
- 47 Everclear, Father Of Mine
- 48 Usher, Nice & Slow
- 49 Green Day, Time Of Your Life
- 50 R. Kelly, Half On A Baby

** Indicates MTV Exclusive

*** NEW ONS ***

- JD & Mariah Carey, Sweetheart
 Korn, Got The Life
 A Tribe Called Quest, Find A Way
 Dru Hill, How Deep Is Your Love
 Five, When The Lights Go Out
 Next, I Still Love You



Continuous programming
 1515 Broadway, NY, NY 10036

- 1 Aerosmith, I Don't Want To Miss A Thing
- 2 Goo Goo Dolls, Iris
- 3 Matchbox 20, Real World
- 4 Natalie Imbruglia, Torn
- 5 Shania Twain, You're Still The One
- 6 Barenaked Ladies, One Week
- 7 Semisonic, Closing Time
- 8 Brian Setzer Orchestra, Jump Jive An' Walk
- 9 Fastball, The Way
- 10 Natalie Imbruglia, Wishing I Was There
- 11 Madonna, Ray Of Light
- 12 Savage Garden, To The Moon And Back
- 13 Edwin McCain, I'll Be
- 14 Natalie Merchant, Kind & Generous
- 15 Sheryl Crow, My Favorite Mistake
- 16 Sarah McLachlan, Adia
- 17 Celine Dion, To Love You More
- 18 The Foundations, Build Me Up Buttercup
- 19 Eagle Eye Cherry, Save Tonight
- 20 Mariah Carey, Whenever You Call
- 21 Third Eye Blind, Semi-Charmed Life
- 22 Sugar Ray, Fly
- 23 Smash Mouth, Walkin' On The Sun
- 24 Dave Matthews Band, Stay
- 25 Green Day, Time Of Your Life
- 26 Janet, Go Deep
- 27 Anggun, Snow On The Sahara
- 28 Culture Club, Miss Me Blind
- 29 Jewel, You Were Meant For Me
- 30 Fleetwood Mac, Landslide
- 31 The Wallflowers, One Headlight
- 32 Paula Cole, I Don't Want To Wait
- 33 Marcy Playground, Sex & Candy
- 34 Madonna, Express Yourself
- 35 Brian Wilson, Your Imagination
- 36 Madonna, Papa Don't Preach
- 37 Blues Traveler, Run Around
- 38 Jewel, Who Will Save Your Soul
- 39 Natalie Merchant, Carnival
- 40 Matchbox 20, 3 AM
- 41 The Cardigans, Lovefool
- 42 Janet, Together Again
- 43 Jennifer Paige, Crush
- 44 De'ree, Life
- 45 Cyndi Lauper, Girls Just Want To Have Fun
- 46 Janet, You
- 47 Tom Petty & The Heartbreakers, Free Fall
- 48 Bruce Springsteen, Dancing In The Dark
- 49 Green Day, Time Of Your Life
- 50 Billy Idol, Cradle Of Love

*** NEW ONS ***

- Cherry Poppin' Daddies, Brown Derby Jump
 Fastball, Fire Escape
 P.M. Dawn, I Had No Right

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 5, 1998.



Continuous programming
 1221 Collins Ave
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- K-Ci & JoJo, Don't Rush (Take Love Slowly)

BOX TOPS

- Mya, Movin' On
 Melanie B. Feat. Missy Elliott, I Want You Back
 Five, When The Lights Go Out
 Aaliyah, Are You That Somebody?
 Aaron Hall, All The Places I Will Kiss You
 Snoop Dogg, Still A G Thing
 Big Punisher, Still Not A Player
 Monica, The First Night
 Boyz II Men, Doin' Just Fine
 Silkk The Shocker, It Ain't My Fault
 Jesse Powell, I Wasn't With It
 Black Eyed Peas, Joints & Jams
 Mase, Lookin' At Me
 Kirk Franklin, Lean On Me
 Master P, Goodbye To My Homies
 Kid Rock, Welcome To The Party
 Ace Of Base, Cruel Summer
 Sparkle, Time To Move On
 Backstreet Boys, I'll Never Break Your Heart
 JD Feat. Jay-Z, Money Ain't A Thang

NEW

- Pearl Jam, Do The Evolution
 Babyface, You Were There
 Cannibus, I Honor U
 Onyx, Broke Willies
 Willie Max, Can't Get Enough
 JD & Mariah Carey, Sweetheart
 Dru Hill, How Deep Is Your Love
 Hootie And The Blowfish, I Will Wait
 Pure Sugar, Delicious
 P.M. Dawn, I Had No Right
 Skinny, Failure
 Firewater, Green Light
 A+, Enjoy Yourself
 DJ Honda, Travellin'
 Brittany Spears, Baby One More Time
 Doe Or Die, Just Ballin'
 Twista & The Speedknot Mobstaz, Mobstability



Continuous programming
 1515 Broadway
 New York, NY 10036

NEW

- Alien Fashion Show, Rocket '95
 Ceiba, 1+1=1
 Fat Joe, Don Cartagena
 Firewater, Green Light
 Lauryn Hill, Doo Wop (That Thing)
 Mag 7, The Street Mix
 Pearl Jam, Do The Evolution
 Ras Kas, Ghetto Fabulous
 Rob Zombie, Dragula
 Big Ron, Swag
 Silkk The Shocker, It Ain't My Fault



Continuous programming
 299 Queen St West
 Toronto, Ontario M5V2Z5

- Fastball, Fire Escape (new)
 The Philosopher Kings, You Don't Love Me (new)
 Pearl Jam, Do The Evolution (new)
 Sky, Some Kinda Wonderful (new)
 Rob Zombie, Dragula (new)
 Marilyn Mason, Dope Show
 Tragically Hip, Poets
 Aerosmith, I Don't Want To Miss A Thing
 Barenaked Ladies, One Week
 Janet, Go Deep
 The Smashing Pumpkins, Ava Adore
 Usher, My Way
 Beastie Boys, Intergalactic
 54-40, Since When
 'N Sync, Tearin' Up My Heart
 Spice Girls, Viva Forever
 Monster Magnet, Space Lord
 Swirl 360, Hey Now Now
 Love Inc., You're A Superstar
 Monica, The First Night



Continuous programming
 Hawley Crescent
 London NW18TT

- Brandy & Monica, The Boy Is Mine
 Pras, Ghetto Supastar
 Beastie Boys, Intergalactic
 Des'ree, Life
 Madonna, Drowned World/Substitute For Love
 Aerosmith, I Don't Want To Miss A Thing
 Savage Garden, To The Moon And Back
 Another Level, Freak Me
 Ace Of Base, Cruel Summer
 Jamiroquai, Deeper Underground
 Puff Daddy F/Jimmy Page, Come With Me
 Ultra Nate, New Kind Of Medicine
 Manic Street Preachers, If You Tolerate This...
 All Saints, Bootie Call
 Eagle-Eye Cherry, Save Tonight
 Sparkle, Be Careful
 E-Type, Angels Crying
 Fastball, The Way
 Rammstein, Stripped
 Bran Van 3000, Drnking In L.A.



10 hours daily
 909 Third Avenue
 New York, NY 10022

- Monica, The First Night
 Aaliyah, Are You That Somebody?
 Beastie Boys, Intergalactic
 Foo Fighters, Walking After You
 MC Lyte, I Can't Make A Mistake
 Maxwell, Luxury Cococure
 Girls Against Boys, Park Avenue
 The Crystal Method, Comin' Back
 Brian Setzer Orchestra, Jump Jive An' Walk
 Garbage, I Think I'm Paranoid
 Mya, Movin' On
 Squirrel Nut Zippers, Suits Are Picking Up The Bill
 Cherry Poppin' Daddies, Brown Derby Jump
 Reel Big Fish, Take On Me
 Barenaked Ladies, One Week



Three hours weekly
 216 W Ohio
 Chicago, IL 60610

- Everclear, Father Of Mine
 Shonen Knife, Daydream Believer
 Everlast, What It's Like
 Rob Zombie, Dragula
 Mad Caddies, Road Rash
 Kent, If You Were Here
 MXPX, I'm Ok You're Ok
 Rasputina, The Olde Headboard
 12 Rounds, Pleasant Smell
 Em Gryner, Summer Long
 Big Runga, Sway
 Dandy Warhols, Every Day Should Be A Holiday
 Greg Kroll, Psychotic Reaction



1/2-hour weekly
 46 Gifford St
 Brockton, MA 02401

- Heather Nova, London Rain
 Symposium, Bury You
 Unwritten Law, California Sky
 Em Gryner, Summer Long
 Catatonia, Road Rage
 Shonen Knife, Daydream Believer
 Samiam, She Found You
 The Smashing Pumpkins, Perfect
 Clutch, The Soapmakers
 Anthrax, Inside Out
 Everclear, Father Of Mine
 Big Wreck, Blown Wide Open
 Lenny Kravitz, Thinking Of You

WARNER BROS. IS 'DIZZY' OVER GOO GOO DOLLS SET

(Continued from page 5)

Feb. 25, 1995), and jump-started other catalog recordings. "People are going out wanting to find more Goo Goo Dolls music," says Andy Schuon, executive VP/GM at Warner Bros. "There's rarely been a better setup for an album."

"Dizzy Up The Girl" will likely please both longtime Goo Goo Dolls

fans and recent, "Iris"-inspired converts. Without sacrificing the powerful, guitar-driven ethic that propelled 1993's "SuperstarCarWash" and "A Boy Named Goo," "Dizzy Up The Girl" represents a perceptible expansion of stylistic boundaries (see track listing, this page).

"I wanted to make something that

sounded like it had some permanence to it, something real, something that breathed," says Rzeznik, who plays guitar and shares vocal duties in the band. "You've got to keep moving; that's the biggest thing that I've learned. It's been four years and an unbelievable growing process. My perspective on a lot of things has changed."

Other changes—like the addition of drummer Mike Malinin (who replaced George Tutuska following the recording of "A Boy Named Goo"), the group's move to Warner Bros. from the Warner-distributed Metal Blade following a breach-of-contract suit (The Beat, Billboard, April 19, 1997), and of course "Iris"—all contributed to the Buffalo, N.Y.-based band's more mature outlook. "We are all really comfortable where we are," says Rzeznik. "We belong where we are right now."

CREATIVE STRIDE

"When you've been together as long as the Goo Goo Dolls have, you continue to grow," says Schuon. "They've gotten to a place where the writing and the music has clicked. They've hit a stride creatively that's really fueling them."

While the Goo Goo Dolls' pre-Metal Blade/Warner Bros. recordings were straight-ahead rock albums, they began to gain mainstream momentum when the band's musical development collided with the resurgence of modern rock, which was poised to embrace the act.

Propelled by chart-topping rock track "Name," "A Boy Named Goo" has sold 1.3 million units, according to SoundScan.

"Iris" was just what the group needed to tip the scales, broadening its appeal across formats and increasing its presence internationally. "This is definitely the song that lets the band quit their day jobs," says Jayn, assistant PD at modern rock KNRK Portland, Ore.

"They're rooted in alternative and rock but are able to cross over to pop and modern AC," says Schuon. "It takes three, four, five markets in

1998 to really break out and sell the kind of records that the Goo Goo Dolls can sell."

In Europe, sales have been spurred by film promotions for "City Of Angels." Bernd Dopp, CEO of WEA Germany, credits close collaboration with Warner Bros.' film unit and aggressive retail marketing with making "City Of Angels" a success and bringing the Goo Goo Dolls attention (Global Music Pulse, Billboard, Aug. 22).

In Australia, a massive six-week TV campaign to promote the movie featured "Iris," launching the song into the top 10 before most radio stations had even picked up on it. "Iris" is so far Warner Music Australia's biggest-selling single of 1998, with sales of 140,000 copies (double-platinum). The soundtrack has sold 100,000 copies, according to the label.

Plans are to release "Dizzy" in Europe during the same time frame as the U.S. launch, although details were still being nailed down at press time. WEA is releasing the album Sept. 22 in Canada and Mexico and Oct. 5 in Japan.

Mainstream attention abroad and stateside should not give the impression that the band has ceased to rock, however: The new album is rife with guitar hooks and inspired lyrics, kept current by the production of Rob Cavallo, who recently moved to Hollywood Records as senior VP of A&R from the same post at Reprise.

"I had so much fun doing this record," says Rzeznik. "[Cavallo] is a great musician, and that's what we wanted out of a producer: It's so important to have a producer be able to dig in and get creative with you."

Rich Wall, PD at modern rock WEDG Buffalo, says that "Iris" was "an instant hit" at the station, since Buffalo listeners "go the extra mile to support the hometown team."

But loyalty aside, "Iris" "has to be a great song to get the numbers they've pulled" in research, and the new album's "great guitar sounds and incredible lyrics" are promising," Wall adds. "As far as bands out there who are in the vein of the Goo

Goo Dolls, they're the most real and the most honest."

According to Jon Leshay, senior VP of marketing at Warner Bros., exposing the group through heavy touring will be the label's first priority. The act is booked by the William Morris Agency. Videoclips for "Slide" and a still-undecided second track will be shot in coming weeks.

"We're already shipping beyond gold, which is a first," says Leshay. "This could be the biggest album of the fourth quarter."

John Grandoni, VP of purchasing at the 150-store, Carnegie, Pa.-based National Record Mart, agrees. "I expect the new Goo Goo Dolls to be one of the big rock records of the year, the record that brings the Goo Goo Dolls into superstardom," he says, noting that "A Boy Named Goo" is still a top catalog seller at the chain.

METHODICAL MARKETING

Leshay adds that marketing "Dizzy Up The Girl" will be "incredibly simple and methodical" in the wake of the success of "Iris," and that the label will build on the band's recognizability with MTV- and VH1-related promotions, still in the works.

Band members say they are prepared to deal with the onset of celebrity and the months of touring that will come with it. "You need eight hours of sleep," says Takac with a laugh, "which I haven't gotten in about six months." Rzeznik says he'll try to "just stay healthy and not drink too much—at least not every night."

Jokes aside, the Goo Goo Dolls, who are managed by Pat Magnarella of Third Rail, have gotten where they are through hard work, talent, and perseverance. "You can't assume that it's gonna happen for you," says Takac. "You have to go make it happen for yourself."

Assistance in preparing this story was provided by Christie Eliezer in Melbourne, Australia, and Wolfgang Spahr in Hamburg.

'DIZZY' TRACK LISTING

The following is a track listing of the songs on the Goo Goo Dolls' "Dizzy Up The Girl."

"Dizzy Noise (Everything You Are)*": "I wanted this song to sound like a cross between Gang Of Four and Led Zeppelin with a big hook in the middle," says Johnny Rzeznik.

"Slide**": The album's first single, this track builds slick accessibility on a firm rock foundation. "It's just a Catholic teenage sex/angst anthem," explains Rzeznik.

"Broadway**": "This is about Broadway and Fillmore in Buffalo [N.Y.], the neighborhood I grew up in," says Rzeznik. "It's an ethnic, working-class neighborhood full of lugheads with a lot of opinions. This is my comment on their perspective on the world."

"January Friend**": "This song is about a trip I took to Hawaii," says Robby Takac. "When you're in paradise, some weird things go to your head after a while, and this is about that."

"Black Balloon**": "That's a weird one," admits Rzeznik, "and it kind of gives me the creeps a little bit when I hear it. It's about seeing someone you love that's so great just fuck up so bad." But don't assume that it's a first-person account. Rzeznik often uses other people as his muse. "I try to watch people and listen to them and see what the hell's going on and then comment about it. I mean, Stephen King never really ran into Cujo!"

"Bullet Proof**": "I like the hook at the front; it's really nasty," says Rzeznik, "and then I really enjoy it when the chorus kicks in. I like the dynamic of this song."

"Amigone**": According to Takac, this track takes its title from an unfortunately named funeral home in Buffalo. "It's not about that place necessarily, but it relates to the song in a backhanded sort of way."

"All Eyes On Me": While Rzeznik and Takac usually write songs individually, this is a collaborative number. "I was so stuck," says Rzeznik, "and Robby had been listening to me sort of sing along with the track in the studio and started jotting down what he thought I was saying. And it

worked." Says Takac, "Johnny's songs are a bit more descriptive, and I speak in generalizations. This was sort of cool; we hadn't written a song together like that since [two albums ago, on] 'SuperstarCarWash.'"

"Full Forever**": Inspired by Takac's girlfriend, this song was written late one night after his move back to Buffalo from New York.

"Acoustic #3**": While this short, heartfelt acoustic number, steeped in orchestral swells, would probably be a hit as a single, Rzeznik is reluctant to establish the Goo Goo Dolls as balladeers. "I gotta tell you, I want to have a hit with something rockin'," says the singer. "I like the simplicity of this

song, and it wound up being a lot more personal to me than I thought it would be. [Orchestral arranger] David [Campbell's] strings are beautiful. He's a badass." While there were rumblings in the studio of "turning this one into an epic," Rzeznik refused. "I said, 'We have enough epics on this record. Let's do a little juxtaposition.'"

"Iris**": This summer's ubiquitous No. 1 from the "City Of Angels" soundtrack has by all accounts served as the perfect setup for the new album. In writing the song, says Rzeznik, "I was able to step out of myself and assume another character and write from his perspective, not mine. I was really bogged down in a bit of writer's block, and so that freedom was good." "We loved the way it turned out," adds Takac.

"Extra Pale**": Named for the descriptive phrase on a Rolling Rock beer tap, this song began life with its lyrics first written by Takac on cocktail napkins at a bar. "I had just been through a divorce, my ex-wife was sick, and the phrase 'extra pale' seemed to relate to my experience at that time," he says.

"Hate This Place**": "Everyone says we sound like the Replacements all the time, so I wanted to write a song that sounded like them," says Rzeznik with a laugh.

* Written by Johnny Rzeznik, published by Corner of Clark & Kent Music (BMI).

** Written by Robby Takac, published by Six Aspirin A.M. Music (BMI). DYLAN SIEGLER



CISAC MEET TO FOCUS ON DIGITAL ISSUES

(Continued from page 5)

formulate policy and present their arguments to politicians. CISAC, the international umbrella group for authors' societies, will also tackle a domestic issue—its Common Information System (CIS), which, observers suggest, is in need of a boost.

Reinhold Kreile, president of German authors' body GEMA, which is hosting the conference, says, "CISAC has a vision which must be put into reality: We want to lay a solid foundation for lasting legal constructions in the copyright area and for the collective exercise of copyrights."

He adds that at the core of CISAC's desires is an aim to ensure that copyright holders have "the reliable global protection to which they are accustomed and which they will continue to deserve in the digital information age of the 21st century."

The congress is titled "Authors Rights In The 21st Century—A Cultural Mission In The Digital

Information Age," and Kreile states that delegates will focus on their demands for enhanced protections in the digital arena. Present to hear their arguments will be a number of politicians, the most senior of which will be Anton Pfeifer, minister of state to the federal chancellor, who will give a keynote address.

Another celebrated figure at the congress will be Hans Wilfred Sikorski, head of the Hamburg-based Sikorski Music Publishing Co., who is to receive the CISAC Gold Medal.

Of the congress as a whole, Sikorski says he has high expectations. "I think that CISAC is extremely important," he says, "as it unites 170 collection societies from over 100 countries, giving it considerable political clout."

He adds that, in his view, it is now important to establish a united front against the unauthorized exploitation of intellectual property in the digital

age, particularly on the Internet.

As for CIS, the Berlin congress is expected to announce a new, high-powered task force to move the project forward at a greater pace.

CIS is a new global project that facilitates the rapid exchange of information between collection societies. Though its planned implementation was revealed by Billboard more than three years ago (Billboard, Feb. 5, 1995), development has not happened at the pace the societies would have preferred.

It is understood that 10 of the world's leading authors' bodies will come together in Berlin to form the so-called Pioneer Group, whose task will be to develop the infrastructure of CIS and to implement the system among themselves. Countries represented by the 10 bodies are expected to include the U.S., Japan, Germany, the U.K., France, Spain, Italy, the Netherlands, and the Scandinavian nations.

RETAILERS FINE-TUNE THEIR HOLIDAY MUSIC STRATEGIES

(Continued from page 5)

counts and billing terms. And they're questioning some labels' policies on pricing and returns.

Dave Yeskel, VP of sales at Windham Hill, says, "Retail has made it clear there's a lot of Christmas records, and they're trying to be a little choosy. They're backing off on a lot of catalog."

Windham Hill's Christmas release schedule includes five titles: Etta James' "Twelve Songs Of Christmas," "A Winter Solstice's Reunion," "The Colors Of Christmas," "Celtic Christmas IV," and "Smooth Jazz Christmas." The label is also reworking last year's No. 6 Christmas hit, Jim Brickman's "The Gift," which SoundScan says has sold 328,000 units in the U.S.

"I think there's a lot out there, sure," says Brian McClemens, a music buyer at Ann Arbor, Mich.-based Borders Books & Music, which operates 213 superstores. "But if we feel it's going to be a successful piece, we're willing to take a chance on it and bring it on."

'SPECIAL TIMES'

An unofficial estimate of the size of the U.S. Christmas-recording market, based on partial Recording Industry Assn. of America data from last year, is about \$500 million.

Most observers expect Dion's "These Are Special Times," which 550 Music expects to release in late October or early November, to be the biggest Christmas hit this year due to her record-selling prowess.

Last year's top title was "Snowed In" by Hanson, the teen-boy band that had a sensational rookie year in 1997. According to SoundScan, it has sold 935,000 units. Many believe the Hanson title will perform well this year because the act has a new album, "Live," out Nov. 3, which will help promote the older one.

"The sophomore year is the one that tells you whether or not it's going to have legs and be a perennial seller," says McClemens.

A TV special during the holiday season is viewed as a tremendous boost for album sales, as it was last year for Hanson.

Mannheim Steamroller will have an NBC-TV special in December to promote its new album, "The Christmas Angel (A Family Story)," on American Gramophone. Jeff Brody, senior VP of sales for Mercury Records, says a TV special is in the works for Brian McKnight, whose Christmas album, "Bethlehem," comes out Oct. 6.

CHRISTMAS IN JULY

For many record companies, solicitations at retail for orders of Christmas product begin around late July so that the labels can arrange for the manufacturing of CDs and tapes. Decisions on holiday advertising are often made by July. Brody points out that Mercury tries to provide album track listings and bar codes to retailers as early as June so that "accounts can get it into their systems."

Some labels start much earlier.

"We went on the road in the first week of May soliciting titles," says Windham Hill's Yeskel, "because there are so many titles, and because Christmas is such a significant por-

tion of our overall business." As soon as the holiday season ended last year, the label began evaluating it. "It's almost like a 12-months-a-year business," notes Yeskel.

Retailers point out that some labels offer discounts if chains order early and guarantee certain placement in the stores.

'Retail has made it clear there's a lot of Christmas records and they're trying to be a little choosy'

Most albums will be shipped in September and early October; retailers will have them on the shelves by late October. Until recently, Thanksgiving marked the beginning of the selling period for holiday product, but some consumers are now purchasing earlier.

"I will put out my Christmas product in mid-October," says John Grandoni, VP of purchasing for National Record Mart, the 152-store chain based in Carnegie, Pa. "I like to complete it by the first week of November. There are a lot of early holiday shoppers. Christmas will sell as soon as it is in the bins."

In-store merchandising and co-

operative advertising programs are in place before Thanksgiving to catch consumers' eyes.

"The store has to be behind it from a marketing point of view," says Trans World's Litwak. "Position it well, merchandise it well." He adds that a retailer has failed if "the customer walks into the store and doesn't get a Christmas feeling, doesn't see product in a prominent position."

After Christmas, many retailers discount holiday product to move it

BORDERS*

out of the stores. In January, unsold recordings are returned.

Many accounts are complaining about labels' higher returns penalties. A few years ago, many of the majors had a 50% break-even, which meant that retailers weren't penalized unless returns exceeded that percentage. Some majors have now lowered that figure to 30%.

"We're always trying to fine-tune Christmas buying," says George Scarlett, national product manager of West Sacramento, Calif.-based Tower Records, which has 194 stores worldwide. "The last two years we've been relying more on sales histories. Part of the reason is the tremendous returns penalty."

A senior executive at a major distribution company says, "Returns of Christmas titles the past couple of years have been high."

BETTE MIDLER MAKES WARNER BROS. DEBUT WITH 'BATHHOUSE BETTY'

(Continued from page 15)

come out around the week of the U.S. release, except in Japan, where it will come out a few weeks later. Midler, who has sold more than 5 million albums outside of the U.S., will push the release heavily worldwide.

"We're sending her over to the U.K. and Europe in September or October," says Warner Bros. senior director of marketing Issey Monk. "She's doing a number of international press and print days. We're looking to break this album worldwide."

Midler worked with an array of producers on the album. In addition to Templeman, she paired with long-time producer Arif Mardin, as well as Marc Shaiman, Brock Walsh, David Foster, and Chuckii Booker.

"Bette quarterbacked the whole thing," says Templeman. "I thought her ability to balance the producers was incredible. She's a genius; she sequenced this thing while shooting a movie in Montreal."

The album's showstopper is "I'm Beautiful," a reworking of a 1994 club hit from Uncanny Alliance. The song, redolent of concert highlight "I Look Good," is vintage Bette—relentlessly sassy, yet touching and defiant at the same time.

"It's a very upbeat message . . ." says Midler. "It's about being done in, beaten up your whole life and finally standing up for yourself and saying, 'I count. I exist.' I got a little misty-eyed myself the first time I heard it. It's very sweet."

The song begs for a video, and Midler already has a concept. "I want to do an animated cartoon of it,

and I would like to have the whole world in it. It's a microcosm of life, people saying, 'Please, I'm here.' That's all people really want. They want people to acknowledge that they're more than the sum of their parts."

HEARTFELT RESPONSE

Midler's favorite song on the album is "Lullaby In Blue," written by Adam Cohen and Brock Walsh about a woman wondering years later about the child she gave up for adoption. (Midler also covers "Song Of Bernadette," co-written by Cohen's father, Leonard.)

"It's a very moving situation," says Midler of "Lullaby." "I've never heard a pop song about a person who gives their child up and is missing the child . . . The first time I heard that song, I burst into tears. I had to pull over to the side of the road."

Such a visceral reaction is what Midler looks for in her material. "I know instantly" if a song is for her or not, she says. "Like with 'Boxing'—that was played for me by Gregg Geller, and I knew right away I could make it work. Right away, I knew it was going to be for me."

She also felt that way about "My One True Friend," which the label feels could be a '98 version of her smash "Wind Beneath My Wings," featured in the movie "Beaches." Midler, however, knows that radio is a rocky road for her. "I don't think radio gives anyone my age a break anymore," she says.

However, a number of soft AC sta-

Most labels are keeping their Christmas titles at full price, saying that because the albums sell well every year, there is no need to cut profit margins. Some companies are lowering prices: Mercury has moved some Christmas titles from the front-line category to midline, and Sony has moved some from midline

'The sophomore year is the one that tells you whether or not it's going to have legs and be a perennial seller'

to budget. But some vendors are reversing that strategy, moving popular older midline Christmas albums to full price.

"The trend is disturbing," Grandoni says, "because holiday music is very price-sensitive."

One release he mentions is Barry Manilow's 1990 Arista album, "Because It's Christmas." A company executive says the price has risen because the artist has a new album this fall, "Barry Manilow Sings Sinatra," which could boost his catalog.

Another album Grandoni cites is Harry Connick Jr.'s "When My Heart Finds Christmas," released in

1993 on Columbia. Dave Curtis, VP of catalog sales for Sony Music Distribution, says the title was moved to full price "based on its ability to sell at retail; it was our No. 4-selling Christmas album last year."

PERENNIALS

Some Christmas albums manage to break the mold of single-year success to become perennial holiday best sellers. Some artists who have pulled this off are Bing Crosby, Nat "King" Cole, Eugene Ormandy, and, more recently, Mannheim Steamroller, Kenny G, and Vince Guaraldi (whose "A Charlie Brown Christmas" has sold 761,000 units, according to SoundScan).

American Gramophone says it will be marketing three older Mannheim titles this year, as well as the new one. However, last year's live Mannheim album—1997's No. 2 holiday album, as ranked by Billboard—will be on moratorium this year.

"We explained it to retailers, and it made sense to them," says Dwight Montjar, the label's director of sales. "The live record has nothing new on it. The new record is all studio, although not all of it is new. There's some duplication."

And some retailers say that holiday albums by Frank Sinatra, who died in May, might be chart-toppers in the Christmas of 1998.

"Frank's Christmas titles perennially have done very well," says Grandoni. "This year we expect them to be exceptional—top 10 in sales."

tions have jumped on the record. Says Tony Florentino, PD/music director at WTVR Richmond, Va., "We're already getting calls for it during our [all request] love song show. It's hard to say if it can be as big as 'Wind Beneath My Wings,' but it's certainly as beautiful as that record."

Similarly, the song is doing well at WRCH Hartford, Conn. "When it came in, my music director Joe Hann came flying in and said I had to hear this," says PD Allan Camp. "It's been doing great. When you have a female-leaning station like ours, where emotion is what it's all about, this is what works. It's been a long time since she's had anything this strong."

To further promote the song, Warner will sponsor screenings of "One True Thing" in up to 50 cities with Universal Pictures, according to Monk. Tickets to the screenings will be given away through radio station promotions, with the promotional single handed out to attendees. The single will not be available commercially.

Additionally, a video for the tune, with movie footage included, will be directed by Midler's husband, Martin Von Haselberg, a performance artist. She will also be featured in an episode of VH1's "Behind The Music." A number of other television appearances, including slots on "The Rosie O'Donnell Show" and "The Tonight Show With Jay Leno," have also been booked. Midler, who is currently without an artist manager, is also appearing on the syndicated radio show "Delilah."

The album is Midler's first for Warner Bros. after spending her 25-year career with Atlantic Records. She was signed to Warner five years ago by then label head Mo Ostin, whom she lovingly mentions in the album's liner notes: "And lastly to Mo Ostin, who signed me to Warner Bros. five years ago . . . Here's the record."

"A thousand blessings on Mo Ostin's house; he's a sweet, sweet man," says Midler of Ostin, who is now at DreamWorks. "I was at Atlantic forever. I was their poster girl. I tried to renegotiate my deal, and [Atlantic Group co-chairman/co-CEO] Ahmet Ertegun said, 'This is too much for me, I can't afford it. If you can get this somewhere else, go somewhere else.'"

"And I went next door. And then Ahmet got mad, and that's how it works. I love my Atlantic family, but it was time to move on. I kept my relationship with Arif, obviously, and I'm still very close to Ahmet."

Rejuvenated by the change, Midler, who is currently without a concert booking agent, says she hopes to tour behind the album and may go out as early as this winter. Before then, however, she will perform at an Oct. 30 gala for her foundation, which conserves and cleans up parks in New York. In true Midler fashion, the benefit's theme is "This town needs a lift." Accordingly, she adds, "we will be auctioning off procedures, rhinoplasties, augmentations, liposuctions . . . I can't wait. We'll tell people, 'This town needs a lift, and so do you.'"

HOT 100 SINGLES SPOTLIGHT™



by Theda Sandiford-Waller

THIS HIT IS NO MISS: This issue, **Aerosmith** has achieved Hot 100 chart notoriety by becoming the first rock band to debut a single at No. 1 with "I Don't Want To Miss A Thing," the ninth single to bow in that chart's top slot. The release is the band's 28th single to chart on the Hot 100 but is its first No. 1 single and is Columbia's fourth single to debut at No. 1. At No. 3, 1988's "Angel" (Geffen) was previously the band's highest-charting single.

With aggressive sale pricing at select retail accounts, "I Don't Want To Miss A Thing" scans more than 180,000 units to bow at No. 1 on the Hot 100 Singles Sales list. Its top five sales markets are New York, Boston, Los Angeles, Chicago, and Philadelphia. In fact, more than 12% of all the single's sales were in New York. Expect retail stock to be depleted soon, as only 500,000 units of the single were manufactured.

The song is ranked No. 2 on the Hot 100 Airplay chart, with 86 million audience impressions from airplay at 270 monitored stations, including tastemaker mainstream top 40s WHYZ New York, KIIS Los Angeles, KHKS Dallas, and rhythmic top 40 leader WBBM Chicago.

READY TO GO AGAIN: Just a couple of weeks ago, Hot 100 Singles Spotlight told you about a few tunes enjoying a resurgence at radio because of high-profile TV placements (Billboard, Aug. 15). This writer also singled out Trio's "Da Da Da" for mention when it was featured in a Volkswagen commercial that spurred the defunct group's return to radio airwaves because of listener requests (Billboard, July 5, 1997). Now Republica's "Ready To Go" is getting similar treatment because of its use in Mitsubishi's national spots.

According to RCA's VP of artist development, **Julie Bruzzoni**, the spots are being aired on select cable outlets during prime time and on major networks' sporting events. The spots, which began two weeks ago, are slated to run through July 1999.

If you have a keen memory, you'll remember that "Ready To Go" was on both the Hot 100 and Hot 100 Airplay charts two years ago, peaking on both charts at No. 56. In its best airplay week, the song had 14 million audience impressions.

RCA has re-served the song to modern rock (where it was a top 10 hit) and to mainstream top 40 radio. Since the song was already once a hit at modern rock stations, RCA is requesting that stations play the song as a recurrent and test it with their listeners. WNNX Atlanta is already getting requests for the song because of its TV exposure. "Ready To Go" is being detected at 43 monitored stations, including WNNX, KZNZ Minneapolis, WPST Philadelphia, and WFNX Boston. Republica's sophomore album, "Speed Ballads," doesn't retail until January of next year, so RCA plans to redo its retail header cards and sticker the group's self-titled debut to alert consumers to the song's availability.

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WB COMEDIAN SCHIMMEL AIMS FOR RADIO PLAY

(Continued from page 15)

Night With Conan O'Brien" and the Howard Stern radio show.

On his Warner Bros. follow-up, "If You Buy This CD, I Can Buy This Car," due Oct. 20, Schimmel delves even deeper into his real-life insecurities.

"People laugh a different kind of laugh when the material is real," says Schimmel, "so I'm even more exposed this time. Like I talk about my daughter, who's in college now, who's seen my act and thinks she can talk to me about sex—forgetting that she's still my little girl, no matter what I say onstage. So it's the opposite of looking for a really hip joke. Every morning DJ wants a Monica Lewinsky joke, and then your opening act does it—so how different can you be if you do it?"

Schimmel admits that there was "a lot of pressure" involved in making the second album. "The first one was, like, the best of what I've been doing for the last 16 years," he says. "And then all of a sudden I have to do another one—and don't have 16 years to come up with it."

Luckily, he had fresh life experiences to make light of, including the health problem documented in the album track "Sex And Your Heart Attack."

"I was in the hospital a few times and found the humor in it," Schimmel says. "You see who you really are when you're in the emergency room, when your wife says, 'Bob, don't die,' and I say, 'I'm not planning to,' and the doctor says it could happen, and I say, 'I don't want to die,' and he says, 'Who does?'—and I start laughing. But that's how it is."

Schimmel also says there was pressure in knowing that his second album will be compared with his first; both were recorded live at San Francisco's Cobb's comedy club and produced by William E. McEuen.

"You have a lot of bands whose first album you love, and then the second is stale and tanks," he says. "And that's it, and you never hear of them again. That's scary: to be a comic and think you'll be gone in a year."

To further his staying power, Warner Bros. convinced Schimmel to record a song, which became the title track.

"I didn't want to," he says, "but they said how Jeff Foxworthy and 'Redneck Stomp' sold more CDs than [Bill] Cosby, but that's using jokes from his act. Adam Sandler sings, too, but he's known for doing songs. But they said that radio wouldn't play my best stuff... So I wrote about buying a CD so I can get a car. What artist ever tells the fans what they buy with the money they make off them?"

According to Bob Merlis, Warner Bros. senior VP of corporate communications, worldwide, the title track should open doors for Schimmel at radio.

"It's hard for programmers to program stand-up comedy, especially stand-up that understandably needs a lot of beeps," says Merlis, who is also active in the label's comedy A&R and signed Schimmel. "But Bob's an accomplished pianist and has a little recording facility at home in Scottsdale [Ariz.]. He mentions Foxworthy and Sandler, but

we've had successful musical performances by comedians going back to Steve Martin's 'King Tut.' If you have a song, you're that much better off at radio."

Merlis says Warner Bros. will service pre-album release "beeped" versions of the title track and the full album to top 40, album rock, and alternative radio stations. Schimmel is expected to appear on numerous morning shows across the country, including Stern's.

He notes that "Robert Schimmel Comes Clean" did get play in some markets, especially Grand Rapids, Mich., where spins on modern rock station WGRD helped generate some 4,600 retail sales—roughly a quarter of its total.

Allan Fee—now operations manager at St. Louis rock/modern AC stations KPNT/WVRV and previously WGRD's PD—says that he and the whole Michigan station embraced Schimmel's debut.

"It got the biggest reaction I've ever seen from any record," he says, noting that bits of the album were used as morning-show drop-ins.

Russ Staut, CEO/buyer at Grand Rapids' three-store Believe In Music retail chain (a fourth outlet is located in nearby Muskegon), notes that radio exposure resulted in sales of more than 800 albums at his stores—"which for us, for comedy, is incredible," he says. "So we've

ordered into the new one pretty good, and if it does anywhere near as good as the first, it will do extremely well."

Schimmel, who is managed by Lee Kernis and booked by the Gersh Agency, will appear at the Billboard/Airplay Monitor Radio Seminar and Awards, to be held Sept. 17-19 in Phoenix. He will also perform Sept. 29 at Tower Records' regional managers convention in Lake Tahoe, Calif.

"We're hoping to catalyze the retail community to stock this album, because he's a known quantity and record seller now," says Merlis, who adds that a second goal of gaining media exposure will be partially met when Schimmel appears again on "Late Night With Conan O'Brien" Oct. 29.

"He actually can do some of this stuff on TV and get by, because he doesn't use expletives just for shock value," Merlis says. "He's an X-rated comedian, but he's also a family man and a universal everyman who's really the butt of all his jokes and whom we all can identify with."

Regular tour spots will be supported with "If You Buy This CD, I Can Get This Car" posters—featuring Schimmel in a cherry-red Porsche Boxster next to a Penthouse-like pet—which have been strategically measured to fit into comedy-club display cases.

COMEDIAN JERRY CLOWER DIES

(Continued from page 12)

It was a live album, with Clower telling stories about his past and about a whole cast of characters he invented. The most popular were probably the Ledbetter clan, including Miss Flossie, Uncle Versey, Tater, Odell, and Marcell.

He went on to issue 30 albums, three of them certified gold. MCA Nashville has scheduled an Oct. 30 release for his latest, "Peaches & Possums To Clanton, Alabama, With Love, Jerry Clower."

Clower also wrote four books and received an honorary doctorate degree from Mississippi College.

He was inducted into the Grand Ole Opry on Oct. 27, 1973, and was the last member inducted before the Opry moved from the Ryman Audi-

torium to Opryland. He also hosted several syndicated radio and TV series.

Clower was the subject of a documentary film, "Ain't God Good," which won an award from the New York International Film Festival.

He is survived by Homerline Wells Clower; his wife of 51 years; a son, Ray Moore Clower; daughters Amy Clower Elmore, Jerri Sue Clower Hall, and Katy Clower Bryan; brother W.E. "Sonny" Clower; sister Linda Clower; and seven grandchildren.

Memorial donations may be made to the East Fork Baptist Church Building Fund, c/o Gale Newman, 4675 S. Newman Road, Liberty, Miss. 39645. Clower was a deacon of East Fork Baptist Church.

BUBBLING UNDER™ HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	5	3	FIND A WAY	A TRIBE CALLED QUEST (JIVE)
2	1	10	STAY	DREAMHOUSE (TRAUMA)
3	2	9	I SAID A PRAYER	PAM TILLIS (ARISTA NASHVILLE)
4	7	6	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/SOUTPOST/GEFFEN)
5	4	13	YOU AND ME AND THE BOTTLE MAKES THREE (BABY)	BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
6	13	2	HOW'S IT GOIN' DOWN	DMX (FEAT. FAITH EVANS) (RUFF RYDERS/DEF JAM/MERCURY)
7	10	3	CHEAPSKATE (YOU AIN'T GETTIN' NADA)	SPORTY THIEVZ (ROCA-A-BLOK/RUFFHOUSE/COLUMBIA)
8	8	8	IN YOUR WORLD	TWISTA & THE SPEED KN7 MOBSTAZ (CREATORS WAY/ATLANTIC)
9	6	14	YOUR IMAGINATION	BRIAN WILSON (PALADIN/IMPACT/WARNER BROS.)
10	14	5	STANDING TOGETHER	GEORGE BENSON (GRP)
11	12	6	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
12	11	5	NO WOMAN	GENERAL GRANT (POLYBEAT/VIRGIN)
13	—	1	BE MINE	WILD ORCHID (RCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
14	15	6	TEARDROP	MASSIVE ATTACK (CIRCA/VIRGIN)
15	20	23	2 LIVE PARTY	THE 2 LIVE CREW (LIL' JOE)
16	—	1	UNIFY	KID CARRI (FEAT. SNOOP DOGGY DOGG & SLICK RICK) (TRACK MASTERS/COLUMBIA)
17	—	2	CLOSING TIME	SOKAOTIC (UNDER THE COVER)
18	19	40	EVEN FLOW	PEARL JAM (EPIC)
19	17	49	ALIVE	PEARL JAM (EPIC)
20	23	6	GRRLS	DI SMURF (FEAT. DJ TAZ, DJ HAZZY ROCK AND JUNE DOG) (COLLAPSE/IMPACT)
21	—	1	IF I HAD A CHANCE	CYNTHIA (TIMBER/TOMMY BOY)
22	16	7	CHOKO	B.L.H.U.N.T. (SELECT)
23	—	1	PUSSY	LORDS OF ACID (ANTLER SUBWAY/NEVER)
24	21	20	SOUTHSIDE	LIL' KEKE (JAM DOWN/BREAKAWAY)
25	18	4	LONELY	MERRILL BAINBRIDGE (UNIVERSAL)

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

P.R. POLITICIANS EMPLOY RICKY MARTIN SONG

(Continued from page 10)

nationally," says Medina. "The governor was in Brazil to promote Puerto Rico, and anything Ricky can do to promote Puerto Rico, he wants to do it."

Luana Pagani, VP of international marketing at Sony Music Latin America, stresses that "Ricky doesn't mingle in politics." She compares Rosselló's harnessing of the song to that of former President Reagan, who used Bruce Springsteen's "Born In The U.S.A." as a campaign theme song.

Despite Springsteen's adamant protests, he had little legal recourse against Reagan. "The record company can't do anything about it because [Rosselló] is not doing a recording," says Pagani. "We just have

to swallow it."

Desmond Child, president of Deston Entertainment, wrote "La Copa De La Vida" with Luis Gómez Escolar and Robi Draco Rosa, a close friend of Martin's and a former member of Latino teeny-bopper vocal group Menudo.

Despite spending part of his childhood in Puerto Rico, Child, whose impressive songwriting résumé includes songs for Aerosmith and Bon Jovi, says he is neutral when it comes to the blood sport known as Puerto Rican politics.

The song, says Child, "is strictly about world unity and the World Cup. We weren't rooting for anybody. It was meant to be about the games and sportsmanship."

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



SEPTEMBER 5, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★		
1	NEW		1	KORN IMMORTAL 69001/EPIC (11.98 EQ/16.98) 1 week at No. 1	FOLLOW THE LEADER	1
2	3	3	6	BEASTIE BOYS ▲ ² GRAND ROYAL 37716/CAPITOL (11.98/17.98)	HELLO NASTY	1
3	1	1	3	SNOOP DOGG NO LIMIT 50000/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
4	2	2	9	SOUNDTRACK ▲ ² COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
				★ ★ ★ Greatest Gainer ★ ★ ★		
5	6	9	22	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	5
6	5	5	7	BARENAKED LADIES ▲ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
7	7	4	10	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
8	10	—	2	SOUNDTRACK FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
9	9	7	54	BACKSTREET BOYS ▲ ³ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
10	8	6	21	SOUNDTRACK ▲ ³ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
11	17	12	42	SHANIA TWAIN ▲ ² MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
12	12	10	11	BRANDY ▲ ATLANTIC 83039/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
13	14	11	39	WILL SMITH ▲ ³ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
14	18	16	9	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	14
15	4	—	2	VARIOUS ARTISTS FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647/RCA (10.98/16.98)		4
16	16	8	5	JERMAINE DUPRI ● SO SO DEF 69087/COLUMBIA (10.98 EQ/16.98) JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK		3
17	11	—	2	VINCE GILL MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
18	19	13	14	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
19	20	15	77	MATCHBOX 20 ▲ ⁶ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
20	15	—	2	KELLY PRICE T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
21	21	14	6	MONICA ● ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
22	24	23	47	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
23	23	28	14	DMX ▲ RUFF RYDERS/DEF JAM 558227/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
24	28	21	71	SAVAGE GARDEN ▲ ² COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
25	22	42	5	SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
26	13	—	2	E-40 SICK WID' IT 41645/JIVE (11.98/24.98)	THE ELEMENT OF SURPRISE	13
27	30	25	40	CELINE DION ▲ ⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
28	27	17	13	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
29	34	31	18	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
30	25	20	28	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
31	56	55	25	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
32	32	32	17	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
33	33	38	11	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
34	31	19	5	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
35	43	40	42	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
36	39	72	29	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
37	51	52	30	DIXIE CHICKS ● MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	37
38	36	34	24	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
39	26	—	2	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
40	29	18	3	SQUIRREL NUT ZIPPERS MAMMOTH 980169* (10.98 EQ/16.98)	PERENNIAL FAVORITES	18
41	41	35	49	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
42	38	27	18	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
43	42	37	58	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2
44	37	29	7	NOREAGA PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
45	50	49	11	RAMMSTEIN MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
46	NEW		1	INSANE CLOWN POSSE ISLAND 524552 (17.98 EQ/23.98)	FORGOTTEN FRESHNESS VOL. 1 & 2	46
47	53	44	37	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
48	55	45	18	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
49	46	33	8	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
50	45	36	17	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
51	49	39	62	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
52	58	58	72	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
53	48	30	5	CAM'RON UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	6

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
54	54	43	36	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
55	65	66	81	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
56	60	57	46	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
57	44	22	5	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	4
58	52	24	3	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
59	NEW		1	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	59
60	67	64	15	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
61	47	26	4	MARY J. BLIGE MCA 11848 (10.98/17.98)	THE TOUR	21
62	61	50	48	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
63	57	47	26	BIG BAD VOODOO DADDY ● COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98)	BIG BAD VOODOO DADDY	47
64	59	46	12	THE SMASHING PUMPKINS ▲ VIRGIN 45879 (11.98/17.98)	ADORE	2
65	63	54	14	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
66	73	71	21	ALL SAINTS LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	66
67	35	—	2	LIZ PHAIR MATADOR 53554*/CAPITOL (10.98/16.98)	WHITECHOCOLATESPACEEGG	35
68	66	67	22	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
69	68	59	48	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
70	NEW		1	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	70
71	62	60	16	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
72	70	75	12	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	70
73	78	73	15	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
74	82	81	38	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
75	77	61	16	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
76	75	48	7	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	5
77	64	56	12	SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
78	69	53	14	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
79	71	62	12	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
80	40	—	2	KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98)	DIRTY WEAPONRY	40
81	76	65	24	FASTBALL ● HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
82	72	41	5	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	11
83	81	76	16	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
84	NEW		1	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ATLANTIC 83110/AG (14.98/19.98)	THE 3 TENORS: PARIS 1998	84
85	79	70	12	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
86	74	51	6	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
87	87	82	43	MASE ▲ ³ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
				★ ★ ★ Pacesetter ★ ★ ★		
88	194	—	2	SOUNDTRACK EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME	88
89	84	91	46	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
90	100	99	11	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)	PREMONITION	29
91	91	101	44	BARENAKED LADIES ● REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
92	101	87	27	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
93	88	92	23	JO DEE MESSINA CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
94	89	95	21	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
95	96	86	12	GLORIA ESTEFAN ● EPIC 69200* (11.98 EQ/17.98)	GLORIA!	23
96	99	93	21	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
97	86	78	13	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
98	90	79	16	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
99	93	83	52	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
100	95	84	40	METALLICA ▲ ² ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
101	116	100	3	SOUNDTRACK LONDON 460581 (17.98 EQ CD)	EVER AFTER	100
102	103	97	64	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
103	94	80	4	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
104	97	89	6	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	83
105	83	68	12	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
106	104	94	39	GARTH BROOKS ▲ ⁵ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
107	85	63	5	SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	THE LAST SHALL BE FIRST	20

○ 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.

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108	115	124	10	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) HS	POWERTRIP	108
109	98	88	18	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
110	110	126	8	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	110
111	105	107	45	GREEN DAY ▲ REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
112	147	184	3	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	112
113	102	85	6	COUNTING CROWS DGC 25222/GEFFEN (18.98 CD)	ACROSS A WIRE — LIVE IN NEW YORK	19
114	92	77	8	DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	2
115	124	106	27	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
116	120	113	53	FLEETWOOD MAC ▲ 4 REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
117	114	110	8	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)	CAR WHEELS ON A GRAVEL ROAD	65
118	112	103	57	PUFF DADDY & THE FAMILY ▲ 8 BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
119	119	118	46	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
120	125	122	11	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	117
121	117	104	24	ERIC CLAPTON ▲ DUCK/REPRIS 46577/WARNER BROS. (10.98/17.98)	PILGRIM	4
122	80	—	2	M.O.P. RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	80
123	113	96	11	CLAY WALKER GIANT (NASHVILLE) 21700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
124	108	98	6	COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)	THE WALLS CAME DOWN	55
125	122	145	15	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)		5
126	118	108	5	CANDLEBOX MAVERICK 46975/WARNER BROS. (10.98/16.98)	HAPPY PILLS	65
127	107	74	4	CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	53
128	138	136	61	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
129	127	112	5	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	112
130	111	90	14	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	3
131	135	142	99	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	2
132	126	128	52	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
133	143	—	2	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE	133
134	121	109	15	HANSON ▲ MOE 558399/MERCURY (10.98 EQ/17.98)	3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
135	139	141	6	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)	MILLENNIUM FUNK PARTY	135
136	129	116	49	MARIAH CAREY ▲ 3 COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
137	155	134	23	LIMP BIZKIT FLIP 90124*/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
138	109	69	3	VARIOUS ARTISTS 1500 540919/A&M (10.98 EQ/16.98)	FOR THE MASSES	69
139	168	—	2	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE	139
140	153	125	8	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98) HS	THE JESUS RECORD	113
141	133	133	52	DAYS OF THE NEW ▲ OUTPOST 30004/GEFFEN (10.98/16.98) HS	DAYS OF THE NEW	54
142	128	119	20	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
143	123	139	21	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	20
144	132	149	4	SOUNDTRACK CAPITOL 95737 (10.98/17.98)	THERE'S SOMETHING ABOUT MARY	132
145	134	102	12	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
146	106	—	2	PRIMUS INTERSCOPE 90214 (12.98 CD)	RHINOPLASTY	106
147	144	140	49	BROOKS & DUNN ▲ 2 ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
148	149	137	16	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)	FROM THE CHOIRGIRL HOTEL	5
149	137	147	66	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
150	158	166	29	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)	YIELD	2
151	156	—	2	VARIOUS ARTISTS SLIMSTYLE 78000/BEYOND MUSIC (10.98/16.98)	SWING THIS, BABY!	151
152	161	121	8	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
153	151	130	47	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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Tori Amos 148	Kenny Chesney 189	Five 197	Kane & Abel 76
Aqua 187	Eric Clapton 121	Fleetwood Mac 116	K.C. & JoJo 51
Backstreet Boys 9	Terri Clark 179	John Fogerty 90	Killarmy 80
Barenaked Ladies 6.91	C-Murder 163	Foo Fighters 149	Korn 1
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154	RE-ENTRY	19	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71	
155	152	150	4	VARIOUS ARTISTS POLYGRAM TV 565122/ISLAND (10.98 EQ/17.98)	PURE REGGAE	150
156	141	117	6	ACE OF BASE ARISTA 19021 (10.98/16.98)	CRUEL SUMMER	101
157	142	138	21	THE CARPENTERS A&M 540838 (10.98 EQ/17.98)	LOVE SONGS	106
158	175	163	37	THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (10.98/16.98)	VEGAS	92
159	131	115	40	MARCY PLAYGROUND ▲ CAPITOL 53569 (10.98/15.98) HS	MARCY PLAYGROUND	21
160	150	132	20	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	81
161	136	111	12	ROD STEWART WARNER BROS. 46792 (10.98/17.98)	WHEN WE WERE THE NEW BOYS	44
162	179	190	20	BONNIE RAITT ● CAPITOL 56397 (10.98/16.98)	FUNDAMENTAL	17
163	166	155	23	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	3
164	162	164	5	TRIN-I-TEE 5:7 B-RITE 90094*/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	162
165	146	152	42	VARIOUS ARTISTS ● POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98)	PURE DISCO 2	71
166	176	159	17	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110 (11.98/17.98)	(PAGES OF LIFE) CHAPTERS I & II	51
167	NEW ▶	1	SERGIO FRANCHI RCA VICTOR 68902 (6.98/10.98)	ROMANTIC ITALIAN SONGS	167	
168	188	176	8	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98) HS	BEHIND THE FRONT	129
169	130	105	5	NATE DOGG DOGG FOUNDATION 3000/BREAKAWAY (19.98/24.98)	G-FUNK CLASSICS VOL. 1 & 2	58
170	160	154	58	SMASH MOUTH ▲ INTERSCOPE 90142 (10.98/16.98) HS	FUSH YU MANG	19
171	170	178	62	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
172	165	127	5	NANCI GRIFFITH ELEKTRA 62235/EEG (10.98/16.98)	OTHER VOICES, TOO (A TRIP BACK TO BOUNTIFUL)	85
173	157	151	16	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
174	183	162	75	THE NOTORIOUS B.I.G. ▲ 8 BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
175	154	120	23	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	10
176	187	161	48	BOYZ II MEN ▲ 2 MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
177	172	129	4	FEAR FACTORY ROADRUNNER 8752 (10.98/15.98)	OBSOLETE	77
178	145	114	6	SOUNDTRACK SONY CLASSICAL 60627 (11.98 EQ/17.98)	THE MASK OF ZORRO	87
179	167	143	14	TERRI CLARK MERCURY (NASHVILLE) 558211 (10.98 EQ/16.98)	HOW I FEEL	70
180	181	—	2	EMMYLOU HARRIS EMINENT 25001 (10.98/15.98)	SPYBOY	180
181	173	156	9	SUBLIME GASOLINE ALLEY 11798/MCA (10.98/17.98)	STAND BY YOUR VAN — SUBLIME LIVE IN CONCERT	49
182	171	123	41	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT, SWEAT, GILL	4
183	182	160	16	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	8
184	193	165	20	GOODIE MOB ● LAFACE 26047*/ARISTA (10.98/16.98)	STILL STANDING	6
185	NEW ▶	1	DES'REE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)	SUPERNATURAL	185	
186	NEW ▶	1	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL	186	
187	180	171	50	AQUA ▲ 2 MCA 11705 (10.98/16.98)	AQUARIUM	7
188	184	177	41	OZZY OSBOURNE ▲ EPIC 67980 (10.98 EQ/17.98)	THE OZZMAN COMETH	13
189	177	148	30	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	95
190	148	—	2	CULTURE CLUB VIRGIN 46191 (15.98/18.98)	VH1 STORYTELLERS/GREATEST MOMENTS	148
191	189	158	50	LEANN RIMES ▲ 4 CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
192	163	135	11	DWIGHT YOAKAM REPRIS (NASHVILLE) 46918/WARNER BROS. (NASHVILLE) (10.98/16.98)	A LONG WAY HOME	60
193	198	168	41	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	3
194	185	144	35	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	86
195	178	146	8	VARIOUS ARTISTS EPITAPH 86534 (4.98 CD)	PUNK-O-RAMA III	80
196	159	131	8	♀ & THE NEW POWER GENERATION NPG 9872 (10.98/14.98)	NEWPOWER SOUL	22
197	191	187	3	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	187
198	199	—	35	DAVE MATTHEWS BAND ▲ BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
199	RE-ENTRY	46	THE VERVE ▲ VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	23	
200	RE-ENTRY	10	LORD TARIQ & PETER GUNZ CODEINE 69010*/COLUMBIA (10.98 EQ/16.98)	MAKE IT REIGN	38	

Sarah McLachlan 43	♀ & The New Power Generation 196	Ever After 101	Usher 41
Natalie Merchant 65	Public Announcement 160	Godzilla — The Album 78	Jaci Velasquez 145
Jo Dee Messina 93	Puff Daddy & The Family 118	Hope Floats 18	Luther Vandross 39
Metallica 100	Bonnie Raitt 162	How Stella Got Her Groove Back 8	VARIOUS ARTISTS
Monica 21	Rammstein 45	The Mask Of Zorro 178	For The Masses 138
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Primus 146	Dr. Doitite		

THE 'DEVIL' AND CHRIS ISAAK

(Continued from page 15)

songs to me. I can see why American women love him."

Ling says that for her, "Please"—the first single from "Devil" and the subject of the video—was a perfect introduction to the artist, with whom she was previously unfamiliar. Isaak, managed by Howard Kaufman and Sheryl Louis of HK Management, hopes others agree.

"It's got a lot of mystery, male perspective, and energy," he says. "[The label hopes] the energy will carry it to a high position on the charts."

The video will be worked at VH1 and MTV; the single shipped to U.S. triple-A radio stations in early August. It follows such previous Isaak singles as 1995's "Somebody's Crying," which peaked at No. 45 on the Hot 100, and his breakout hit, 1990's "Wicked Game," which peaked at No. 6 on the Hot 100 and at No. 2 on Modern Rock Tracks.

"Our history with Chris goes back to 'Wicked Game.' Although this is more up tempo than his usual, he's delivering more of what people love him for," says Anita Garlock, music director at KINK Portland, Ore., which counts as one of the 20 of 21 triple-A stations monitored by Broadcast Data Systems (BDS) that are spinning "Please."

BDS indicates that three of its reporting top 40 stations have also jumped on "Please," despite the fact that Reprise isn't actively courting the format yet.

"In the past, Chris established himself as a multi-format artist," says Reprise GM Rich Fitzgerald. "But we have to be careful when staging a crossover. His last song, 'Somebody's Crying,' could have been a bigger hit, but it was spread too thin. Rather than lock into dates, we want to go to each format after we've heated up the market."

"Please," which will get commercial release in Europe Sept. 7, is scheduled to have staggered releases throughout August and September at modern and hot AC, top 40, and alternative radio stations. The label is also contemplating an enhanced CD single for U.S. commercial release. All songs on "Devil" are published by C. Isaak Music Publishing Co. (ASCAP), except "Breaking Apart," which Isaak wrote with Diane Warren and published partially through her Realsongs (ASCAP).

CATALOG BOOST SEEN

Although the new album is not yet in stores, Fitzgerald feels the single is working its magic at U.S. retail.

"The spins are impacting the street," he says. "Every Isaak title experienced a sales spike last week. This is almost unheard of."

SoundScan confirms that all six of Isaak's previous long-players have seen increased sales, from 1985's "Silvertone" to 1996's "Baja Sessions." For example, "Heart-Shaped World," Isaak's best seller (1.8 million copies) and highest charter (having peaked at No. 7 on The Billboard 200), sold 1,700 copies from Aug. 3-9 and 2,000 the next week.

"Borders is pretty excited about a new album," says Andy Sibray, pop music buyer for the Borders chain, based in Ann Arbor, Mich., which will feature "Devil" in its Instant Bestseller program, putting it on

sale at release. "His albums are steady sellers regardless of how old they are. He is the only big-name artist doing music in this vein, although he will probably get competition from artists he shares a demographic with who have new albums on the way, like Sheryl Crow or Bruce Hornsby."

Also planned for tastemakers is an advance CD in special packaging, as well as a limited-edition vinyl single postcard.

WORKING IT

Despite the anticipation, Isaak feels he has to work just as hard for success as he did when he was just starting out in San Francisco.

"I was lucky to have a hit like 'Wicked Game.' I haven't reached the star level where I can just ignore everyone," he says. "I wouldn't want to become that person anyway. I owe my life to my fans."

His set list includes at least one song from every record. "Musicians

who won't play old stuff or hits are inconsiderate," says the singer, who hangs out after every show to sign autographs and chat. "When I play my house, I'll sing whatever I want. When someone pays \$30, I play the radio song that got them there."

Isaak, who is booked by Paul Goodman at Monterey Peninsula Artists, will head out in September for a European promotional tour with stops in London, Madrid, Hamburg, and other major cities. Then it's back to the U.S. for an appearance on "The Tonight Show With Jay Leno" and a tour.

People who miss him live can catch him onscreen next year as a cop in the indie film "Shepherd."

"I love doing film," says Isaak. "It's a trip to Fantasyland, where you get to be someone you're not, like the guy who robs a bank or always gets the girl. Not like real life. It's not as pretty as you think. Reprise spends a lot on plastic surgery and Vaseline for the lens."

KIDNEY THIEVES

(Continued from page 15)

attention. It's rare and gratifying to see a record get this kind of positive feedback without a lot of hype."

The success of the single positions "Trickster," due Sept. 8 in the U.S., for an equally promising future.

"There's an enormous gap in the market that this project fills," says Marlon Creaton, manager of Record Kitchen, an indie retail outlet in San Francisco. "It appeals to fans of Nine Inch Nails and other dark, almost gothic, dance/rock bands."

Natalie Colby, manager of BPM, an indie shop in Buffalo, N.Y., agrees, adding that "this is the kind of record that teenage boys, in particular, are seriously going for. But at the same time, I think there's the potential for a larger audience if radio can find a cut to jump on."

Radio will become a prominent factor in Push's marketing this fall, when the act—recently signed with IMG Management and currently without a booking agent—is tentatively slated to hit the concert trail.

It's a move that label president Brian Doyle says will let Kidney Thieves "evolve organically." He adds that as the act's street-level following grows, the label is "developing a strong story to bring to radio. We're not rushing. We're committed to this band on a long-term basis."

Until commercial radio joins the party, college stations like WBLU Buffalo are happy to be among the first embracing the band. "[The single] is cool because it sounds like it can be a big hit, but it's not super-slick," says Janet Warman, the station's music director.

All of this sits well with Bruce M. Somers, who helms Kidney Thieves with singer/songwriter Free Dominguez.

"It's great to know that people are really getting into the music," he says. "But it's kind of funny to be in this position, since we didn't even intend to get signed at first. In the beginning, we just wanted to make music we loved. As we got going, we got serious about the business end of things."

The two met through an entertainment attorney in 1996 and formed an immediate musical bond. "We wrote our first song within hours of our first meeting," Somers says. Their songs are now published by Crooked Wood Music (ASCAP).

A year and an album's worth of material later, they dubbed themselves Kidney Thieves. "A friend of mine told me the story of these ruthless, evil kidney thieves," says Dominguez of the urban legend wherein hapless victims awake, bloodied and confused, to find their organs stolen. "It was such an ominous and freaky image, and so strangely relevant to the things we were writing about, that we couldn't resist."

Drawing on a broad range of influences that range from industrial and techno to metal and funk, the duo has filled the heady and adventurous "Trickster" with a plethora of intelligent, button-pushing lyrics exploring themes of decadence, lust, obsession, isolation, and salvation.

"It could've been a lot darker, but Free's voice softens the sound a bit," Somers says. "I love the idea of contrasting a sexy female voice with heavy, very aggressive music."

Rounding out the sound of "Trickster" is Sean Beavan, who mixed the album. Well-regarded for mixing and engineering records by Marilyn Manson, Beavan brings a larger-than-life tone to the set while anchoring each tune with raw rhythms.

Now that the project is complete and beginning to reach the public, Somers is anxious to re-create the material onstage.

"Sonically, the songs will be bigger than on the CD," he says. "We don't want to lose the sound of the recording, but we want it wider and totally in-your-face."

To accomplish this, Somers and Dominguez have assembled a band that will include two drummers.

"We want people to leave a gig loving the album but convinced that we're capable of more," says Somers.

BETWEEN THE BULLETS™



by Geoff Mayfield

KORN DOGS: In baseball parlance, the expression "can of corn" refers to an easy-to-catch fly ball. But, in its latest time at bat, the band **Korn** smacks the ball right out of the park, as rock rolls over rap on The Billboard 200. The quintet, which has never gotten a lot of attention from radio, opens with 268,500 units, leading the No. 2 **Beastie Boys** by more than 100,000 pieces.

The numbers at some large accounts—it churned about 40,000 copies at the Musicland Group—led some industryites to speculate that Korn might open with an even larger sum, in the range of 300,000-400,000 units. Even so, this opening-week splash more than doubles the highest weekly sum achieved by either of its previous albums, set in 1996 when "Life Is Peachy" debuted at No. 3 with 106,000 units.

This time around, though, Korn isn't totally invisible at radio. "Got The Life," the first song in the group's career to reach Mainstream Rock Tracks, bullets 29-27, with 65 of the chart panel's 111 stations spinning it at least once. The song also marks Korn's maiden voyage on Modern Rock Tracks, where it bullets at No. 33, with 58 of the format's 78 monitored stations on board.

Korn's appropriately titled "Follow The Leader" breaks up rap's five-week streak atop The Billboard 200. The Beastie Boys, who were No. 1 in the Aug. 1-Aug. 15 issues, are this issue's runner-up, with 167,000 units. **Snoop Dogg**, who was top dog the last two weeks, slides to No. 3 with 156,500 units.

Amid the hubbub of the new album, Korn's 1995 self-titled debut re-enters Top Pop Catalog Albums with 6,000 units for the week (No. 39), a 26% gain over prior-week sales. "Korn" has logged 17 weeks on the catalog list but had not shown up on there since last year's Sept. 27 issue.

HAPPY BELATED BIRTHDAY: When most folks turn 40 years old, friends who have already reached the milestone counsel the birthday boy or girl that the occasion is no big deal. Of course, most people are not multimedia superstars like **Madonna**, who finds all the attention paid to her 40 candles to be quite lucrative.

Madonna, who is VH1's artist of the month and was featured on a new episode of its "Behind The Music" series, was the subject of nightly exposure during the week of her birthday, as the video channel's "Madonnarama" marathon ran various programs and concerts each night. The week also saw a rerun of the **Oprah Winfrey** daytime show that featured a Madonna interview, which spurred a handsome sales spike when it first aired back in May.

The gift she receives for all this exposure is a 39% sales jump for "Ray Of Light," which consequently leaps 56-31 (40,000 units). Icing on the cake is a 16.6% boost for the hits set "The Immaculate Collection," good for a 30-18 vault on Top Pop Catalog Albums (7,500 units).

Incidentally, last issue, in just its 24th chart week, "Ray" exceeded 2 million units at SoundScan, a bigger figure than any of her other SoundScan-era albums achieved during their Billboard 200 runs—and each of them charted for at least 30 weeks. "Erotica" (1992) and the "Evita" soundtrack (1996) each spent 30 weeks on the chart; 1994's "Bedtime Stories" hung around for 48 weeks; and 1995's "Something To Remember" charted for 34 weeks.

FLIPPING CHANNELS: Not only does **Jay Leno** lead in the ratings, but this week he is late-night TV's pied piper at music stores, as "The Tonight Show With Jay Leno" guests **Spice Girls** and **Barenaked Ladies** each bullet on The Billboard 200, with the former earning two bullets. The Girls' second album rises 43-35 with a 3,000-unit gain over prior-week sales, while their first advances 10 spots, to No. 55, with a 2,000-unit gain.

Spice Girls also likely benefited from three concert stops made in the populous Southern California area, including an Aug. 15 date in Los Angeles. While the Leno shot most likely helped this week's sales, it is important to remember that both Spice Girls albums have seen more up weeks than down since the act's U.S. tour began in June.

Likewise, while "Tonight" probably aided Barenaked Ladies, who bullet at No. 6 with a 3,500-piece increase (123,000 units), it should be noted that this is the fourth straight week the Canadian band's "Stunt" has gained.

Another Canadian artist, **Shania Twain**, gets a boost from another NBC program, as her appearance on "Today" appears to be a critical factor in her 4,000-unit increase (see Country Corner, page 74). The boost moves her sophomore album back to No. 1 on Top Country Albums and produces a 17-11 climb on the big chart (76,000 units).

NEXT: Based on early retail reports, **Fugees** vocalist **Lauryn Hill** is a cinch to top next issue's Billboard 200 with a sum in the range of 400,000-500,000 units, which would be a SoundScan record for a female artist, breaking the record set earlier this year by **Madonna**.

BIZ EXPECTS TO BUILD ON SOLID 1ST-HALF STATS

(Continued from page 5)

notes that the RIAA numbers indicate "so far, so good," adding that there is a lot of excitement and optimism about the release slate for the second half of the year.

Bob Higgins, chairman/CEO of Trans World Entertainment Corp., says, "Business has been good this year, and we expect that could continue. Most of the product we see coming for the second half of the year, including video, looks strong, even if you throw the 'Titanic' video away."

During the first half of the year, the RIAA says, total audio product and music video shipments increased 6.8% to 502.5 million units, up from the 470.7 million shipped in the first half of 1997 (*Billboard Bulletin*, Aug. 25). In dollar value, total business was up 11.9% to \$5.8 billion in the first six months of the year. Last year, during the same time frame, unit shipments were valued at \$5.2 billion, calculated on a list-price basis.

In looking at shipments by configuration, album unit shipments increased to 440.8 million, up 8.2% from the 407.3 million the industry shipped in the first half of 1997,

while singles were down 3.4%, from 56.1 million last year to 54.2 million this year. In breaking out album sales, CDs posted a 12% increase in units shipped, with the total reaching 370.6 million in the first half of this year, vs. 331 million units last year. Cassette albums, meanwhile, were down 8.4% to 68.6 million units, compared with 74.9 million in the same time frame last year. Vinyl album and EP shipments jumped slightly to 1.6 million units, up from 1.4 million last year.

Danny Yarbrough, chairman of Sony Music Distribution, says that Sony's business in the first half of the year saw cassette album sales increase 58% and CD album sales rise 80%, outpacing the RIAA statistics.

Dave Mount, chairman/CEO of WEA Distribution, also says that his company's sales were above the industry averages.

SOARING CERTIFICATIONS

In the first half of the year, 45 titles released during that time were certified gold and platinum, a 50% increase over the same period last year, according to the RIAA. The top certified albums of 1998 include Celine Dion's "Let's Talk About Love" (8 million), matchbox 20's "Yourself Or Someone Like You" (3 million), Spice Girls' "Spiceworld" (3 million), and the Backstreet Boys' self-titled album (3 million). In addition, the "Titanic" soundtrack, which took off late last year, achieved sales of 10 million. According to Sony, as of June 30, the title had shipped 9.6 million units this year, which makes it responsible for 2.2 percentage points of the 8.2% increase in album sales in the first half of the year.

Trans World's Higgins says that the "Titanic" soundtrack "definitely produced incremental business. January was the best comp-store monthly increase all year. It did expose product to a broader and different audience."

Jim Caparro, president/CEO of PolyGram Group Distribution, says that the "Titanic" soundtrack was a "wonderful opportunity that absolutely resulted in incremental

sales. It was bringing people that don't shop in record stores back in; that in itself was incremental business. Some of those people bought other albums. It was a one-time event for those customers."

On a dollar basis, album shipments totaled \$5.5 billion, up 14.6% from the \$4.8 billion last year. The dollar volume was boosted by an apparent drifting upward of list prices. The average list price for albums, including midline and budget titles, shipped last year was \$12, vs. \$12.49 this year, according to the RIAA data. The increase in average list price could mean that more albums are coming out at a higher list price or that the industry is selling albums with higher list prices more heavily this year than last, or both.

'ACCURATE REFLECTION'

Caparro says that the RIAA numbers are a "fairly accurate reflection of the environment surrounding cash registers today. It shows that when consumers find an interest in buying music, they react to it."

On the other hand, despite the success of the first half, Caparro warns that there are many alternative forms of entertainment competing for the consumer dollar. "It makes it clearer that every day we have to make music stand out and jump into the consumer's mind," he says. "That is the challenge to the record companies."

The other thing apparent in the buying patterns this year, which is not reflected in the RIAA numbers, according to Caparro, is that the consumer is focusing on buying songs, not artists or albums. "The buying patterns of people today are reflective of how society has changed," says Caparro. "People are focused on the moment, which has become a way of life."

Despite that observation, singles sales were down last year to 54.2 million units from 56.1 million, a decrease of 3.4%. Within the singles configuration, the CD format enjoyed an 11.8% increase, while the cassette format experienced a 19% drop. Caparro says that singles sales

Chancellor Acquiring Capstar

BY CHUCK TAYLOR

NEW YORK—In a merger that will create the nation's largest broadcast group, Chancellor Media is acquiring Capstar Broadcasting in a stock-for-stock deal valued at \$4.1 billion.

The new 463-station group, announced Aug. 27, will rank first nationally in revenue, broadcast cash flow, station count, and listenership, according to the company, displacing long-standing leader CBS, which announced on the same day plans to spin off 20% of its radio operations. The combined Chancellor/Capstar, valued at \$17 billion, will have stations in 105 markets.

Under terms of the agreement, Chancellor will acquire Capstar in a reverse merger in which Capstar will be renamed Chancellor Media Corp. The \$4.1 billion purchase price represents about 15.5 times Capstar's projected 1999 broadcast cash flow. Both companies have operated under the umbrella of Hicks, Muse,

Tate & Furst, which holds equity ownership of 15% in Chancellor and 59% in Capstar. After the merger, Hicks, Muse's share in Chancellor Media will be 25%; current shareholders will hold the rest.

Thomas Hicks, chairman of the board of both entities, as well as chairman/CEO of Hicks, Muse, will serve as chairman of the combined group. Jeffrey Marcus, president/CEO of Chancellor Media, will retain his role. Steven Hicks will be named vice chairman of the new enterprise, while Jim de Castro will continue as president of Chancellor Radio Group and will be joined by Gary Chapman, president of Chancellor Television Group, and James McLaughlin, president of Chancellor Outdoor Group, as senior operating heads.

The transaction is expected to be consummated in the second quarter of 1999, subject to stockholder and Federal Communications Commission approval.

1998 RIAA Midyear Statistics

	January-June 1997		January-June 1998		Percent Change	
	Units	Dollar Value	Units	Dollar Value	Units	Dollar Value
CD	331.0	4,214.8	370.6	4,877.5	12.0	15.7
Cassette	74.9	653.9	68.6	616.4	-8.4	-5.7
Vinyl LP/EP	1.4	18.2	1.6	16.0	14.3	-12.1
CD Single	30.6	128.6	34.2	129.0	11.8	0.3
Cassette Single	21.0	64.0	17.0	61.7	-19.0	-3.6
Vinyl Single	4.5	21.0	3.0	14.3	-33.3	-31.9
Music Video	7.3	125.6	7.5	133.6	1.4	3.8
TOTALS	470.7	5,226.1	502.5	5,848.5	6.8	11.9

Units-Manufacturers' Unit Shipments in Millions (Net After Returns)
Dollar Value-Dollar Value in Millions (Suggested List Price)

Source: Recording Industry Assn. of America

are down because the configuration "is less attractive to the consumer."

Lew Garrett, VP of merchandising at Camelot Music, begs to differ. He says the main reason singles sales are down is that record labels are making fewer songs available in the format.

"We continue to ignore a viable segment of the marketplace, which we should be cultivating because it is the future of our business," says Garrett. "A lot of young people, who only have \$10 in their pocket, can't afford to buy the album. We are causing ourselves a future disservice by being shortsighted in trying to force the consumer to buy the full-length album."

THE PIPELINE ISSUE

A comparison of RIAA shipment numbers with SoundScan sales projections shows that, for the first time in a while, the two sets of numbers seem to achieve a parity. Album sales in the first half of '98 were up 9.1% over sales in the first half of '97, according to SoundScan, which is less than a percentage-point difference from the 8.2% increase in album shipments shown by the RIAA, suggesting that the industry is reaching an equilibrium in terms of outlay of inventory vs. actual sales.

For example, at the end of 1997, the RIAA said album shipments were down 7.8%, while SoundScan said album sales were up 5.7%.

"A year ago we saw a big swing between SoundScan sales and shipments, and we took it to mean that people were closing stores and reducing inventories," says Sony's Yarbrough. "This year is much stabler."

Despite the convergence in album increases as documented by the two organizations, the pipeline aspect of the RIAA numbers is still apparent but shrinking. In the first half of the

year, album shipments totaled 440.8 million units, according to the RIAA, while SoundScan projects album sales at 378.1 million units. (In addition to product in the pipeline, the difference also can be attributed to record club sales, which were not broken out by the RIAA.)

At the end of 1997, there was a 276.4 million-unit difference in album totals, with the RIAA saying shipments of the configuration totaled 928.4 million units while SoundScan projected album sales at 652 million units.

WEA's Mount notes that the pipeline has now shrunk. "It's a good thing," he says. "There is less need for that inventory out there, as accounts are buying more frequently."

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Eddie Griffin To Host 1998 Music Video Awards

Versatile entertainer Eddie Griffin, star of the UPN comedy series "Malcolm And Eddie," will host the 1998 Billboard Music Video Awards. The awards show is set to take place Nov. 6 at the Sheraton Universal in Universal City, Calif. TV fans may also recognize Griffin from his appearances on HBO's "Russell Simmons Def Comedy Jam" and Griffin's own HBO special, "Voodoo Child." He has appeared in such films as "The Five Heartbeats," "The Last Boy Scout," and "Armageddon."

Griffin's next feature film, "Tears of A Clown," is based on his life story and stars Griffin, Master P, T-Boz from TLC, and Nia Long. Griffin's second comedy album, "The Message," will be released Oct. 13 on Warner Bros. Records. The album contains musical elements and features guest artist Master P. As an accomplished musician, Griffin fronts the R&B band Scattered Thoughts, and he has formed his own independent label, Bluelight Records. Griffin also has his own entertainment production company, Griffityme Productions.



GRIFFIN

The Billboard Music Video Conference and Awards is the largest annual event for those involved in the visual marketing of music. This year's event, which will take place Nov. 4-6 at the Sheraton Universal in Universal City, Calif., will mark the 20th anniversary of the conference. Warner Bros. Records Inc. president Phil Quartararo will be the conference's keynote speaker. The awards show is currently accepting nominee submissions for video clips and local/regional music video shows; entry forms are due Sept. 4.

Early-bird registration for the conference is \$399 and runs through Sept. 4. Pre-registration from Sept. 5-Oct. 9 is \$449; full registration thereafter is \$499. Conference attendees who register by Oct. 16 are eligible to vote for the 1998 Billboard Music Video Awards.

For more information on conference registration or awards show submissions, contact Michele Quigley at 212-536-5002. For information on registration bag inserts and sponsorship opportunities, call Phyllis Demo at 212-536-5299.

PERSONNEL DIRECTIONS

Larry Flick has been named talent editor of Billboard magazine. Flick succeeds senior talent editor Melinda Newman, who will move to Los Angeles in October as Billboard's Los Angeles Bureau Chief. (Homefront, July 18)

Flick joined Billboard as editorial assistant in August 1989. He was promoted to dance music editor/singles reviews editor in August 1990. In addition to covering the dance music beat and editing the magazine's singles reviews page, Flick has also been a contributor to many sections, includ-



FLICK

ing news, talent, and R&B. He has also coordinated five Billboard Dance Conferences.

Billboard's radio editor Chuck Taylor will assume the responsibilities of singles reviews editor. Taylor has been with Billboard since September 1995. In addition to editing the weekly radio section, Taylor reports on a wide range of subjects for news and many other sections. As radio editor, he has introduced a new column to the radio section, and helps coordinate the Billboard/Airplay Monitor Radio Seminars.



TAYLOR

Billboard Music Awards

Las Vegas • Dec. 7, 1998

Billboard/Airplay Monitor Radio Seminar & Awards
 Pointe Hilton at Tapatío Cliffs, Phoenix, Ariz. • Sept. 17-19, 1998
The 20th Annual Billboard Music Video Conference & Awards
 Sheraton Universal • Universal City, Calif. • Nov. 4-6, 1998
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Aerosmith Finally Earns A No. 1 'Thing'

IF I WERE LeAnn Rimes or Steve Tyler, I'd be out shopping for something nice to send Diane Warren. That's because Rimes and Aerosmith both set new records on the Hot 100 this issue, and both do it with songs written by Warren. As predicted, "I Don't Want To Miss A Thing" (Columbia) from the "Armageddon" soundtrack becomes the ninth single to enter the Hot 100 at No. 1. That gives Aerosmith the distinction of taking the longest time from first chart entry to first No. 1 in the history of the chart.

The record was previously held by Tina Turner, who first appeared on the Hot 100 the week of Aug. 29, 1960, with "A Fool In Love," recorded with then husband Ike Turner. But Tina didn't collect a No. 1 until "What's Love Got To Do With It," which reached pole position exactly 24 years later, the week of Sept. 1, 1984.

Fourteen years on, Aerosmith has taken an even longer road to No. 1. The group first appeared on the Hot 100 the week of Oct. 20, 1973, with "Dream On." It's taken 24 years and 10½ months to get to the top with "Thing," which replaces "Angel" as the highest-ranking Aerosmith single. That Geffen single peaked at No. 3 in 1988.

"I Don't Want To Miss A Thing" is Warren's eighth chart-topper, stretching back 11 years to Starship's "Nothing's Gonna Stop Us Now." That ties Warren with Carole King in third place for the most No. 1's by a female songwriter. The only women with more are Mariah Carey (12) and Madonna (nine). Carey, Madonna, and King are also artists, although most of King's No. 1 titles have been recorded by others. Still, Warren is the only female songwriter among the top four who does not record her own material.

"Thing" is only the second soundtrack single of 1998 to hit No. 1, following "My Heart Will Go On," the "Titanic" theme recorded by Celine Dion. The Aerosmith song is the 10th chart-topper of the calendar year; more than the total of No. 1 titles in 1996 (eight) and 1997 (nine).

The only person who isn't happy that Aerosmith has gone to No. 1 is Monica, who would have topped the Hot 100 with two consecutive titles, becoming the first female to do so. "The First Night" (Arista) bullets 3-2, while "The Boy Is Mine" (Atlantic) by Brandy & Monica falls 1-5 after a 13-week reign.

As for Rimes' reason to send a little gift to the songwriter, the teenager breaks the record for the most weeks in the top 40 portion of the Hot 100, as "How Do I Live" (Curb), composed by Warren, holds at No. 40 in its 61st week on the chart. As only two singles in history have been on the entire chart for 61 weeks or more, it's not hard to figure out which title previously held the record. Jewel's two-sided "You Were Meant For Me"/"Foolish Games" was in the top 40 for 60 weeks.

BY THE TIME THEY GET TO: The Temptations become the Motown act with the longest chart span on The Billboard 200, as "Phoenix Rising" enters the chart 34 years and four months after the debut of "Meet The Temptations."

ACT NATURALLY: It's not a typo. Des'ree is new on The Billboard 200 at No. 185 with "Supernatural" (550 Music), while Everything enters at No. 186 with "Super Natural" (Blackbird).



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1997	1998	1997	1998
TOTAL	464,612,000	493,601,000 (UP 6.2%)	CD	288,703,000 331,442,000 (UP 14.8%)
ALBUMS	379,742,000	413,487,000 (UP 8.9%)	CASSETTE	90,123,000 81,043,000 (DN 10.1%)
SINGLES	84,870,000	80,114,000 (DN 5.6%)	OTHER	916,000 1,002,000 (UP 9.4%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,497,000	12,519,000	1,978,000
LAST WEEK	LAST WEEK	LAST WEEK
14,559,000	12,798,000	1,761,000
CHANGE	CHANGE	CHANGE
DOWN 0.4%	DOWN 2.2%	UP 12.3%
THIS WEEK 1997	THIS WEEK 1997	THIS WEEK 1997
13,993,000	11,572,000	2,421,000
CHANGE	CHANGE	CHANGE
UP 3.6%	UP 8.2%	DOWN 18.3%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION				
	1997	1998	1997	1998
NORTHEAST	16,410,000	17,667,000 (UP 7.7%)	SOUTH ATLANTIC	50,608,000 59,571,000 (UP 17.7%)
MIDDLE ATLANTIC	41,316,000	46,031,000 (UP 11.4%)	SOUTH CENTRAL	39,380,000 47,581,000 (UP 20.8%)
E. NORTH CENTRAL	48,568,000	54,777,000 (UP 12.8%)	MOUNTAIN	20,423,000 23,926,000 (UP 17.2%)
W. NORTH CENTRAL	20,053,000	23,319,000 (UP 16.3%)	PACIFIC	51,944,000 58,569,000 (UP 12.8%)

ROUNDED FIGURES FOR WEEK ENDING 8/23/98
 COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

The T. J. Martell Foundation

eight^h annual music row celebrity tournaments

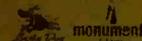
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MUSIC ROW CELEBRITY BOWLING BASH and MINNESOTA FATS RACK 'EM UP BILLIARDS TOURNAMENT

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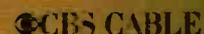
KENTUCKY DOWN UNDER
KENTUCKY CAVERN



NASHVILLE SCENE



for additional information, contact the T. J. Martell Foundation at 615-256-2002 - www.TJMartellFoundation.org



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