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Capitol Plans First-Day Brooks Sales Of 1 Million

BY MELINDA NEWMAN
LOS ANGELES—Garth Brooks is no stranger to breaking records, but even by his high standards, his label's goal for his new two-CD set, "Garth Brooks: Double Live," is wildly ambitious: to sell 1 million albums the day of release, Nov. 17.

"We know there's 5 million core Garth fans," says Pat Quigley, president/CEO of Capitol's Nashville division, adding that initial shipments are around 7 million units. "The question is, Can I get a lot of them to come out the first day?"

At least one major chain is confi-

dent that he can. "Wal-Mart has gone on record saying they want to sell 1 million records the first day, just in the Wal-Marts," says Brooks. "I would be shocked if that happens, but we'll see."

Every step has been taken to ensure that fans flock to stores, including the manufacturing of seven editions of the set, among them a limited first edition; a multi-million-dollar advertising

campaign; an appearance on "The Tonight Show With Jay Leno" the evening preceding the album's release; and a closed-circuit performance beamed to 2,400 Wal-Marts on Nov. 17.

And on the set's second day of release, Nov. 18, Brooks will do three consecutive specials for NBC, each one airing live at 8 p.m. in their respective time zones (except in the Central Time

Zone, when it will air at 7 p.m.). The hourlong specials, which will feature Brooks performing and taking live questions from fans via telephone and E-mail, will originate in Los Angeles.

There is also talk—although Brooks stresses that logistically the deal has not been worked out, so he can't say it will happen—of the singer performing a free concert in a contest winner's backyard ("which means the football field in their hometown," he says). According to Quigley, people would enter the con-

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BROOKS

BILLBOARD EXCLUSIVE

Philips Surveys Great Pianists With 200-CD Set

BY BRADLEY BAMBARGER
NEW YORK—In 1991, Philips Classics issued what was at that time the largest recording project ever—the 185-CD "Complete Mozart Edition," which the label says has sold some 10 million discs

Biz Must Adapt To Survive

This speech was delivered Oct. 12 at Billboard's 1998 Worldwide Sales Meeting in Miami by PolyGram Group Distribution's president/CEO.

BY JIM CAPARRO

It's rather ironic that I have been invited to speak about the future of the record business, because the future is something many of us at PolyGram have been preoccupied with for the past few months—since May, to be exact. Some of you may have come here this morning wondering how, if at all, I would address the Seagram acquisition of PolyGram and the

changes that will occur within the industry as a result.

So let me deal with this issue first. Many executives at PolyGram are very excited about the possibilities afforded by becoming, by far, the largest music company in the world. We're in the process of bringing the best of both companies together, and one year from now we will have a company that is completely different in look and style from the companies that exist today.

The advantages that can be achieved by leveraging the assets of a company that size will be amazing and will certainly

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Value-Added Premiums Draw Criticism

BY ED CHRISTMAN

NEW YORK—Two years after value-added premiums with purchase became the in-vogue marketing tool at retail (Billboard, Dec. 7, 1996), a backlash has begun to develop among accounts and label sales and dis-

NEWS ANALYSIS

tribution executives.

Some retailers complain that value-added premiums are disproportionately awarded to certain retailers, while label and distribution executives wonder if the widespread use of the tool is diluting its effectiveness while unnecessarily escalating costs.

Two recent initiatives raised

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worldwide. Now Philips is debuting an even more ambitious edition: the 200-CD "Great Pianists Of The 20th Century."

What makes the Philips piano edition ambitious is not merely its size and scope but that it is the first set of its kind to draw

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WIPO Treaties Act Awaits Clinton OK

BY BILL HOLLAND

WASHINGTON, D.C.—With the legislation that paves the way for Senate ratification of the World Intellectual Property Organisation (WIPO) treaties now awaiting President Clinton's signature, the U.S. is set to become the third country to complete the ratification process.

Because they are not self-executing, the two digital-age copyright treaties must be ratified by 30 countries before they become effective. Although 50 countries signed the treaty agreement in Geneva, Switzerland, in December 1996, only the Republic of Moldova and Indonesia have completed this process.

Observers say that U.S. ratification will likely serve as a blueprint and a wake-up call for the European Community and other nations that have yet to ratify the treaty.

"All of our colleagues at [the International Federation of the Phonographic Industry] have told us that progress around the world in implementing these treaties would be severely hampered if Congress did not pass the legislation this year, because the U.S. took so much of the lead in negotiating the treaties in the first place and is perceived to have a very strong self-interest in getting it passed," says Hilary Rosen, president/CEO of the Recording Industry Assn. of America (RIAA).

Ed Murphy, president/CEO of the National Music Publishers' Assn., says, "The U.S. getting out in the lead is important because other nations are studying our legislation and hopefully finding some guidance. The EC, you know, has been grappling with these issues, and other countries haven't even begun to deal with them."

"So hopefully they'll find some things they'll be able to adopt," he adds, "such as how we dealt with the treaty's circumvention tools, which establish the rules of the road, but also others we've been able to reach some accord on, like the liability language that affects [online service providers] and telephone companies."

In recent years, "the U.S. has been very effective in bilateral trade enforcement," Rosen adds, "and I think the message was, if we don't have a bite, we're not allowed to

bark. The European Community is moving well along, and I certainly hope that this demonstrates to those governments that a legitimate compromise [with other interest groups] is possible."

The enabling legislation for U.S. passage, known as the Digital Millennium Copyright Act, was passed unanimously by the U.S. House of Representatives Oct. 12 (BillboardBulletin, Oct. 13). It will allow the Senate to ratify the WIPO treaties.

Once the legislation receives the president's signature, the treaties go to the Senate for ratification. At press time, sources on the Hill were unsure whether the Senate will have time for a ratification vote

before the 105th Congress adjourns Oct. 14 or 15. If not, ratification (a two-thirds vote is required) will be the first order of business upon Congress's return in January. Sources say little will stand in the way of ratification.

The WIPO treaties will ensure that member nations enjoy the added anti-piracy protections necessary for effective electronic commerce, including that on the Internet.

To the relief of copyright industry officials, the final version of the enabling legislation was forged from separate Senate and House versions even as lawmakers also

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Coming Soon: A New Hot 100 Including Radio-Only Singles

The start of the 1999 chart year, which begins with the Dec. 5 issue of Billboard, marks a new chapter for Hot 100 Singles, one of Billboard's signature charts.

The new methodology that will be implemented in that issue—as was touched upon in an article in the Sept. 19 issue, which paid tribute to the chart's 40th anniversary—was motivated in part by significant changes that have occurred in the singles market during the '90s.

In preparation for that conversion, music industry professionals will now have access each week to test charts that will offer a preview of how the new chart will behave.

Starting Oct. 16, a test chart based on the new methodology will be released at noon ET each Friday via Broadcast Data Systems and Billboard Information Network.

"Although some fine details of the new Hot 100 are still being hammered out, the foundation for the revamped chart has been determined," says Geoff Mayfield,

Billboard's director of charts. "The test charts will reflect that foundation."

The new Hot 100 will continue to determine songs' popularity by meshing sales and airplay data. However, the ratio of airplay to sales is being adjusted to reflect the shrinking number of music consumers who buy singles.

According to research done earlier this year by Soundata, only 21% of music consumers buy singles, a lower percentage than existed in previous years, while 91% of music consumers listen to the radio.

The chart's overall ratio of points will average out to 80% radio and 20% sales. In the last year, the proliferation of radio-only singles has shifted the chart's ratio to the extent that sales points outweigh the Hot 100's radio points.

A lessening of the sales ingredient in the chart's calculation was also mandated by the increased amount of radio-only singles, a phenomenon that has become obvious in the rock and pop genres but that has spread in recent years to R&B

(Continued on page 14)

Cosmetics Tie-Ins Boost Music Acts

BY CARRIE BORZILLO

LOS ANGELES—All that glitters might not be gold, but it can be an attractive vehicle for building a customer base. Whether it's nail polishes, fragrances, or lipsticks, the beauty industry is looking to musical acts to help peddle its latest shades; the record industry, meanwhile, is opening its arms to inventive ways to reach new fans via cosmetic tie-ins.

The following relationships between artists and cosmetic companies have either already begun or will launch in the next month: Brandy and Cover Girl; Gravity Kills and Urban Decay; Celine Dion and Avon; 'N Sync and Maybelline; Tyrese and Tommy Hilfiger (cologne); Dimitri From Paris and Yves Saint Laurent (cologne); Sweetbox and Lancôme; and Pure Sugar and Ripe.

For many of these companies—such as Lancôme, Avon, Urban Decay, and Ripe—teaming with the music industry is a first. Lois Mander, Lancôme's spokeswoman, says the beauty industry "is getting more creative about reaching different sections of the population. Music is one of the ways to put a message across and reach another

group."

Wende Zomnir, creative director of the 3-year-old Urban Decay, agrees. "Urban Decay is all about cutting edge, which is what music is. It's funky colors and experimentation, and it's about being an individual," she says. "We've done tie-ins with movies, but we were never really happy with them. It didn't reflect who we were. This Gravity Kills promotion is perfect for us."

SHAPIRO

Following in the footsteps of Salt 'N' Pepa and Ziggy Marley, R&B/pop star Brandy has teamed with Cover Girl. "The No. 1 goal going into the second record ["Never S-a-y Never," released in June on Atlantic] was to expand her into a multimedia superstar, to cross her over in terms of awareness in all parts of America," says Ron Shapiro, executive VP/GM of Atlantic. "Cover Girl became another way to put her on the map."

The Brandy/Cover Girl relationship was born out of an alliance Atlantic made with the Wilhelmina modeling agency in April,

which aimed to land modeling deals for some of the label's artists. "This is the most prominent [result] of the deal," says Shapiro. "It's a multimillion-dollar television advertising campaign."

Brandy sings in the commercial (which began airing in late August and runs through December), which is titled "Brandy Presents Bewitch, Bejewel, Bedazzle."

The next phase of the campaign is the debut of a lipstick named after the singer, Cherry Brandy, and she will appear in more TV spots throughout the next year, as well as in a full-blown print advertising campaign. A spring 1999 campaign is also in the works, which will feature another Brandy song for a Cover Girl mascara in a TV commercial.

URBAN DECAY ROCKS OUT

With nail colors named Roach, Smog, and Gash, Urban Decay is best known for its young, cutting-edge rock'n'roll vibe. The company furthers that image with an alliance with industrial rockers Gravity Kills for a black, metallic nail color named Perversion after the band's latest TVT

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AN ADVERTISING SUPPLEMENT

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Conjunto Veteran Ruben Naranjo, 53, Dies

BY RAMIRO BURR
SAN ANTONIO—The Tejano *conjunto* genre lost one of its pioneers Oct. 12 when singer/accordionist Ruben Naranjo died in his hometown of Alice, Texas.

Naranjo, 53, best known for his hits "Preso In Delito" and "Angel De Mis Anhelos," was pronounced dead at 8:30 a.m. by Jim Wells County Justice of the Peace Monroe Whitman, who says that the preliminary cause of death was heart failure.

"I think the world has lost one of its popular exponents of conjunto music," says conjunto historian/musician Juan Tejeda. "Naranjo had a distinct style of playing, a slower, more mellow style that was very danceable."

Naranjo was born Feb. 22, 1945, in Alice. His father was a trucker, and as one of nine brothers, Naranjo grew up picking cotton in the fields of south Texas. He first learned to play the gui-

tar, later the *bajo sexto* (12-string guitar), and eventually the accordion.

He began his professional career playing with El Conjunto de Chano Cadena, who also played accordion. The group became popular in the '60s, an era that, Tejeda notes, saw the emer-

'He was a superstar in conjunto circles, but he never looked at himself that way'

gence of conjuntos with two accordions.

In 1972, Naranjo formed his own group, Los Gamblers, and began a prolific career that saw more than 30 albums and several hits, including "Besos Callejeros," "Dos Caracoles," "Con Cartitas," and "La Estrella." He

recorded for a number of independent labels, including Zarape, Freddie, and, most recently, Hacienda Records.

"He was known for his smooth polkas," says Rene Cabrera, Tejano music columnist for The Corpus Christi Caller-Times. "He had a real steady style, and at his dances, people didn't stand around gawking at him. They filled up the dancefloor."

Naranjo was also known as "El Clark Gable de la Onda Chicana," a nickname given to him by veteran TV show host Johnny Canales for the musician's resemblance to the late American film star.

At KEDA-AM San Antonio, where Naranjo's music was being played throughout the day of his death, station GM Albert Davila says Naranjo always maintained a down-to-earth demeanor: "He was a super-nice guy. Even though he was a superstar in conjunto circles, he never looked at himself that way."

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\$7.98 DVD Singles Due From Islandlife

BY SETH GOLDSTEIN

NEW YORK—Islandlife, the multiple-media company formed by Chris Blackwell early this year, will introduce in January DVD singles carrying a suggested list price of \$7.98 (*Billboard Bulletin*, Oct. 15).

Three titles are due at launch—two from Islandlife's Palm Pictures imprint and one from Palm's recently acquired Rykodisc label.

One Palm Pictures single boasts two music videos featuring Adam Dorn, aka Mocean Worker, who recorded cuts titled "Detonator" and "Diagnosis" in surround sound. The other is an animated video for "Superthruster" by Sly

& Robbie.

Also due is a disc featuring "Indoscrub"/"Endless River" from Rykodisc's Mickey Hart. An Islandlife spokeswoman describes the music video content as containing "conceptual art images."

In the tradition of standard CD singles, all of the singles support current or forthcoming full-length albums on the labels.

Rykodisc Distribution Partners, another Palm Pictures company, will deliver the goods to retail.

"I'm committed to singles," says David Beal, who heads DVD development for Palm Pictures, which

(Continued on page 96)

Retailers Rebound In Puerto Rico

Island's Music Sales See Uptick After Hurricane Georges

BY KARL ROSS

CAROLINA, Puerto Rico—As a portable emergency generator rumbles at the back of the Casa de los Tapes record store in the Esquina Comandante strip mall here, a flood lamp casts shadows over the outlet's racks of CDs where customers are pondering their selections.

Despite the dimly lit conditions of the suburban outlet, customers here have scarcely skipped a beat in their record-buying habits.

"People here don't care," says Ismael Jiménez, a floor salesman at the store. "People need their music more than ever to forget about the hurricane."

Less than three weeks since Hurricane Georges rampaged across Puerto Rico (*Billboard*, Oct. 10), this Carolina store belonging to the is-

land's largest retailer is getting back on its feet, much like the rest of commonwealth's record industry.

Other businesses at the mall have yet to reopen since Georges struck Sept. 21, as the corrugated storm shutters running across their display windows attest.

Hurricane Georges also shut down the publication of *Billboard's* radio-based Hot Latin Tracks because of storm damage suffered by the monitors owned by Broadcast Data Systems that collect data used to compile the chart.

However, the chart is published this issue (see Latin Notas, page 54).

And as the radio industry returns to full steam, Casa de los Tapes store manager Carlos Boria notes that sales have rebounded to pre-hurricane levels. Pent-up demand for

product was evidenced by the Oct. 9 shopping spree of one customer who purchased more than \$200 worth of salsa CDs.

At a time when nearly half of the households on the island are awaiting federal disaster-relief checks, music sales are hopping, according to many retail executives based here.

"We're pleased and shocked," says Roy Scott, district manager of Puerto Rico for Minneapolis-based Sam Goody. Though one of the music chain's five outlets is closed due to downed power lines, the other four are making up the difference with sales that are 20% or more above normal.

SoundScan, which measures the point-of-sale data used to compile *The Billboard Latin 50*, says sales from its reporting stores in Puerto

(Continued on page 97)

French Body SNEP Decries B'casters In Label Business

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

PARIS—French record companies are asking the government to ban broadcasters from moving into the record business.

In a statement released Oct. 13, labels' body SNEP expressed its "hostility" to any music production by radio and TV stations (*Billboard Bulletin*, Oct. 14). The board of SNEP, which represents all the major companies and several independent labels, asked the government "to take on all the necessary measures to end these practices."

Sources say that the Oct. 8 board meeting where these decisions were made was "heated" and that at least one major company chose to vote against this statement.

SNEP's concern is rooted in public or commercial broadcasters that have a direct music production business or make co-production deals with a distributor that involve payments based on units sold.

It is believed that SNEP members have been increasingly worried by recent developments from such TV channels as TF1, France 2, and M6, each of which has a specialized music

(Continued on page 88)



Their Folks In North America. Sony/ATV Music Publishing has negotiated an administration arrangement in North America for U.K.-based Kassner Music Group (*Billboard*, Oct. 17). Shown in the back row, from left, are attorney Herbert P. Jacoby; Scott Francis, VP of business affairs at Sony/ATV; Veronique Kassner, wife of Kassner Music Group managing director David Kassner; Ann Sweeney, VP/senior counsel at Sony Music Entertainment; and accountant Seymour Straus. In front, from left, are David Kassner and Richard Rowe, president of Sony/ATV.

Deston Pacts With Universal Desmond Child's Label In A&R, Dist. Deal

BY CARLA HAY

NEW YORK—In a move designed to add to its A&R resources, Universal Records has signed a deal with Deston Entertainment, a label co-owned by songwriter/producer Desmond Child and his manager, Winston Simone (*Billboard Bulletin*, Oct. 14).

Under the pact, Universal will provide marketing, promotion, and distribution support for the New York-based Deston.

The move follows close on the heels of Mercury Records' pact with famed producer/songwriter Jim Steinman (see story, page 97).

"Deston is a boutique label working basically from pop music," Child tells *Billboard*. The label's first release, due in the first quarter of 1999, will be the still-untitled debut album from Jason Raize, who is currently playing the title role in Broadway's "The Lion King." Deston also has a development deal with rock band Eve To Adam.

Universal Music Group chairman/

(Continued on page 97)



HMV Is Bullish On Future

BY JEFF CLARK-MEADS

LONDON—HMV is undaunted by difficult economic conditions in a number of the countries where it trades and is "continuing to invest with confidence," according to joint chief executive Alan Giles.

He states that the chain has plans for three new stores in the U.K. and five in North America and continental Europe, adding to its current total of 271 in nine countries. But, asked about further cost-cutting measures

in addition to the closure earlier this year of HMV's U.S. and Irish head offices (*Billboard*, April 4), Giles cautions, "You can never say never in this business. We have to maintain a flexible approach to what the markets throw at us."

Giles was speaking after the Oct. 14 release of HMV Media Group's first figures as a stand-alone company. The HMV Group—previously part of the EMI Group and, earlier,

(Continued on page 87)

Bee Gees To Showcase A&M Set In Wal-Marts

BY LARRY FLICK

NEW YORK—In an effort to launch their live A&M opus, "One Night Only," with a bang in the U.S., the Bee Gees will simulcast their Nov. 28 concert in South Africa to 2,000 Wal-Mart stores across the country.

Besides showcasing the Nov. 3 U.S. album release, the show marks the latest installment in Wal-Mart's budding in-store concert series. Previously, the retail chain has featured performances by Hanson, Trisha Yearwood, Reba McEntire, and Brooks & Dunn.

"We see it as a unique method of entertaining and serving our customers," says Rick Mangrum, music buyer for the Bentonville, Ark.-based Wal-Mart. "It fits the criterion for product that we believe our customers will support."

The concert will also be syndicated to radio for live broadcast. A carrier will be confirmed by the end of October.

This show is the latest in a year-long series of events designed to affirm the venerable trio's continued creative and commercial vitality, despite their relatively low profile at radio in recent years.

"The industry relies on radio and MTV to find their audience. However, when you have a band like the Bee Gees, who have a brand name and an undeniable effect on their audience, there's no reason why you can't have success simply because radio's not there," says Allen Kovac, CEO/chairman of the Left Bank Organization, which manages the act. "You have to find other ways of reaching the audience."

To that end, the Bee Gees have spent much of the last six months on a sold-out stadium tour—a trek triggered by a Nov. 14, 1997, concert that was planned as a "one night only" event at the MGM Grand in Las Vegas. The show was taped for a two-hour pay-per-view presentation Dec. 31, 1997. It was later edited to 90

minutes for an airing last Feb. 14 on HBO. Viewer response to the show sparked the idea for a world tour during which the act would do only one show per continent.

"As a result, each show is an international event befitting the group's history," says Carol Peters, senior VP of Left Bank, noting that the set list solidly chronicles the Bee Gees' sizable catalog of classics—as well as a handful of hits penned for other artists, like "Guilty" by Barbra Streisand, "Islands In The Stream" by Kenny Rogers and Dolly Parton, and "Grease" by Frankie Valli. "To witness their legacy of music has been incredible."

(Continued on page 88)

Warner Music Group Shows Third-Qtr. Gain

BY DON JEFFREY

NEW YORK—Revenue and profit for Warner Music Group rose in the third fiscal quarter, reversing a recent trend of quarterly declines.

The company attributes the increases to higher sales in the domestic and international markets, led by the soundtrack albums for "City Of Angels" on Warner Sunset/Reprise/Warner Bros. and "Dr. Dolittle" on Blackground/Atlantic.

For the three months that ended Sept. 30, Time Warner Inc. reports that music revenue rose 6.6% to \$938 million from \$880 million in the same period last year. Operating profit or cash flow—earnings before interest, amortization, and taxes—increased 10% to \$99 million from \$90 million last year (*Billboard Bulletin*, Oct. 15).

Warner Music's domestic distribution arm, WEA, was the market-

(Continued on page 88)

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SFX Hit With Contract Suit

Rival Says Co. Broke Non-Compete Clause

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

NASHVILLE—The latest development in the ongoing promoter-consolidation saga is a breach-of-contract lawsuit from Universal Concerts aimed at archrival SFX Entertainment (*Billboard Bulletin*, Oct. 13).

SFX has spent more than \$1 billion in the past 18 months buying the nation's highest-profile concert promotion firms and venues. The rapid growth has led to antitrust concerns from the U.S. Justice Department in the form of an informal inquiry (*Billboard*, Sept. 19).

Now there's the extensive breach-of-contract suit from Universal regarding Universal's amphitheater partnerships with SFX acquisition PACE Concerts. The suit was filed Oct. 8 in Los Angeles Superior Court.

"We do not consider [the lawsuit] to be very material to our overall business," says SFX CEO Mike Ferrel, calling the suit a "dispute over contract issues."

Universal VP Adam Friedman declined to comment on the filing. Specifically, the Universal suit

alleges that PACE violated non-compete clauses at Atlanta's Lake-wood Amphitheatre and Dallas' Coca-Cola Starplex Amphitheatre, where the pair had partnered since 1988. SFX acquired PACE in December 1997 for \$150 million.

Universal claims it wrote agreements with PACE whereby the latter wouldn't promote any concerts at any other facility in the Atlanta or Dallas markets unless it offered the "partnership" an opportunity to participate on an equal basis. Also named in the lawsuit are PACE executives Brian Becker and Allen Becker.

The lawsuit's focus is on Atlanta. SFX's acquisition of PACE and Atlanta promoter Concerts Southern—which operates Chastain Park Amphitheater in Atlanta and promotes at other venues—made Brian Becker a director at SFX, the suit claims. Concert Southern has in the past made known plans to construct and operate a new amphitheater in the Atlanta market, first in Alpharetta, Ga., and now in Forsythe County north of the city.

The suit says that the Beckers have "placed themselves in an irreconcilable conflict . . . by simul-

(Continued on page 88)

RIAA Files Suit Over MP3 Player

BY DOUG REECE

LOS ANGELES—Even with congressional passage of the long-awaited Digital Millennium Copyright Act, which paves the way for U.S. passage of the Internet-era WIPO treaties (see story, page 3), it is evident that there still are significant issues to be addressed before the music industry feels comfortable moving its business into the online world.

Chief among those at the moment is the proper role and regulation of the MP3 file format, a controversial technology used to digitally transmit both legal and illegal—or unlicensed—music files (*Billboard*, Sept. 19).

In what is destined to become a landmark case defining some of the guidelines of the digital era, the Recording Industry Assn. of America (RIAA) has filed in U.S. District Court for the Central District of California for preliminary and permanent injunctions against San Jose, Calif.-based Diamond Multimedia (*Billboard Bulletin*, Oct. 12). At the center of the debate is Diamond's new portable music player, the Rio, which plays music in the MP3 format (*Billboard*, Sept. 19).

According to the RIAA, the device, which is scheduled to be available in electronics stores, including Best Buy and Electronics Boutique, the first week of November, is in violation of the 1992 Audio Home Recording Act (AHRA).

The AHRA requires manufacturers and distributors of digital audio recorders—such as MiniDisc and digital compact cassette—to pay a 2% surcharge on the price of recorders with a minimum fee of \$1 and a maximum fee of \$8 for single recorders and \$12 for dual recorders. A 3% surcharge is also paid by suppliers of blank digital media, under the act. Proceeds go to labels, artists, songwriters, and music publishers.

While such companies as Saehan Information Systems have offered similar, though more costly, devices, for sale online since the beginning of the year, RIAA president/CEO Hilary Rosen says the availability and \$200 price tag of the Rio prompted the organization to take action.

A hearing for a temporary restraining order was slated to be heard after press deadline, Oct. 16, in Los Angeles.

During a phone conference held Oct. 9, Rosen said that the Rio is illegal under the AHRA because Diamond is not paying proper royalties and the Rio does not incorporate a

Serial Copyright Management System in its hardware.

"Until now, we've been managing this problem by working diligently to shut down these infringing sites, but the development of MP3 recording devices is going to escalate the number of files online and turn those files into portable music," said Rosen. "Our concern with these devices . . . is not the technology, but how it's used, and we sincerely doubt there would be a market for these MP3

portable recording devices but for the thousands and thousands of illegal copies of songs on the Internet."

Moreover, RIAA general counsel Cary Sherman believes such devices could lead to a digital distribution stillbirth.

"Artists and record companies will be hurt by [such devices as the Rio], but what we think will be really damaged, and perhaps killed, is the nation's market for a digital distribution infrastructure," said Sherman.

(Continued on page 88)

Online Label GoodNoise To Buy Two MP3 Firms

LOS ANGELES—In the midst of the controversy surrounding consumer electronics devices designed to play music in the MP3 file format (see story, this page), the online record company GoodNoise Corp. has assembled one of the largest catalogs of legitimate MP3 songs through its acquisition of Nordic Entertainment Worldwide.

In a separate deal, the company has also purchased online retailer Creative Fulfillment Inc., which sells CDs and home videos, as well as downloadable music, through its online retail site, Emusic (*Billboard Bulletin*, Oct. 13).

According to GoodNoise president/CEO Gene Hoffman, the purchase of Napa Valley-based Nordic and Santa Monica-based Creative Fulfillment for an estimated cash-and-stock value of \$6 million each will help the company reach its goal of posting 15,000 MP3 songs for sale online by the end of the year.

Sources say GoodNoise attempted to purchase another MP3 music hub, MP3.com, at the beginning of the year for \$10 million but was rebuffed by the company's owners.

Nordic's catalog includes more than 6,000 songs from such artists as Jimi Hendrix, Ray Charles, Chuck Berry, and Billie Holiday.

"Nordic had done a very good job of going out and licensing a lot of interesting catalog, but what they haven't done is effectively market and promote that catalog," says Hoffman. "That's one thing we're good at. The synergy lies in bringing together that catalog and our licensing strategy to give customers the largest selection possible."

Though Hoffman says Nordic will generate \$1 million in sales and advertising this year, GoodNoise figures it can tap into an even wider audience by approaching fan sites and instituting affiliate programs that share portions of referral sales with site operators.

Meanwhile, all three sites—www.goodnoise.com, www.nordicdms.com, and Creative Fulfillment's online retail property, emusic.com—will be consolidated under the latter's World Wide Web address over the next few months.

Emusic had partnered with Nordic to maintain various Internet radio stations before the companies were purchased by GoodNoise.

Hoffman says Emusic may eventually undergo some changes, which could include folding Emusic's video and CD sales operations. These efforts could be replaced by a partnership with a larger online retailer.

Former Creative Fulfillment CEO Mark Chasan, now an executive VP at GoodNoise, says the company still wants to sign and develop artists to digital-distribution deals through the imprints GoodNoise and Radiant Records (Emusic's online label), but he says it will focus on working with other record companies.

"Initially, our thrust is to obtain as much catalog from labels as possible and to do distribution deals with artists directly," says Chasan. "As the company grows, we intend to really start taking on more label responsibilities, A&R, and production, then use our infrastructure to sell, market, distribute, and promote our artists and labels."

DOUG REECE



High Culture. At a launch party Oct. 1, PolyGram Classics & Jazz and Penguin Books introduced Penguin Music Classics, a series of classical recordings from the Deutsche Grammophon, London, and Philips catalogs teamed with original essays by prominent authors inspired by each piece of music. Ten titles in the series were released Sept. 29, with 50 titles planned by late 1999. The launch event, at New York's Equitable Center Tower Room, was hosted by Mercury Records chairman Danny Goldberg and Penguin Group chairman Michael Lynton and included readings by featured authors Douglas Adams and Ethan Canin. Members of the New York Chamber Symphony were on hand to play from Bach's Brandenburg Concertos. Shown at the party, from left, are Goldberg, Canin, Lynton, playwright Wendy Wasserstein, and Adams.

EXECUTIVE TURNTABLE

RECORD LABELS. Atlantic Records in New York promotes **Andrea Ganis** to executive VP. She was executive VP of promotion.

Michael Kushner is named senior VP of business development at Sony Wonder/Sony Music Video in New York. He was VP of business and operations at Crave Records.

John Voigtman is named label manager at Wicklow Records (formerly known as Unisphere) in New York. He was international marketing manager at BMG Classics.

Erika Spielloch is promoted to director of artist development at



GANIS



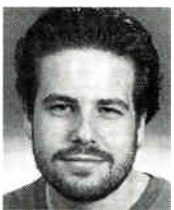
KUSHNER



VOIGTMANN



SPIELLOCH



SHORE



MALTER

Mercury Records in New York. She was manager of artist development.

TVT Records in New York promotes **Adam Shore** to director of A&R. He was manager of A&R.

Robyn Malter is promoted to

director of royalty audits at Sony Music Entertainment in New York. She was associate director of royalty audits.

Motown Records in New York appoints **Ellen Williams** senior

director of product management/artist management, **Hakim Abdal-Khallaq** senior director of product management, and **Anne Marie Stripling** senior director of video promotion. They were,

respectively, an on-air personality/editor at Sony World Wide Networks entertainment news, senior director of marketing at Crave Records, and founder of Mosaic Visual Marketing.

Valerie Lewis is promoted to associate director of publicity, R&B, at MCA Records in New York. She was manager of publicity.

RELATED FIELDS. Tim Collins is appointed to the Berklee College of Music board of trustees in Boston. He remains president of Collins Entertainment Inc.



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GZA, ROB REPORT and **ESERA TUAOLO** (Atlanta Falcons)

XSCAPE, ASHLEY AMBROSE (Cincinnati Bengals), **CHUCK SMITH** (Atlanta Falcons)

MICHAEL STRAHAN (New York Giants), and **ESERA TUAOLO** (Atlanta Falcons)

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MICHAEL PETERSON and **HOWARD CROSS** (New York Giants)

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Capitol's Lennon Box Is An Intimate Affair

BY CHRIS MORRIS

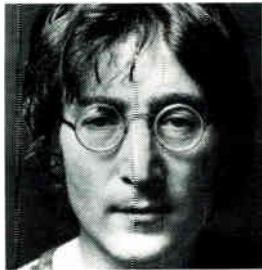
LOS ANGELES—Describing the scope of Capitol Records' "The John Lennon Anthology," Roy Lott, Capitol (U.S.) president and EMI Recorded Music North America deputy president, says, "I've called it an aural autobiography, and that's really what the set is. It's like a book, and it unfolds as if John is sitting down and saying, 'Here's my story' . . . You listen to this boxed set, and you have the life of John Lennon during that decade."

Due Nov. 3, the "Lennon Anthology"

is a four-CD, 94-track boxed set that takes a deeply intimate look—through previously unreleased studio outtakes and alternates, home recordings, and live cuts—at the ex-Beatle's life and solo work, from the making of "Plastic Ono Band" in 1970 to his death in 1980 (*Billboard* **Bulletin**, Sept. 1). On the same date, Capitol will release "Wonsaponatime," a 21-track distillation of the box.

The set was executive-produced by Yoko Ono, Lennon's widow and collaborator, and co-produced by Ono

(Continued on page 96)



LENNON

Solas Hopes To Light Up U.S.

Shanachie Plots Crossover For Traditional Irish Group

BY CARRIE BELL

LOS ANGELES—Solas, which means "light" in Gaelic, is an appropriate name for a band that is brightening the genre of Irish traditional music with youthful energy and experimentation.

"There is a lot of Irish music out there. What makes Solas stand out is its willingness to look to the future while standing with a foot in the past," says Randall Grass, GM of Shanachie Entertainment, which will release the act's third album, "The Words That Remain," Monday-Tuesday (19-20) worldwide. "It is also unique that they

arose out of [New York], not the Isles. . . This album could help them become known as a great musical group who happens to

Guthrie's "Pleasures Of Plenty." The production reins were turned over to band member Seamus Egan, who also plays flute, banjo, whistles, mandolin, guitar, bodhran, and percussion on the album.

"I've produced other people's work, but it was much more consuming to produce a Solas album," says Egan, who has also recorded as a solo artist for Shanachie for 12 years (see discography, page 86). "There is a more personal stake in it, as well as the fact that we still try to make everything a very democratic group effort."

(Continued on page 86)

SOLAS



SOLAS

focus on Irish traditionals."

In order to achieve the goal, Solas has packed "Words" with a few surprises, like guest appearances by Béla Fleck and Iris DeMent. There's also a cover of Woody

Shanachie

Faithfull Scores With 'Sins,' Anthology

BY PAUL VERNA

NEW YORK—For once in her life, time is on Marianne Faithfull's side.

With one record that took 12 years to make and another that spans the past 20 years of her career, the British icon is enjoying a resurgence among her rock fans and newfound success in the classical music realm.

The renewed interest in Faithfull stems from the near-simultaneous releases of her RCA Victor recording of Kurt Weill and Bertolt Brecht's 1933 song cycle "The Seven Deadly Sins," which she taped live last year with the Vienna Radio Symphony Orchestra under the baton of Dennis Russell Davies, and a two-CD anthology of her Island Records years, starting with

her 1979 "comeback" album "Broken English" and culminating with her 1994 collaboration with Angelo Badalamenti, "A Secret Life."



FAITHFULL

The retrospective—titled "A Perfect Stranger: The Island Anthology"—also contains three previously unreleased tracks: "Conversations On A

Barstool," which was written for her by U2 singer Bono and previously recorded by Annie Ross on the "Short Cuts" soundtrack; "A Waste Of Time," which Faithfull wrote with Steve Winwood; and a heartfelt rendition of John Lennon's "Isolation."

Island plans to release "A Perfect Stranger" Oct. 27 in North America, Europe, and major markets in the Far East and South America, according to Island senior VP Matt Stringer. (Some markets will release the album a week later, he notes.)

Meanwhile, "The Seven Deadly Sins" has become something of a crossover phenomenon for Faithfull. It hit No. 3 on the classical chart in the U.K. and has been perceived as a critical success—in contrast to her 1996 RCA Victor recording of Weill/Brecht music, "20th Century Blues," which was less favorably reviewed.

Released in September in Europe, "The Seven Deadly Sins" also was issued in the U.S. on Sept.

(Continued on page 88)

Plump's Massengill Alters Folk Style On 'Twilight' Set

BY JIM BESSMAN

NEW YORK—Acclaimed contemporary folk singer/songwriter David Massengill takes a slightly different approach on his recently released

Plump Records album, "Twilight The Taj Mahal." The new set eschews the kind of "big songs" he's best known for—like "On The Road To Fairfax County," the romance

tale of a woman and an outlaw that appeared on his 1992 debut album, "Coming Up For Air," and was covered by the Roches and Joan Baez—in favor of a lighter production touch.

"This one doesn't have the big songs from my first record, but it brings a gothic, magic realism to the folk process," says Massengill, a dulcimer player who also recorded the album

"The Return" for Plump in 1995 and has been a mainstay of the Greenwich Village folk scene since leaving his Bristol, Tenn., hometown for New York in the late '70s.

"The production is lighter, emphasizing the vocals and lyrics—with only a couple instruments added," continues Massengill, who singles out

(Continued on page 14)



MASSENGILL



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- WINSTON CHURCHILL

Arista's Going For The 'Ultimate'

Successful Series' Latest Are 'Dance Party 1999,' Xmas Set

BY LARRY FLICK

NEW YORK—With the Nov. 24 release of "Ultimate Dance Party 1999" and "Ultimate Christmas," Arista Records continues to broaden the scope of the hugely successful compilation series that helped spearhead the ongoing "mega-hits," multi-act album craze.

With a timely track-listing that includes beat-savvy remixes of such recent pop hits as "Everybody (Backstreet's Back)" by Backstreet Boys, Monica's "The First Night," and "Cruel Summer" by Ace of Base, "Ultimate Dance Party 1999" follows 1998 and 1997 editions that respectively sold 1.5 million and 2.3 million copies, according to SoundScan.

Meanwhile, the 17-cut "Ultimate Christmas" combines classics like Bing Crosby's "White Christmas" and "Blue Christmas" by Elvis Presley with contemporary recordings like "Song For A Winter's Night" by Sarah McLachlan and "Winter Wonderland" by Aretha Franklin.

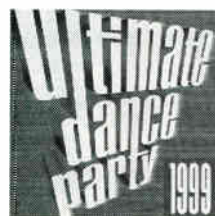
These projects are likely to be greeted with a warm welcome from retailers. "They both sound like win-

ners," says Eric Kiel, head buyer for Compact Disc World, a nine-store chain in South Plainfield, N.J. "We've always done extremely well

with 'Ultimate' albums. They're put together far better than most compilations. They're also excellent gift-giving items because they're generally filled with hits."

And therein lies the allure of Arista's "Ultimate" series. They combine a healthy dose of in-house material with licensed tracks from outside sources.

"It can be a sizable financial investment, but the results are the difference between a good and a great package," says Steve Bartels, senior VP of special markets at the label and executive producer of the series. "We're fortunate to have had so many dance/mainstream hit records to feature, yet it is still essential to round out the package



with outside repertoire."

The "Ultimate" series was born in 1997, when Bartels and A&R director Hosh Gureli set out to showcase Arista's then-current club hits. Two million-plus albums later, the label decided to expand to cover the hip-hop, new wave, and country genres. According to SoundScan, sales for each set have been healthy, ranging from 100,000 to 1.5 million.

"They've done what everyone's trying and failing miserably at," says Jamie Benson, manager of (Continued on page 16)



Anders Rising. Jazz/pop ingénue Gabriela Anders, right, is all smiles after a Los Angeles showcase in support of her Warner Bros. debut, "Wanting," produced by George Duke, Paul Brown, and Alain Mallet. The set's highlights include a sultry reading of "The Girl From Ipanema" and the AC radio-friendly ballad "Forever," which features duet vocals by labelmate Eric Benét. Anders is making a series of promotional appearances around the U.S. Pictured with the singer is Warner Bros. promotion executive Debra Pelton.

Island's Singh Expands Electronica Borders On Genre-Blending 'O.K.'

BY CHARLES R. BOULEY II

LOS ANGELES—Talvin Singh has done the unthinkable. On his new Island opus "O.K.," he's created a widely varied, largely instrumental collection of material that defies genre classification.

Because many of the 11 tracks on the album, due Nov. 27, have strong bass lines—and given Singh's history with the Asian club underground—it would be easy to link it with the electronica dance movement. However,

the second the music begins to suit such categorization, Singh detours down a different, completely unexpected path.

"He has an obvious fan base, and his music has a life in the world of clubs, but he's really a composer," says Davitt Sigerson, chairman of Island Records. "He has a commitment to the club world, but he also has commitments to other musical worlds. There are things that are essentially classical music on this album."

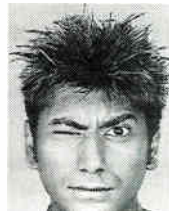
A musical explorer who grew up in both India and London, Singh definitely inflects the best of Indian and Asian culture into many of the cuts. But this is not world

music; it's universal music.

"Some people say I use traditional Indian instruments and Western technology, but I don't see it as Western technology," Singh says. "In India we didn't invent, but we discovered a fascinating thing called the zero. If we didn't have zeros, there wouldn't be computers. The zero is nothing, and in India everything is nothing and nothing is everything—that's where the zero came from, which brought us the computer. Technology is very powerful and very universal. People tend to see it as a Western development, but it's a global one."

Regardless of technology's origins, Singh has become a master of it. He's built a solid fan base through a string of adventurous indie European releases, several of which were exposed in the States two years ago on the revered "Asian Underground" compilation on Quango/Island. As a result of the attention generated by that album, he's begun to build a solid remixing sideline—starting with a 20-minute interpretation of "Nothing Really Matters" from pop diva Madonna's "Ray Of Light" album.

Such a side project may ultimately serve the marketing of "O.K." well. While it may seem that electronica and world music had to become more commercial in order for an artist like Singh to (Continued on page 16)



SINGH

Lilith Success Spawns Two All-Male Tours; Radio Should Be Missing Jim Lauderdale

IT WAS BOUND TO HAPPEN: A seemingly throw-away comment has led to the inevitable—a scaled-down, male version of Lilith Fair. Frasier Fair kicked off Oct. 13 in San Diego and features event creator Steve Poltz, John Doe, ex-Toad The Wet Sprocket's Glen Phillips, and Pete Droge.

"I was hanging out with Rufus Wainwright—we were both opening for Lisa Loeb—and I said, 'I'm going to do this all-male tour,'" recalls Poltz, "and Rufus said, 'Like a Frasier Fair!' The tour was my idea, but the name came from Rufus."

For those who have yet to make the connection, the name is a tip of the hat to Frasier Crane, the insufferable yet lovable psychiatrist played by Kelsey Grammer on NBC's "Frasier." The show is a spinoff of "Cheers," on which Crane was married to a fellow therapist named Lilith.

"We don't know if we're going to have a laminate. Instead, we think we're going to put bottles of Viagra on a string and hang them around everyone's necks," jokes Poltz's manager, Robert Duffey.

The 27-date theater tour, booked by the Creative Artists Agency, is the first of what Poltz plans to turn into a biannual outing. The tour isn't limited to solo artists—or even males, for that matter. "I'd like to see guys from groups come out and play solo," says Poltz. "My goal is to make this grow. I'm even going to talk to female artists with male names, like Rickie Lee Jones or Stevie Nicks."

While there is no shortage of male singer/songwriters, Poltz is the first to point out that most of them can't get arrested at radio these days. "It seems like no solo male singer/songwriters have broken out big recently, but tons of female artists have," says the Mercury recording artist. "So they've opened the door for us in some way. It's hard for some of the males to fill some of these venues on our own. By banding together, it seemed easier."

To cut costs, the artists are sharing a van and crew, and, Poltz says, may even take advantage of people's floors along the way.

If the tour takes off, Poltz hopes that people like Willie Nelson or Iggy Pop would consider signing on. But potential participants should be aware of Poltz's deepest wish for the tour: "I'd love to end each show with all of us in drag, holding hands, singing 'We Are The World.' I haven't told any of the [current lineup] this yet, but I have a lot of hours to spend with all of them in a van."

IDEAS COME IN PAIRS: There's another solo male singer/songwriter tour coinciding with the Frasier

fest. The Tellin' Stories outing, which also kicked off Oct. 13, features a revolving lineup of Graham Parker, Radney Foster, Jeff Black, Tom Freund, and Doug Hammond. The 14-date club tour is being sponsored by the Coalition of Independent Music Stores, an alliance of 65 indie outlets.

SPEAKING OF TALENTED singer/songwriters, we ran into Jim Lauderdale at Dixie Chicks' sold-out show at the Roxy in L.A. Lauderdale, who's writing songs for the follow-up to his BNA album "Whispers," is like many of the aforementioned acts: one of those

tremendously talented artists who straddles the line between country and pop and, unfortunately, all too often falls through radio's cracks. Although he gets buckets of country airplay as a songwriter—he penned George Strait's current single "We Really Shouldn't Be Doing This" and George Jones/Patty Loveless' CMA Award-winning duet, "You Don't Seem To Miss Me"—his

own performances get virtually no airplay in that genre.

Don't look for Lauderdale on either of the testosterone fests this fall, because he's very happily pulling double duty opening for Lucinda Williams and performing with her band on her current tour.

WHY STOP NOW: While we're busy questioning radio playlists, we'd also like to know why certain artists who still have great pipes no longer get mainstream play. On Oct. 11, we attended the fourth annual International Achievement in Arts Awards. (Don't worry if you've never heard of it. Neither had Will Smith, and he was one of the honorees!) In addition to performances by Whitney Houston and Mariah Carey (an honoree), there were appearances by Phoebe Snow, Michael McDonald, Steve Winwood (another honoree), Carole King, and Melissa Manchester that brought down the house. While some other performers definitely sounded past their prime, the latter five sounded better than ever. It seems a shame that these acts, many of whom still have major-label deals, don't get any consideration at radio anymore—especially at the AC format, whose female-driven demo would no doubt appreciate hearing some familiar names.

FOR THOSE STILL TRYING TO FIGURE IT OUT: I have moved to Billboard's West Coast office and can now be reached at 323-525-2287. My address is Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. My E-mail remains mnewman@billboard.com.



by Melinda Newman

Indispensable [Calendar]

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PLUMP'S DAVID MASSENGILL ALTERS FOLK STYLE ON 'TWILIGHT' SET

(Continued from page 11)

"The Whittlin' Boy," a tribute to the American Indian who built his dulcimer, as one of the key cuts on "Twilight The Taj Mahal" in terms of personal significance. Another, he says, is the title track, which commemorates his first meeting with his wife and companion of over 20 years.

"There's a certain Paul Simon-esque quality in [Massengill's] quieter songs," says Dan Loggins, buyer at the Tower Records store in Yonkers, N.Y. "They have an imaging

and use of metaphors that is very rare among today's folk artists."

John Platt, development and marketing director at triple-A station WFUV New York and a longtime fan, cites Massengill's "literary sense" in singing his praises. Platt feels that the new album displays the Warner-Chappell Music/AGF Music Ltd./David Massengill Music (ASCAP) writer's proven storytelling gifts as shown in songs like "Fairfax County" and the new album's "Sierra Blanca Massacre." Massengill

wrote the latter in the same meter as Woody Guthrie's "1913 Massacre," and it is about the death of émigrés crossing the Mexican border.

But the new disc also shows Massengill's facility for "timeless-sounding songs that draw on traditional folk music but are anything but traditional in structure and lyrics," Platt says, pointing to the new album track "Evangeline," "which sounds like it's been around a zillion years."

Massengill feels that the track is

one of the album's "sleeper type" songs that have the most commercial potential. Plump Records GM Tom Bailey, meanwhile, is seeing sales activity due to radio airplay of the album, as evidenced by Plump's World Wide Web site hits and ensuing calls, orders, and queries.

"We have Michelle Clark Promotions working the album to 130 non-commercial triple-A stations and have 65 on it so far," says Bailey. "We've also serviced 50 folk-related

publications—including the dulcimer player's newsletter—and we're running ads in acoustic and folk music magazines and Web sites."

The RED-distributed Plump, run by AGF Entertainment—which also manages Massengill—also looks to heavily publicize appearances by the artist, who is booked by Tim Drake.

"We're saturating local papers with features and reviews in building David's audience one fan at a time," says Bailey.

COMING SOON: A NEW HOT 100

(Continued from page 3)

and hip-hop. Consequently, the new Hot 100 will include songs that have not been made available at retail.

"It will be difficult, but not impossible, for a radio-only single to reach No. 1," says Mayfield. "It appears that the only 1998 song that could have reached the top without sales would have been Celine Dion's 'Titanic' theme, 'My Heart Will Go On,' which, with a 20%-sales chart, would have hit No. 1 even before its release at retail. That very well might mean that some big songs that now bypass stores would be released at retail, even if only in limited runs. However, the new formula still allows widely played radio-only singles to reach the top 10 and even the top five."

Even with the adjustment, there will still be at least a dozen titles each week, including some in the top 10, that are more driven by sales points than radio airplay. This means that large-selling titles that don't receive a lot of radio support will remain conspicuous on the Hot 100.

Also prime in the new chart's mix is a vastly expanded radio panel, with mainstream R&B, adult R&B, mainstream rock, triple-A rock, and country stations joining the current Hot 100 pool, which includes mainstream top 40, rhythmic top 40, adult top 40, adult contemporary, and modern rock stations.

"Expanding the radio panel to all formats will ensure that the new Hot 100 will accurately reflect the diversity of national music tastes," says Hot 100 chart manager Theda Sandiford-Waller. "In the 40 years since the Hot 100 bowed, radio formats have splintered into many niche formats. Even now, with the mainstream top 40 format enjoying unparalleled ratings success—in part because of the product flow from a variety of genres—there is a great need to demonstrate audience reach of all music regardless of genre."

The tracking periods for the test Hot 100 charts will be based on the sales and airplay that occurred during the same tracking period in which that week's Hot 100 was compiled. For example, the test chart released Friday (23) will correspond with the Hot 100 that was released Wednesday (21). The sales tracking for that period extends from Oct. 12-18, while the radio data for that particular chart week runs from Oct. 14-20.

UNITED STATES BANKRUPTCY COURT SOUTHERN DISTRICT OF NEW YORK

In re
**ALLIANCE ENTERTAINMENT CORP.,
et al.**
Debtors.

Chapter 11
Case No. 97 B 44673 (BRL)
(Jointly Administered)
(Exhibit A)

NOTICE OF HEARING ON DISCLOSURE STATEMENT

TO: ALL HOLDERS OF CLAIMS AGAINST AND INTERESTS IN CONCORD RECORDS, INC., ONE OF THE ABOVE-CAPTIONED DEBTORS AND DEBTORS IN POSSESSION:

PLEASE TAKE NOTICE that on September 25, 1998, Concord Records, Inc. ("Concord"), one of the above-captioned debtors and debtors in possession filed the "Plan of Reorganization", dated September 25, 1998 (the "Plan"), and the related disclosure statement, dated September 4, 1998, and exhibits thereto (the "Disclosure Statement"), pursuant to section 1125 of the Bankruptcy Code.

PLEASE TAKE FURTHER NOTICE that:

A. A hearing (the "Hearing") will be held before the Honorable Burton R. Lifland, United States Bankruptcy Judge, at the United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York 10004-1408 in Room 623, on November 4, 1998 at 10:00 a.m. or as soon thereafter as counsel can be heard, to consider the entry of an order, among other things:

- finding that the information contained in the Disclosure Statement is "adequate information" as such term is defined in section 1125 of the Bankruptcy Code;
- approving the Disclosure Statement;
- authorizing Concord, pursuant to section 1125 (b) of the Bankruptcy Code, to transmit copies of the Disclosure Statement, the Plan and related documents to all known holders of claims against and interests in Concord and to solicit acceptances of the Plan from the holders of claims against Concord which are being impaired and are not deemed to have rejected the Plan;
- establishing which classes under the Plan are impaired pursuant to section 1124 of the Bankruptcy Code and will be entitled to vote on the Plan;
- except to the extent otherwise ordered by the Court, establishing a date and other directions for service and return of completed ballots and reconfirming the appointment of the balloting agent responsible for tallying the vote;
- establishing a procedure for providing notice of the hearing to be scheduled to consider confirmation of the Plan;
- scheduling a hearing to consider confirmation of the Plan;
- fixing a date and specifying the procedure by which objections, if any, to confirmation of the Plan shall be filed with the Court;
- fixing a record date for determining the former holders of the 11 1/4% Senior Subordinated Notes due 2005 of Alliance Entertainment Corp., of which, Concord was a guarantor (the "Senior Subordinated Notes"), for purposes of providing notice of such former holders' deemed rejection of the Plan;
- fixing a record date for determining the identity of the Prepetition Lenders for purposes of voting to accept or reject the Plan;
- establishing a date and time at which the transfer ledgers for the lenders under the prepetition secured financing facility (the "Prepetition Lenders") shall be closed for purposes of making distributions under the Plan, and after which there shall be no further changes in the Prepetition Lenders;
- establishing such other deadlines and procedures as may be appropriate and/or are contemplated by the Plan; and
- granting such other and further relief as the Court may deem just and proper.

B. The Disclosure Statement and Plan are on file with the Clerk of the Bankruptcy Court (the "Clerk") and (a) may be examined by interested parties at (i) the office of the Clerk at the United States Bankruptcy Court, Alexander Hamilton United States Custom House, One Bowling Green, New York, New York 10004-1408 during regular business hours, or (ii) www.nyab.uscourts.gov., or (b) copies may be obtained upon request, by tendering the cost of copying the Disclosure Statement and Plan plus postage and handling, to Donlin Recano & Company, Inc., 419 Park Avenue South, New York, New York 10018, Attn.: Carole Donlin, Telephone (212) 481-1411.

C. Responses and objections, if any, to the approval of the Disclosure Statement or any of the other relief sought by the Debtors in connection with approval of the Disclosure Statement, must (1) be in writing and state with particularity the grounds therefor, (2) include suggested language to amend the Disclosure Statement in a manner that would resolve the objection, and (3) be filed with the Bankruptcy court (with a copy to chambers) and served in a manner so as to be received by: (a) counsel to Concord, Willkie Farr & Gallagher, 787 Seventh Avenue, New York, New York 10019, Attention: Matthew A. Feldman, Esq., (b) counsel to the Official Committee of Unsecured Creditors in these cases, Schulte, Roth & Zabel, 900 Third Avenue, New York, New York 10022, Attention: James M. Peck, Esq., (c) counsel to Concord's prepetition secured bank lenders, Cadwalader, Wickersham & Taft, 100 Maiden Lane, New York, New York 10038, Attention: David C.L. Frauman, Esq., and (d) the Office of the United States Trustee, 80 Broad Street, Third Floor, New York, New York 10004, Attn: Brian Masumoto, Esq., on or before 5:00 p.m. (New York, New York time) on October 28, 1998.

D. IF ANY OBJECTION TO THE DISCLOSURE STATEMENT IS NOT FILED AND SERVED STRICTLY AS PRESCRIBED HEREIN, THE OBJECTING PARTY MAY BE BARRED FROM OBJECTING TO THE ADEQUACY OF THE DISCLOSURE STATEMENT AND MAY NOT BE HEARD AT THE HEARING.

E. Upon approval of the Disclosure Statement by the Bankruptcy Court, holders of claims against and interests in Concord will receive a copy of the Disclosure Statement, the Plan, and various documents related thereto.

F. The Hearing may be adjourned by Concord from time to time without further notice to creditors or parties in interest other than by an announcement in the Bankruptcy Court of such adjournment on the date scheduled for the Hearing.

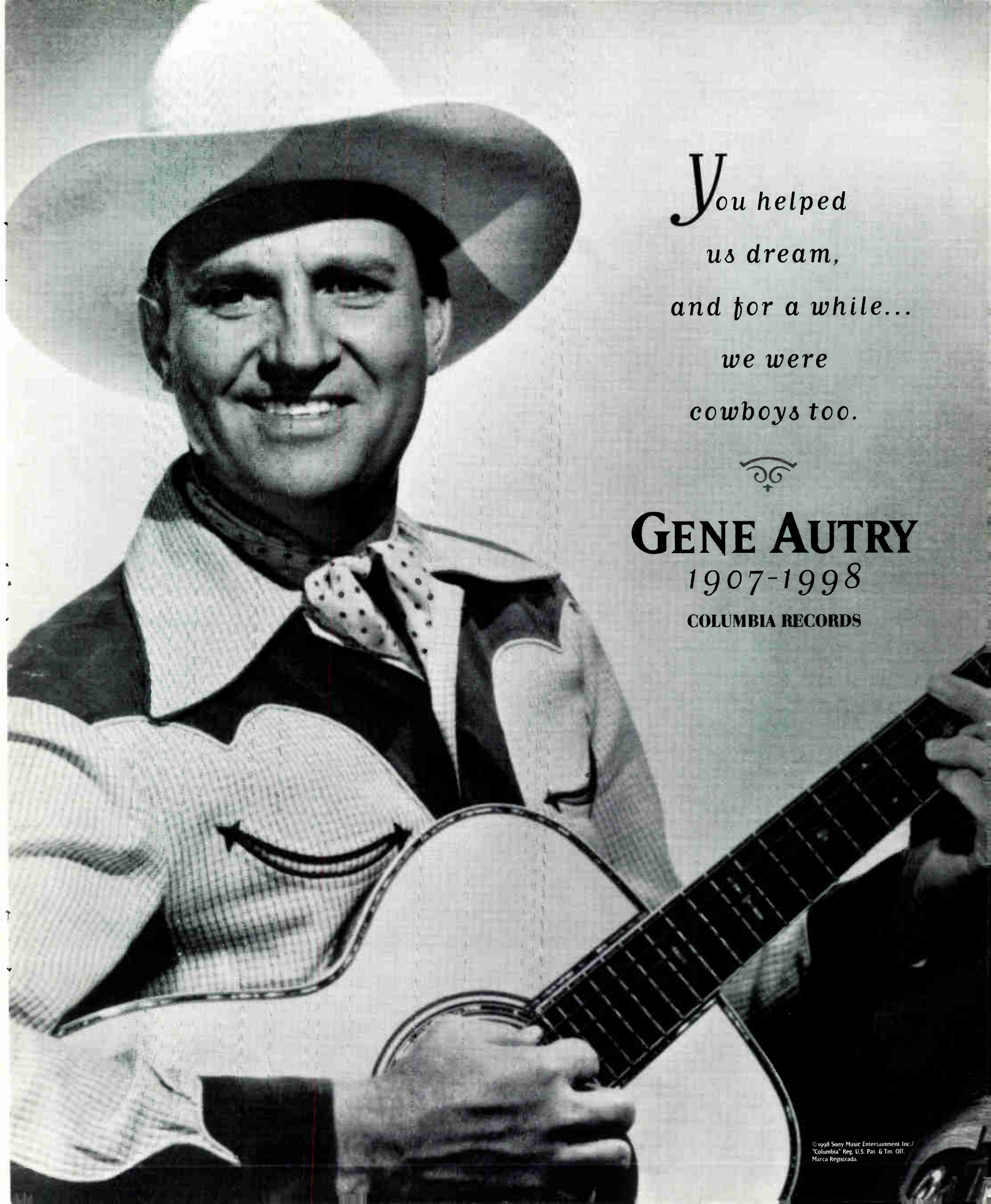
Dated: New York, New York
October 5, 1998

BY ORDER OF THE BANKRUPTCY COURT
THE HONORABLE BURTON R. LIFLAND
United States Bankruptcy Judge
United States Bankruptcy Court
One Bowling Green
New York, New York 10004-1408

WILLKIE FARR & GALLAGHER
Counsel for Concord Records, Inc.
787 Seventh Avenue
New York, New York 10019

amusement		business		BOXSCORE	
				TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
CELINE DION	Palace of Auburn Hills Auburn Hills, Mich.	Sept. 22-23	\$2,253,511 \$65/\$49.50/\$29.50	41,212 two sellouts	Cellar Door
ELTON JOHN	Palace of Auburn Hills Auburn Hills, Mich.	Sept. 18-19	\$1,650,023 \$49.50/\$39.50	34,375 two sellouts	Cellar Door
AEROSMITH MONSTER MAGNET	Pine Knob Music Theatre Clarkston, Mich.	Sept. 13-15	\$1,073,858 \$45/\$27.50	30,419 two sellouts	Cellar Door
CELINE DION	Dean E. Smith Center, University of North Carolina, Chapel Hill Chapel Hill, N.C.	Sept. 25	\$1,031,378 \$59.50/\$29.50	19,942 sellout	C&C Concerts
CELINE DION	Ice Palace Tampa, Fla.	Sept. 30	\$986,115 \$65/\$47.50/\$29.50	17,987 19,558	Fantasma Prods.
JIMMY PAGE & ROBERT PLANT LILI HAYDN	Hollywood Bowl Los Angeles	Sept. 19	\$779,850 \$85/\$35	16,119 16,660	Bill Silva Presents Andrew Hewitt
JIMMY BUFFETT & THE CORAL REEFER BAND	Coors Amphitheatre Chula Vista, Calif.	Oct. 7	\$739,113 \$48.50/\$29.50	19,146 sellout	Universal Concerts
JIMMY PAGE & ROBERT PLANT LILI HAYDN	Reunion Arena Dallas	Sept. 27	\$709,350 \$45/\$35	18,004 sellout	Beaver Prods.
AEROSMITH MONSTER MAGNET	Nissan Pavilion at Stone Ridge Bristow, Va.	Oct. 9	\$651,052 \$52.25/\$37.25/ \$25.25	21,163 25,000	Cellar Door
JIMMY BUFFETT & THE CORAL REEFER BAND	Fiddler's Green Amphitheatre Englewood, Colo.	Sept. 26	\$640,681 \$49.50/\$39.50	17,133 sellout	Universal Concerts

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*You helped
us dream,
and for a while...
we were
cowboys too.*



GENE AUTRY

1907-1998

COLUMBIA RECORDS

ARISTA'S GOING FOR THE 'ULTIMATE'

(Continued from page 12)

Disc-O-Mat, an indie retail outlet in Fort Worth, Texas. "They've created an identifiable compilation imprint. People actually come in and ask for the next 'Ultimate Dance' or 'Ultimate Hip-Hop' albums, which is incredible, given the dozens of compilations in the market."

Perhaps the most ambitious installment in the series has been "Ultimate Broadway," a 40-song, two-CD collection that was released June 30. Masterminded by Arista president Clive Davis, the album includes original stage recordings from shows like "Evita," "Oklahoma!," "South Pacific," "Dreamgirls," and "Rent."

"We get more requests for a part two on that one than any other album of its kind," says Cathy Melton, manager of Music Stop, an indie outlet in New York. "It's truly the best Broadway compilation I've ever heard."

Although a sequel to "Ultimate Broadway" is on the drawing board, nothing has been confirmed.

"We carefully evaluate each genre, based on the success of the previous package, availability of key material, and future consumer demand," explains Bartels. "We are currently in the process of evaluating if we will be exploring different

genres of 'Ultimate' possibilities or sequels."

Among the other areas of development for this series is launching a singles-driven new act through a compilation. "It's always a possibility," Bartels says.

In the meantime, the label is focusing on the most effective method of marketing "Ultimate Dance Party 1999" and "Ultimate Christmas." Floor mats, an innovative alternative to traditional retail wall space instituted during "Ulti-

SINGH

(Continued from page 12)

be signed and promoted, Sigerson sees it differently.

"He's an artist at the core of what we do [at Island]," says Sigerson. "Anyone can put great records out, but the real challenge for us is to identify artists like Talvin Singh who may not be immediately immensely commercial—but can be significant in their sales if the right kind of nurturing and focus is given to them."

Part of that focus will include an extensive promotional tour of the U.S. that will begin with a

mate Dance 1997," will continue to be utilized—as will direct-response TV advertising.

"These albums may look easy, but putting out a timely package of hits is a daunting task," Bartels says. "Fortunately, the 'Ultimate' albums have truly been a team effort here. With each department's contributions, these albums receive the same care and attention as our front-line single-artist albums, enabling us to consistently present the best hit-driven product."

New York showcase Oct. 25 and will include a performance at an Asian-themed Halloween soiree Oct. 31 in Los Angeles. Singh's visibility will be a key factor in selling "O.K."

"There's no doubt that he's a unique artist," says Marlon Creation, manager of Record Kitchen, an indie retail outlet in San Francisco. "But kids who are looking for something different could gravitate his way. The fact that he's meeting them on their turf and will be hitting so many spots should carry him far."

Singh's booking is being handled by ICM's Sam Kirby for the U.S. and Peter Elliot at Primary Talent for the U.K. and Asia. Singh is managed by George Ghiz in Los Angeles, and he is published worldwide by Chrysalis Music.

Upon completion of the promotional tour, he'll take a 48-hour train ride through India with a MiniDisc recorder to capture sounds for future compositions. He's already working on new tracks.

"Buddhists have a philosophy about letting all things be written in water, so once you've put it out there, it flows, it goes away, you move on," he says. "If you capture the moment, that's fine. When you make music or make an album, it should be really fast. I would like to make my albums in a day or two—spontaneously capture the moment."

He adds, "It's important to not repeat yourself. I've already moved on in my music from where I was on this album."

That desire for constant change should keep his unique instrumental creations fresh and innovative. But does it make sense for a major label to sign an artist who may never lock into a specific identifiable sound? Sigerson thinks so.

"If one is prudent, it's actually not that hard to make money with an artist like Talvin Singh," he says. "If my plans for Talvin are sensible enough, there's no reason that I can't be in the Talvin Singh business indefinitely. He helps to define our culture as a company, which helps us attract other kinds of artists to us."

SOUNDTRACKS

AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

RAT RACE: With more than seven years and loads of attitude behind it, Nickelodeon's "Rugrats" franchise has grown up well beyond its initial target audience of preschoolers. Now Nick and Interscope Records will woo an even larger potential audience when the label releases the soundtrack to Paramount's upcoming "The Rugrats Movie" Nov. 3.

Steve Berman, Interscope senior executive for marketing and sales, says the label plans to roll with the intense promotional machine already put in place by Nickelodeon and Paramount parent Viacom. "Our goal is to use the music as an integral part of the marketing wherever possible," he says.

Nickelodeon is also working with mass merchants and other accounts to create "Rugrats" super-sections that will include videos, books, toys, clothing, music, and more. "There will be whole 'Rugrats'-designated sections, stores within stores, dedicated to 'Rugrats,'" Berman says. Interscope also enlisted Playground Entertainment to help push the album in nontraditional music outlets such as toy stores, card shops, and boutiques.



The album is a toy chest of aural amusements from a fun-loving group of pop, R&B, and hip-hop artists. The first single, "Take Me There" by **BLACKstreet & Mya**, heavily samples the "Rugrats" theme. **Busta Rhymes**, who is the voice of a vaunted toy in the movie, provides the spirited "On Your Marks! Get Set! Ready! Go!"; **No Doubt** offers the Elvis Costello-penned "She'll Throw Her Toys

Around"; and **Rugrat Angelica** covers **Blondie's** "One Way Or Another."

The feel-good centerpiece of the soundtrack is the ensemble "This World Is Something New To Me," written by **Devo's Mark Mothersbaugh** and sung by an eclectic gaggle of newborns with the voices of **Beck, Jakob Dylan of the Wallflowers, Iggy Pop, Lisa Loeb, Phife from A Tribe Called Quest, the B-52's, Laurie Anderson, and Lenny Kravitz**, among others.

Albie Hecht, president of Nickelodeon film and television entertainment, says music plays an enormous role in "The Rugrats Movie" and will in all future Nick films. "We set up four criteria for Nick animated features in order to differentiate ourselves in the market, and music is one of them. By using contemporary rock, pop, R&B, and hip-hop artists instead of sweeping Broadway-type scores like [those that] are used in other animated movies, we are connecting with our audience on a different level," he says.

Hecht adds that the soundtrack was designed to attract the broadest possible audience. "We've built this franchise very carefully over the last seven years," he says. "There have not been zillions of 'Rugrats' properties out there, but the audience has told us they are ready to take home a piece of 'Rugrats.'"

Nickelodeon will produce two to three movies a year—one animated and one to two live-action features—all of which will rely heavily on music. A "Rugrats" sequel is already in production and due in late 2000.

RED-LETTER SOUNDTRACK: If you're going to tackle the task of reinventing a classic story, it's helpful to have some fresh music to accompany the undertaking. GoodTimes Entertainment has more than risen to the occasion for its animated "Rudolph The Red-Nosed Reindeer: The Movie," which opened in selected markets Oct. 16. The soundtrack will be in stores Oct. 27 on GoodTimes Entertainment Records and includes a new rendition of the title song by **Clint Black**, an original track by the **Pointer Sisters**, and a new **Bill Medley/Jennifer Warnes** duet, their first collaboration since "Dirty Dancing."

"Music is an important component of a quality animated film," says **Seth Willenson**, who executive-produced the movie and is coordinating marketing for GoodTimes. Willenson says that GoodTimes will handle distribution to the mass merchants and that K-tel International will distribute to record and combo stores. The film is somewhat unusual in that it debuted in 25 markets this month before it goes to video Nov. 10. Willenson says he expects the soundtrack will play a key role in keeping continuity between the film and video release.

Although it will not release a single, GoodTimes will service the album to country and AC radio stations, and it will coordinate soundtrack and video giveaways with stations in selected markets that tie in with the extensive marketing campaign behind "Rudolph." "We have \$50 million in media coming out between November and Christmas," Willenson says. Additionally, the Pointer Sisters will be aboard the GoodTimes float in the annual Macy's Thanksgiving Parade.

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			OCTOBER 24, 1998	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	3	2	DEBORAH COX ARISTA 19022 (10.98/16.98)	ONE WISH
2	6	3	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
3	15	5	EVERLAST TOMMY BOY 1236 (9.98/12.98)	WHITEY FORD SINGS THE BLUES
4	7	13	FIVE ARISTA 19003 (10.98/16.98)	FIVE
5	4	15	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
6	9	9	JENNIFER PAIGE EDEL AMERICA 16217/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
7	5	3	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
8	8	13	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
9	12	7	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
10	10	34	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
11	1	2	UNKLE MO WAX/LONDON 540970*/ISLAND (10.98 EQ/16.98)	PSYENCE FICTION
12	RE-ENTRY		HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
13	13	2	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
14	18	14	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
15	14	7	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
16	21	15	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
17	20	7	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
18	17	9	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
19	23	4	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
20	19	2	TYRESE RCA 66901 (9.98/13.98)	TYRESE
21	22	4	YOLANDA ADAMS VERITY 43123 (10.98/16.98)	SONGS FROM THE HEART
22	11	3	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
23	30	15	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
24	37	11	THE W'S FIVE MINUTE WALK 25204/SARBELLUM (10.98/16.98)	FOURTH FROM THE LAST
25	16	2	BAD AZZ PRIORITY 50741* (10.98/16.98)	WORD ON THA STREET

26	28	26	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVENTENTE
27	NEW		TRAPP DEFF TRAPP 5671 (11.98/16.98)	YOU NEVER HEARD
28	27	3	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
29	31	6	LOCAL H ISLAND 524549 (10.98 EQ/16.98)	PACK UP THE CATS
30	29	7	ELLIOTT SMITH DREAMWORKS 50048*/Geffen (8.98/12.98)	XO
31	32	41	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
32	NEW		KILLA TAY AWOL/NOO TRYBE 46597/VIRGIN (10.98/14.98)	MR. MAFIOSO
33	24	3	SUNNY DAY REAL ESTATE SUB POP 409* (10.98/15.98)	HOW IT FEELS TO BE SOMETHING ON
34	RE-ENTRY		BELLE & SEBASTIAN MATADOR 311* (13.98 CD)	THE BOY WITH THE ARAB STRAP
35	45	41	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
36	25	2	JIM ROME OUTPOST 30009/GEFFEN (10.98/16.98)	WELCOME TO THE JUNGLE
37	41	4	RICK BRAUN ATLANTIC 83141/AG (10.98/16.98)	FULL STRIDE
38	26	3	GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98/16.98)	NO PAIN NO GAIN
39	39	12	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
40	43	4	RON KENOLY INTEGRITY/WORD 69612/EPIC (10.98 EQ/16.98)	MAJESTY
41	NEW		MEAT BEAT MANIFESTO NOTHING 90279*/INTERSCOPE (12.98 CD)	ACTUAL SOUNDS AND VOICES
42	40	8	ANGGUN EPIC 69105 (10.98 EQ/16.98)	SNOW ON THE SAHARA
43	42	25	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
44	35	7	ROYAL CROWN REVUE WARNER BROS. 47020 (10.98/16.98)	THE CONTENDER
45	33	18	CHARLIE ZAA SONOLUX 82706/SONY DISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
46	RE-ENTRY		MICKY HART/PLANET DRUM RYKODISC 10396 (11.98/16.98)	SUPRALINGUA
47	NEW		D.E.A. DEAD END 0001 (11.98/15.98)	SCREWED 4 LIFE
48	RE-ENTRY		ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
49	RE-ENTRY		LOS SUPER SEVEN RCA (NASHVILLE) 67689/RLG (10.98/16.98)	LOS SUPER SEVEN
50	44	5	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN

POPULAR UPRIISINGS

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

OUT OF LEFT FIELD: It's not that Nick Currie (aka Momus) started out wanting to create albums that fit into wonderfully obscure, self-coined genres such as "analog Baroque" or "futuristic



Soul Power. Rae & Christian's outstanding album "Northern Sulphuric Soul" bowed on Sm:)e Communications Oct. 13. The U.K.-based duo has remixed material for acts ranging from the Pharcyde to Natalie Imbruglia and draws on the considerable talents of guest artists such as Jeru The Damaja, the Jungle Brothers, Texas, and vocalist Veba to help flesh out its debut. The duo will perform in New York the first week of November and is featured at www.streetsound.com on Nov. 3.

vaudeville."
"I was rebuffed by the mainstream, but the neglect has been good for me," says Currie. "It made me optimize

my marginalism because I figured, 'OK, if I'm out in the left field of pop music, then maybe I should shock myself and push beyond what pop music is allowed to do.'

In his most current example of over-the-top eclecticism, "The Little Red Songbook," on indie Le Grand Magistry, Currie samples Nintendo Gameboys, draws inspiration from Roman epigrammatist Martial to frame his lyrics, and basically creates modern Baroque music funneled through a Moog.

Though it's all a little heady on paper, the album comes off as clever, often ribald, fun. Currie's more playful side can also be seen in his decision to include seven karaoke-style cuts at the end of the album. Fans are encouraged to submit vocals accompanying the songs to Le Grand Magistry. Winning entries will be included on Momus' next album.

Meanwhile, Curry, who just wrapped a well-received residency tour at the Fez in New York, continues the major-market Shopping in America Tour 98 with Japan-



Grand Intro. "Too Old For Me," 12-year-old vocalist Jerome Childers' single, will be included on Bad Boy Entertainment's "Bad Boy Greatest Hits," due Oct. 27. Childers' still-untitled debut album, which includes production and songwriting contributions by Heavy D, Mario Winans, and others, bows in early 1999.

ese pop artist **Kahimi Karie**. He begins a three-day residency Friday (23) in Chicago.

Though "Little Red Songbook" will be released nationwide Dec. 1, the album is being made available in tour markets.

GOING PUBLIC: Vocalist **Monica Mancini**, daughter of the late Henry Mancini, pays tribute to her father with covers of chestnuts

like "Moment To Moment," "The Days Of Wine And Roses," and "Moon River" on her self-titled debut album. "Monica Mancini" is the first release on PBS Records, a Public Broadcasting System/Warner Bros. joint venture. As such, the album will be supported by a nationwide PBS special airing throughout December.

In addition to a performance by Mancini, the hour-long program will feature such guests as **Jack Lemmon, Quincy Jones, Andy Williams, and Paul Newman**.

"Monica Mancini" bows Nov. 17.

ROADWORK: Wind-Up

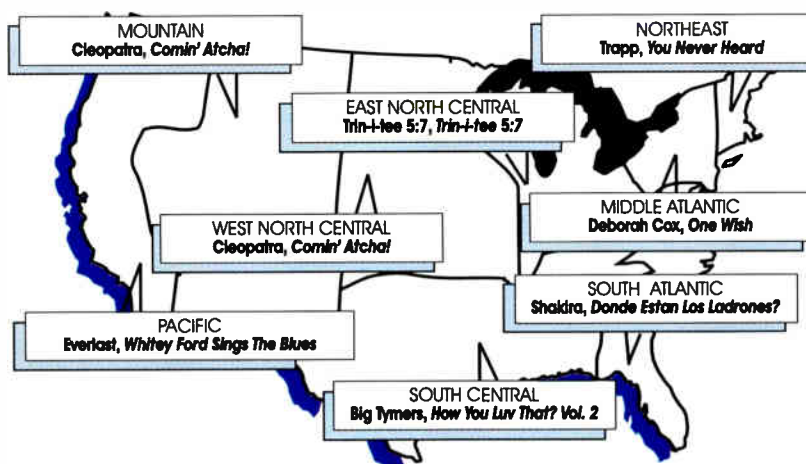
Entertainment act **Stretch Princess** has landed the opening spot on **Third Eye Blind's** tour, which also features **Eve 6**. Catch the band supporting its self-titled debut Tuesday (20) in San Diego and Wednesday (21) in Las Vegas. **Unbelievable Truth**, whose debut album, "Almost Here," is being released by Virgin Tuesday (20), is in the midst of a tour



Radical Departure. MCA modern rock act the **New Radicals'** debut single, "You Get What You Give," gained 18 stations for the week ending Oct. 4, according to Broadcast Data Systems. The baby band's solid first effort was beaten only by cuts from veteran acts like the Offspring, R.E.M., and U2. Meanwhile, the band's album, "Maybe You've Been Brainwashed Too," bows Tuesday (20).

with **Tori Amos**. The act appears in Nashville on Wednesday (21) and Norfolk, Va., on Friday (23).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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- MOUNTAIN**
1. Cleopatra Comin' Atcha!
 2. Keb' Mo' Slow Down
 3. Lee Ann Womack Some Things I Know
 4. Jennifer Paige Jennifer Paige
 5. Five Five
 6. Mickey Hart/Planet Drum Supralingua
 7. Tatyana Ali Kiss The Sky
 8. Everlast Whitey Ford Sings The Blues
 9. The Wilkinsons Nothing But Love
 10. The Flys Holiday Man

- NORTHEAST**
1. Trapp You Never Heard
 2. Godsmack Godsmack
 3. Heather Nova Siren
 4. Sinead Lohan No Mermaid
 5. Five Five
 6. Cleopatra Comin' Atcha!
 7. Jennifer Paige Jennifer Paige
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 10. Susan Tedeschi Just Won't Burn

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Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► DUNCAN SHEIK

Humming
PRODUCERS: Rupert Hine, Duncan Sheik
Atlantic 83138
This New York singer/songwriter follows his triumphant 1996 debut—and his heralded appearance on the “Great Expectations” soundtrack—with an album that should satisfy his adult-rock audience while opening new vistas. Highlights include lead single “Bite Your Tongue,” an assertive rocker with symphonic overtones; “Alibi,” another elaborate, fully realized sound sculpture; and “A Body Goes Down,” Sheik’s tribute to the late Jeff Buckley. A fine album by an artist who built a following the long, hard way and is now poised to reap the rewards.

► PJ HARVEY

Is This Desire?
PRODUCERS: Flood, Head, Polly Jean Harvey
Island 314 524 563
An adventurer who is unafraid to explore the unsafe outer boundaries of popular music, Polly Jean Harvey is one of the industry’s few consistent ground breakers. On her latest album, the prolific U.K. singer/songwriter meshes the dark industrial vibe that characterized 1995’s “To Bring You My Love” with sparser sounds reminiscent of her “4-Track Demos.” Lead single “A Perfect Day Elise” and the momentous “The Garden” bring to mind recent Flood-produced U2 tracks; other cuts are singularly Harvey, notably the stripped-down “Catherine” and the electrifying “Joy.” An album that ranks with Harvey’s most inspired work to date.

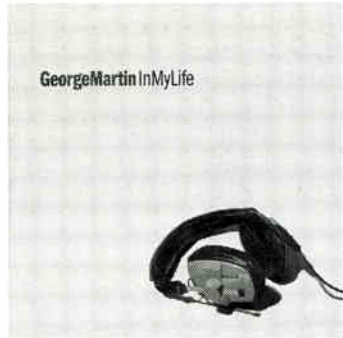
GIRL BROS.

PRODUCERS: Tchad Blake, Wendy & Lisa
Girl Brothers 10089
It’s been eight years since one-time members of Prince’s Revolution Wendy (Melvoin) and Lisa (Coleman) released an album. In that time, the creative duo has been collaborating with the likes of Seal and k.d. lang and scoring such films as “Dangerous Minds” and “Soul Food.” For “Girl Bros.,” they have given birth to a new moniker—and a refreshingly new sound, thanks in part to producer Tchad Blake (Bonnie Raitt, Lisa Germano, Soul Coughing). Gone are the funky grooves of past songs; in their place are guitar-splashed slices of pop that deal with love and loss. Several songs, including the delicate “I Will,” pay tribute to Wendy’s brother Jonathan Melvoin, the touring member of the Smashing Pumpkins who died from a drug overdose. On the upside, “I’ve Got A Big Bowl Of Cherries” is positively sweet. Contact: 213-850-0254.

EDDIE CANTOR

The Early Days (1917-1921)
PRODUCER: Brian Gari
Original Cast 9872
Brian Gari, the great star’s grandson, has devoted much time to Eddie Cantor’s recorded career. Here, he has dipped into repertoire recorded just as Cantor was emerging as a national celebrity. The songs on most of the 45 tracks are long forgotten; some, such as Irving Berlin’s “You’d Be Surprised” and Con Conrad, J. Russel Robinson, and Benny Davis’ “Margie,” are here to stay. There are alternate takes on a few songs, which show how Cantor would tinker with the spoken sections that followed his singing appearances. The mastering makes the words crystal clear, as it does Cantor’s dynamic style, which would keep him a star for more than a half-century.

SPOTLIGHT



GEORGE MARTIN

In My Life
PRODUCERS: George Martin, Giles Martin
Echo/MCA 11841
Given that Beatles have been covered by musicians and singers of every imaginable genre, an album of Beatles covers seemed like a risky, career-ending move for the band’s producer, Sir George Martin. However, characteristic of one of the most enlightened careers in pop music history, Martin delivers the goods in grand style. Surprisingly, many of the most inspired tunes on this all-star tribute are done by actors, not singers. Goldie Hawn’s louny reading of “A Hard Day’s Night” is delightful, and Robin Williams’ rendering of “Come Together”—with help from his old friend Bobby McFerrin—is superb. Also high on the list are Jim Carrey’s hysterical “I Am The Walrus” and Billy Connolly’s circus-like “Being For The Benefit Of Mr. Kite.” Among the recording artists who shine are Celine Dion, who delivers a refreshingly muted version of “Here, There And Everywhere”; Jeff Beck, who speaks volumes with an instrumental version of “A Day In The Life”; and Vanessa-Mae, who is the centerpiece of a classical reinvention of “Because.” Martin himself turns in “Friends And Lovers,” a tune he wrote shortly after John Lennon’s death, and a new recording of his “Pepperland Suite.” A tribute more notable for its musical merit than its cast—and that’s saying a lot.

COUNTRY

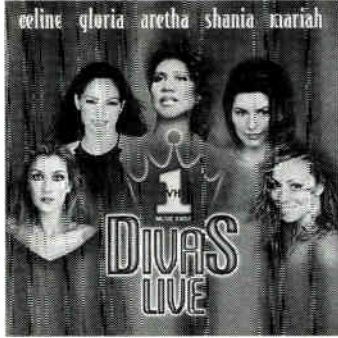
► ALLISON MOORER

Alabama Song
PRODUCER: Kenny Greenberg
MCA Nashville 70028
Allison Moorer will undoubtedly emerge as one of 1998’s major debuts in country music. First coming to wide popular attention after Robert Redford’s discovery of her for his movie “The Horse Whisperers,” her performance of “A Soft Place To Fall” was a high mark of that movie and soundtrack (and is included here). She co-wrote that song, as well as the other 10 songs on this album (excepting Walter Hyatt’s “Tell Me Baby”). To say that it’s an impressive first outing is an understatement. Besides her writing skills, Moorer is possessed of an uncommonly expressive singing voice, and she knows what to do with it. In musical spirit and vocal outlook, Moorer brings to mind a young Dusty Springfield, and that’s very high praise indeed. In the current class of very classy female country singers, Moorer will likely be one of the most important.

THE OSBORNE BROTHERS

Hyden
PRODUCER: Sonny Osborne
Pinacastle 1085
Hyden is the small Kentucky town where bluegrass pioneers Sonny and Bobby Osborne were born and where they host a

SPOTLIGHT



CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN, MARIAH CAREY

VH1 Divas Live
PRODUCER: none listed
Epic 69600
VH1’s “Divas Live” is the video channel’s highest-rated special ever, and here, six artists who appeal to its female core strut their stuff under the banner of sisterhood, even joining together on a number of the set’s 14 cuts. While there’s nothing better than watching while listening to this—just because it’s loads of fun matching presence and comparative star power against sheer vocal power—the set is an engaging demonstration of the reins that females currently hold over pop. Twain is the real treat here, acutely blending sass with finesse on her raucous “Man! I Feel Like A Woman!” and the crisply delivered new-day standard “You’re Still The One.” Dion demonstrates why she was chosen VH1’s diva of the year, liberating the audience with a no-holds-barred throwdown of “River Deep Mountain High” and a scorching rendition of the ubiquitous “My Heart Will Go On.” Estefan and Carey earn passing marks, though the latter is left in the dust attempting to duet with a hoiler-happy Franklin on “Chain Of Fools.” A better meeting of the divas is “A Natural Woman” with the legendary Carole King, Dion, Twain, and Estefan, which perhaps best captures the intended essence of the event.

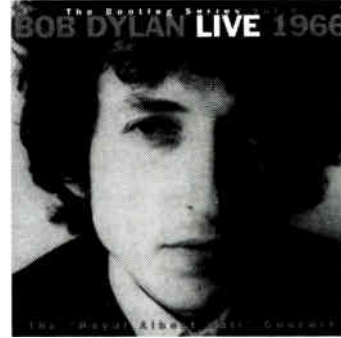
concert every August to benefit the volunteer fire department. They’ve chosen to honor the town by using its name for the title of the first of four CDs that will trace the duo’s career from Hyden to the Ryman Auditorium. From the twin-banjo attack of the supercharged “Ruby” to the sweet harmonies of “A Child Again” and the mournful reading of “The Great Speckled Bird,” this remains some of the best postwar bluegrass in existence. Trading lead vocals, Bobby’s ringing tenor and Sonny’s warm baritone blend for a rich mix. And it’s been too long since the world heard “There’s A Star-Spangled Banner Waving Somewhere.”

CONTEMPORARY CHRISTIAN

► CHRIS RICE

Past The Edges
PRODUCER: Moore Jones
Rocketown 7011531025
Chris Rice is a singer/songwriter of powerful depth and incredible perception. His debut album, “Deep Enough To Dream,” launched Michael W. Smith’s Rocketown label and garnered six Dove Award nominations from the Gospel Music Assn. This sophomore album proves Rice’s initial success was no fluke. Musically, he and producer Monroe Jones move away from the folksy sound of the first album into a more aggressive, acoustic pop vein. Rice has a warm, accessible voice, but his calling card

SPOTLIGHT



BOB DYLAN

Live 1966—The Bootleg Series, Vol. 4: The “Royal Albert Hall” Concert
PRODUCER: Jeff Rosen
Columbia/Legacy 65759
Here it is, finally, 33 years and five months after it was performed, the evening of amazing and blistering music often called the “Royal Albert Hall” concert and described as the “greatest unreleased rock album” of all time. Actually recorded by CBS on May 17, 1966, at England’s Manchester Free Trade Hall, the often-bootlegged release features the complete two-set performance. The sound on this legit Legacy release is outstanding. One CD is devoted to Dylan playing guitar and harp, crafting chilling or startlingly bittersweet versions of such classics as “Visions Of Johnna,” “It’s All Over Now, Baby Blue,” and “Desolation Row.” The other CD is even more astounding—an electric set featuring a razor-sharp powerhouse band known then as the Hawks that would become the Band a half-decade later. Together they sear and burn through eight Dylan rock songs that try to strip everything and everyone bare and demand listeners to face unvarnished truths. The negative shouts from disgruntled folkies and Dylan’s acid responses are all left in. Especially powerful are “Just Like Tom Thumb’s Blues,” “Ballad Of A Thin Man” and a majestic version of “Like A Rolling Stone,” considered a quintessential, live-performance career high point. It clocks in at 7:15 (with no solos!) and makes his hit studio version seem like a tinkly music box in comparison. Still stunning after all these years.

is his poignant lyrics, which reflect universal questions and concerns. Among the cuts not to be missed are “The Power Of A Moment,” “One Of Those Days,” “Naive,” and “Smellin’ Coffee,” which percolates with infectious energy. Rice’s soul-searching intensity and keen observations could win fans in any genre, and his fall tour with Smith should raise his profile among a wide range of consumers.

JANET PASCHAL

Sweet Life
PRODUCERS: Ronnie Brookshire, Janet Paschal
Spring Hill 5457
Janet Paschal has a sweet, pure voice with a rich tone that has won her a legion of devoted fans in the Christian market, in both the Southern gospel camp (she appears regularly on Bill Gaither’s “Homecoming” videos and tours) and the inspirational arena, where her songs of faith and grace encourage listeners. This time out, Paschal steps forward and has co-produced this solid collection of songs, many of which she wrote or co-wrote. “My Soul Is Anchored To The Rock” is a rollicking, uptempo number; “How Are Things At Home” is a follow-up to “Another Soldier’s Coming Home,” a song on her

SPOTLIGHT



RON KENOLY

Majesty
PRODUCER: Tom Brooks
Hosanna 13482
Ron Kenoly’s seventh album in as many years firmly entrenches him as one of the world’s most formidable writers and singers of contemporary praise and worship music. He puts his background in mainstream R&B to good use on signature pop/gospel balladry (“Highest Place,” “This Kingdom,” “I Bow My Knee”). But some surprises are dealt in a solid rocker, “Return To Righteousness America,” and several R&B/funk-flavored offerings—including “We Declare That The Kingdom Of God Is Here” and “The King Of Kings Is Coming”—which Kenoly delivers with authority and dead-on conviction. Kenoly finds an infectious world music pocket for “Glory Be To Jesus,” a Nigerian folk song, and closes with a gospel rave-up on a medley of “Hallelujah To The King Of Kings” and Handel’s “Hallelujah Chorus.” A creative tour de force from an artist determined never to coast on formula or past successes.

last album, that finds her asking her late grandfather if heaven is what he’d dreamed. Other prime cuts include “The Body And The Blood,” “Sweet Life,” “Somewhere On Your Knees,” and “Do It Again.” A gifted writer and vocalist, Paschal has once again delivered a fine album believers will treasure.

LATIN

► OLGA TAÑÓN

Te Acordarás De Mí
PRODUCER: Rudy Pérez
WEA Latina 25098
Replete with chest-pounding flamenco/pop thumpers and gripping, soulful ballads, the second pop disc of romantic narratives by big-voiced Puerto Rican vocalist Olga Tañón should mark a successful—and final—transition from merenguera idol to multidimensional pop star. The concussive, rumba-laced leadoff single, “Tu Amor,” heads a parade of potential hits, including the brassy shaker “Hielo Y Fuego” and the impassioned ballads “Engañame” and “Diálogo Mudo.”

WORLD MUSIC

★ GHAZAL

As Night Falls On Silk Road
PRODUCERS: Brian Cullman, Kayhan Kalhor
Shanachie 66011
Trading under the collaborative name Ghazal, Persian *kamancheh* (spike fiddle) virtuoso Kayhan Kalhor and north Indian sitarist/vocalist Shujaat Husain Khan have followed up last year’s “Lost Songs From The Silk Road” with another alchemical gem of Indo-Persian improvisation. “As Night Falls On Silk Road” is blues from the East, exorcising the
(Continued on page 23)

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

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LEONARD COHEN

Leonard Cohen's 30 years of achievements and success in the music industry will be highlighted in this special tribute issue. We'll have the first in-depth interview with Leonard Cohen in years. Call today to send a congratulatory message to this musical legend.

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**Pat Rod Jennings
212.536.5136**

UPCOMING SPECIALS

RAP/HIP HOP - Issue Date: Dec. 5 • Ad Close: Nov. 10

LYNRYD SKYNYRD 25TH ANNIV. - Issue Date: Dec. 5 • Ad Close: Nov. 10

SOUNDS OF THE CITY: NASHVILLE - Issue Date: Dec. 5 • Ad Close: Nov. 10

WALTER AFANASIEFF 10TH ANNIV. - Issue Date: Dec. 12 • Ad Close: Nov. 17

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

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Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► JEWEL Hands (3:47)

PRODUCER: Patrick Leonard
WRITERS: Jewel, P. Leonard
PUBLISHERS: WB/Wiggly Tooth, ASCAP
Atlantic 8703 (CD promo)

The question here is not whether Jewel's sophomore endeavor is worthy of her previous efforts, but rather how many weeks it will take the folk popster to reach No. 1. Cast aside any preconceptions; it's time to embrace one hell of a new single. Since she's been away, Jewel's vocals have become less affected and less girlish; they're at once creamier and more robust. Protective of her all-important folk roots, this piano-driven number coaxes the world to hold on to faith: "In the end, only kindness matters." The indispensable production chops of Patrick Leonard, a longtime right hand for Madonna, add a smart, edgy backdrop that is finely suited to this midtempo swayer. This will be saturating the airwaves at top 40, hot AC, AC, and adult top 40, and "Hands" could reignite the artist's presence on modern rock, too. From the stunning "Spirit," due Nov. 17.

► TATYANA ALI Boy You Knock Me Out (4:00)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
MJJ Music (CD promo)

Delightful newcomer Tatyana Ali follows the top 10 R&B and Hot 100 hit "Daydreamin'" with a song that, frankly, is just plain better on many accounts. It starts with the familiar trumpet hook of Bobby Caldwell's "What You Won't Do For Love," then progresses into a light funky groove that carries through to a memorable chorus. Ali's vocal is huskier, richer, and more promising than on the previous effort, which sounded more like Janet than a new artist. Former "Fresh Prince" co-star Will Smith's guest rap will only raise the profile of this satisfying track. Ali is also an enchanting presence on video, aptly bringing BET on board the launch of "Boy You Knock Me Out." R&B will take the reins, but this one is pop all the way.

LFO FEATURING KAYO (OF LE CLICK) If I Can't Have You (3:44)

PRODUCER: Rich Nice
WRITER: R. Nice
PUBLISHER: not listed
Logic 62166 (CD promo)

The Lyte Funkie Ones make their bid for pop acceptance with a track that calls upon the leading top 40 trend out there, utilizing a classic pop hook—in this case, Yvonne Elliman's ageless track from "Saturday Night Fever"—and replacing the verses with rap. The results are harmless enough, with slick, savvy production and some well-placed instrumental licks (such as a percussive loop reminiscent of the sticky hook from Right Said Fred's "I'm Too Sexy"), but overall, LFO's remake is just not as distinctive as similar offerings from such artists as Will Smith or Puff Daddy. Still, this cut is right up the alley of young-leaning top 40 programmers who can't get enough of 'N Sync, the Backstreet Boys, Five, and the like. The image of this trio is also a little more "street," which might work well in larger, more R&B-oriented markets.

R & B

► IMAJIN No Doubt (3:39)

PRODUCER: Allen "Allstar" Gordon
WRITERS: A. Gordon, C. Loving
PUBLISHERS: Warner-Chappell/AI's Street/Mo Loving, ASCAP
Jive 42551 (CD promo)

Teen act Imajin follows its top 20 summer debut, "Shorty (You Keep Playing With My Mind)," with this chugging track certain to keep its star in flight. There's nothing complicated about what works for this midtempo shuffle: The foursome's vocals are solid and youthfully fresh, while the production is worthy of a toe tap or two. These guys have already been seen everywhere, from "Soul Train" to "Showtime At The Apollo," and have served as the opener for the hot Mary J. Blige/Usher tour. They're also featured on the "Rush Hour" soundtrack. No doubt, Imajin is being groomed as a major presence by Jive. Look for its debut album, "Imajin This," in the first quarter of next year.

DANCE

► TICO PRESENTS THE GROOVE FEATURING DAWN TALLMAN Feel it (10:02)

PRODUCER: Tom Bruce
WRITER: D. Tallman
PUBLISHERS: Dawn Tallman/Sorted, BMI
REMIXERS: Razor-n-Guido, Playin' 4 The Deep
Nervous 20322 (12-inch single)

When it comes to soulful vocals, Tallman is no lip-lacquered wannabe. Like pop/R&B/club legends Martha Wash and Chaka Khan, Tallman is a strong-voiced diva who ably holds her own when surrounded by a plethora of hefty beats and squiggly basslines. Of the two very different excursions offered—Razor-n-Guido's pop-induced scorcher and Playin' 4 The Deep's deeply underground vibe—it is the R-n-G remix that has already perked up several radio playlists. With the proper promotional muscle and a tight radio edit, this has the potential to cross over big time. Contact: 212-273-1135.

COUNTRY

► ALAN JACKSON Right On The Money (3:49)

PRODUCER: Keith Stegall
WRITERS: C. Black, P. Vassar
PUBLISHERS: EMI Blackwood/Flybridge Tunes, BMI; EMI April/Phil Vassar, ASCAP
Arista ASCD-3136 (CD promo)

The newest single from Jackson's "High Mileage" album is a gently loping mid-

tempo tune with tinkling piano touches woven with a tasty fiddle for an appealing country mix. The lyric is a cute little ode to love with the right woman. Jackson turns in his usual self-assured, warmly laid-back vocal performance. Nothing explosive here, just a solid effort from one of country's most consistent hitmakers.

► MARTINA MCBRIDE Wrong Again (3:15)

PRODUCERS: Martina McBride, Paul Worley
WRITERS: T.L. James, C. Weil
PUBLISHERS: Still Working for the Man/Dyad, BMI
RCA RDJ65528-2 (CD promo)

McBride's latest is a tender country weeper about a woman reflecting on how badly she misjudged the potential of a relationship. Penned by Tommy Lee James and Cynthia Weil, the song boasts well-written lyrics and a classic-sounding melody. As always, McBride takes a good song and makes it a great record with her emotionally charged voice. She ably conveys the disappointment, hurt, and resignation in the lyric, and by the time she hits that last verse, she's steeled herself and is ready for a brighter future. Another stellar performance from one of the genre's top female talents.

► DIAMOND RIO Unbelievable (2:22)

PRODUCERS: Michael D. Clute, Diamond Rio
WRITERS: A. Anderson, J. Steele
PUBLISHERS: Mighty Nice/AI Andersongs/Longitude/My Life's Work Music, BMI
Arista ASCD-3138 (CD promo)

Diamond Rio's "Unbelievable" album has already spawned one of the best singles of the year with the top four hit "You're Gone." The group now follows up that stunning Paul Williams/Jon Vezner-penned ballad with the energetic title track. One has to admire lead vocalist Marty Roe's ability to deliver the rapid-fire chorus without missing a syllable. The lyric is fun, fun, fun, and the track sparkles with the band's musicianship, from the frisky piano to the infectious guitar work. Country radio seems to gravitate toward this talented outfit's uptempo numbers (as in "That's How Your Love Makes Me Feel"), and programmers should flip over this rollicking single.

► GARY ALLAN I'll Take Today (2:56)

PRODUCERS: Mark Wright, Byron Hill
WRITERS: K. Robbins, W. Robinson
PUBLISHERS: Seven Summit/Will Robinsongs/Irving, BMI
Decca DRN5P-72079 (CD promo)
Gary Allan sure has a way with a Kent Robbins song, and this one is a gem.

Penned by Will Robinson with Robbins—a recent inductee into the National Songwriters Assn. International's Hall of Fame who was killed last year in a car accident—it's a beautiful ballad, simple and eloquent with a tender melody. The production is appropriately understated, focusing on the sentiment in the words and Allan's performance. His delivery takes on a conversational tone as he relates the lyric about a man assuring his wife he'd rather be with her than his old flame. It's a strong song and terrific performance that should gain instant favor at country radio.

ROCK TRACKS

► OASIS Acquiesce (4:27)

PRODUCERS: Owen Morris, Noel Gallagher
WRITER: N. Gallagher
PUBLISHERS: Sony/ATV, BMI; obo Sony/Oasis/Creation Epic 41522 (CD promo)

At last, Oasis has rediscovered the importance of a solid hook in this full-bodied, radio-ripe modern rock anthem. The Gallagher boys are in fine vocal form here—and more Beatlesque than ever—singing an earnest love song behind a robust wall of electric guitars and resounding drums. The potency of the chorus cannot be underestimated, first in terms of the delectable hook line, soaring with urgency, and second, via the lyrics, which espouse the joys of investing one's heart and soul in a love interest: "Who wants to be alone/When we can feel alive instead?" Who'd have known these guys could be so sweet? Oasis sends it home on this high achiever, a veritable ice cream sundae on the modern rock menu this fall.

► THE CARDIGANS My Favourite Game (3:38)

PRODUCER: Tore Johansson
WRITERS: P. Swensson, N. Persson
PUBLISHER: not listed
Stockholm/Mercury 446 (CD promo)

This first single from the Swedish outfit's upcoming fourth studio album, "Gran Turismo," is already gaining ground in the U.K. and looks poised to find favor stateside, first at modern rock, then adult top 40 and triple-A. Don't expect the cutesy overtones of "Love-fool"; this track is consistent with the band's more typical rock-fueled roots. Led by a pumped electric guitar hook, fuzzy bass, and a distinctive, pleading vocal from lead singer Nina Persson, the song effuses an overall groovy vibe that

should help its crossover to the mainstream side. This record does take a couple spins to get the overall feel, but it's worth the ride once you give it a whirl around the block. Fans should also be alerted to a track from the group on the "Sabrina, The Teenage Witch" soundtrack, "Blah, Blah, Blah."

★ THE MURMERS Smash (2:35)

PRODUCER: Matthew Wilder
WRITERS: The Murmers, J. Wiedlin, C. Caffey
PUBLISHER: not listed
MCA 4284 (CD promo)

The engaging duo of Heather Grody and Leisha Hailey follow "La Di Da" with an equally splendid track that bears more than a resemblance to early Go-Go's, no surprise considering the writing participation of members Jane Wiedlin and Charlotte Caffey. The madcap driving beat of this playful head-banging song, which includes electronic elements straight out of a Cars song, resuscitates all that is fun and free about early-'80s new wave, without forgetting the production variables required to sound current. Don't look for any excuses not to play this throwback track; this is what defined the modern rock format in its premiere decade. Taken from the band's album "Blender" and "Sabrina, The Teenage Witch—The Album."

RAP

► JAY-Z Hard Knock Life (The Ghetto Anthem) (3:27)

PRODUCER: not listed
WRITERS: S. Carter, M. James, C. Strouse, M. Charmin
PUBLISHER: not listed
Roc-A-Fella/Def Jam 283 (CD promo)

Now this is a new twist. Instead of sampling an '80s pop staple à la Puff Daddy, rapper Jay-Z goes after a '70s Broadway show tune, in this case "Hard-Knock Life" from "Annie." The results will grab listeners and pin them to their radio speakers, if only to figure out just what's going on here. It's this kind of clever twist and original thinking that has the potential to expand the horizons of the genre, known in particular for running the retreat trend ragged. Unfortunately, this is one of those rap records that, in order to find its place on radio, has to be edited and blanked to the point of distraction. Programmers will have to weigh the value of the novelty against wondering why the artist didn't just start over with a clean slate if he intended to hit the airwaves. Still, there's no resisting the unique flavor of this clever number, which has "hit" stamped all over it.

► MASTER P Kenny's Dead (3:27)

PRODUCERS: Master P, Odell, KLC
WRITERS: Master P, C. Mayfield
PUBLISHERS: Big P LLC/Warner-Tamerlane, BMI
American/Columbia 41581 (CD promo)

Poor Kenny's dead—again and again on the weekly Comedy Central cult fave "South Park." On this first single from "Chef Aid: The South Park Album," due next month, Master P offers his condolences in this tongue-in-cheek tale of Kenny's demise, after he begins hanging with thugs, cutting class, and messing with drugs. "Kenny's dead/We got to ride tonight/My little homey Kenny died tonight," Master P raps to the tune of Curtis Mayfield's "Freddie's Dead." He also offers a lesson behind the humor to live it straight and be careful. All in all, this is a credible track that, when taken out of context, serves up a lesson to be taken all too seriously. Now watch it do serious business on the charts.

FOR THE RECORD

"You & Me & The Bottle Makes Three Tonight (Baby)" from Big Bad Woodoo Daddy, reviewed in the Oct. 3 issue, should have been listed as a Capitol Records release.

NEW & NOTEWORTHY

MINNA KEAL Cello Concerto, Ballade (36:42)

PRODUCER: Simon Lord
PUBLISHER: Corda Music
NMC 0485

Trained as a composer in the 1920s, Minna Keal had to give up writing music to help feed her family in the '30s. But in one of the most heartwarming stories in modern music, she picked up the pen again in the mid-'70s—producing, among other works, her powerful Cello Concerto. On this NMC classical "maxi-single," the concerto is paired with a piece Keal wrote as a student in 1929, the lovely "Ballade." Cellist Alexander Baillie and the BBC Scottish Symphony Orchestra, under Martyn Brabbins, perform the concerto with force and spirit. And in the Ballade, Baillie makes the most of the piece's sensitive allure, accompanied by his young pianist daughter, Martina. NMC's line of CD singles and EPs is an economical way for music lovers to sample cutting-edge composition. Other fine issues in the series: the late, great Andrzej Panufnik's Cello Concerto with star soloist Mstislav Rostropovich; up-and-comer Mark-Anthony Turnage's "On All Fours"; Richard Barrett's sonic/conceptual masterpiece "Vanity"; Michael Finnis's new-model tone poem "Red Earth"; and a disc teaming Sir Harrison Birtwistle's "Pulse Sam-

pler," Simon Holt's "Banshee," and oboist Melinda Maxwell's "Elegy." The London-based NMC is a charitable firm established by the Holst Foundation for the recording of contemporary music. The label is distributed in the U.S. by Qualiton Imports and in the U.K. by the Complete Record Co.

ADAM COHEN Tell Me Everything (3:59)

PRODUCER: Steve Lindsey
WRITERS: A. Cohen, B. Walsh
PUBLISHER: not listed
Columbia 41407 (CD promo)

There's a sensual mystique about Cohen in this sauntering stand-out track that draws intrigue before the first spin is over. Perhaps it's his vocal, as relaxed as age-old jeans and yet periodically pleading, grimacing, groaning, and begging for empathy. Poor Cohen has himself in an awkward spot here: His girl is having an affair with his best friend. "Tell me all about it/Leave nothing out/Tell me everything," he implores. It's a much more direct lyric than most songs out there, reflecting a sincerity that's sometimes lost in radio singles, which more often go for the quick punch. The track is sparsely produced with modern elements by Steve Lindsey, who, notably, also produces Cohen's famous dad, Leonard. With proper care, this won-

derful and creative track could work on many levels: top 40, hot AC, triple-A, and adult top 40. Cohen has already toured through much of Europe and selected dates in the U.S. He also has a cut written with Brock Walsh, "Lullaby In Blue," on Bette Midler's new opus. This tasty single from the debut album "Adam Cohen" shows why he's gaining such a following.

FIGHTING GRAVITY Wait For You (3:38)

PRODUCER: David Lowery
WRITERS: D. Triano, D. Peterson, S. McGee
PUBLISHER: not listed
Mercury 430 (CD promo)

It's payoff time for this Virginia-bred band, which has been wooing college crowds around the nation for more than a decade. With its first-ever single, a slick, beautifully sung testament to devotion, the foursome shows what it's learned since those early days. Musically, the song features a comfortable, organic arrangement, mixing bass, drums, and guitar (including some nice melodic hooks). What really sells this uplifting track, though, is the harmonies that swell throughout its crisply executed 3½ minutes. The story is just beginning for this talented ensemble; the first boat is leaving the dock now. Be on it: triple-A, modern adult, top 40, and hot AC.

ALBUMS

EDITED BY PAUL VERNA

(Continued from page 20)

demons with an energized yet deeply meditative musicality. Various percussionists add rhythmic spice, but it is the intense communication between Kalhor and Khan that makes this disc something special. Also just out on Traditional Crossroads: Kalhor's haunting solo album "Scattering Stars Like Dust," which further proves that he is one of the most promising artists in world music today.

HOSSEIN ALIZADEH/MADJID KHALADJ

The Art Of Improvisation

PRODUCER: Dieter Hauer
Wergo Weltmusik 281530

One of the premier artists in Persian classical music, Hossein Alizadeh is known to many around the world as the composer of "Ney Nava," a deeply felt fusion of East and West in the form of a concerto for *ney* flute with orchestra (which can be heard on a Keresmesh disc). Alizadeh is also a master of the lute-like *tar* and *tambur*, and he makes that plain on "The Art Of Improvisation," on which he joins percussionist Madjid Khaladj for a set of spontaneous instrumental poetry. Recorded live in Berlin, they create intricate arabesques of melody and rhythm, with the accent on soul. Distributed in the U.S. by Harmonia Mundi.

GOSPEL

VARIOUS ARTISTS

The Real Meaning Of Christmas Volume 2

PRODUCERS: various
Verity 43121

Some of gospel's finest deliver a Christmas album guaranteed to roast more than a few chestnuts with everything from fiery funk to gentle ballads. While the anthology's 1996 predecessor consisted largely of original material with a decidedly R&B/contemporary flavor, the sequel is poised to penetrate a broader market. Divided fairly evenly between tradition and innovation, the collection resounds with both freshness and familiarity. Fred Hammond & Radical For Christ ("Go Tell It On The Mountain") and Vanessa Bell Armstrong ("The Inn Keeper") are cutting-edge contemporary. John P. Kee's "Celebrate" is a joyful choral anthem. Newcomer Tarralyn Ramsey soars on an elegant "O Holy Night," while Twinkie Clark stirs the embers on "O Come All Ye Faithful." An inspired, entertaining, and original take on the Christmas story that surprises and delights at every turn.

NEW AGE

★ DJIVAN GASPARYAN & MICHAEL BROOK

Black Rock
PRODUCER: Michael Brook
Realworld 7243 8 46230

Producer Michael Brook does for Armenian *doudouk* player Djivan Gasparyan what he did for Pakistani singer Nusrat Fateh Ali Khan on his 1995 breakthrough "Night Song," only he does it differently. Brook surrounds the soul-wrenching melodies Gasparyan coaxes from his double-reed wind instrument with earthy textures. Instead of electronic drum programs, there are acoustic drums. Instead of digital sequences, there's Brook finger-picking a dobro-like guitar. There's still plenty of atmosphere and ambient shadows, especially when Brook unfolds the sinewy lines of his "infinite guitar," often tracing and expanding Gasparyan's melodies. Songs like "Take My Heart" might be as close as Armenia will get to surf music—spiritual music taken to another dimension.

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPELFELD OLSON

JOE COCKER LIVE

WinStar Home Entertainment
90 minutes, \$24.98

Powered by four decades of musical momentum, Joe Cocker hit the road this summer for the Across From Midnight tour, and this concert video is a keepsake for fans old and new. Filmed in Berlin, Cocker proves that he's an artist still challenging himself and that he is at the top of his game. Cocker puts some '90s-style enthusiasm into a string of hits from years gone by, including "Feelin' Alright," "With A Little Help From My Friends," "Delta Lady," "Up Where We Belong," and "You Are So Beautiful," which he dedicates to the late Princess Diana.

CELTIC TIDES

Putumayo World Music

70 minutes, \$19.95 VHS/\$24.95 DVD

Independent record label Putumayo has come up with a winner for its first video/DVD release. A companion to the album of the same name, this tape explores the roots and manifold manifestations of Celtic music in the words of some of the top performers of the music today. Loreena McKennitt, the Chieftains' Paddy Moloney, Mary Black, Altan, and Clannad are among the artists who wrap stories of their personal inspirations around some terrific performance footage. The program is hosted by the members of the Rankin Family, who frame the proceedings with historical information about the rich Celtic heritage of family ties, fiddles, and the gift of songs handed down through the generations. A lovely cultural immersion. Contact: 800-995-9588.

BIOGRAPHY: DIANA—THE TRUE STORY

A&E Home Video

100 minutes, \$19.95

A&E makes its Princess Diana power play with this "Biography" video, which is both lengthier and more in-depth than some of the other excellent entries in the series. As is the case with all "Biography" titles, the program exists neither to glorify nor rip apart its subject, thus rendering it a more balanced presentation than some other Diana tapes on the market. Relying primarily on current interviews with the princess's friends and confidantes, as well as with a mixed bag of acquaintances, including a childhood nanny, her stepbrother, a speechwriter, and a member of a charitable organization for which she worked, the tape is at times critical, at other times warm and touching. This Diana story is one of a complex woman who in many ways was a victim of circumstance but who also made some unwise choices during her short life.

ENTER*ACTIVE

BY BRETT ATWOOD

MEGAMAN LEGENDS

Capcom

Sony PlayStation

In the same vein as "Legend Of Zelda," this role-playing game offers fun and adventure for all ages without the gore of "Resident Evil" or the bore of "Super Mario 64." "Megaman" combines anime animation techniques with a plot similar to "Waterworld." You play a digger who busies himself exploring islands and caves for energy shards prior to becoming involved in a treasure hunt and a battle against robot pirates. The designers threw in a few carnival-type games within the game and lots of comic relief. Although it's less complex and requires somewhat less skill than many games, lots of free time is needed, as it involves talking to characters,

bartering, and finding objects to make weapons and complete your journey.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

THE PROFESSOR AND THE MADMAN

By Simon Winchester

Read by Simon Jones

HarperAudio

3 hours (abridged), \$18

ISBN 0-694-52066-7

The subject of this audio, the compila-

tion of the Oxford English Dictionary, could have been dry, but author Simon Winchester offers a fascinating tale about two of its creators. Professor James Murray, the editor of the dictionary, put out a call to volunteers to send in quotes and definitions. One respondent, Dr. William Chester Minor, was particularly prolific and organized, sending in thousands of samples and offering exactly what Murray was looking for. Grateful for his help, Murray presumed he was dealing with an educated gentleman of

leisure, since the work he provided was so time-consuming. As it turned out, Minor was a murderer with paranoid delusions locked up in an asylum. Winchester provides a lively and in-depth character study of the two men and offers an admiring tribute to the creation of the dictionary itself, a monumental task that took 40 years. Simon Jones strikes just the right note with his reading and sounds cultured yet interested, as though he himself is fascinated with the tale.

IN PRINT

The New York Dolls: Too Much Too Soon

by Nina Antonia

Omnibus Press

208 pages, \$17.95

The New York Dolls' musical onslaught lasted only from 1971 to 1975, and the band achieved little financial success. But the Dolls' gritty, bluesy street rock, outrageous drag-queen attire, and drugs'n'booze-fueled decadence altered the course of rock'n'roll and set the stage for the punk movement.

When the Velvet Underground disbanded in 1971, the downtown subculture of New York, which revolved around the club Max's Kansas City, lost its key musical voice. But the Dolls picked up where the Velvets left off. As Nina Antonia writes in her hard-to-put-down book "The New York Dolls: Too Much Too Soon," the Dolls "would go far beyond the the Velvet Underground's dark, introverted predilections to become the extroverted oracles of Manhattan."

The author also of "In Cold Blood: The Authorized Biography Of Johnny Thunders," Antonia strengthens her bold, if not shocking, account of the Dolls' reckless career by including interviews with band members and those who were close to the group, including sound man Peter Jordan, journalist Paul Nelson, late-period Dolls manager Malcolm McLaren—who eventually managed the Sex Pistols—and many others.

She begins by covering the teenage years of the would-be Dolls. Guitarist Sylvain Sylvain, a native of Egypt, eventually settled in New York's Queens, where he met the Dolls' late drummer, Billy Murcia, who came from Colombia. The two buddied up with star Little League baseball player Johnny Genzale. When they and others started playing music together, Genzale changed his surname to Thunders after a comic-book cowboy hero. Soon, he switched from bass to lead guitar, and the band was up and running.

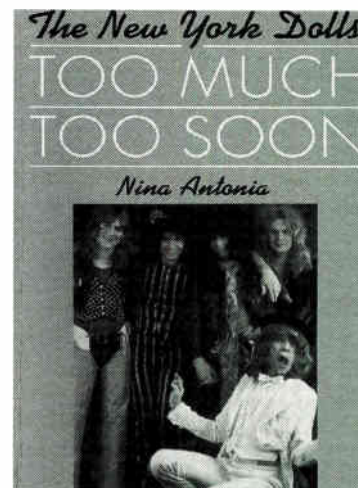
Early on, they would call themselves Actress, because of the glitter-style garb they began wearing after bassist Arthur Kane saw the silver jumpsuits worn by Alice

Cooper's band. "I knew we had to look wilder than that," he tells Antonia. At first, the group's material was composed mostly of Thunders' tunes sung by the guitarist himself, but although he possessed a compellingly reedy voice, he wanted to remain the lead axeman. So they brought in David Johansen, a charismatic Staten Island kid with a foghorn voice who looked like a cross between Mick Jagger and French actress Simone Signoret.

Eventually, many compared the Dolls' ballsy rock to the Stones' '70-era songs. At one point, the Dolls auditioned for Rolling Stone Records, but, according to Antonia, Jagger said, "I just don't think much of [the Dolls] at all."

The Dolls began developing a loyal following in New York, even though they were far from being musically adept. As Antonia notes, "They managed to take advantage of their shortcomings by playing an imaginative approximation of rock'n'roll that gave their music a sharply dyslexic signature. Thunders' guitar sound bucked and whinnied like a wild pony, and Kane had his own unique bass technique."

While rehearsing at a space called Talent-Recon, the band would come in contact with a bluejeans-clad bunch that looked like cowboys. After watching the makeup- and high-heel-wearing Dolls become so beloved in New York, these cowboys made themselves up like monsters and animals and changed their name to Kiss.



During this period, all the gender-bending concerning the Dolls mostly centered around Johansen, Antonia believes. Whether or not it was in jest, the singer wanted to be the first male rock star to have breast implants. "When cornered on his sexuality, David pronounced himself 'trixsexual,' meaning he'd try anything," the author writes. But she says the Dolls didn't want to be perceived as being gay. "They were pretty peacocks, not chicks with dicks."

Around the time of Murcia's reportedly drug-related death in 1972, the band's substance abuse began running amok. Thunders befriended the Dolls' next drummer, the hard-hitting Jerry Nolan, and both mutated into hard-core heroin junkies. Writes Antonia, "Like so many other bands of the time, the New York Dolls ran on a diet of booze and chemicals. Unlike their peers, however, the Dolls never knew how or when to stop."

In 1991, Thunders, who had gone on to front the Heartbreakers, died from an apparent drug overdose, and Nolan passed away the following year from an illness. Still, all the dope stories surrounding Thunders have clouded the musician's huge contributions to guitar playing and rock music.

Just as upsetting as the band's drug abuse was the amount of time it took for them to get a recording contract from a conservative music industry too afraid to take a chance on them. Finally, in 1973, the Dolls signed a two-album deal with Mercury. (The subtitle of Antonia's book bears the title of the band's second album.)

Antonia's book takes a hard-hitting look at the New York Dolls, but while she sheds light on the band's sordid overindulgences, she doesn't go deep enough into its music. Nevertheless, the Dolls' overindulgences were a crucial aspect of their tough, grimy persona. As Antonia writes, "The New York Dolls were a self-destructive, hedonistic, split-second comet, a wonderful searing vision that liberated rock'n'roll."

JEFFREY L. FERLAH

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TO WORK WITH YOU

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A DECADE OF BIG SOUNDS



th

1988-1998



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from
Carrboro,
North Carolina,
is hotter than
“Hell” and
independently
healthy on
its tenth
anniversary.

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A MAMMOTH UNDERTAKING

From Day One, the label has been about hard work, fun and the pushing of boundaries. Along the way, it's become a much-copied blueprint for starting and running a successful independent record company.

BY CARRIE BELL

MAMMOTH RECORDS FOUNDER AND PRESIDENT JAY FAIRES PREFERS LOOKING FORWARD TO LOOKING BACK. "THE GLORY DAYS ARE IN FRONT OF US, NOT SOMEWHERE IN THE PAST," FAIRES SAYS FROM HIS BURBANK OFFICE ON THE WALT DISNEY LOT. "It is important to applaud what we've accomplished. You just can't let those accomplishments become the focus. The only way this company has become what it is today is through hard work and continued pushing of the boundaries."

Of course, it is this forward-thinking attitude that affords Faires and his staff the luxury of reminiscing about a past filled with triumphs as the company begins to celebrate its 10th anniversary.

In fact, in that 10 years, Mammoth has become something of a blueprint for starting and running a successful independent record company. It excels in creative marketing, signing commercial and credible acts and finding progressive labels to help distribute. It has introduced the world to the likes of the Squirrel Nut Zippers, Fu Manchu, Frente, Machines Of Loving Grace, and Jason & The Scorchers.

It is hard to imagine that this Disney-owned label with a 40-person staff (three-quarters of which started as interns at offices in Los Angeles, New York and Carrboro, N.C.) grew out of one Duke University MBA student's love of music.

"Even in high school, I was always the kid with the most CDs," Faires says. "I just got tired of hanging around all the stuffy business kids. I was working at a mom-and-pop record store, managing a band and eventually got the urge to start Mammoth."

Faires started himself out with the un-mogul-like salary of \$9,000 and often skipped every other paycheck to be able to pay his employees during the "lean years."

"I can proudly say I've never had a massive layoff, because we have always grown at a rate we could accommodate," he says. "Sure, there were some slim times. But that always made people be more creative with the money we did have. You learn to stretch a dollar a long way. After a couple of years, I went crazy and gave myself a big raise to \$18,000."

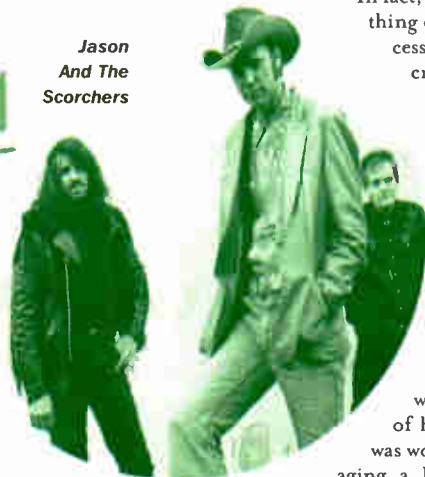
TEXAS SNAKES, BOSTON BABIES

The label signed its first band, Texas' Sidewinders, and released its album through a one-off distribution deal with RCA in 1989. "It was our first look at the inner workings of a major label," says Mammoth senior VP/GM Steve Balcom. "We were still learning how it was all done."

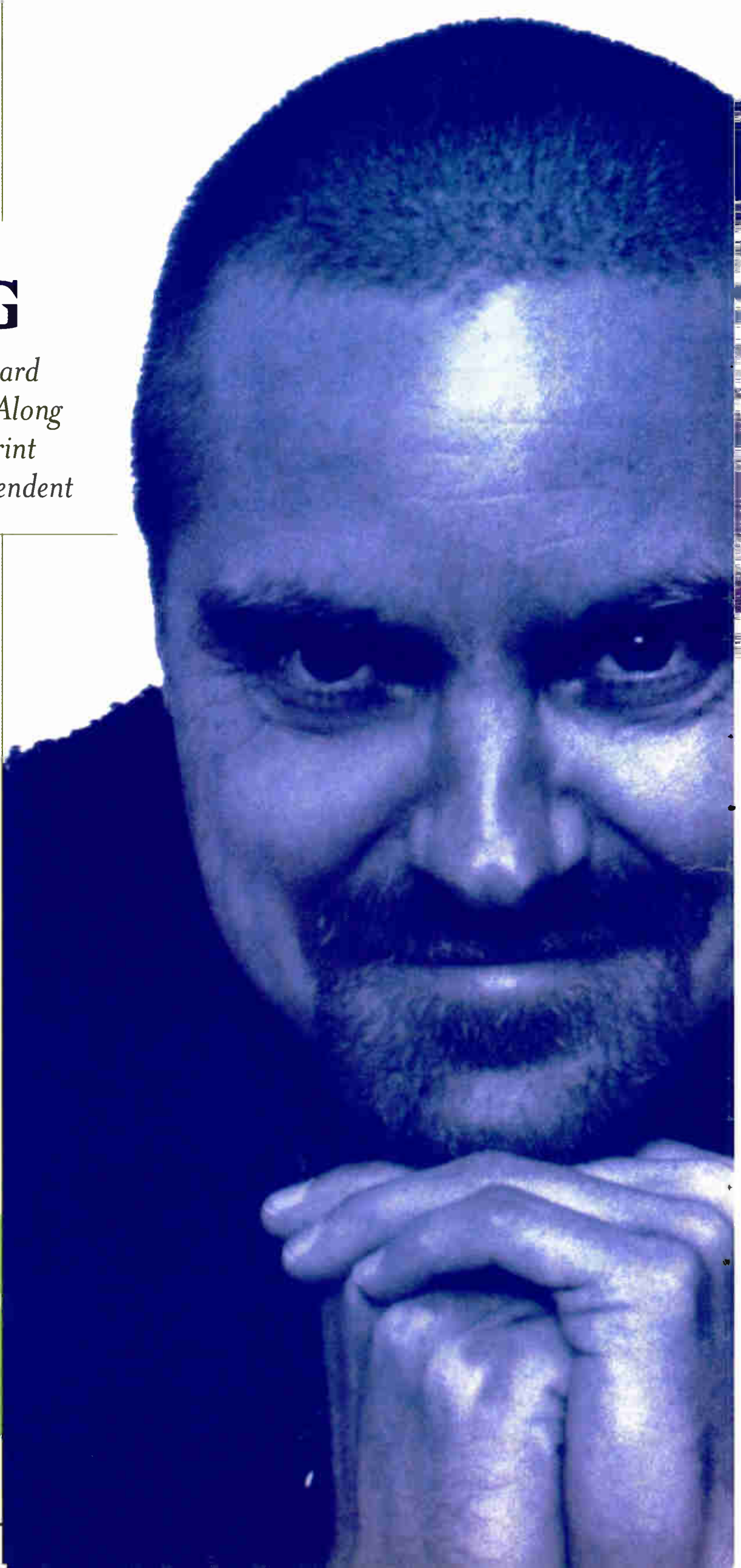
The fast learners moved on in the early '90s to Boston's Blake Babies, featuring singer/songwriter Juliana Hatfield, who went

Continued on page 28

Jason
And The
Scorchers



VP/GM Steve Balcom



the billboard interview:
jay faires

Wide tastes and a “PASSION TO MAKE IT WORK” have served Mammoth’s founder well through a decade of AMAZING MUSIC and GOOD BUSINESS.

Armed with an MBA from Duke and \$400,000 raised from private investors, Jay Faures founded Mammoth Records in 1988, gradually building an eclectic stable of alternative hitmakers (Juliana Hatfield, Frente, Seven Mary Three, Squirrel Nut Zippers). Ten years later, he sold the Carrboro, N.C.-based indie to the Walt Disney Company for \$25 million. Easing back onto a couch in his temporary offices on Disney’s Burbank lot, the soft-spoken Faures, now 34, reflects on the label’s past, present and future.

How did you first get involved in music?

I grew up in Huntsville, Tenn.—a town of about 500 people about an hour northwest of Knoxville—and I was always the kid with the biggest record collection. I started booking bands and writing reviews for my high-school paper. When I went to college at the University of the South in Sewanee, Tenn., I kept doing that—I booked R.E.M. and [future Mammoth artists] Jason & The Scorchers—and I worked at the college radio station.

And when I went to grad school at Duke, I started working at this really cool mom-and-pop record store, Poindexter Records. And with all the bands whose records I wanted to buy for the store—you’d order the record one week and the label was out of business the next—that’s what got me thinking about starting a record label.

I was a psych major as an undergrad—it works well dealing with bands—but I’ve always gotten off on business. It’s like a puzzle. How do you put the pieces of the puzzle together to solve your problem?

Where’d you get that \$400,000 original investment?

When I was first putting the idea together, the problem was that almost every alternative indie label back then was seriously undercapitalized—I mean, back then, \$400,000 just seemed like a fortune—so I tried to get a little better capitalized by isolating people.

Like, there was this article in the Knoxville paper about this guy from East Tennessee who was 75 years old, worth about \$100 million, had no living relatives and had just bought [author] James Agee’s papers for \$3 million for the University of Tennessee. I said, “Hey, this guy’s supportive of the arts,” so I got a meeting set up with him. I targeted people like that.

How did you make it through the first five years?

It was more about trying to approach people out of the love and passion—trying to build relationships—rather than just throwing money around. Major labels who were trying to get into alternative were sending 25 copies of a record to a college radio station. We’d send one copy.

There’s definitely a family atmosphere at Mammoth. If you look at the top executive team, it’s ridiculous how long we’ve been together. Steve Balcom, my GM, has been with me since the day he graduated college. Chris Sawin, my CFO, used to be in a band. We’ve all worked together for 10 years, and I talk to those guys every day. It goes back to our core values: Don’t take “no” for an answer, and, if there’s an obstacle because somebody won’t do business that way or you don’t have enough money, figure out an intelligent way to get around it.

I remember the first company retreat we ever had. We had five employees, and we went to somebody’s cabin in Virginia. It was 1989, and there was a recession coming on, and I said we had to batten down the hatches ‘cause it was going to be really tough. And it was really nasty for about a year. There were definitely weeks in the first couple years where I wouldn’t take my paycheck so other people could get theirs. There were serious obstacles, but there was just this passion to make it work.

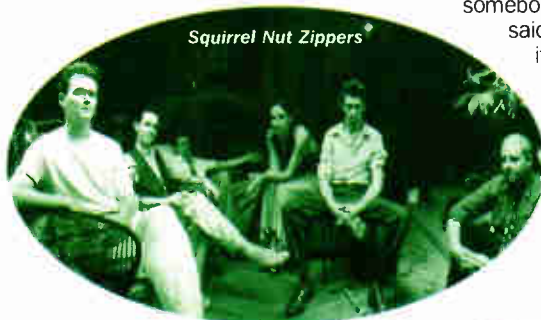
Haven’t you succeeded beyond your wildest dreams?

If you’d have asked me 10 years ago, I probably would’ve said, “Yeah!” But if I get here, then I’m looking there. And if I get there, then I’m looking beyond that, so I don’t feel that way at all.

Continued on page 30



Seven Mary Three



Squirrel Nut Zippers

BY DON WALLER



Mammoth UNDERTAKING

Continued from page 26

on to record three solo albums for the company before recently parting ways. "Juliana was one of our first big success stories," Balcom says. "We got her on national TV and on the cover of *Spin*. She sold a ton of records. Almost enough to get a gold one."



Juliana Hatfield

The "so close, yet so far away" disappointment wouldn't last long. In 1993, the label signed a distribution deal with Atlantic Records, which bought 20% of Mammoth and helped work artists like Victoria Williams. Atlantic and Mammoth started working the then-unknown Virginia act Seven Mary Three and its debut album, "American Standard," in 1995. Propelled by a catchy single called "Cumbersome," the album became Mammoth's first gold- and platinum-certified record.

"I think I started crying when I heard that news," Faires says. He admits a similar reaction when the Squirrel Nut Zippers' "Hot" was certified gold and platinum in 1997.

"Working with Atlantic had its ups and downs. We were able to do a lot more for our

bands with the resources and extra staff of a major label. But we were afraid of losing our identity for taking risks. Plus, it is easy to get lost in the shuffle."

Two years later, the deal ended and Faires bought back Atlantic's part of Mammoth. Seven Mary Three is the only band still distributed through both companies. Meanwhile, Mammoth started to search out underling labels of its own to distribute, including Les Claypool's vanity label and Planet Dog.

"Atlantic was a good step, but we wanted to go up a notch. There, we would work an album to a certain point and then be expected to turn it over to their staff," says Balcom, who started as an intern at Mammoth. "We felt we needed a different type of arrangement—one with attention and financial backing but also autonomy. It would be something like what Interscope has. We didn't want to fall into the mix, get ignored by our parent, deal with the politics or the priority shuffle."

Several companies, from Universal to A&M, expressed interest. About a year ago, Faires chose to sell Mammoth to Walt Disney Entertainment and changed its major-label distribution to PolyGram Group Distribution (it formerly used WEA). The label also now uses Alternative Distribution Alliance for records that will need a more personal touch. This duty used to be handled by Relativity (RED). They used Disney's Miramax partnership as a role model.

"Now, if only we can become as successful as them," Faires says. "Disney is probably the most powerful and successful entertainment company around. They have the drive to build up their music side. Plus, there are added perks—like hearing about cool soundtrack projects before other companies, and the free admission to Disneyland year-round."

DUST BROTHERS DEAL

Mammoth dove into the world of soundtracks last October with "Hurricane Streets," which helped launch the career of Marcy Playground. Last month, Faires also saw the release of "Free Tibet," a documentary about the San Francisco Tibetan Freedom Concert, which was released by the Milarepa Fund and Mammoth Pictures. He was executive producer as well. The label also maintains several ongoing series, such as "ESPN Extreme Games," "Best Of The Buzz Bin" and "Rare On The



Air."

The first post-Disney deal the label made was a joint venture with Nickelbag owners the Dust Brothers and Mitchell Frank, called Ideal Records. Negotiations started last February and were finalized in early September. All Nickelbag acts, including Sukia, Creeper Lagoon and the Brothers themselves, will move over to Ideal.

"Jay is a success story and understands what we are going through, so this is an ideal partnership," Dust Brother Michael Simpson says. "He is all about sticking with his bands for the long haul. We are down with that."



ZIPPERS ON THE WEB

Mammoth also prides itself as an innovator of new media. It was the first independent label—and one of the first record companies, period—to establish a presence on the World Wide Web, back in 1992. Starting with the new Squirrel Nut Zippers album, "Perennial Favorites," Mammoth has promised that every release will have enhanced material on it.

Balcom says, "'Value-added' is a phrase you hear right and left from retailers and consumers. We just want to make people happy."

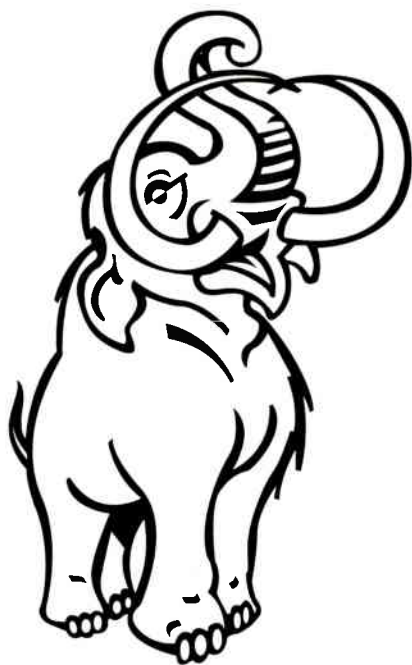
Also on Mammoth's plate are its first Christmas album—care of the Zippers on Oct. 27—a weekend-long anniversary party and several anniversary projects, including a greatest-hits CD in January, a boxed set a few months later and a tentative covers album with artists like Tool covering Fu Manchu.

"These projects have been a lot of fun to compile and plan," Faires says. "It makes me realize how much I've loved my job for the entire 10 years. Here's to the next 10." ■



From the top: Dust Brothers, Creeper Lagoon and Fu Manchu

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and
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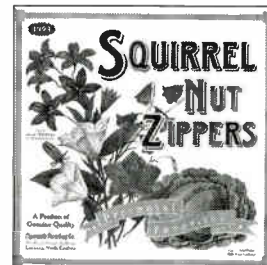
squirrel nut zippers Super-Catalytic Band Eschews Movement Mantle

"We just worry about learning more, improving our craft, playing our best and writing good songs," says the Tarheel septet.

by **carrie bell**

Tom Maxwell of Squirrel Nut Zippers misses his garden. For the last couple of years—since the North Carolina band became something of a catalyst for the neo-swing movement—Maxwell has been unable to reap what he sows in his backyard.

"Just as you see your stargazer lilies fixing to bloom, you have to head out for some shows in Michigan. By the time you get home, they are wilted," says the vocalist/guitarist/baritone sax and clarinet player. "I think it sums up how all of us feel. We are gardeners. Homebodies. Artists. We like to do things like have picnics or jam in the living room. We never expected this to go this far."



By "this far," Maxwell is referring to the band's gold sales and No. 18 Billboard 200 debut of its new album, "Perennial Favorites," the platinum sales of 1996's "Hot," radio hits like "Hell," sold-out shows, great press and a recording contract with Mammoth Records.

"First, we were just playing for fun at Jim [Malthus] and Katharine's [Whalen's] farmhouse," Maxwell says. "I thought it was a great band with phenomenal players. At most, I thought maybe I'd be able to quit my day job by playing weddings, Chapel Hill bars or area colleges."

Mammoth senior VP/GM Steve Balcom never doubted for a second that the label could introduce their mixture of jazz, swing, rock and blues to the world and make them like it.

WHITE HOUSE AND WEDDINGS

"We have done a lot of great things at the label, but I am most proud of our success with the Zippers," Balcom says of the group filled out by Chris Phillips, Je Widenhouse, Stu Cole and Ken Mosher. "People doubted we could break a band who called on music of eras long since past. We ignored them and worked really hard to introduce them to press and radio, because they had such a unique and refreshing sound. It worked. I never thought we'd sell a million records. It was something I only dreamed of."

Both Maxwell and Balcom attribute the band's popularity in part to the cross-generational appeal. "It's got something that everyone can dig, which is more than I can say about most bands on modern-rock radio," Balcom says. "They are versatile in person, as well. They've played everywhere from the Cat's Cradle and the White House to the North Carolina Symphony and my wedding."

MARKET-SATURATION CONCERNS

Maxwell hopes that the younger listeners will travel back in time and explore the group's heroes—like Fats Waller, Cab Calloway and Lord Executor. But he doesn't want to be confused with a copycat or nostalgia band, or even worse, a neo-swing band.

"Neo-swing is one of the saddest, limp-dick words I've heard in my life. We are a pop band who draws upon any appropriate musical gesture," Maxwell says. "But, behold, we live in a trend-oriented culture, and people have a need for categorization. But

Continued on page 34

I zink dees ees dee beginning
of a bee-yootiful friendship!

Oui! Oui! Lets go to zee Casbah (Cat's Cradle, whatever)
and make bee-yootiful muzik together



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SQUIRREL NUT ZIPPERS



{ Certified gold. Recent appearances on Regis & Kathy Lee, Letterman, Leno, and Conan O'Brien. Appearing with Tony Bennett at Radio City Music Hall October 17. New single "Trou Macacq" impacting October 26th.



{ Their breakthrough release that put calypso/raçtime/swinç back on the radio, featuring the singles "Hell" and "Put a Lid on It." Over 1.3 million records scanned and counting.

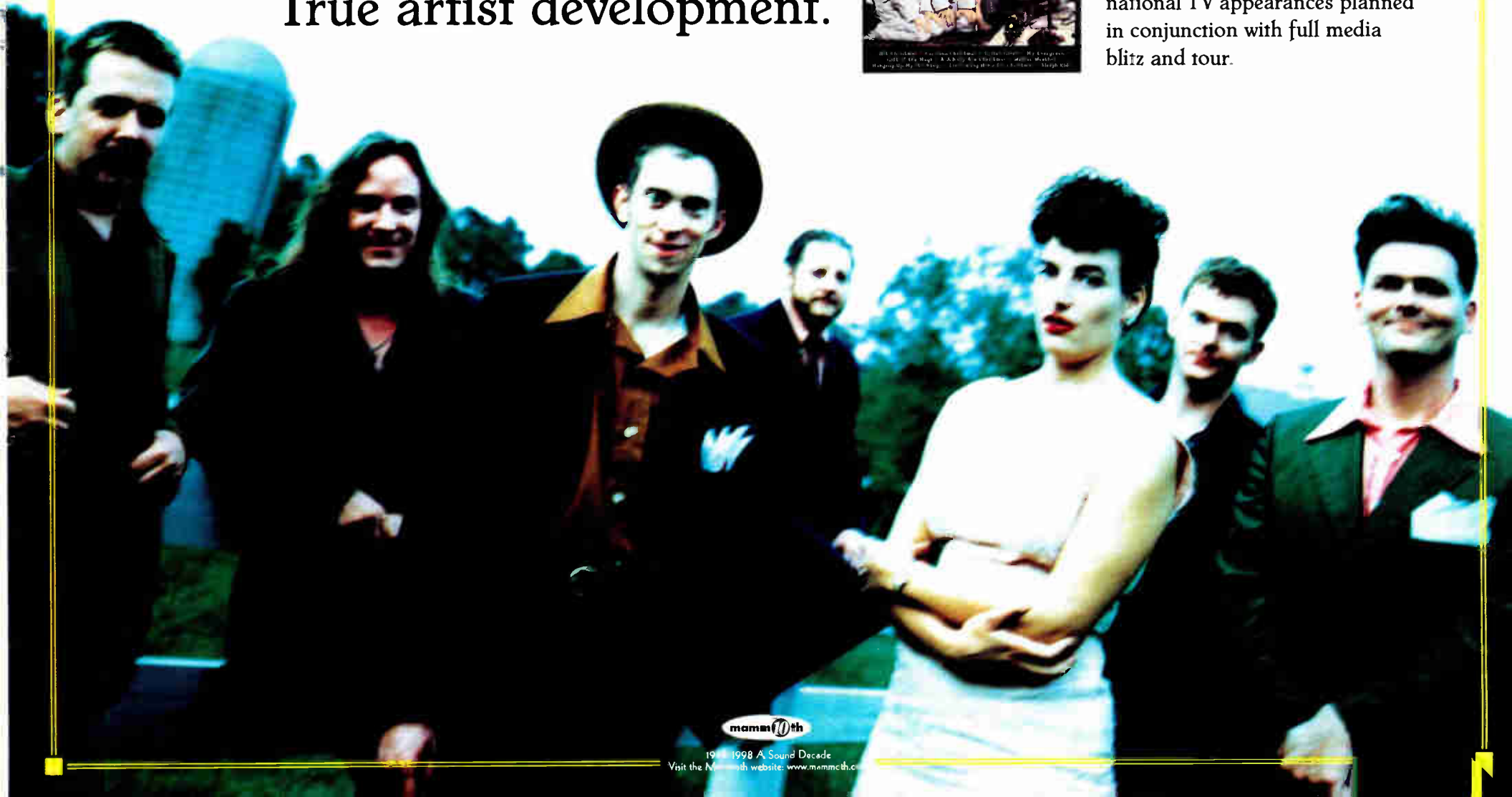


{ Where it all began. Their stunning 1995 debut is now over 200,000 units scanned and selling 2,000/week.



{ Brand new release just in time for the holiday season. Eight new and diverse Christmas tunes plus two Zipperized standards. Several national TV appearances planned in conjunction with full media blitz and tour.

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mammoth

1968-1998 A Sound Decade
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Jay Faires INTERVIEW

Continued from page 30

because, as the company grows, to properly serve the artists we're going to have to have some help.

But we'll never get caught in bidding wars 'cause a lot of those things are ego—one label's head of A&R versus another's—and because 98% of the time they're financially stupid.

I mean, you can do intelligent stuff. Strangefolk is this band we just signed out of Burlington, Vt. Huge touring base developing. [Monterey Peninsula Artists] Chip Hooper, who's been Agent Of The Year the last two years—he does Phish, does Dave Matthews—and hasn't signed a band in a year-and-a-half, just signed these guys.

I like them 'cause they're not too noodly live, but there's serious musicianship and three-part vocal harmonies—which is what sent me over the edge—and they have a couple of songs that have real three-and-a-half-minute song structure.

They were out on a 10-week tour of their own without a record deal. They went into San Francisco for the second time ever and sold out the Great American Music Hall in advance. They were going into markets they'd never played before and drawing 550 people in Pittsburgh, over 600 in D.C. When a band draws 2,800 people in their hometown and 650 in San Francisco without a record deal, there's something going on.

When your Atlantic deal was up, you were courted by several majors. Why did you sign with Disney?

Joe Roth. I spent 30 minutes with him and decided that's where I want to be. He's like the most laid-back guy in the world. He runs the film studio, so now I have very little to do with him,

but Rob Cavallo serves that same role, and he's a lot like Joe in a lot of ways. And again, Joe had known Cavallo for years, had done films with him, so there was this real bond and trust that had built up there. And Cavallo's track record, going back to the Lovin' Spoonful to Sinead O'Connor and Prince, is impeccable. And you go and play him some music and the guy gets jazzed—or he sees how you're jazzed on a new artist that you really believe in—and it gets him excited. And that's still what the music business should be.

But a lot of what Joe and Disney and Rob Cavallo have provided is the opportunity for us to compete on a level playing field with the majors and still maintain this real boutique, family atmosphere where you'll kill for your artists and never take "no" for an answer. Ideally, we're trying to meld the two.

So, what does celebrating your 10th anniversary mean to you?

Three days of bands playing in Chapel Hill and lots of beer. So a big party—and thinking about where we're going in the next five years.

Where do you want to be in five years?

I want to see our company doing about \$100 million in sales in five years, which I think is pretty realistic. It's where Interscope was four years ago when Doug Morris bought the company from Time Warner. It's 10 million units, roughly.

The best record labels created scenarios where they could think long-term. Record labels are not valued on what their P&L was that year. Interscope was losing \$6 million a year, but they were able to take that long-term viewpoint to build it, and now the profits have come along.

When David Geffen started Geffen Records, he lost hundreds of millions the first five years. But Steve Ross saw the vision, knew David had the skills to pay the bills, and in year six or whatever, he made it all back in spades. It's a risky business, and

"I want to see our company doing about \$100 million in sales in five years, which I think is pretty realistic. It's where Interscope was four years ago when Doug Morris bought the company from Time Warner."

people who don't understand music culture don't get it. But I think Disney has made this serious long-term commitment to being in the music business. And having Cavallo here is great.

Any advice for those who want to start their own record label?

Don't take "no" for an answer—because you'll get told that a million times. Sign bands that give you goosebumps instead of one you think is going to sell a lot of units. And pay attention to the business side. You don't do your artists any good if your record label goes out of business. ■

SQUIRREL NUT ZIPPERS

Continued from page 32

we don't want to be a part of a trend. Trends are limiting and divisive. You are yesterday's paper before it's even written."

The success of the Zippers inevitably helped catapult the swing craze and other swing-influenced acts like Cherry Poppin' Daddies or the Brian Setzer Orchestra into the spotlight. Maxwell wishes these bands luck, saying that many of them have a legit love of the music, but he is concerned about market saturation.

He says, "Every label starts looking for an act that fits the criteria of cool. It starts to ruin the sound for people, which is unfair. It will just have to come down to having good material and working hard. All the wave-riders will crash. I just worry about whether I am learning more, improving my craft, playing my best, writing good songs, and if everyone in my band is too."

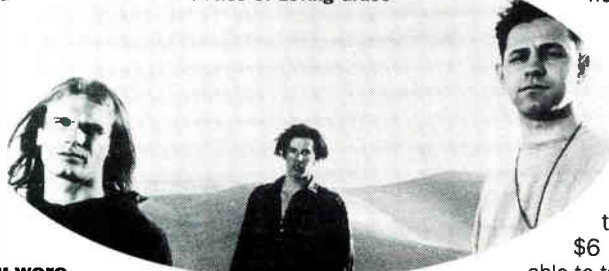
CHESTNUTS AND DER BINGLE

The Zippers are currently strutting their musical stuff on tour and on "Christmas Caravan," a holiday album released Oct. 6. It contains eight original songs and two standards, "Sleigh Ride" and "Winter Weather."

"They are the perfect band to record a Christmas album," says label founder and president Jay Faires. "We expect it to become a holiday standard, like Bing Crosby."

The album was recorded in four weeks, and the band, despite the time pressure, didn't want to fall back on too many covers. "If you are going to do it, you want to do it right, so we arranged, wrote and recorded them all except a few favorites," Maxwell says. "Chris' grandfather wrote 'Hanging Up My Stocking.' It was beautiful to do something one of our ancestors wrote." ■

Machines Of Loving Grace



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Bad Boy Hopes To Check Older Audience Into 112's 'Room'

BY ANITA M. SAMUELS

LOS ANGELES—With "Room 112," the sophomore album from 112, Bad Boy Entertainment hopes to showcase the quartet's songwriting and production talents and to prove that the group can maintain its popularity with more uptempo songs—a switch from its ballad-heavy debut. The album, due Nov. 17, is expected to have a simultaneous U.S. and international release.

"112 originally came out with [the Notorious] B.I.G. and Mase," says Marcus Logan, the label's director of marketing. "That gave them that youthful push. A lot of the songs and themes were along those lines. You still get that with 'Room 112,' but the [album] has more midtempo/uptempo stuff. The songs are all within the guidelines of love. It's a lot more sexy than the first album: The ladies are going to love it, and the men are going to respect it for what it is."

"Love Me," the first single, went to radio Sept. 14 and was released commercially Oct. 6. "It has a great R&B build with great possible crossover

appeal," says Logan.

Helen Little, PD of R&B outlet WUSL Philadelphia, says "Love Me" is a top five request. "I think [the single] is really good. I was glad to see that they're coming back with a sophomore project that [is getting] the same kind of response that the first one did. I think they built a solid reputation with their first project. I think people expected something good, and they got it."

According to Broadcast Data Systems, the single garnered 841 spins at radio for the week ending Oct. 11.

But for the Atlanta-bred group, comprising Michael Keith, Q Parker, Slim Seandrick, and Daron Jones, the most satisfying aspect of working on "Room 112" was having creative control. "We wrote and produced the majority of the [songs] on the album," says Keith. "They are still romantic songs, but are on the edge of being sexy and classy at the same time." Parker adds that executive producer Sean "Puffy" Combs allowed the group members to just be "themselves."

"It's one of the best R&B albums that I've ever been involved in," Combs says. "The group was extremely involved. It's their sophomore album, but it's like their grades are getting better."



112

Logan says that the members of 112 hope to establish their individual personalities on the new album, in a similar manner as did the members of New Edition.

"That's what they are looking to also do: to stand out a little more and show what dimensions they each bring to the group," says Logan.

The album's 14 tracks feature the writing talents of Diane Warren,

Kelly Price, Leslie Braithwaite, and Mario Winans and the production credits of Stevie J., Dallas Austin, and Combs. Guest artists include Lil' Kim, M.J.G., and Mase.

A PROMISING START

Although 112's self-titled debut sold 974,000 units, according to SoundScan, Parker says that some of the feedback he and his fellow group members received about it was that it was "just too slow." Overall, the vocalist admits that the album was "ballad-heavy... We are giving more songs that people can dance to." "Room 112," he adds, will be balanced by the type of ballads the group is known for: "More uptempos will help because you never just want to have one type of song on an album."

"112" peaked at No. 5 on Top R&B

Albums and at No. 37 on The Billboard 200. On the Hot 100, "Only You" peaked at No. 13; "Cupid" peaked at No. 13; and "Come See Me" peaked at No. 33. On Hot R&B Singles, "Only You" peaked at No. 3; "Come See Me" peaked at No. 15; and "Cupid" peaked at No. 2.

According to SoundScan, "Only You" sold 1.1 million units; "Cupid," 1 million units; and "Come See Me," 341,000 units.

In addition, the quartet—with Combs and Faith Evans—won the 1997 Grammy for best rap performance by duo or group for "I'll Be Missing You," a tribute to the late Notorious B.I.G. The collaborative effort debuted at No. 1 on both the Hot 100 and Top R&B Singles.

Parker says that the plan for the

(Continued on page 41)

With 'Westside,' Clockwork/Epic's TQ Thinks Locally, Charts Nationally

BY DAVID NATHAN

LOS ANGELES—Generating much anticipation among radio, retail, and consumers alike for the Nov. 17 release of "They Never Saw Me Coming," Clockwork/Epic artist TQ already has one of 1998's fastest-selling singles by a new artist: "Westside." The single, serviced Sept. 15 to R&B and crossover radio, is No. 11 on this issue's Hot R&B Singles chart and No. 12 on the Hot 100.

"I expected to get to this one day," says the singer/songwriter, whose music has been described as '90s-styled R&B with a street edge. "I just didn't think it would happen with this song."

The Mobile, Ala.-born artist was concerned that "Westside"—his tribute to his years growing up in Compton, Calif., and to pioneering West Coast-based rap artists like Eazy-E, Tupac Shakur, Ice Cube, and Too \$hort—would be perceived as a regional record, but the song is fast becoming a national hit. According to SoundScan, the single sold 115,000 units in its first week.

According to Randy Franklin, VP of urban promotion, Epic Records Group, the single has been building throughout major markets. Epic had TQ—whose full name is Terrance Quaites—cut 14 special radio versions of the song tailored for different markets, says Franklin.

Epic VP of urban marketing/artist development Michelle Joyce says that Clockwork Entertainment—started by Debbie Hammond and TQ's manager, Theresa Price, and a joint venture with Epic since April—did some regional setup work on "Westside" prior to the label's national involvement.

"Our street team began working on TQ in 22 markets," she notes. "We did a sampler cassette, had T-shirts made with TQ's logo, and serviced a

vinyl version of the track 'Your Sister' to mix shows, record pools, and underground DJs. We began our setup for 'Westside' in June with a snipe campaign, postcards, and the video [directed by Darren Grant], which initially went to regional outlets, BET, and the Box."

TQ has appeared on BET's "Soundstage" and "Soul Train." A performance on "The Jenny Jones Show" was scheduled for mid-October.



TQ

Noting that TQ is a worldwide priority for Epic, Scott Greer, senior director of worldwide marketing, says TQ performed at

Sony Music's international convention in Miami in July, creating the kind of buzz that led to commitments for global release of the single and album in January 1999. The set's Canadian release date is the same as in the U.S.

The single got a very early radio response from stations like KPWR Los Angeles, KYLD San Francisco, and KCAQ Oxnard, Calif. According to Epic rhythm crossover senior director Dawn Fox, "Westside" then began getting adds at stations such as WLI.D Tampa, Fla.; WPOW (Power 96) Miami; and WPGC Washington, D.C. "We always felt the record had 'legs' to go beyond the West Coast," says Fox.

"We've been on 'Westside' for about six weeks now, and it's been in heavy rotation. It's a top five request item for us," says Damion Young, assistant PD at KPWR Los Angeles.

Royce Fortune of L.A.'s Fortune Records says that there have been "plenty of reorders on the single."

(Continued on page 50)

Andrea Martin Trades Pen For Mike On 'Best'; D'Angelo Brews 'Voodoo' Follow-Up

ANDREA'S 'BEST': Andrea Martin says she hopes that people understand and share her album, "The Best Of Me," which bowed Oct. 13 on Arista Records. "I want the right people to get my music and to laugh or cry. I hope that it gives them the strength to hold on, or go on," she says.

With her long-awaited debut, Martin joins the ranks of other talented songwriters, such as Island Black Music's Kelly Price, who have become vocalists. Rather than record an album similar to what her peers were doing, Martin says, she chose to wait and have something more "distinctive" to say. What makes her original, she says, is that her songs are more "heartfelt" and are ones that people can relate to. In addition, her West Indian roots are reflected on the album with what she calls a "touch" of reggae, evident on her cover of Tracy Chapman's "Baby Can I Hold You."

"I think anything different will work," Martin says. "I listened to Bob Marley growing up, but it was never a plan to be that way [on the album], but it fit so perfectly into the bridge [of the songs]. I didn't want people to think I was an American girl doing R&B. I wanted them to know that I had a West Indian background, which will put a change to what I'm doing."

The first single, "Let Me Return The Favor," a collaborative effort with longtime songwriting partner Ivan Matias, was released commercially Sept. 29.

Other tracks on the album include "The Best Of You," "Share The Love," "How Could U Forget," and the gospel-flavored "Dear Lord." A Lauryn Hill remix of "The Best Of You" appears as a bonus cut on the album.

Martin's songwriting credits began with "Before

You Walk Out Of My Life" for Monica in 1995, SWV's "You're The One," and Toni Braxton's "I Love Me Some Him," both in 1996. The same year, Martin helped the members of En Vogue to revive their career with "Don't Let Go (Love)" for the soundtrack to "Set It Off," for which she won ASCAP's 1998 soundtrack of the year award.

Last year, Martin began devoting more time to her album, while also contributing material to "Fan Mail," TLC's upcoming album, which has been pushed back to a first-quarter release. She collaborated on three songs with Matias for his U.S. debut on Elektra. She and Matias also collaborated on a track for the "Doctor Dolittle" soundtrack.

REINVENTING D'ANGELO: D'Angelo's sophomore project, "Voodoo," has once again been rescheduled—this time for a first-quarter release. The project, his first on Virgin Records, is self-produced and features such musicians and producers as DJ Premier of Gang



by Anita M. Samuels

Starr, Raphael Saadiq, jazz trumpeter Roy Hargrove, vocalist/guitarist Charlie Hunter, Roots drummer Quest Love, and rapper Q-Tip.

His latest work is "Nothing Even Matters," a duet with Lauryn Hill. According to the label, plans are in the works for the two to co-headline a nationwide tour beginning next spring.

What remains to be seen is whether "Voodoo" will be as successful as his 1995 EMI debut, "Brown Sugar," which, according to SoundScan, has sold 1.4 million units. That album had four hit singles: "Brown Sugar," which sold 475,000 units; "Lady," 573,000 copies; "Cruisin'," 241,000 units; and "Me And Those Dreamin' Eyes Of Mine," 105,000 copies, according to SoundScan.



Billboard TOP R&B ALBUMS

OCTOBER 24, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST <small>(IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD))</small>	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	89	3	JAY-Z ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
				★★★ HOT SHOT DEBUT ★★★		
2	NEW		1	BIZZY BONE MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
3	4	1	7	LAURYN HILL▲ ² RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
4	NEW		1	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	4
5	2		2	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
6	NEW		1	MACK 10 HOO BANGIN' 53512/PRIORITY (10.98/16.98)	THE RECIPE	6
7	5	76	3	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	5
8	3	70	3	A TRIBE CALLED QUEST JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
9	NEW		1	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
10	9	5	9	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
11	NEW		1	CYPRESS HILL RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
12	7	4	4	SOUNDTRACK DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
13	NEW		1	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
14	NEW		1	PRIME SUSPECTS NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	14
15	8	2	3	KEITH SWEAT ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
16	6		2	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
17	11	6	21	DMX▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
18	14	12	8	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
19	10	3	4	FLIPMODE SQUAD FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
20	12		2	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12
21	13		2	MOS DEF & TALIB KWELI ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	13
				★★★ GREATEST GAINER ★★★		
22	25		2	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	22
23	18	9	7	FAT JOE MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
24	16	10	11	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
				★★★ PACESETTER ★★★		
25	28	22	18	BRANDY▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
26	20	16	12	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
27	22	15	17	SOUNDTRACK▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
28	15		2	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
29	21	13	13	JERMAINE DUPRI▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
30	17	8	4	SHAQUILLE O'NEAL T.W.ISM. 540947/A&M (10.98 EQ/16.98)	RESPECT	8
31	24	20	9	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	9
32	23	19	22	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
33	31	27	13	MONICA▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
34	29	28	13	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
35	19	7	4	MAGIC TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	3
36	27	18	15	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
37	30	26	25	MYA▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
38	38	34	56	JON B.▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
39	26	14	6	CANIBUS ● UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
40	NEW		1	VARIOUS ARTISTS WRECKSHOP 1112 (11.98/16.98)	FAT PAT AND THE WRECKSHOP FAMILY: THROWN IN DA GAME	40
41	42	41	34	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
42	36		2	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
43	33	31	20	MASTER P▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
44	35	38	35	SILKK THE SHOCKER▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
45	44	33	15	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2

46	43	24	9	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
47	57	48	53	JANET▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
48	37	23	6	BIG ED NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	3
49	49	44	7	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
50	34	11	3	RAS KASS PATCHWERK 50739*/PRIORITY (10.98/16.98) HS	RASASSINATION	11
51	41	30	55	BRIAN MCKNIGHT▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
52	39	32	26	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
53	48	39	11	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	7
54	46	21	5	SKULL DUGGERY NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS	4
55	54	46	4	GENERAL GRANT POLYBEAT 46055/VIRGIN (10.98/16.98) HS	MR. ENERGIZER	46
56	51	54	54	NEXT▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
57	32		2	BAD AZZ PRIORITY 50741* (10.98/16.98) HS	WORD ON THA STREET	32
58	NEW		1	VARIOUS ARTISTS SO SO DEF 69346*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOLUME III	58
59	47	36	9	E-40 ● SICK WID' IT 41645/JIVE (10.98/24.98)	THE ELEMENT OF SURPRISE	4
60	40	25	3	SOLO PERSPECTIVE 549040/A&M (10.98 EQ/16.98)	4 BRUTHAS & A BASS	25
61	50	37	9	VARIOUS ARTISTS FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647*/RCA (10.98/16.98)		2
62	53		2	TYRESE RCA 66901 (9.98/13.98) HS	TYRESE	53
63	67	60	47	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
64	45	17	3	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
65	59	45	12	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
66	55	43	7	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	19
67	58	53	25	BIG PUNISHER▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
68	62	42	3	REGINA BELLE MCA 11777 (10.98/16.98)	BELIEVE IN ME	42
69	NEW		1	KILLA TAY AWOL/NOO TRYBE 46597/VIRGIN (10.98/14.98) HS	MR. MAFIOSO	69
70	66	57	46	WILL SMITH▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
71	56	40	29	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
72	61	35	3	GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98/16.98) HS	NO PAIN NO GAIN	35
73	63	50	7	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	8
74	71	61	69	K-CI & JOJO▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
75	68	59	15	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
76	60	69	3	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	60
77	74	49	7	XZIBIT LOUD 67578*/RCA (10.98/16.98)	40 DAYZ & 40 NIGHTZ	14
78	72	62	49	MYSTIKAL▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
79	75	63	59	MASTER P▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
80	65	55	7	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
81	64		2	CHAKA KHAN NPG 9281 (14.98 CD)	COME 2 MY HOUSE	64
82	69	47	5	SOUNDTRACK WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98)	WHY DO FOOLS FALL IN LOVE	15
83	70	58	13	CAM'RON UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	2
84	52	29	28	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
85	73	51	3	PATTI LABELLE MCA 11814 (10.98/24.98)	LIVE! ONE NIGHT ONLY	51
86	RE-ENTRY		16	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	47
87	78	68	20	MO THUGS FAMILY MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
88	76	73	50	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
89	81	72	56	USHER▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
90	80	75	31	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) HS	LIFE OR DEATH	1
91	97	81	7	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47
92	92	71	24	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98)	THERE'S ONE IN EVERY FAMILY	1
93	79	83	22	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
94	85	90	3	LUTHER VANDROSS LV 69591/EPIC (11.98 EQ/17.98)	ALWAYS & FOREVER — THE CLASSICS	85
95	RE-ENTRY		3	VESTA I.E. MUSIC 557615/VERVE (10.98 EQ/16.98) HS	RELATIONSHIPS	55
96	77	56	8	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	28
97	83	78	48	LSG▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
98	86	84	30	SOUNDTRACK▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
99	RE-ENTRY		9	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
100	99	92	73	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION▲ ² B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1

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

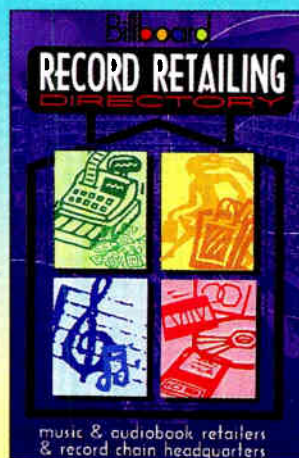
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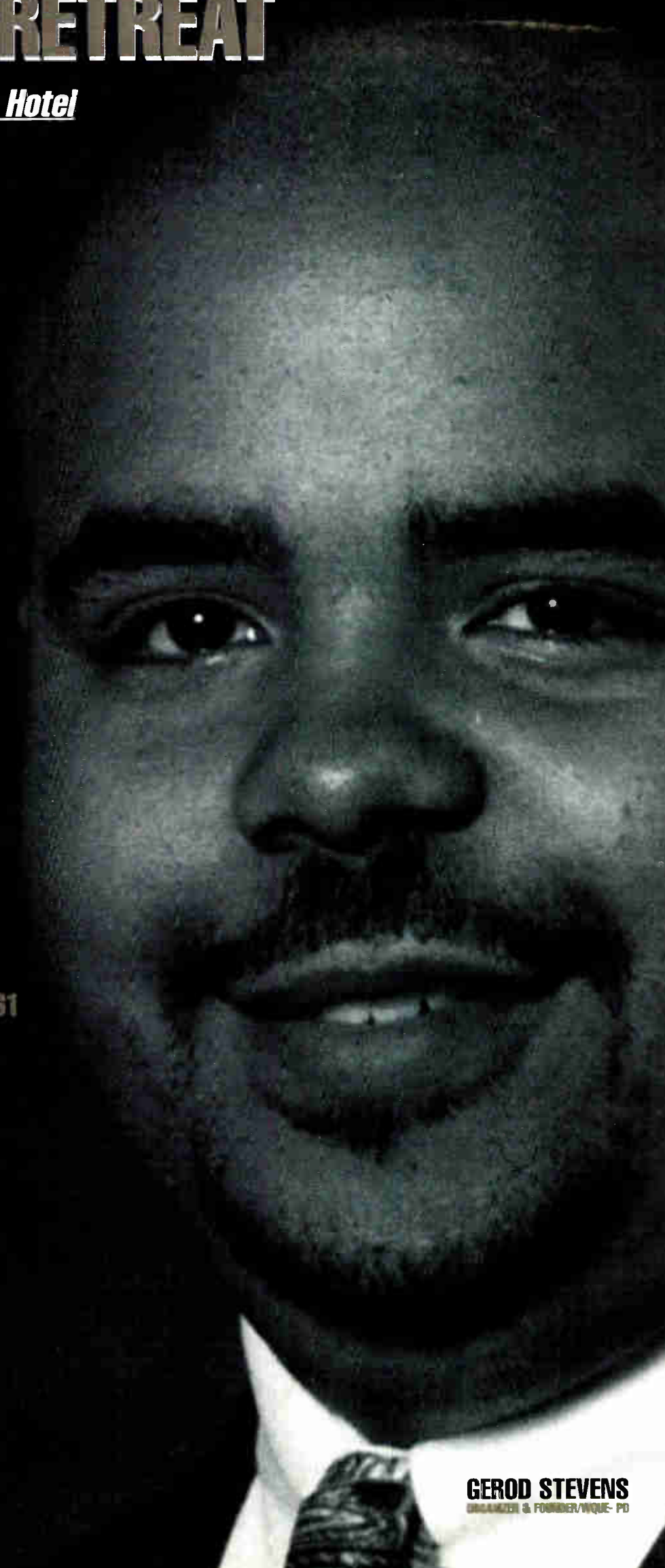
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MONICA STARR WROK- PD



OCTOBER 24, 1998

Table with 6 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'HOW DEEP IS YOUR LOVE', 'MY LITTLE SECRET', 'THE FIRST NIGHT', etc.

Table with 6 columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for songs like 'DEADLY ZONE', 'STRAWBERRY', 'I TRIED', etc.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. Asterisk indicates catalog number is for cassette single; CD single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1998, Billboard/BPI Communications and SoundScan, Inc.

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63291-15316-2/4

also "One More Try" "I Never Thought" (with Lady Mecca)
& "Sweet Essence (Your Love Is Something)"

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Management: Gama n Entertainment

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Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top hits like 'DOO WOP (THAT THING)' and 'THE FIRST NIGHT'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for more than 20 weeks.

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

R&B SINGLES A-Z

- Vertical list of R&B singles A-Z with track numbers, titles, and artists. Includes 'TITLE (Publisher - Licensing Org.)', '93 2 WAY STREET', etc.

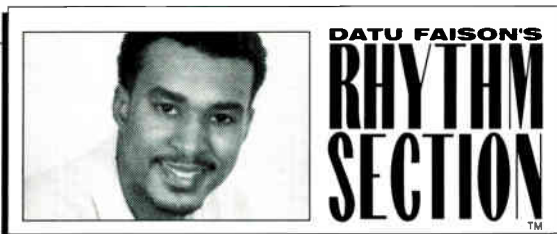
Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top sales hits like 'HOW DEEP IS YOUR LOVE' and 'MY LITTLE SECRET'.

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

- Continuation of R&B singles A-Z list from page 40, including tracks like 'PARDON ME WHILE I COME BACK' and 'PARTY AIN'T A PARTY'.



TOO LITTLE, TOO LATE: Dru Hill's "How Deep Is Your Love" (Island/Def Jam/Mercury), No. 1 on Hot R&B Singles, is able to fend off the threat of Xscape's "My Little Secret" (So So Def/Columbia), which debuted last issue as a 12-inch-only single and now bounces 9-2 with sales from new configurations kicking in. The song is now available as a cassette and CD single, which results in a gain of more than 11,500 units at the R&B core panel and a 73-2 jump on our SoundScan-based Hot R&B Singles Sales list.

"My Little Secret" has been at radio since July and had an audience of 38 million listeners in its prime, but it has peaked now, losing more than 3 million listeners for the past two consecutive weeks. Without that radio loss, the song would have been No. 1.

ANOTHER BONE: If you thought last issue's chart offered a large number of rap debuts, with six, that was just a preview of things to come. On this issue's Top R&B Albums list, all 10 new entries hail from hip-hop. Leading the pack is Bone Thugs-N-Harmony member Bizzy Bone's solo effort, "Heaven's Movie" (Mo Thugs/Ruthless/Relativity), which scores Hot Shot Debut on both Top R&B Albums, at No. 2, and The Billboard 200, at No. 3, with sales of 130,500 units. The largest sales markets are Los Angeles (8,700), Chicago (6,200), San Francisco (5,500), and the artist's hometown of Cleveland (5,200).

The chart's other large bow, at No. 4, is "Kuruption" by former Dogg Pound member Kurupt, who releases his solo outing via his own A&M-distributed label, Antra. The album is a two-disc set but has the list price of a single-disc set. Since rap is getting more and more regionalized in terms of musical styles and Kurupt didn't want to alienate fans on either coast, the set consists of one CD full of tunes in a West Coast style and the other in an East Coast style. The label also plans to produce films in which the artist will star.

NEXT UP: For the first week since its entry onto the Hot R&B Airplay chart back in August, Lauryn Hill's "Doo Wop (That Thing)" (Ruffhouse/Columbia) shows a slight dip in audience. The song, which has more than 51.2 million listeners, is scheduled to be released commercially on Oct. 27 but will be available to retail in limited quantities. Only 500,000 units have been manufactured. At the same time, Faith Evans' new hit, "Love Like This" (Bad Boy/Arista), will hit stores that same day. At present, Evans' song has 31 million listeners. If both were released today, Hill would only need to scan less than 6,000 units to dethrone Dru Hill at No. 1. Evans would need to surpass 13,000 units to hit the top.

EARLY SALES: Janet Jackson's "Velvet Rope" (Virgin), which had not seen any gains over 10% since August, picks up 15%, jumping 57-47 on Top R&B Albums. The increased media coverage and HBO promotions surrounding her Oct. 11 televised concert were the main factor. Expect the title to see a large increase next issue, since post-HBO sales will be reflected there.

R&B

112'S 'ROOM'

(Continued from page 35)

new album is to increase the age of the act's initial fan base, which he says is between 15 and 18. "We want it to be accepted by everybody, even grandparents," says Parker.

Calvin Thorbourne, buyer for HMV in Atlanta, predicts that 112's new album will do well there. Although Thorbourne says the store has only sold four copies of the CD single, he expects that the group's follow-up set will prosper. "It's a slow start, but even if this single doesn't blow up, I

'That's what they are looking to also do: to stand out a little more and show what dimensions they each bring to the group'

think their album will do well, close to what their first album did."

On Oct. 5, a videoclip for "Love Me" was serviced to BET, MTV, the Box, and local video outlets.

MAJOR MARKETING PLAN

112 began an international promotional tour Oct. 5 to help establish the group's identity in Europe. A concert tour is in the works but is to be determined by Combs, says Logan.

The advertising campaign, Logan says, includes bus benches in New York and Los Angeles, as well as flats and posters distributed by the label's street teams. A 112 spot will begin airing on BET and the Box two weeks before the album's release.

In addition to upcoming radio contests, Logan says the label is planning contests with cable networks such as the Box and fanzines such as Teen Beat and Black Beat.

Print ads for 112, according to Logan, have appeared in Rolling Stone, The Source, Double XXL, and Right On! Logan adds that the label is looking into placing a 112 billboard on L.A.'s Sunset Boulevard.

For reviews and feature stories, Logan says, the label is targeting Spin, Rolling Stone, Vibe, The Source, and Double XXL. An album release party will be held Nov. 12 in Atlanta.

Logan says he's also trying to secure appearances on a number of shows, including "The Chris Rock Show," "Soul Train," "Motown Live," "Showtime At The Apollo," "SoundStage," "Teen Summit," and "Planet Groove."

112 will also get Internet exposure via www.badboy-ent.com. Logan says the label is also developing a World Wide Web site for the group.

In November, Logan says, plans are in the works for 112 to participate in a Thanksgiving food giveaway in Atlanta.

112 is managed by K. Wales Music and booked by Famous Artists Agency. Its songs are published by Ken Hewitt/Kalinmia Music (ASCAP).

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	2	4	7	SUPERTHUG (WHAT WHAT) (C) (D) (T) PENALTY 0237/TOMMY BOY	◆ NOREAGA 1 week at No. 1
2	1	1	3	JUST THE TWO OF US (M) (T) (X) COLUMBIA 79038*	◆ WILL SMITH
3	NEW		1	DON'T LET IT GO TO YOUR HEAD (C) (D) ARISTA 13571	◆ BRAND NUBIAN
4	3	2	14	LOOKIN' AT ME ● (C) (D) (T) (X) BAD BOY 79176/ARISTA	◆ MASE FEATURING PUFF DADDY
*** GREATEST GAINER ***					
5	8	—	2	BETTER DAYS (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	◆ WC FEATURING JON B.
6	5	7	8	STILL A G THANG (C) (D) (T) NO LIMIT 53450/PRIORITY	◆ SNOOP DOGG
7	4	6	5	INVASION OF THE FLAT BOOTY B***** (C) (D) (T) SHORT 42543/JIVE	TOO SHORT
8	6	5	7	'98 THUG PARADISE (C) (D) (T) (X) H.O.L.A. 341077	TRAGEDY, CAPONE, INFINITE
9	10	8	4	DEADLY ZONE ● (C) (D) (T) TVT SOUNDTRAX 8215/TVT	◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD
10	7	3	10	DEFINITION (C) (D) (T) RAWKUS 173	◆ MOS DEF & KWELI ARE BLACK STAR
11	11	10	30	2 LIVE PARTY ● (C) (D) (T) LIL' JOE 897	◆ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
12	9	9	14	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA	◆ XZIBIT
13	NEW		1	THE STREET MIX (C) (D) (T) BIV 10 860550/MOTOWN	◆ MAG 7
14	17	20	31	THROW YO HOOD UP (C) (D) (T) LOC-N-UP 70714	MR. MONEY LOC FEAT. ABOVE THE LAW
15	12	11	16	WOOF WOOF (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	◆ THE 69 BOYZ
16	28	32	3	TOPS DROP (C) (D) WRECKSHOP 2221	FAT PAT
17	14	14	11	GOODBYE TO MY HOMIES ● (C) (D) (T) NO LIMIT 53326/PRIORITY	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK
18	18	29	4	LOST IN LOVE (C) (D) NASTYBOY 0137/UPSTAIRS	NASTYBOY KLICK
19	27	17	6	PARDON ME WHILE I COME BACK. (C) (T) (X) BLACK PEARL/GROUND CONTROL 7001*/NU GRUV	DRES
20	13	12	11	BANANAS [WHO YOU GONNA CALL?] (C) (D) FLAVOR UNIT 860814/MOTOWN	◆ QUEEN LATIFAH FEAT. APACHE
21	16	18	7	I AIN'T HAVIN' THAT ● (C) (D) (T) QUICK DOWNS 53324/PRIORITY	◆ HELTAAH SKELTAAH FEAT. STARANG WONDRAH OF O.G.C. & DOC HOLIDAY
22	35	26	15	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN	◆ GENERAL GRANT
23	19	16	6	DR. GREENTHUMB (T) (X) RUFFHOUSE 79024*/COLUMBIA	CYPRESS HILL
24	20	19	18	COME WITH ME ▲ (C) (D) (M) (T) (X) EPIC 78954	◆ PUFF DADDY FEAT. JIMMY PAGE
25	23	—	2	UNCUT, PURE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	◆ BIG DADDY KANE
26	37	—	2	WHAT I DO (C) (X) SLOW MOTION 7701*/NEROS	SLIM
27	22	15	12	IT'S ALRIGHT (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	◆ MEMPHIS BLEEK (& JAY-Z)
28	36	27	18	THE ACTUAL (C) (D) (T) MCA 55445	◆ ALL CITY
29	24	22	17	DO YOU (C) (D) (T) MCA 55452	◆ HEATHER B.
30	48	—	3	I'LL BE AROUND ● (C) (D) (T) (V) 550 MUSIC 79009/EPIC	◆ RAHSUN FEAT. BIG PUNISHER AND DEUCE
31	42	38	33	WHO AM I (C) (T) (X) 2 HARO 6160*/VP	◆ BEENIE MAN
32	15	13	8	SPARK SOMEBODY UP (C) (T) (X) EOEL AMERICA 3875*	◆ BUDDHA MONK
33	40	40	18	BLACK ICE (SKY HIGH) ● (C) (D) LAFACE 24337/ARISTA	◆ GOODIE MOB FEAT. OUTKAST
34	44	33	40	MAKE EM' SAY UHH! ▲ (C) (D) (T) NO LIMIT 53302/PRIORITY	◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL
35	25	23	4	CAN I GET A... ● (C) (D) DEF JAM 567683*/MERCURY	◆ JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY
36	34	28	12	CHEATED (TO ALL THE GIRLS) (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	◆ WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT
37	32	25	31	RAISE THE ROOF ● (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	◆ LUKE FEAT. NO GOOD BUT SO GOOD
38	41	31	16	GIRLS ● (C) (D) (T) COLLIPARK 24950/CHIBAN	◆ DJ SMURF FEAT. DJ TAZ, DJ KISSY ROCK AND JUNE DOG
39	RE-ENTRY		25	TURN IT UP (REMIX)/FIRE IT UP ● (C) (D) (T) (X) ELEKTRA 64104/EEG	◆ BUSTA RHYMES
40	47	—	5	TRU MASTER ● (C) (D) LOUD 65568*/RCA	◆ PETE ROCK WITH INSPECTAH DECK & KURUPT
41	50	43	68	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) OATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC AND JOJO)
42	RE-ENTRY		35	GET AT ME DOG ● (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	◆ DMX (FEAT. SHEEK OF THE LOX)
43	43	49	15	HORSE & CARRIAGE (T) UNTERTEINMENT 78938*/EPIC	◆ CAM'RON FEATURING MASE
44	46	42	14	IN YOUR WORLD (C) (D) (T) CREATORS WAY/ATLANTIC 84122/AG	TWISTA & THE SPEED KNOT MOBSTAZ
45	45	34	21	NINETY NINE (FLASH THE MESSAGE) (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA	◆ JOHN FORTE
46	21	21	16	INSANE (C) (X) WHITE LION 7001*	◆ TEE KEE
47	38	36	4	INCREDIBLE (T) JIVE 42556*	◆ KEITH MURRAY
48	33	35	11	NEVER ENOUGH (C) (D) RUGLEY 2105	5CENT FEATURING SH'KILLA
49	29	30	10	FIND A WAY (T) JIVE 42534*	◆ A TRIBE CALLED QUEST
50	49	46	39	GONE TILL NOVEMBER ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/COLUMBIA	◆ WYCLEF JEAN

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	5	5	BULLSHITTIN' KOOLO G RAP (ILLSTREET/DOWN LOW/K-TEL)
2	7	2	CURSE ON YOU SLEEPY'S THEME FEAT. KEISHA JACKSON (BANG II)
3	6	2	FOUL CATS KOOLO G RAP (ILLSTREET/DOWN LOW/K-TEL)
4	3	3	HEAT ABSOLUTE FEAT. KELLY PRICE AND CHA CHA (EPIC/DEF JAM/MERCURY)
5	—	1	YEAH YEAH YEAH DOWN SOUTH PLAYERS (RESTLESS)
6	—	1	IF I CAN'T HAVE YOU JERRY BRAXTON (JNS INTERNATIONAL)
7	14	12	MONEY MAKIN' ANTHEM GUESS PRESENTS REGGAIN'S KILLA KILLA (STREET PRICE PRIVATE ENTERPRISE)
8	13	6	GHETTO STAR GOLDY (COOL CATS/ANANSI)
9	17	7	ALL NIGHT N2DEEP (S/WERVE/LIGHTYEAR)
10	9	4	G-SPOT KOMPOZUR (ALL NET/PLATINUM/INTERSOUND)
11	2	5	WORLD WAR III TOP AUTHORITY (TOP FLIGHT/WRAP/CHIBAN)
12	—	16	NOT ABOUT ROMANCE INNER CIRCLE (SOUND BYOW/REPUBLIC/UNIVERSAL)
13	—	13	WHAT THE WORLD NEEDS NOW IS LOVE DORNE WARMICK AND THE HIP-HOP NATION UNITED (RYVER NORTH)

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

Ashworth's Dub Pistols Pack Varied Punch On 'Point'

ROCK ME, HARD: While one-named wonders like Moby, Bush, Arkarna, and Korn have all benefited from the deft remixing skills of DJ Barry Ashworth, it's readily apparent that he is also an inspiration to himself. Ashworth, by the way, is the mastermind behind clubland's Dub Pistols, the British quintet whose at-long-last debut album, "Point Black" on 1500/A&M, arrives Nov. 3.

Such infectious tracks as "Cyclone," "Unique Freak," "Best Got Better," and "Keep Movin'" find the band—comprising turntablist Malcolm Wax, guitarist John King, bassist Jason



DUB PISTOLS

O'Bryan, keyboardist William Borez, and Ashworth—(thankfully) still intertwining house, ska, dub, old-school hip-hop, electro, and punk, just as it did on its earlier singles and EPs released on the British indie Concrete/deConstruction.

"We are so fed up with everyone being so purist about electronic music—music is music, anything goes," states Ashworth, as if on cue. "People term us 'big beat,' but we cover more ground than that. We put some sexiness in there, mixing soul and reggae with the breaks. We use guitars and vocals. It's more encompassing, more evolved." Well, all right.

WHITE PUFFY CLOUDS: Since its release one year ago on Melan-kolic/Astralwerks, Alpha's debut album, "Come From Heaven," hasn't strayed too far from our CD player. We still get goosebumps listening to the gorgeous after-hours grooves that Bristol, England-based scenesters Corin Dingley and Andy Jenks so classically create. Having said that, we're still awaiting the



by Michael Paoletta

duo's follow-up, which is slated for a February '99 release.

In the meantime, we can delight in the label's wise decision to release "Pepper," an eight-track EP that combines five remixes of tracks from "Heaven" with three previously released British B-sides. And while there's nary a dud in the bunch, we can't stop playing More Rockers' drum'n'bass treatment of "Hazeldub" and Underdog's hip-grinding (and brand-new) remix of "With."

ITALO BEATS: Several Italian imports recently landed atop our desk that demand immediate attention.

First up is Marshmallow Records' "Shine (Your Love On Me)" by Jelly Groove. The song's delicious, effervescent groove is courtesy of remixer Eric Kupper and is quite reminiscent of his work on Shawn Christopher's anthemic "Sweet Freedom." Working alongside his keyboard-fueled drama is an unidentified female singer who sounds a lot like a young Cathy Dennis. For a deeper, jazzier excursion, go directly to Victor Simonelli's club mix.

Producer/mixer Luciano Berry, going under the Village moniker, steps back in time with "Angel." Released on Java Disco, the track cleverly samples a hook—or two—from Tavares' '70s classic "Heaven Must Be Missing An Angel." While purists will scoff (we can already hear them), we find "Angel" good fun.

Speaking of which, Straight Soul's "Luv Is The MSG," on D-vision Records, will either be embraced or vilified. There will be no in-between here. A reworking of the indefatigable MFSB classic, the newly spelled "Luv Is The MSG" scores a slew of underground points for keeping the song's original essence intact while also moving into the present with a thick house bassline and a choir of lip-lacquered honeys chanting the song's title over and over.

Keeping within the retro vibe is Bini & Martini Featuring Romina Johnson, whose "Dancing With You" (Ocean Trax Records) is a tribute, of sorts, to Carrie Lucas' late-'70s chestnut "Dance With You." Using that song's timeless chorus, Gianni Bini and Paolo Martini have fashioned a new song, replete with new choruses. Diva Johnson displays ample sass as she romps through this disco-embellished houser. And while remixer HOG and Love Solution provide underground and pop perspectives, respectively, it is the work of Full Intention that has our full attention.

TURN IT OUT: The Belgium-based 99 Percent Records is responsible for "Got To Dance Disco" by the Groove-lines. The brainchild of the aforementioned HOG, with production nods going to the above-mentioned Bini & Martini, "Dance Disco" is a heart-pounding houser that intertwines gospel-tinged male vocals and progressive keyboard stabs. Hypnotic, to say the least. Retro heads should look no further than Decoy & Peter Ramson's remix, which overflows with percussion and a rubbery, 20-year-old bassline.

While numerous R&B/hip-hop producers have sampled the Ray Ayers nugget "Everybody Loves The Sunshine," leave it to Full Intention to pay homage with a complete remake. Though this updated version of "Sunshine" harks back to another time and place, club pundits take note: Its beats (and attitude) are firmly planted in the here and now—at least the here and now of Full Intention. Out now on the U.K.'s Sugar Daddy Records.

OK, one more remake. Germany's much-revered Peppermint Jam Records is responsible for one of the liveliest house tracks to infiltrate European clubs in quite some time. The Brazilian gem "Batucada" is put to the house test by Spiller—and remixer Boris Dlugosch, Michael Lange, DeeZee, Martin Buttrich, and Andy Bolleshon—to great effect. With "Carnival In Rio" percussion cavorting with summery guitar strummings, this track has "Ibiza" written all over it. Only one question remains: Who is the featured diva? Such secrets should not be kept, especially from us.

HIGHER GROUND: While listening to the late Phyllis Hyman's



Brothers Workin'. On their new Astralwerks/Caroline album, "Brothers Gonna Work It Out," the Chemical Brothers mine dance music's vaults to uncover 23 timeless tracks that have helped shape the duo's popular sound. Pictured, from left, are group members Ed Simons and Tom Rowlands.

"Forever With You," we couldn't help but think back to years gone by, when her now-classic songs, like "Loving You—Losing You" and "You Know How To Love Me," were forming the sturdy foundation of our musical youth. Color us twisted, but we know every word, vamp, and wail to "You Know How To Love Me," and yes, we're rather proud of that.

Well, diva worshippers can rejoice in knowing that this album, which was released Sept. 15, includes the club-ready "How Long," a song the singer co-wrote with Michael O'Hara, who co-produced it with Nick Martinelli. And if the background wailings sound a tad familiar, we have Sandy B. to thank. Now, if only Philadelphia International Records would get a clue and hire some of today's more savvy remixer to take this track to the next level. It could be massive.

PARTING GLANCES: Mike Car-

roll passed away earlier Oct. 4 from complications brought on by AIDS. A much-respected Billboard-reporting club DJ in the early '90s, Carroll represented the St. Louis area and will forever be remembered for manning the decks at the now-defunct Fallout, where his legendary vocal-saturated sets mixed top 40/dance, commercial house, and Euro-NRG. At the time of his death, he was living in Atlanta. Donations may be sent to the AIDS Foundation of Atlanta, 1438 W. Peachtree, Suite 100, Atlanta, Ga. 30309; letters of condolence can be sent to Mr. and Mrs. Larry Carroll, 9 E. Maple St., Wentzville, Mo. 63385.

Also, Terrence M. Brown passed away Sept. 21. As chairman of Air-wave Records in the late '80s, Brown later went on to manage such dance/pop acts as Anything Box and Cause & Effect. At the time of his death, he was involved with the Los Angeles-based Megatone Records.

Mute To Give U.S. A Paul Van Dyk Crash Course

BY CHARLES R. BOULEY II

LOS ANGELES—Paul van Dyk is sitting in his hotel room in midtown Manhattan. In just five hours he'll drop the needle on the first record of the evening at his bimonthly guest-DJ spot at Twilo, one of the city's more revered clubs.

With excitement pouring out of his voice, he simply can't wait to arrive at the club. Like most club DJs, van Dyk likes to create a frenzied atmosphere on the dancefloor.

"I'll play whatever it takes to get the right mood on the dancefloor," van Dyk explains. "While most of what I play are instrumental tracks, vocal songs do sometimes work. It's a question of quality."

These days, quality appears to be at the very core of the German-born van Dyk. In addition to his stellar DJ career, van Dyk has

been earning much applause for his remix and production work.

For this reason, Mute Records is releasing not one but two of his CDs: "Seven Ways" and "45 RPM."

According to the label, this unusual, and somewhat energetic, marketing move is being undertaken to give Americans a crash course in the music of Paul van Dyk, a top 10 pop artist in his homeland—as well as in the rest of Europe.

"At first, we were only going to release 'Seven Ways' and just put '45 RPM' out as catalog," says Stephanie Rae, who is in charge of electronic surveillance and development at Mute.



VAN DYK

Rae admits there were a few

glitches to overcome. "At the time, England was rereleasing '45 RPM,' as well as the single 'For An Angel,'" she recalls. "This happened two months before our albums were scheduled to come out. Originally, we were going to release the single 'Words From Seven Ways,' but then 'For An Angel' exploded. We saw the opportunity and took it."

The implementation of van Dyk's dual marketing plan took the form of a double A-sided CD single featuring both "Words" and "Angel." It was the perfect combination that Mute needed to generate a buzz in the U.S.—especially with more and more retail outlets and radio stations embracing electronic dance music.

Van Dyk's transition from DJ to producer/artist occurred at a significant time in his life.

(Continued on next page)

Billboard HOT Dance Breakouts

OCTOBER 24, 1998

CLUB PLAY

1. I'M GONNA GET YA BABY
BLACK CONNECTION EDEL AMERICA
2. WOMAN 2000 KANO & IZE-1 AV8
3. DAYS LIKE THIS KENNY LATTIMORE
COLUMBIA
4. YOU DON'T KNOW MASS SYNDICATE
FEAT. SUSU BOBIEN STRICTLY RHYTHM
5. DROWNED WORLD (SUBSTITUTE FOR LOVE)
MADONNA MAVERICK IMPORT

MAXI-SINGLES SALES

1. WITHOUT YOU GEORGE LAMOND TIMBER!
2. YOU DON'T KNOW MASS SYNDICATE
FEAT. SUSU BOBIEN STRICTLY RHYTHM
3. CAN'T GET ENOUGH AJ YELLOWANGE
4. FIESTA FRANKIE BAUTISTA H.O.L.A.
5. THE WAY YOU WANT IT
STEVE BEST INTERHIT

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	6	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551 <small>1 week at No. 1</small>	◆ DEBORAH COX
2	3	5	7	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
3	4	1	11	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN	◆ STARDUST
4	6	8	8	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
5	1	2	10	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
6	9	16	5	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
7	12	15	6	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
8	5	4	9	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
9	13	17	6	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
10	8	10	9	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
11	14	14	8	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
12	11	13	7	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA
13	18	26	4	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
14	20	28	3	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566 <small>DEEP DISH WITH EVERYTHING BUT THE GIRL</small>	
15	15	18	6	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
16	17	21	5	JET SET JELLYBEAN 2539	DAT OVEN
17	7	6	10	GOD IS A DJ ARISTA 13564	◆ FAITHLESS
18	10	7	9	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
19	22	32	4	CHANGES CUTTING 437 <small>SO PURE! FEATURING SHELEEN THOMAS</small>	
20	32	47	3	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
21	21	23	7	SHOW YOU LOVE I.C.U. 004 <small>A.K. SOUL FEATURING JOCELYN BROWN</small>	
22	19	9	11	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
23	27	38	4	FEEL IT NERVOUS 20322 <small>TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN</small>	
24	16	11	13	IF YOU COULD READ MY MIND TOMMY BOY 497 <small>◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ</small>	
25	25	36	4	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
26	29	37	4	THE DOOR SFP 9626	CIRCUIT BOY
27	37	49	3	THE FIRST NIGHT ARISTA PROMO	◆ MONICA
★★★ Power Pick ★★★					
28	41	—	2	CUBIK:98 ZTT PROMO/UNIVERSAL	◆ 808 STATE
29	23	20	10	BACK ON A MISSION MOONSHINE 88454	◆ CIRRUS
30	34	40	4	PORNSTAR SNAPT 2072/MAXI	BIG MUFF
31	28	29	7	NEW KIND OF MEDICINE AM-PM IMPORT	◆ ULTRA NATE
32	31	34	5	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL
33	43	—	2	YOU BETTER MCA 55512	MOUNT RUSHMORE
34	26	22	8	I FEEL LOVE VIRGIN PROMO	◆ VANESSA-MAE
35	44	—	2	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
36	30	25	9	IF I FALL OM 012	NAKED MUSIC NYC
37	39	43	5	BRAND NEW WORLD AVEX 12024/KING STREET	GTS FEATURING MELODIE SEXTON
38	35	30	10	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
39	40	44	3	MELLOW MY MIND EASTWEST PROMO/EEG	SIMPLY RED
★★★ Hot Shot Debut ★★★					
40	NEW ▶	1	1	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
41	46	—	2	BANG BANG M.I.L. IMPORT	AFRO-CUBAN BAND
42	36	31	11	DEJA VU NERVOUS 20325 <small>E-SMOOVE FEATURING LANANZA WATERS</small>	
43	NEW ▶	1	1	AIRE AQUA BOOGIE 058	MIJANGOS LATIN SOL ORCHESTRA
44	NEW ▶	1	1	YOU USED TO HOLD ME '98 UNDERGROUND CONSTRUCTION 325	RALPHI ROSARIO VS. RAZOR N' GUIDO
45	NEW ▶	1	1	SKY FITS HEAVEN MAVERICK IMPORT/WARNER BROS.	MADONNA
46	NEW ▶	1	1	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
47	NEW ▶	1	1	LOVE IS ALL AROUND PRELUDE 001	BRENDA DURMANN
48	NEW ▶	1	1	BRING BACK THE LOVE STRICTLY RHYTHM 12554 <small>95 NORTH PRESENTS LAURA HARRIS</small>	
49	24	12	13	OYE EPIC PROMO	◆ GLORIA ESTEFAN
50	45	39	6	I WANNA SEE YOU GROOVIN' CUTTING 428	ROBBIE R. PRESENTS DEE-LUCIOUS

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

MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	22	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG <small>16 weeks at No. 1</small>	◆ BRANDY & MONICA
2	2	4	12	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
3	4	3	25	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
4	5	2	4	ONLY WHEN I LOSE MYSELF (M) MUTE/REPRISE 44546/WARNER BROS.	◆ DEPECHE MODE
5	3	5	3	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
★★★ Greatest Gainer ★★★					
6	6	9	3	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
7	7	6	28	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
8	8	7	17	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
9	9	8	6	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
10	10	10	20	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	13	11	19	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
12	11	13	13	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497 <small>◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ</small>	
13	12	19	11	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
14	21	20	31	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
15	18	15	21	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
16	15	34	7	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
17	23	22	37	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
18	19	16	19	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
19	14	12	13	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
20	24	18	6	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
21	27	23	24	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
★★★ Hot Shot Debut ★★★					
22	NEW ▶	1	1	FUNKY (T) ARPEE 60002	RON PERKOV
23	25	24	7	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
24	26	21	7	OBJECT UNKNOWN (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOKY
25	36	29	9	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
26	31	—	25	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
27	33	39	12	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
28	28	25	16	CAN'T WE TRY (T) (X) ROBBINS 72025 <small>ROCKELL (DUET WITH COLLAGE)</small>	
29	20	26	7	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S
30	NEW ▶	1	1	GET UP (X) COLD FRONT 4186/K-TEL	ATOMIC BABIES
31	30	27	27	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
32	16	27	31	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
33	35	28	14	DELICIOUS (T) (X) GEFFEN 22408	◆ PURE SUGAR
34	32	30	11	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
35	37	46	6	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
36	40	41	40	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
37	41	40	39	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
38	46	32	18	GODZILLA (T) (X) INTERHIT 54025/PRIORITY	THUNDERPUSS 2000
39	42	31	7	HALLUCINATING PLUTO/LOVE SHACK (X) REPRISE 44520/WARNER BROS.	THE B-52'S
40	RE-ENTRY	9	9	BEAUTIFUL DAY (T) (X) TOMMY BOY SILVER LABEL 468/TOMMY BOY	◆ HYPERTROPHY
41	RE-ENTRY	37	37	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
42	29	17	13	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	◆ BEASTIE BOYS
43	43	—	3	CAN'T GET HIGH WITHOUT U (T) SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
44	NEW ▶	1	1	GOD IS A DJ (T) ARISTA 13564	◆ FAITHLESS
45	RE-ENTRY	23	23	LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ INOJ
46	RE-ENTRY	4	4	LET'S GO ALL THE WAY (T) (X) COLUMBIA 78958	◆ REACT
47	48	33	8	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
48	38	35	63	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
49	RE-ENTRY	14	14	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
50	RE-ENTRY	31	31	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95534/AG	◆ AALIYAH

MUTE TO GIVE U.S. A PAUL VAN DYK CRASH COURSE

(Continued from preceding page)

"I lived in East Berlin before the wall came down," says the artist, who is signed to MFS in Germany. "There was absolutely no underground club culture. My friends and I would record West Berlin radio shows and then replay them at parties we had. When the wall finally came down, it was like a musical freedom."

Van Dyk found a way to capture the energy of the era in his own music—and the music of others.

"At the time, the music in Berlin was very hard and not covering the emotional aspect of human beings," van Dyk explains. "Growing up, I enjoyed New Order and the Smiths, both of which created very emotional music. I especially liked the bridges they were making between the emotional and the hard-edged."

In March 1991, he was given the opportunity to DJ at Berlin's legendary Tresor club. Immediately, he became addicted to club culture

and began working outside of Germany.

Soon thereafter, van Dyk collaborated with Cosmic Baby on numerous demos. MSF heard them and contracted the duo to produce Vision Of Shiva's "Perfect Day."

By 1993, van Dyk had made a name for himself as a remixer and, ironically, did remixes for New Order.

Whether assuming the role of producer, remixer, or artist, van

Dyk makes certain that his work captures the raw energy of the club scene. That means infectious grooves, innovative basslines, and an emotional intensity not often heard in electronic-based music.

"DJing, producing, remixing, and recording—it's all important," van Dyk says. "In the studio, you can express yourself directly to tape. You can put your feelings and energy into a track. But then it's important to play it in a club to see how

people react."

In December, van Dyk will embark on a stateside club tour, which is being handled by Pam Film and Torsten Jurk, who is also van Dyk's manager.

"I don't play live sets as you might think," says van Dyk. "I always try to bring something across in my sets. And it's not just about playing the hits. That's too easy. I try to create atmosphere. In the process, I hope to educate, too."

Columbia's Dodd Steps Into Spotlight

BY DEBORAH EVANS PRICE

NASHVILLE—After an acclaimed first album that spawned an evocative cover of Tom T. Hall's "That's How I Got To Memphis," Columbia will release Deryl Dodd's self-titled sophomore set Nov. 24. The current



DODD

single, "A Bitter End," is reintroducing country programmers to the Texas-born singer/songwriter's music.

The perception seems to be that he was a hit artist in need of the

right material, and "A Bitter End" is striking a positive chord. "It sounds great on the air," says KUZZ Bakersfield, Calif., PD Evan Bridwell. "I've always known Deryl had the talent, and I think with this one, he's got the song."

"It's awesome. It's a hit. It's a smash," says KSON San Diego music director Steva Barnes. "People just need to give it a chance. Personally, I think he just needed the right songs. I think that's why things haven't necessarily worked out in the past, but this is definitely the song. This is a hit."

Dodd is understandably pleased at the reception he's getting. "The smile never leaves my face or my heart," he says of the reception for the single. "And the fact that I wrote it—it's something I've lived through—even makes it mean so much more."

Executives at Sony Music Nashville feel Dodd's time has come. "He is the real deal as far as I'm concerned," enthuses senior VP of sales and marketing Mike Kraski. "We've got in the habit of assembly-line new artists who are young and good-looking. We slap a hat on them, put a guitar in their hand, and supply them with a lot of music from the songwriting community. On the other side, it comes out contrived; the consumer sees that. They hear that."

"Deryl Dodd is not some young boy," Kraski continues. "He's a man. As Deryl has said, 'If you want to learn more about me, pick up my album and listen to it.' That's what makes him real. The majority of the album he's written or co-written, and it comes from his heart and his soul. It's about what Deryl Dodd has been through, and what one person has been through as a human being usually has a universal sentiment."

As anyone who comes in contact

with Dodd can attest, he's a dedicated musician but a reluctant star. He rose up through the ranks in the industry, performing in his native Texas, then landed gigs in Martina McBride's band (even singing background vocals on her albums, where he first met Sony Music Nashville executive VP Paul Worley) and later in Tracy Lawrence's band before signing with Columbia.

He admits that going from being a sideman to being in the spotlight wasn't easy. He almost didn't want to make a second album. "I had a real eye-opening experience the first year of having my record deal," he says.

(Continued on page 46)



Wild Ones. BR5-49 recently appeared on "Late Night With Conan O'Brien" to promote its single "Wild One" and its Arista album "Big Backyard Beat Show." Shown, from left, are Jay McDowell, Chuck Mead, O'Brien, Don Herron, Gary Bennett, and "Hawk" Shaw Wilson.

Tractors Look To Turn It Over Again With 'Farmers'; George Jones Inks With Asylum

TRACTOR FACTOR: Three years ago, one of the most unlikely groups of the modern country era burst upon the scene with one of the most unconventional albums of the modern country era. That's not unusual: What was unusual was that in a period of hat acts, the Tractors quickly went double-platinum and more. Nothing succeeds like sudden success.

In this case, it was a bunch of middle-aged guys woodshedding down in Tulsa, Okla., who would challenge country norms and expectations with a sound that at once incorporated wide-open roadhouse boogie with a traditional country sensibility. Now the question is, Was it a one-off or could they do it again?

A mere three years later, the Tractors have delivered a second album to Arista/Nashville. "Farmers In A Changing World," due Nov. 3, has a mature but boogie-serious feel to it. It includes a hidden 11th cut, "Hale-Bopp Boogie," which is introduced by the funereal tones of the old gospel song "Bringing In The Sheaves."

Head Tractor Steve Ripley tells Nashville Scene

that the state of farmers in a changing world amounts to this: "We're pretty much scratching our heads, staring at the horizon, and wondering what the heck is going on."

Ripley notes that "Hale-Bopp Boogie" came about from the passing of the comet itself, and in typical Tractors fashion the group intended "to make the record in a week and put it out. We stopped work on the album to do it as a topical thing. But the Hale-Bopp Comet was long gone before we were done. But it's a nice little song. I put everything I knew into the lyrics."

In regard to the end of the millennium, says Ripley, "I'm fascinated with it. I was going to call the album 'Millennium' or 'Turn Of The Century' because I figured it would take that long to get it out. But now maybe we can do one in a year. Now we're on a roll. That's not funny."

Ripley says he enlisted Elvis Presley sidemen Scotty Moore, James Burton, and D.J. Fontana to play on the song "The Elvis Thing" to honor them. "Anybody who plays guitar knows that James and Scotty are the guys. The song is autobiographical, as anyone who grew up driving a

(Continued on page 46)



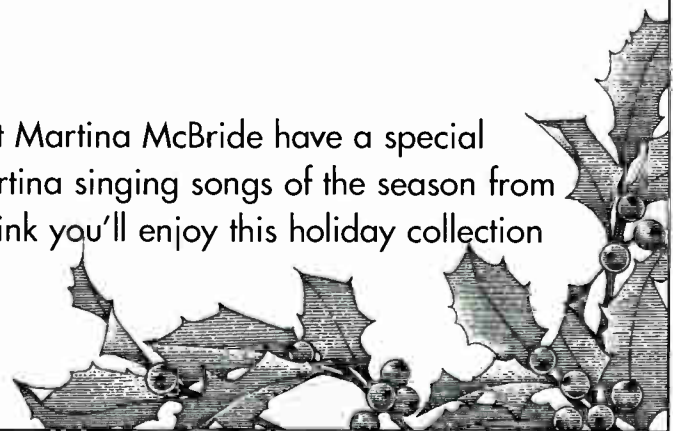
by Chet Flippo



She's Theirs. Linda Davis recently delivered her new video, "I'm Yours," to the staff at CMT. Shown, from left, are CMT's Margie Taylor, DreamWorks Nashville's John Rose, CMT's Randy Wilkes, Davis, CMT's Chris Parr, DreamWorks' Scott Borchetta and James Stroud, and AristoMedia's Jeff Walker.

The Gift V

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



Billboard TOP COUNTRY ALBUMS

OCTOBER 24, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	1	1	49	SHANIA TWAIN ▲ MERCURY 536003 (10.98 EQ/16.98) 17 weeks at No. 1	COME ON OVER	1
2	2	2	37	DIXIE CHICKS ▲ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
3	3	3	6	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
4	6	5	25	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	5	4	7	ALABAMA ▲ RCA 67633/RLG (19.98/28.98) FOR THE RECORD: 41 NUMBER ONE HITS		2
6	4	10	19	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
7	7	7	21	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
8	8	8	71	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
9	9	6	9	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
10	11	12	23	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
11	10	11	19	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
12	13	14	46	GARTH BROOKS ▲ ² CAPITOL 56599/CAPITOL NASHVILLE (10.98/15.98)	SEVENS	1
13	12	9	3	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
14	14	13	13	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
15	15	16	25	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
16	16	15	23	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
17	17	17	30	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
18	18	19	23	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
19	19	20	11	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
20	21	24	3	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
21	22	25	56	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
22	20	18	5	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
23	26	26	13	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
24	27	28	18	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
25	30	—	2	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
26	28	29	59	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
27	24	21	6	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
28	25	22	6	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
29	23	27	25	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
*** PACESETTER ***						
30	35	34	65	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
31	31	30	21	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
32	29	23	9	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
33	32	33	57	LEANN RIMES ▲ ⁵ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
34	33	31	59	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
35	34	32	13	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
*** HOT SHOT DEBUT ***						
36	NEW ▶	—	1	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	36

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	36	—	2	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
38	37	36	3	VARIOUS ARTISTS COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36
39	38	35	21	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
40	RE-ENTRY	—	2	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	40
41	40	38	22	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
42	43	37	23	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
43	39	41	18	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
44	NEW ▶	—	1	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	44
45	42	39	49	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
46	44	43	59	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
47	41	42	7	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
48	46	47	25	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
49	48	46	52	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
50	49	45	20	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
51	45	40	7	EMMYLOU HARRIS EMINENT 25001 (10.98/15.98)	SPYBOY	27
52	47	44	63	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
53	51	49	77	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
54	50	48	18	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
55	53	50	13	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
56	55	53	75	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
57	54	52	25	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
58	58	66	16	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	52
59	56	56	51	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
60	60	60	71	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
61	57	63	69	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
62	64	64	29	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98) HS	DID I SHAVE MY BACK FOR THIS?	16
63	68	57	5	THE CHARLIE DANIELS BAND BLUE HAT 9703 (11.98/16.98)	FIDDLE FIRE: 25 YEARS OF THE CHARLIE DANIELS BAND	52
64	66	61	15	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
65	62	59	34	DAVID KERSH CURB 77905 (10.98/16.98) HS	IF I NEVER STOP LOVING YOU	13
66	61	62	102	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
67	70	70	52	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
68	59	65	11	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
69	69	68	87	LEANN RIMES ▲ ⁵ CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
70	52	51	49	PATTY LOVELESS ● EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
71	RE-ENTRY	—	29	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
72	63	58	74	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
73	73	71	5	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	70
74	72	72	65	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
75	74	74	70	NEAL MCCOY ● ATLANTIC 83011/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.

Billboard Top Country Catalog Albums

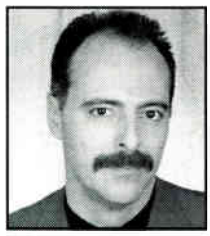
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
OCTOBER 24, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.98) 23 weeks at No. 1	THE HITS	164
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	192
3	4	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	118
4	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	155
5	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	228
6	5	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	52
7	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	218
8	13	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	102
9	11	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	238
10	9	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	199
11	7	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	603
12	10	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514/EMI-CAPITOL (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	110
13	14	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	58

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	17	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	223
15	15	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	81
16	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	156
17	18	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	461
18	21	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	316
19	19	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	138
20	20	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	107
21	24	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	384
22	23	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	204
23	12	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	554
24	22	REBA MCENTIRE ▲ ³ MCA NASHVILLE 4979* (7.98/12.98)	GREATEST HITS	428
25	—	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	4

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

ESCAPING THE TAR & CEMENT: With an extremely intense battle for No. 1 on Hot Country Singles & Tracks, **Tim McGraw's** reign continues, as his "Where The Green Grass Grows" (Curb) inks a fourth consecutive week at the top. McGraw's mantra-laden paean to urban escapism finishes 16 plays ahead of **Shania Twain's** "Honey, I'm Home" (Mercury), which moves 3-2, up 260 plays. Meanwhile, **Mark Willis** is very much a player in the logjam at the top of the page, as "Don't Laugh At Me" (Mercury) falls short of Twain's total plays by a mere 21 spins. Twain's single rakes in an estimated 42 million audience impressions at country stations, while VH1 adds a powerful punch with its "Behind The Music" feature on Twain. That show premiered Oct. 4, with subsequent encores Oct. 6, Oct. 11, and Oct. 15. The network says Twain's video bio will air again Saturday (24). Twain's "Come On Over" set harvests double Greatest Gainer stripes on Top Country Albums and The Billboard 200, up approximately 6,000 scans. "Come On Over" notches a 17th week at No. 1 on the country chart and rises 8-7 on the big tally.

CLOSE, BUT NO CIGAR: "Where The Green Grass Grows" is McGraw's fifth No. 1 on Hot Country Singles & Tracks from his "Everywhere" set, which holds at No. 8 on Top Country Albums. McGraw's five No. 1 titles from one album of new material matches the record set by **Rodney Crowell's** 1988 release, "Diamonds & Dirt," but falls short of breaking the record for the most consecutive No. 1 songs from the same project. Crowell's set claimed that honor when his cover of **Buck Owens' "Above And Beyond"** peaked at No. 1 in the Sept. 23, 1989, issue. Of the six single releases from "Everywhere," only "One Of These Days" failed to reach No. 1. That track topped out at No. 2 in the June 13 Billboard.

TAKIN' THE COUNTRY BACK: **Aaron Tippin** weighs in at No. 36 with Hot Shot Debut honors on Top Country Albums with "What This Country Needs," his debut release for the recently opened Lyric Street imprint, a division of Disney's Hollywood label. This marks Tippin's first entry on that chart with an album of new material since "Tool Box" had a 39-week chart run three years ago. "For You I Will," the lead single from "What This Country Needs," holds at No. 4 on Top Country Singles Sales and rises 31-27 on Hot Country Singles & Tracks, up 308 plays. Airplay is detected at 157 stations monitored for chart tabulation. **WQBE** Charleston, W.Va., is the front-runner in airplay, with 35 plays, followed by **KUPL** Portland, Ore., with 33. With 311 total plays, **WXBQ** Johnson City, Tenn., is the overall airplay leader. New airplay (more than six spins) is heard at 10 monitored stations, including **WRBT** Harrisburg, Pa., **KEEY** Minneapolis, **WGRX** Baltimore, and **WKL** Boston. Tippin has scored two No. 1 titles on Hot Country Singles & Tracks: "There Ain't Nothin' Wrong With The Radio" (1992) and "That's As Close As I'll Get To Loving You" (1995)

COLUMBIA'S DODD STEPS INTO SPOTLIGHT

(Continued from page 44)

One of the things Dodd found uncomfortable was "being a spokesperson for myself. I'm used to doing it with my playing and singing. Going around and all of a sudden everyone wanting to know everything about me freaked me out," he says. "I'm a private guy. I'm very much into music and very serious about it. I'm like a little kid with all this. I want to keep some naiveté to what I do, because I think it keeps the purity of what I am. The business sometimes can take that out of you."

Not wanting the business of music to interfere with his passion for making music, Dodd says he pulled back a little and regrouped. "Between the first and second album, I pulled back, hung out with friends, and got myself going again."

He began co-writing with friends like **Kenny Beard**, who co-wrote "A Bitter End." "At first we didn't even pull out our guitars; we just talked," he says. "Then we started writing, and some great songs started coming."

The first single Columbia released in preparation for the second album was the uptempo "Time On My Hands," which peaked at No. 62 on Hot Country Singles & Tracks. Dodd says it wasn't what people were expecting of him. Radio had reacted positively to "That's How I Got To Memphis" and were expecting songs with that depth. "A Bitter End" is that caliber of single, and Dodd seems to be on the right track with radio again. ("Time On My Hands" has been dropped from the album.)

The album was produced by **Blake Chancey** and **Chip Young**. **Kraski** says they've delivered the music, so now it's the label's job to "give the marketplace a chance to experience Deryl." **Kraski** says the game plan starts with airplay.

"Promotion is off to a fabulous start there," he says. "We believe that we will be able to take this all the way to a top five hit single. I think once we're off and running in that regard, I don't think we'll have any further problems at country radio. 'Bitter End' is a song that gets instant reaction."

Kraski says the label plans to utilize Dodd's Texas roots in breaking him nationally. "We're going to focus aggressively in the Southwest," he says. "We're hoping to put together a concentrated number of dates in the Southwest in December and January. Our Southwest branch will focus on and around those concentrated dates."

Dodd is looking forward to the Texas dates and appreciates Columbia's approach. "I'm from there and my music is very personal, so a lot of people from that region relate to my music," says Dodd. "It's the traditional, cowboy, Copenhagen [a smokeless tobacco brand] crowd. All those things are my kind of crowd, and I think it's smart to build from where you have some kind of foothold and just naturally let things evolve. Then if people in Philadelphia want to hear what I do, it's because they have heard it and like it instead of me forcing my music on them. I'd like to be brought to the party, not forced in it."

Building a grass-roots fan base in clubs and honky-tonks is something **Kraski** sees as key to a new artist's success, and he says Dodd likes that route. "Deryl loves to play the small-

er venues," he says. "He loves to have that connection with the audience, and he grew up in the southwest Texas honky-tonks. He wants to go back there with an album and do it again. We're going to support that in a very aggressive manner."

According to **Kraski**, that support will include in-store appearances where appropriate. "We'll be concentrating, making sure that we have visibility in the markets where he's performing in terms of stock, discretionary endcaps, listening posts, advertising. We feel like he could have the same concentrated base in the Southwest that **George Strait** used to specifically have before he broke nationally... We think we can build a huge story and grow it out of the Southwest."

Other grass-roots marketing efforts will include sending out a mailing to Sony's direct-mail database. "We'll have an E-mail campaign as well," says **Kraski**, "and he'll have his own site in the Sony Nashville site."

Booked by **Monterey Artists**, Dodd is opening some dates this fall for **Charlie Daniels**. Dodd is signed to **BMG Music Nashville** as a writer and is managed by **Byron Boyd**.

NASHVILLE SCENE

(Continued from page 44)

tractor and playing a guitar would know. Here's why I do what I do: It's the Elvis thing."

ON THE ROW: **George Jones**, who was dropped by **MCA Nashville** in July, has been signed by **Asylum Records**. He and **Asylum** are considering releasing a live album, to be recorded in **Panama City, Fla.**, with a working title of "Live From The Redneck Riviera." Given country radio's wariness with veteran artists, the label is planning intensive telemarketing with the project, which will be a first-quarter 1999 release. Jones has christened his new boat **Evelyn's Asylum**, after **Asylum** president **Evelyn Shriver**.

Early next year, **Asylum** will also release an album by **Trio**—compris-

ing **Linda Ronstadt**, **Emmylou Harris**, and **Dolly Parton**—which has been in the can for some time.

On Nov. 17, **Virgin Records Nashville** will launch as its first release the **Roy D. Mercer** comedy album "How Big 'A Boy Are Ya? Volume 5." **Virgin Nashville** president **Scott Hendricks** signed the act—actually a pair of Oklahoma DJs—in 1996 while still head of **Capitol Nashville** and the act's first four albums are still on the **Top Country Albums** chart. **Virgin** has also signed **River Road** and **Julie Reeves**.

Creative Artists Agency signs veteran songwriters **Cynthia Weill** and **Barry Mann** for their country songs. **Weill** co-wrote **Martina McBride's** current single "Wrong Again."

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

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

- 20 26 CENTS (Golden Phoenix, SOCAN/Kiayasongs, SOCAN)
- 30 ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM
- 52 ALONE (Gibb Brothers, BMI/Careers-BMG, BMI) HL
- 73 BANG A DRUM (PolyGram International, ASCAP/Bon Jovi, ASCAP) HL
- 41 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) HL/WBM
- 73 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Warner, BMI) HL/WBM
- 44 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
- 59 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM
- 3 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 74 DON'T TRY TO FIND ME (Hamstein Cumberland, BMI/Baby Mae, BMI/Anna Lisa Graham, BMI)
- 64 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJuliie, BMI/Steve Warner, BMI) WBM
- 4 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 38 EVERY TIME (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL
- 65 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiayasongs, SOCAN/Rory Bourke, BMI)
- 6 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL
- 27 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
- 31 GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
- 36 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL
- 39 HOLD ON TO ME (Reynson, BMI/Bayou Boy, BMI) HL
- 42 THE HOLE (Acuff-Rose, BMI/On The Mantel, BMI) WBM
- 2 HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
- 58 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL
- 67 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM
- 25 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM
- 16 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/EMI, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL
- 21 HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL
- 33 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL
- 57 IF THE JUKEBOX TOOK TEARDROPS (Colgems-EMI,

- ASCAP/Michael Henderson, ASCAP/EMI April, ASCAP) HL
- 11 I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/Little Duck, SESAC) WBM
- 63 I'M A COWBOY (Twin Spurs, BMI/Muy Bueno, BMI/Blind Sparrow, BMI)
- 23 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 15 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnason, BMI/Red Quill, BMI) WBM
- 13 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM
- 28 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goat, BMI)
- 40 KINDLY KEEP IT COUNTRY (Vinny Mae, BMI) WBM
- 18 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) WBM
- 68 LET'S TALK ABOUT LOVE (MCA, ASCAP/2 Bizzy, ASCAP/Quarter Pound, ASCAP)
- 58 LIKE WATER INTO WINE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL
- 9 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Iwin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
- 35 LOOSEN UP MY STRINGS (Blackened, BMI) WBM
- 48 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/O-Tex, BMI/Blind Sparrow, BMI) HL/WBM
- 75 THE MAN SONG (TF, BMI)
- 45 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
- 10 NOTHIN' NEW UNDER THE MOON (Hamstein Cum-

- berland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM
- 54 ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM
- 43 POOR ME (Sony/ATV Tree, BMI/AI Andersongs, BMI/Mighty Nice, BMI) HL
- 61 REAL MAN (Haneli, BMI)
- 49 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 60 SLOW DOWN (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
- 71 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckaleksia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI)
- 19 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)
- 50 SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ly Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
- 37 SPIRIT OF A BOY WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
- 46 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM
- 51 STRAIGHT TEQUILA (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
- 52 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
- 29 THERE'S YOUR TROUBLE (Tom Collins, BMI/Magnason, BMI) WBM
- 32 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 69 THESE ARMS (Coal Dust West, BMI/Warner-Tamerlane, BMI) WBM

- 70 TICKET OUT OF KANSAS (Tom Collins, BMI)
- 24 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
- 14 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
- 56 WHEN I GROW UP (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM
- 1 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
- 47 WHEREVER YOU ARE (EMI April, ASCAP/Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) HL/WBM
- 22 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmoblie, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL
- 66 WHOLE LOTTA HURT (Gypsy Outfit, ASCAP/Sony/ATV Tree, BMI/Magic Knee, BMI)
- 7 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI)
- 55 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL
- 62 WOMAN TO WOMAN (EMI Algee, BMI) WBM
- 34 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI)
- 8 YOU MOVE ME (PolyGram International, ASCAP/Piercettsongs, ASCAP) HL
- 26 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
- 17 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Terr-000, ASCAP) HL/WBM
- 12 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM

Billboard HOT COUNTRY SINGLES & TRACKS

OCTOBER 24, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 164 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
				*** No. 1 ***		
1	1	1	16	WHERE THE GREEN GRASS GROWS B.GALLIMORE, J.STROUD, T.MCGRAW (J.LEARY, C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
2	3	5	14	HONEY, I'M HOME R.J.LANGE (S.TWAIN, R.J.LANGE)	SHANIA TWAIN (V) MERCURY 566220	2
3	2	2	15	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN, S.SESKIN)	MARK WILLS (V) MERCURY 566054	2
4	5	7	17	EVERYTHING'S CHANGED D.COOK, W.WILSON (R.MCDONALD, P.NELSON, L.BOONE)	LONESTAR BNA ALBUM CUT	4
5	9	14	13	HOW DO YOU FALL IN LOVE D.COOK, ALABAMA (R.OWEN, T.GENTRY, G.FOWLER)	ALABAMA (V) RCA 65561	5
6	7	9	14	FOREVER LOVE D.MALLOY, R.MCINTIRE (L.HENGBER, D.BRYANT, S.RUSS)	REBA (V) MCA NASHVILLE 72062	6
7	10	13	10	WIDE OPEN SPACES P.WORLEY, B.CHANCEY (S.GIBSON)	DIXIE CHICKS (C) (D) (V) MONUMENT 79003	7
8	8	10	10	YOU MOVE ME A.REYNOLDS (G.KENNEDY, P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	8
9	11	12	12	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN, T.LANE, B.JONES)	LEE ANN WOMACK (C) (D) (V) DECCA 72068	9
10	13	15	13	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES, T.SHAPIRO, J.LEO)	LEANN RIMES CURB ALBUM CUT	10
11	4	3	13	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	ALAN JACKSON (V) ARISTA NASHVILLE 13135	3
12	6	4	22	YOU'RE GONE M.D.CLUTE, DIAMOND RIO (J.VEZNER, P.WILLIAMS)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	4
13	15	17	19	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS, S.BOGARD, D.LEIGH)	TRACY BYRD (V) MCA NASHVILLE 72058	13
14	20	25	11	WE REALLY SHOULDN'T BE DOING THIS T.BROWN, G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	14
15	16	18	11	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT, J.SUNDRUD)	TY HERNDON (V) EPIC 79049	15
16	12	6	17	HOW LONG GONE D.COOK, K.BROOKS, R.DUNN (S.CAMP, J.S.SHERRILL)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
				*** AIRPOWER ***		
17	22	23	9	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIRO, C.WATERS, T.CLARK)	TERRI CLARK (V) MERCURY 566218	17
				*** AIRPOWER ***		
18	24	31	7	LET ME LET GO D.HUFF, F.HILL (S.DIAMOND, D.MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	18
19	19	20	10	SOMEONE YOU USED TO KNOW C.RAYE, P.WORLEY, B.J.WALKER, JR. (R.LEE, T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	19
20	14	8	20	26 CENTS T.HASELDEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, W.WALLACE)	THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	3
				*** AIRPOWER ***		
21	25	36	5	HUSBANDS AND WIVES D.COOK, K.BROOKS, R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	21
22	23	24	6	WHERE YOUR ROAD LEADS A.REYNOLDS (V.SHAW, D.CHILD)	TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	22
23	21	19	23	I'M ALRIGHT B.GALLIMORE, T.MCGRAW (P.VASSAR)	JO DEE MESSINA (C) (D) (V) CURB 73034	1
24	18	11	22	TRUE T.BROWN, G.STRAIT (M.GREEN, J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
25	27	27	17	HOW DO YOU SLEEP AT NIGHT D.COOK (J.WALKER, J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	25
26	32	35	10	YOU'RE BEGINNING TO GET TO ME J.SIMPSON (C.WALKER, T.SHAPIRO, A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	26
27	31	34	12	FOR YOU I WILL P.MCMANIN, A.TIPPIN (T.MARTIN, M.NESLER)	AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	27
28	30	32	11	I WILL STAND B.CANNON, N.WILSON (M.GERMINO, C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	28
29	28	22	29	THERE'S YOUR TROUBLE P.WORLEY, B.CHANCEY (T.SILLERS, M.SELBY)	DIXIE CHICKS (C) (D) (V) MONUMENT 78899	1
30	35	41	5	ABSENCE OF THE HEART C.FARREN, D.CARTER (D.CARTER, C.FARREN, C.JONES)	DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	30
31	34	37	7	GETCHA SOME J.STROUD, T.KEITH (T.KEITH, C.CANNON)	TOBY KEITH (V) MERCURY 566432	31
32	33	39	9	THERE YOU HAVE IT M.BRIGHT, T.DUBOIS (S.BOGARD, R.GILES)	BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	32
33	37	40	9	IF I LOST YOU B.J.WALKER, JR., T.TRITT (T.TRITT, S.HARRIS)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	33
34	36	44	6	WRONG AGAIN M.MCBRIDE, P.WORLEY (T.L.JAMES, C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65455	34
35	17	15	11	LOOSEN UP MY STRINGS C.BLACK, J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK (V) RCA 65585	12
36	39	46	9	GUILTY C.FARREN (B.WARREN, B.WARREN, D.BERG)	THE WARREN BROTHERS (C) (D) (V) BNA 65552	36
37	44	53	3	SPIRIT OF A BOY, WISDOM OF A MAN J.STROUD, B.GALLIMORE, R.TRAVIS (T.BRUCE, G.BURTON)	RANDY TRAVIS DREAMWORKS ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
38	41	45	7	EVERY TIME B.J.WALKER, JR., P.TILLIS (T.L.JAMES, J.KIMBALL)	PAM TILLIS (V) ARISTA NASHVILLE 13129	38
39	46	60	3	HOLD ON TO ME C.PETOCZ, J.M.MONTGOMERY (B.DALY, W.RAMBEAUX)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	39
40	48	61	3	KINDLY KEEP IT COUNTRY T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 79022	40
41	45	49	7	A BITTER END B.CHANCEY, C.YOUNG (D.DODD, K.BEARD)	DERYL DODD (C) (D) COLUMBIA 79013	41
42	40	43	20	THE HOLE J.STROUD, B.GALLIMORE, R.TRAVIS (S.ewing, J.D.HICKS)	RANDY TRAVIS (C) (D) (V) DREAMWORKS 59010	9
43	43	47	7	POOR ME D.COOK, L.WILSON (B.DIPIERO, A.ANDERSON)	JOE DIFFIE (V) EPIC 79048	43
44	49	52	5	BY THE BOOK R.E.ORRALL, J.LEO (M.PETERSON, R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	44
45	52	66	4	NO PLACE THAT FAR N.WILSON, B.CANNON (S.EVANS, T.SHAPIRO, T.MARTIN)	SARA EVANS (C) (D) (V) RCA 65584	45
46	60	71	3	STAND BESIDE ME B.GALLIMORE, T.MCGRAW (S.A.DAVIS)	JO DEE MESSINA CURB ALBUM CUT	46
47	50	56	5	WHEREVER YOU ARE M.WRIGHT (R.SPRINGER, T.MARTIN, R.WILSON)	MARK CHESNUTT (V) DECCA 72066	47
48	38	30	18	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH, A.BARKER, R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	29
49	75	—	2	RIGHT ON THE MONEY K.STEGALL (C.BLACK, P.VASSAR)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	49
50	53	64	5	SOMETHING TO THINK ABOUT P.MCMANIN (T.MARTIN, T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	50
51	51	50	8	STRAIGHT TEQUILA C.HOWARD, A.SMITH (D.STAFFORD, J.HARGROVE)	TRINI TRIGGS (C) (D) (V) CURB 73068/MCG	50
52	58	69	4	TAKE ME D.HUFF (S.SMITH, B.DIPIERO)	LARI WHITE LYRIC STREET ALBUM CUT	52
53	56	62	9	ALONE P.DAVIS, E.SEAY (B.GIBB, R.GIBB, M.GIBB)	MONTY HOLMES BANG II ALBUM CUT	53
54	63	67	3	ONE DAY LEFT TO LIVE K.STEGALL (D.DILLON, R.BOURDEAU, J.NORTHROP)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	54
55	62	68	6	WINE INTO WATER G.NICHOLSON (T.G.BROWN, B.BURCH, T.HEWITT)	T.GRAHAM BROWN INTERSOUND ALBUM CUT	55
56	70	—	2	WHEN I GROW UP L.PENDERGRASS, J.SCHERER (T.MARTIN, C.SWEAT)	CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	56
57	57	58	7	IF THE JUKEBOX TOOK TEARDROPS M.KNOX, M.WRIGHT (M.HENDERSON, M.IRWIN)	DANNI LEIGH (C) (D) (V) DECCA 72067	57
58	61	—	2	LIKE WATER INTO WINE E.GORDY, JR. (G.PETERS)	PATTY LOVELESS EPIC ALBUM CUT	58
59	42	42	13	COMING BACK FOR YOU W.WILSON, J.D.PICH, C.WATERS, T.SHAPIRO	KEITH HARLING (V) MCA NASHVILLE 72064	39
60	55	70	4	SLOW DOWN J.CRUTCHFIELD, K.LEHNING (M.NESLER, T.MARTIN)	MARK NESLER ASYLUM ALBUM CUT	55
61	47	38	17	REAL MAN D.GATES, B.DEAN (B.DEAN)	BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	33
62	64	65	7	WOMAN TO WOMAN WYNONNA G.PILKEY (B.SHERRILL)	WYNONNA CURB/UNIVERSAL ALBUM CUT/ASYLUM	62
63	72	—	2	I'M A COWBOY D.GRAU (B.ENGVAL, A.BAKER)	BILL ENGVAL WARNER BROS. ALBUM CUT	63
64	74	—	2	EVERY LITTLE WHISPER S.WARINER (B.KIRSCH, S.WARINER)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	64
				*** Hot Shot Debut ***		
65	NEW	1	1	FLY (THE ANGEL SONG) T.HASELDEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, R.M.BOURKE)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	65
66	NEW	1	1	WHOLE LOTTA HURT R.C.WALKER, B.SEALES (B.SEALES, J.O.HARA)	BRADY SEALS (C) (D) (V) WARNER BROS. 17144	66
67	66	55	18	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31
68	NEW	1	1	LET'S TALK ABOUT LOVE D.MALLOY (P.LAMB)	MINDY MCCREARY (C) (D) BNA 65605	68
69	59	57	6	THESE ARMS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE ALBUM CUT	57
70	NEW	1	1	TICKET OUT OF KANSAS G.FUNDIS, R.METHVIN (T.SILLERS)	JENNY SIMPSON (C) (D) (V) MERCURY 566476	70
71	NEW	1	1	SOMEBODY'S OUT THERE WATCHING T.HASELDEN, R.ZAVITSON (R.LERNER, F.GOLDE, S.BOOKER)	THE KINLEYS EPIC ALBUM CUT	71
72	68	—	3	BANG A DRUM T.BRUCE (J.BON JOVI)	CHRIS LEDOUX (DUET WITH JON BON JOVI) CAPITOL NASHVILLE ALBUM CUT	68
73	65	51	16	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES, S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL NASHVILLE 58716	26
74	NEW	1	1	DON'T TRY TO FIND ME J.HOBBS, E.SEAY (T.MARTIN, A.L.GRAHAM)	SPRINGER! GIANT ALBUM CUT/REPRISE	74
75	RE-ENTRY	7	7	THE MAN SONG T.GRISWOLD, S.ALLEE, A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	70

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

Billboard Top Country Singles Sales

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

OCTOBER 24, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	32	THIS KISS ● WARNER BROS. 17247	FAITH HILL
				10 weeks at No. 1	
2	2	2	16	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
3	3	3	33	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
4	4	5	5	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
5	6	9	4	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
6	5	4	28	COMMITMENT ● CURB 73055	LEANN RIMES
7	8	7	6	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
8	7	6	10	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
9	9	8	71	HOW DO I LIVE ▲ ³ CURB 73022	LEANN RIMES
10	10	11	5	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
11	11	10	22	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
12	13	18	5	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
13	14	14	27	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	12	12	13	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
15	NEW	1	1	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK
16	18	17	18	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
17	16	15	13	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
18	17	21	3	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
19	21	22	7	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
20	23	23	24	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
21	20	19	16	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
22	15	13	19	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
23	19	16	38	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
24	RE-ENTRY	14	14	ORDINARY PEOPLE GIANT 17210/WARNER BROS.	CLAY WALKER
25	22	20	25	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON

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

Top Contemporary Christian

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by **SoundScan®**

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	2	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE	THE NU NATION PROJECT
2	2	3	DC TALK VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
3	3	10	POINT OF GRACE WORD 5444	STEADY ON
4	4	3	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
5	10	19	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
6	6	13	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
7	8	15	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
8	5	2	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 — LIFT YOUR SPIRIT!
9	7	2	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
10	15	2	VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
11	11	15	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD	THE JESUS RECORD
12	9	57	LEANN RIMES CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
13	14	24	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
14	13	4	CHRIS RICE ROCKETTOWN 5310/WORD	PAST THE EDGES
15	12	4	YOLANDA ADAMS VERITY 43123/PROVIDENT	SONGS FROM THE HEART
16	16	49	VARIOUS ARTISTS SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
17	18	11	THE W'S FIVE MINUTE WALK/SARABELLUM 5204/CHORDANT	FOURTH FROM THE LAST
18	17	30	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
19	RE-ENTRY		VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA SPARROW 70038/MCA NASHVILLE	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
20	23	41	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
21	NEW		VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
22	20	4	RON KENOLY HOSANNA//INTEGRITY 1348/WORD	MAJESTY
23	19	51	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
24	21	21	VARIOUS ARTISTS ROCKETTOWN 1529/WDRD	EXODUS
25	22	17	MXPX TOOTH & NAIL 1118*/CHORDANT	SLOWLY GOING THE WAY OF THE BUFFALO
26	28	9	VARIOUS ARTISTS SPARROW 1673/CHORDANT	LISTEN TO OUR HEARTS, VOL. 1
27	31	37	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
28	24	34	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
29	26	2	EDEN'S BRIDGE STRAIGHTWAY 0197/CHORDANT	CELTIC PRAISE
30	27	3	NICHOLE NORDEMAN STAR SONG/SPARROW 0207/CHORDANT	WIDE EYED
31	35	33	DELIRIOUS? FURIOUS/SPARROW 1622/CHORDANT	CUTTING EDGE
32	30	27	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
33	RE-ENTRY		AMY GRANT MYRRH 7008/WORD	BEHIND THE EYES
34	29	56	JARS OF CLAY ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
35	RE-ENTRY		DELIRIOUS? FURIOUS/SPARROW 1676/CHORDANT	KING OF FOOLS
36	33	29	TWILA PARIS SPARROW 1627/CHORDANT	PERENNIAL — SONGS FOR THE SEASON OF LIFE
37	32	2	PHIL KEAGGY MYRRH 7033/WORD	PHIL KEAGGY
38	NEW		THE CATHEDRALS HOMELAND 9801/LANDMARK	FAITHFUL
39	34	41	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
40	40	6	NIKKI LEONTI PAMPLIN 9829	SHELTER ME

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

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Artists & Music

HIGHER GROUND



by Deborah Evans Price

TRICK OR TREAT: Sparrow recording artist Carman has special plans for this Halloween. He's scheduled "Mission 3:16," a live television special, to air on Trinity Broadcasting Network (TBN) 10-12 a.m. EST Oct. 31. The special will include the premiere of Carman's million-dollar video project, "Mission 3:16," reportedly the most expensive Christian music video ever produced. The broadcast will also be available on the Salem Radio Network and on the Internet at www.tbn.org.



CARMAN

The event is being supported by a national marketing and advertising campaign that will include a full-page ad in USA Today and more than 180 billboards in six cities, in addition to radio and Internet promotions. E-mail and a direct-mail campaign are being directed toward churches and others in Carman's demographic.

A GAITHER GATHERING: Among other upcoming TV specials to look for are "Atlanta Homecoming," which airs at 10 p.m. EDT Oct. 24 on TNN, and "All Day Singing At The Georgia Dome," airing at 10 p.m. EST Nov. 28 on TNN. Both specials were taped last summer at the Georgia Dome before a crowd of 35,000 during a 12-hour concert. The show features the top names in Southern gospel music, who routinely appear in Bill Gaither's acclaimed "Homecoming" video

series. They include Janet Paschal, Vestal Goodman, Hovie Lister & the Statesman Quartet, the Hoppers, the Nelons, Karen Peck & New River, the Easters, Eva Mae LeFevre, Jake Hess, Phil Cross & Poet Voices, and the Gaither Vocal Band.

WOW AGAIN: "WOW 1999," a double-cassette/CD spotlighting the year's 30 top Christian artists and songs, has shipped half a million units. Released Tuesday (20), the new compilation features music from de Talk, Newsboys, Jaci Velasquez, Steven Curtis Chapman, Point Of Grace, and Michael W. Smith, among others. "WOW 1999" will also be released as a two-part longform video package, "WOW 1999: The Videos," featuring music videos and artist interviews. The releases are being accompanied by an extensive marketing campaign that includes posters, a floor display, and an endcap kit at retail; 60-second spots carried on more than 80 Christian radio stations; inclusion in all major Christian retail catalogs in the fall and winter; and listening posts slated for major general market accounts, including Wal-Mart, Target, Musicland, Blockbuster, Camelot, Borders, and Best Buy.

NEWS BRIEFS: Sandi Patty has announced plans for an upcoming Christmas tour. "A Holiday Evening With Sandi Patty" will visit 13 cities from Nov. 27 through Dec. 13, including Green Bay, Wis.; Milwaukee; Saginaw, Mich.; and Springfield, Ohio... Sierra has been chosen to host the 1998-99 "Keep The Faith" infomercial. Produced by TV First, the 30-minute infomercials tout the "Keep The Faith" series of Christian compilation CDs. The previous infomercials were hosted by Bob Carlisle and Carman... Troy VanLiere has opened 5:14 Management in Nashville and has signed NewSong... Speaking of NewSong, former lead vocalist Charles Billingsley has signed a solo deal with Pamplin Music. Produced by Don Koch and Cheryl Rogers, his label debut is slated for next April.

Classical KEEPING SCORE



by Bradley Bambarger

ITALIAN SPICE: Cecilia Bartoli's star has been marked by a storybook ascent, although what makes the Roman mezzo special won't be found in breezy books like "Cinderella & Company." The new Knopf title by Wall Street Journal fixture Manuela Hoelterhoff has Bartoli on the cover and purports to offer a behind-the-scenes portrait of the artist, but it is really an ad hoc collection of general opera-scene gossip; truly, it reveals more about players like Herbert Breslin or Bartoli's manager Jack Mastroianni than it does about Bartoli or any other singer. The book is entertaining in stretches (with the best parts glossed in the Aug. 24 issue of The New Yorker), but it is musically empty. And as anyone who has spent time with Bartoli can tell you, she brims with the stuff of music.

Bartoli's first musical memory is of Verdi's "Aida," a spectacle her opera-singing parents regaled her with when she was about 4 years old. Bartoli says her father was "crazy for the real *bel canto*," helping to instill in her an affection for the likes of Callas, Tebaldi, and the legends of the gramophone era. On her own, Bartoli has come to admire such talents as Frederica von Stade and Anne Sofie von Otter—whom she extols as "not just great singers but great musicians." That's not to mention



BARTOLI

Ella Fitzgerald, whose sense of "color" and "freedom in tempo"—or swing—sets a fine example, says Bartoli (who studied flamenco as a youth). "Great jazz singers know how to fly—*improvise*," she says. "And that's something all opera singers can learn from."

Bartoli's disarming musicality—her own brand of swing—has helped her flourish in the recorded medium like no other current opera star, with her 10 solo albums selling some 2.5 million copies worldwide, according to her label of 10 years, Decca/London. From her classic debut in Rossini arias to last year's chart-topping set of Italian *bel canto* songs, the 32-year-old Bartoli has produced music that communicates beyond the opera clique, no matter the repertoire: "If You Love Me," her collection of rarely heard Italian *arie antiche*, is one of her most popular discs, spending 117 weeks on the Top Classical Albums chart and peaking at No. 5; her second Mozart survey also went top five, as did her first set of French songs, "Chant d'Amour." Over the past decade, only Pavarotti has had more chart success among singers—and in terms of aesthetic consistency, Bartoli has the tenor beat by a wide margin.

Due Tuesday (20) is "Live In Italy," Bartoli's newest disc and one that points ahead even as it celebrates the touchstones of her Decca tenure. Culled from two intimate concerts in Vicenza's stunning Teatro Olimpico, the album begins with Bartoli accompanied by early-music ensemble *Sonatori De La Gioiosa Marca* in Baroque arias of Caccini, Handel, and Vivaldi—music that particularly suits Bartoli's tone and temper; in Caccini's "Tu Ch'ai La Penne, Amore" and "Amarilli" we can hear (for the first time) her amber-toned voice alone with lute, and it is a wonderful sound. "My soul is very close to early music," Bartoli says, adding that the evergreen enthusiasm for such material shouldn't be surprising: "After all, these songs are simple and deep ways of expressing feeling, of expressing love."

(Continued on next page)

In the SPIRIT



by Lisa Collins

THE PRINCE IS BACK: With "Any Day," the latest installment from John P. Kee's Victory In Praise Music & Arts Seminar Mass Choir, Verity Records' fourth quarter shifts into full swing. Released Oct. 12, the album was recorded live at Kee's 1997 Victory in Praise Music & Arts Convention in Charlotte, N.C., and features guest vocalists Christopher Gray (of the North Carolina Mass Choir) and Bruce Parham, who offers lead vocals on the cut "Fight Every Battle."

"Because the collection is composed of songs of the church and a lot of the people who frequent his convention are ministers of music in their respective churches, we are heavily targeting churches with a special mailing and more specialized promotions," says Verity marketing director Carla Williams. "Because the release is a featured title of our fourth quarter, it will have prime positioning in our independent stores, coalition stores, and our chains."

The album was produced—and all of the songs penned—by Kee, whose time is now split between his Charlotte-based church and music.

Kee, affectionately called "the crown prince of gospel," is gearing up for some production work on Albertina Walker's forthcoming release.

Also newly released from Verity is "The Real Meaning Of Christmas, Volume II," a follow-up to 1996's "The Real Meaning Of Christmas, Volume I." Featured are Yolanda Adams, Fred Hammond, John P.

Kee, the Canton Spirituals, Twinkie Clark, and Virtue. A 60-minute "Real Meaning Of Christmas" radio special is slated for both gospel and R&B stations, and a 60-minute television special is in the planning stages.

LEADER OF THE PACK: With a total of seven nominations, Fred Hammond leads the pack of nominees for the 14th annual Stellar Awards, slated for broadcast Jan. 9 in Atlanta from Chicago-based Central City Productions.

The formal presentation of official Stellar Awards nominees was made Oct. 9 by Dottie Peoples and Vickie Winans in Atlanta. Karen Clark-Sheard and John P. Kee came in second with six nominations apiece. Capping off their spectacular chart debut, newcomers Trin-I-Tee 5:7 scored five nods, as did CeCe Winans, who was tapped to host the ceremonies, which will be held at the Atlanta Civic Center.

Other multiple nominees included Melvin Williams, Beverly Crawford, O'Landa Draper, Donald Lawrence, Ben Tankard, and the Colorado Mass Choir.

BRIEFLY: Jerry Peters and James Bullard team up as executive producers for the release of three full-length videos showcasing the live recordings of Howard "Slim" Hunt & the Supreme Angels ("Over Yonder"), Lee Williams & the Spiritual QC's ("Love Will Go All The Way"), and the Charles Fold Singers ("One More Day"). The releases are due from Bullard's Atlanta-based label, MCG (Majestic Communications Group) Records.

Meanwhile, things appear to be up in the air at Tommy Boy Gospel with the sudden departure of Frank Cooper last month. Unofficial word is that Max Siegel, VP/GM of Tommy Boy Gospel, will now direct the label's gospel venture. No official statement has been made.

CLASSICAL KEEPING SCORE

(Continued from preceding page)

The majority of "Live In Italy" features Bartoli with pianist Jean-Yves Thibaudet in performances ranging from inimitable takes on Schubert's Italian song "La Pastorella" and "Voi Che Sapete" from Mozart's "Marriage Of Figaro" to lovely turns on Bellini's unsung gem "Ma Rendi Pur Contento" and three diverse Rossini settings of "Mi Lagnero Tacendo." The concerts were filmed, with an hourlong excerpt to air on PBS nationwide during public stations' fund drives in December; Bellini's touching "Amore E Morte" is one of the concerts' high points included in the video but not on the album.

There are "no words to describe the inspiration" of performing in the dramatic 16th-century setting of the Teatro Olimpico, Bartoli says. But Thibaudet has plenty of words to describe the inspiration of accompanying Bartoli. "She is such a star—I feel silly at my piano with her," he says. "She teaches me so much about legato, phrasing. Listening to her makes me strive to make the piano sing."

Beyond the charmed "Live In Italy," this autumn is teeming with activity for Bartoli, particularly in the U.S. She opened the Chicago Symphony Orchestra's season with a set of Mozart and Haydn arias under Daniel Barenboim. She also helps open the American Ballet Theatre's season Oct. 27 at New York's City Center, singing French songs. And Oct. 29, she begins her run in the Jonathan Miller production of "The

Marriage Of Figaro" at New York's Metropolitan Opera, performing the soprano role of Susanna in a departure from her usual Cherubino. And echoing the investigative enthusiasm of her *arie antiche* and bel canto song projects, she is singing on some nights two alternate arias for Susanna that Mozart wrote for a favorite soprano in Prague. About the role, Bartoli says, "Susanna is the strongest woman in the house, yet she has to be very diplomatic. You learn a lot for your life off-stage when you play her onstage."

In a bit of harmonic convergence, Bartoli's "Marriage Of Figaro" co-stars include Bryn Terfel and Renée Fleming—two of PolyGram's other top opera stars. The company will be taking advantage of the dream team by hosting a Nov. 1 in-store with the trio at the Lincoln Center Tower Records, with Terfel promoting his new Broadway set, "If Ever I Would Leave You" and Fleming her recent disc of American arias, "I Want Magic."

Another all-star production featuring Bartoli is the Nov. 10 follow-up to the international Deutsche Grammophon hit "Hymn To The World," with Terfel, Andrea Bocelli, and Myung-Whun Chung leading Rome's Santa Cecilia ensemble. Titled "Voices From Heaven" in Europe and, typically, "Hymn To The World 2" in the U.S., the album has Bartoli reprising her warm way with sacred arias—this time by Bach and Mozart.

A second December PBS telecast features Bartoli's title turn in her sig-

nature piece, Rossini's "La Cenerentola," in the Met production from last year. And early next year comes a duets disc of mostly Mozart with Terfel. But future projects have Bartoli stretching a bit. She sings Ravel's "L'Heure Espagnol" with the Cleveland Orchestra and Pierre Boulez in May at Carnegie Hall. And another soprano role with a medium tessitura should help satisfy those critics who carp that Bartoli's repertoire is too small: She will play the better half of Debussy's "Pelléas Et Mélisande" next fall in Florence with Giuseppe Sinopoli. Upcoming recording projects include Handel's "Rinaldo" with Christopher Hogwood and perhaps some French songs with Thibaudet.

Still, Bartoli plans to pursue her muse with care, careful not to tax her voice with too little patience or her sanity with too much travel. Over the past decade, her voice has "grown up," she says, and experience with maestros like Nikolaus Harnoncourt and such ace accompanists as Andrés Schiff has reinforced her sense of responsibility. "You have to have responsibility to yourself," she says. "You must sing what you believe in, not only what people think will sell. You also have a responsibility to the audience and your fellow musicians. Most of all, you have a responsibility to the composers. Obviously, with a composer like Mozart, the responsibility is very great. And the more I discover in Mozart's music, the greater responsibility I feel."

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	2	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE	THE NU NATION PROJECT
2	2	13	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
3	3	25	FRED HAMMOND & RADICAL FOR CHRIST VERITY 4311C	(PAGES OF LIFE) CHAPTERS I & II
4	4	4	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
5	5	73	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
6	6	29	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
7	7	37	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
8	9	11	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNACLE
9	8	49	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
10	11	102	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS.	DONNIE MCCLURKIN
11	14	7	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
12	10	7	DAWKINS & DAWKINS HARMONY 1696	FOCUS
13	13	68	VICKIE WINANS CGI 161279	LIVE IN DETROIT
14	15	51	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
15	12	15	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
16	23	7	VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
17	17	50	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
18	16	98	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE
19	27	2	HOWARD SLIM HUNT & SUPREME ANGEL MAJESTIC 7005	OVER YONDER!
20	19	5	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
21	20	84	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
22	18	4	THE CHRISTIANAIRES CGI 161419	STANDING ROOM ONLY — LIVE
23	NEW		VARIOUS ARTISTS HOSANNA/INTEGRITY 69536/EPIC	LIVE PRAISE & WORSHIP — WORD IN THE HOUSE
24	36	2	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS EPIC 69455	50 BLESSED YEARS
25	22	65	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
26	21	20	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE	JUST CHURCHIN'
27	24	76	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
28	26	17	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
29	30	102	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
30	NEW		REVEREND EDGAR L. VANN, JR. AND THE SECOND EBENEZER BAPTIST CHURCH CHOIR SOUND OF GOSPEL 225	LIVE IN DETROIT
31	28	21	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
32	25	23	REV. GERALD THOMPSON ATLANTA INT'L 10238	LET THE CHURCH SAY AMEN... AGAIN!
33	RE-ENTRY		JOE SIMON RIPETE 2258	THE STORY MUST BE TOLD
34	35	16	MIAMI MASS CHOIR SAVOY 14833	IT'S PRAYING TIME
35	32	7	DARYL COLEY PRESENTS HERE II PRAISE ANTEGRA 43120/VERITY	GIVING YOU NOTHING BUT PRAISE
36	NEW		CECE WINANS PIONEER 92810/AG	HIS GIFT
37	37	86	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
38	RE-ENTRY		EDWIN HAWKINS WORLD CLASS GOSPEL 0003	LOVE IS THE ONLY WAY
39	29	6	GREG O'QUIN 'N JOYFUL NOYZE WORD 69203/EPIC	CONVERSATIONS
40	33	24	VANESSA BELL ARMSTRONG VERITY 43114	DESIRE OF MY HEART — LIVE IN DETROIT

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

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Blue Note's Printup Flies High With 'Traces'

FLYING HIGH: When inspiration strikes Marcus Printup, he's soaring. Literally. "I tend to get inspired at high altitudes," the trumpeter says. "So I actually do much of my writing on airplanes."

While Printup cannot explain this phenomenon, he does acknowledge that as a composer, he is seriously attuned to his surroundings.

"Just hearing melodies and harmonies, whatever is going on around me, gives me inspiration," he says. "Sometimes I get inspired just hearing someone else play or paying attention to something that someone is doing."

Printup's new album, "Nocturnal Traces," released Sept. 8 on Blue Note, includes several compositions written for and inspired by people close to him. The album's opener, "Woody's Beat," was inspired by Printup's drummer and longtime friend Woody Williams.

"I was listening to a record he was playing on, and there were not many chords, just a unison line with the alto and the trumpet," says Printup, scattering a musical example. "The drums

took a little break between the lines. It inspired me to write the melody line for the song, giving Woody that space to do his thing."

Similarly, Printup says that "Shertzling Along" was written for his wife; it uses her maiden name in the title. It describes a motion Printup observed her making while listening to some hard bop.



by Steve Graybow

"I put a lot of work into these compositions; they mean a lot to me and reflect a lot of what is going on in my life at this point in time," says Printup. "Even though my other records had original compositions, I think I took my writing to another level on this record."

On "Nocturnal Traces," Printup shows that he has the tunes, and the

well-articulated passion, to break away from the young-lion pack. A familiar face on the New York scene for several years, the 31-year-old Printup is known for his work with the Lincoln Center Jazz Orchestra, in addition to several dates recorded for Blue Note. Despite the fact that his name graces the cover of his new CD, the amiable Printup is quick to acknowledge the combined talents of his quartet, which includes drummer Williams, pianist Kevin Bales, and bassist Ricky Ravelo.

"As a unit, this band goes back several years, although the individual relationships stretch back even further," says Printup of the quartet's cohesive sound. "Look at the great John Coltrane records. Those were by groups, not one guy providing all the input. The best music comes from ensembles, and that's what we are."

Printup appears briefly in the final scene of the upcoming Sean Connery film "Dancing About Architecture," playing a trumpeter whose materialization completes a central thread in the film's plot. Printup contributed three songs to the movie's soundtrack, which features the music of Chet Baker.

Printup is also on a tour of Russia, the Czech Republic, Poland, and Germany.

"There is a real hunger for jazz there," he says. "They don't have many people playing the music there, so the audiences are very appreciative. They want jazz, and we're gonna give it to them!"

GOOD WILL: The 10th annual "Evening With Friends Of Charlie Parker" fund-raiser will be held Oct. 26 at Roseland in New York. The all-star performances are being organized by Max Roach and Milt Jackson.

The gala will raise money for Veritas, a nonprofit organization providing substance-abuse treatment for those suffering from life-threatening addictions. You can contact Veritas at 212-865-9182.

The National Assn. for the Advancement of Colored People is looking for submissions for its 30th annual Image Awards. Labels wishing to have a jazz project made eligible can contact the organization directly at 323-937-2454, ext. 209. Albums must have been released during the 1998 calendar year; the deadline for submission is Oct. 30.

GRACE NOTES: Earlier this fall, Arkadia Jazz issued a limited edition of autographed CDs, featuring artists such as Billy Taylor and Benny Golson. Purchasers of the CDs at retail can then contact Arkadia for an autographed booklet. Each release is limited to 200 copies. Autographed copies can also be purchased directly from the label... Columbia signs bassist Richard Bona, known for his work with Harry Belafonte and Joe Zawinul. Bona's work is heavily influenced by his love of both world music and Jaco Pastorius... On Sept. 11, saxophonist Joe Lovano received an honorary doctor of music degree from Boston's Berklee College of Music.

TQ THINKS LOCALLY, CHARTS NATIONALLY

(Continued from page 35)

The public is already asking for the album, and I think it's going to be a big record for us."

With all 14 tracks written by TQ, "They Never Saw Me Coming" includes production by Mike Mosley of Steady Mobbin Productions (known for his work with Shakur and E-40, who is featured on the track "Gotta Make That Money").

Videos for "Bye Bye Baby" and "The Comeback" have been lensed for in-store play at lifestyle accounts, retail, and clubs, says Epic's Joyce.

Initially signed to Atlantic Records in 1995, TQ left the label in 1997 without releasing any product, citing "creative differences" as his reason for his departure. Through Clockwork Entertainment, the artist entertained bids from several major labels before settling on Epic.

Joyce says a national promo tour

kicked off Oct. 11 in St. Louis and will extend through mid-December. The label's Greer says TQ will undertake a European jaunt from Nov. 22-Dec. 2; it will include a showcase in London for Sony executives and key journalists.

Joyce notes that in support of the November release for "They Never Saw Me Coming," Epic has set up a World Wide Web site (www.tqweb.com) that displays upcoming promotional dates and performances. The label is running ads on various Internet sites, including Electronic Urban Report, Rap Diva, and Hip-Hop 88. The label is instigating a consumer print ad campaign in October, along with a commercial on BET tagging both the single and the album.

TQ's songs are published by his own Strictly Music and administered by Sony/ATV Music. He's booked through Dash Entertainment.

IMPORT & EXPORT

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TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	53	★ ★ NO. 1 ★ ★ TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND 29 weeks at No. 1
2	2	7	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [HS]	KEB' MO'
3	3	89	LIE TO ME ▲ A&M 540640 [HS]	JONNY LANG
4	4	36	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
5	5	23	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY [HS]	SUSAN TEDESCHI
6	7	49	DEUCES WILD ● MCA 11711	B.B. KING
7	6	15	LIFE, LOVE & THE BLUES PRIVATE MUSIC B2162/WINDHAM HILL	ETTA JAMES
8	8	7	GREATEST HITS MCA 11746	B.B. KING
9	12	3	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
10	9	19	HEAVY LOVE SILVERTONE 41632/JIVE	BUDDY GUY
11	11	63	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
12	10	17	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR
13	RE-ENTRY		THERE GOES THE NEIGHBORHOOD BULLSEYE BLUES & JAZZ 9609/ROUNDER	ROOMFUL OF BLUES
14	RE-ENTRY		HER BEST CHESS 9367/MCA	ETTA JAMES
15	14	53	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	★ ★ NO. 1 ★ ★ PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS 12 weeks at No. 1
2	2	21	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
3	3	4	MR. ENERGIZER POLYBEAT 46055/VIRGIN [HS]	GENERAL GRANT
4	4	15	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
5	5	43	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [HS]	BEENIE MAN
6	6	43	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
7	8	46	INNA HEIGHTS GERMAIN 2068*/VP [HS]	BUJU BANTON
8	7	10	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
9	10	51	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
10	9	11	SPEAK MY LANGUAGE SOUNDBWOY/REPUBLIC 53156/UNIVERSAL	INNER CIRCLE
11	13	6	YITZHAK RABIN TUFF GONG 54282/LIGHTYEAR	ALPHA BLONDY & THE SOLAR SYSTEM
12	RE-ENTRY		THE COMPLETE WAILERS 1967-1972 PART I JAD 1002/KOCH	BOB MARLEY
13	11	73	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
14	12	37	RIGHT ON TIME HELLCAT 80406*/EPITAPH [HS]	HEPCAT
15	RE-ENTRY		GREENSLEEVES REGGAE SAMPLER 18: 16 ESSENTIAL DANCEHALL HITS GREENSLEEVES 18*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	55	★ ★ NO. 1 ★ ★ ROMANZA ▲ PHILIPS 539207 [HS]	ANDREA BOCELLI 27 weeks at No. 1
2	2	54	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	4	9	CANTOS DE AMOR NONESUCH 79510/AG	GIPSY KINGS
4	5	10	SUPRALINGUA RYKO 10396 [HS]	MICKEY HART/PLANET DRUM
5	3	56	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [HS]	BUENA VISTA SOCIAL CLUB
6	10	11	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN [HS]	GAELIC STORM
7	11	31	MAMALOSHEN NONESUCH 79459/AG [HS]	MANDY PATINKIN
8	9	3	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
9	6	6	OREMI MANGO 524521/ISLAND	ANGELIQUE KIDJO
10	NEW▶		CELTIC CHRISTMAS STRAIGHTWAY 20204/CHORDANT	EDEN'S BRIDGE
11	8	29	LEAHY NARADA 42955/VIRGIN [HS]	LEAHY
12	7	31	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
13	13	2	REENCARNACION HANNIBAL 1429	CUBANISMO!
14	NEW▶		THE SEA OF DREAMS COVERT 4676/RELATIVITY	DAVY SPILLANE
15	14	5	CELTIC LOVE SONGS MADACY 53296	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. [HS] indicates past and present

Songwriters & Publishers

ARTISTS & MUSIC

Buddy Kaye Surveys Several Pop Eras

Veteran Writer Still Active After Sony/ATV Purchase Of His Catalog

BY IRV LICHTMAN

NEW YORK—A songwriter for more than 60 years and a music publisher for almost 50, Buddy Kaye has seen his pop hits straddle eras from swing to rock'n'roll.

Kaye, 80, is still active as a lyricist and has neared completion of a libretto for a musical based on the life of legendary screen star Greta Garbo, with melodies by Mort Garson. Sony/ATV Music Publishing has an option to publish the finished score.

The Sony/ATV connection goes beyond the possibility of bringing on Kaye's musical: It recently acquired, for an undisclosed sum, a publishing company Kaye established in 1951 known as Eudd Music (Billboard, Oct. 17).

"I was ready to enter the 21st century doing business as usual until I met Richard Rowe, president of Sony/ATV," Kaye says. "I found him to be the most intelligent music publisher I have ever dealt with in 60 years." Among the catalog's hundreds of songs are memorable copyrights whose writer shares or entire publishing rights are owned by Kaye.

In the swing era, Kaye, a onetime saxophonist, played a leading role in a fad that saw a bevy of familiar classical themes being fashioned into ardent pop ballads. With collaborator Ted Mossman, he wrote two giant hits: "Till The End Of Time" and "Full Moon And Empty Arms," based on themes by, respectively, Chopin and Rachmaninoff.

Among his many other hits are "A-You're Adorable," written with Fred Wise and Sid Lipman; "I'll Close My Eyes," written with Billy Reid; and "Quiet Nights," with Antonio Carlos Jobim. Kaye says one of his most successful co-writing efforts was "Speedy Gonzales," which, he notes, "is practically the national anthem in Italy." Co-written with David Hess, it was a novelty hit for Pat Boone in 1962.

Kaye's other collaborators have included such top melody men as Jimmy Van Heusen (with whom he wrote "Not As A Stranger" for Frank Sinatra), Jule Styne, and Jimmy McHugh.

His songs have been covered by several generations of major singers and swing orchestras, including the Andrews Sisters, Sinatra, Glenn Miller, Benny Goodman, Perry Como, Lena Horne, Nat "King" Cole, Elvis Presley, Boone, Johnny Hartman, Karen Carpenter, Dusty Springfield, Frankie Lymon, Charles Aznavour, and the Blackwood Brothers.



KAYE

Kaye, who said that at age 15 he knew he would write songs for the rest of his life, started his personal hit parade with "This Is No Laughing Matter," a song he wrote with Al Frisch that had hit versions by Glenn Miller and Charlie Spivak.

Kaye, a native New Yorker, moved to the West Coast after getting an assignment to write lyrics for the title song of the 1967 Otto Preminger film "Hurry Sundown." He says he decided to form his own publishing company when, even with several hits under his belt, publishers began turning down "some very good songs of mine."

"I had a vision," he says, "of having a publishing company that not only would have my songs but new material and renewals of major songs." Interestingly, Kaye shortly thereafter became an international factor when he opened a company in London.

"There was an immediate resentment of me by other publishers when I opened my own firm," he says. "They thought that I wasn't showing them my best material and was saving my better songs for my own com-

pany. In England, they welcomed me as an important writer. I had hits there [that crossed over from the U.S.]."

In a collaboration with composer Phil Springer, Kaye eventually had a big rock'n'roll U.K. hit with Cliff Richard's recording of "The Next Time."

One of Kaye's favorite tales involves the title song for "Hurry Sundown," which was eventually recorded by Harry Belafonte, among others.

"Composer Hugo Montenegro called me in desperation to write a title lyric," Kaye says. "Director/producer Otto Preminger had heard 10 lyrics by 10 writers and turned them all down. I decided that I'd meet with Preminger at his offices in New York and find out from him what he wanted the lyrics to say.

"I took notes, and he gave me in essence the whole lyric. All I had to do was give it meter and rhyme. When I came back to see him, he didn't like one of the lines. 'But it's your line,' I told him. 'But I'm not a songwriter!' he replied."

With Montenegro, Kaye wrote the still-popular theme to TV's "I Dream Of Jeannie," which has been used recently in commercials for Lexus and Burger King. "Till The End Of Time" will be used in a forthcoming New Line feature, "Blast From The Past," which involves a family living in a bunker during World War II.

Kaye taught a lyric-writing class at the University of California, Los Angeles, from 1975 to '85, and he earned a Grammy Award for a children's spoken-word album, "The Little Prince," featuring Richard Burton.

Of the current crop of songwriters, especially those who also perform their works, Kaye observes, "Young people find success quickly today. And because they are not deep into learning the needs of the business, they often fail at a second attempt as writer/artists. That first album took them five years to pull together. With a hit, they have to come up with a follow-up in five months, and the well is dry. Their egos don't allow them to accept outside songs or assistance.

"I think every publisher should have a quality-control person. Young people won't like that, but high-priced people have coaches in other areas, such as sports. That would elevate the business. We're not at a very high point now, are we? It's a record business, not a song business."

Meanwhile, Kaye—who has written successful books, including "The Gift Of Acabar," co-authored with Og Mandino and now in its 13th printing—says he continues to write songs every day at his home in Rancho Mirage, Calif., which he shares with his wife.

"That's what a songwriter should do," he says. "Write every day, and read every day."

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
THE FIRST NIGHT	Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer	So So Def/ASCAP, EMI April/ASCAP, Marshall/ASCAP, Jobete/ASCAP
HOT COUNTRY SINGLES & TRACKS		
WHERE THE GREEN GRASS GROWS	Jess Leary, Craig Wiseman	Song Matters/ASCAP, Famous/ASCAP, Almo/ASCAP, Daddy Rabbit/ASCAP
HOT R&B SINGLES		
SUPERTHUG (WHAT WHAT)	V. Santiago, P. Williams, C. Hugo, Debbie Harry, Chris Stein	Suite 1202/BMI, Jose Luis Gotcha/BMI, The Waters Of Nazerath/BMI, Chase Chad/ASCAP, Chrysalis/ASCAP, Monster/ASCAP
HOT RAP SINGLES		
JUST THE TWO OF US	Will Smith, Bill Withers, W. Salter, R. MacDonald	Antisia/ASCAP, Bluenig/ASCAP
HOT LATIN TRACKS		
ESPERANZA	Enrique Iglesias, Chein Garcia Alonso	EMI April/ASCAP

Radio Show Tackles Craft, Business Of Songwriting; A Gershwin Feast

TALKIN' 'BOUT SONGS: If talk-radio fans want to talk about songwriting, they can turn to "I Write The Songs," which its creators term "an on-the-air songwriting seminar with segments on both the craft and business of songwriting."

Entering its second year this fall, the 30-minute program is syndicated on six stations by the 29-station Longhorn Radio Network from the University of Texas. Its hosts are **Mary Dawson**, a songwriter who is also president of CQK Records and Music in Dallas, and **Sharon Braxton**, a lawyer and journalist with news/talk KRLD Dallas, where she has produced features covering the entertainment industry.

Says Dawson, "We also feature interviews with both established and aspiring songwriters,

profile segments giving the stories behind the hits, and on-the-air critiques of original material submitted by our listeners."

Dawson tells Words & Music that the program has been approached by an Internet specialty company, and negotiations are now taking place. "Technology," she says, "now even permits 'call-ins' from the audience through either E-mail or phones during such a broadcast."

ALWAYS CELEBRATED: George Gershwin's centennial was Sept. 26, but that doesn't mean he is about to be forgotten in music industry activity.

Here's a major undertaking from Warner Bros. Publications that is earmarked for release by the end of this month: a two-volume boxed set, "The Songs Of George And Ira Gershwin: A Centennial Celebration" (\$49.95) that Warner says contains every musical work that George and his brother **Ira**—a centennial birthday baby in 1996—worked on together. The set has more than

160 songs in 750 pages, along with reproductions of original sheet-music editions, eight pages in each book of color photos (rare in Gershwin's era), and a volume one preface in that contains anecdotes provided by the Gershwin family.

As for the songs, scholars and just plain lovers of Gershwin works are assured that there are complete verses and choruses, including every song for which Ira wrote alternate lyrics.

On George's birth date, San Francisco-based Monarch Records officially launched "Gershwin On Monarch," performed by an entity the label refers to as **the Crown Project**. It consists of gospel star **Sandi**

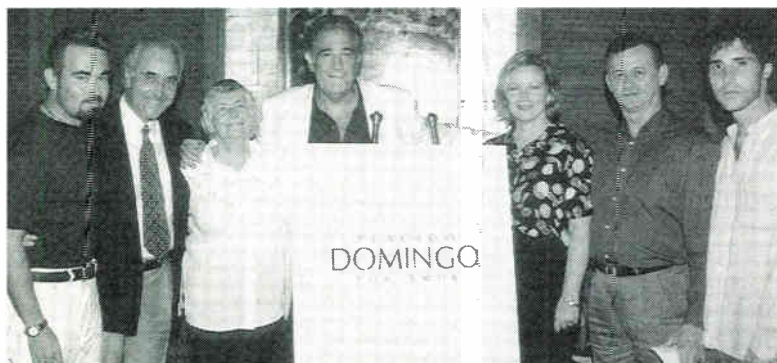
t a i n e n t **industry.** **Patty**, vocalist **Tim Davis**, flugelhornist **Dmitri Matheny**, and pianist/composer/arranger **Mark Gasbarro**.

The album is the first in a series promised by Monarch that will salute composers and jazzists. Due in 1999 is a salute to **Duke Ellington**.

VOCAL WORKSHOP: The Songwriters Guild Foundation, in association with the Songwriters Guild of America (SGA), will present an ongoing series of vocal performance workshops for singer/songwriters of all levels, 10 a.m. to noon on Saturdays at the guild's location in Hollywood. The teacher is **Phyllis Osman**, assistant regional director of the SGA. For registration information, call the SGA's office at 323-462-1108.

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

1. **Tori Amos**, "Anthology."
2. **Tori Amos**, "from the choirgirl hotel."
3. **Pink Floyd**, "The Wall" (guitar tab).
4. **Tom Waits**, "Beautiful Maladies."
5. **Bob Dylan**, "Time Out Of Mind."



Lara's Theme. Opera star Placido Domingo recently joined executives from peermusic to celebrate the release of his new WEA album, "Por Amor," a salute to composer Agustín Lara. Most of Lara's works are published by peermusic, whose founder, Ralph Peer Sr., is credited with discovering him in Mexico City in the '30s. Peer's son, Ralph Peer II, now heads peermusic. Shown, from left, are Rafael Aguilar, creative director of peermusic Spain; Bebu Silvetti, album producer; Catherine Schindler, Latin division manager, West Coast; Domingo; Kathy Spanberger, COO/senior VP; Manoel Pinto, VP of Latin American operations; and Ramón Arias, creative director of peermusic Miami.

Room With A View's Closing Illustrates Harsh Realities

ROOM WITHOUT A VIEW: In a decision that reflects the cutthroat economy of the recording studio business, New York mixing facility A Room With a View has decided to close shop, according to its owner, **Alessandro Cecconi**.

"We invested millions of dollars into the business, only to turn around and charge peanuts," says Cecconi, who opened Room With a View as a one-room mixing studio in 1994. "We did 85% booking at full rate, which must be a record, so we couldn't really make it better. We reached the top for us, and the top

wasn't good enough."

Cecconi speculates that if Room With a View had been a multiple-studio facility, it might have lasted "another year," but he says that its ultimate fate would have been the same.

Cecconi says he got into trouble when his Solid State Logic SL 9000J console—which he purchased in early 1997—ceased to be a novelty. "When we got our 9000, there were three in town," he says. "Now there are eight or nine, and SSL is dropping their prices, so the studios are dropping their rates. You can get an



by Paul Verna

80-channel board for \$400,000. As a studio owner, you never win. You put in a 9000 and you sell your room for \$2,000 a day. Then the next guy puts one in and charges \$1,800 a day. Then the next guy charges \$1,600."

In the short time it was in business, Room With a View catered to a rock-based clientele that included acts like the **Dave Matthews Band**, the **Verve Pipe**, and **Paula Cole**—all of whom made commercial breakthroughs with records they mixed there. Room With a View also hosted more established artists, including **Ozzy Osbourne**.

Before closing, Cecconi seriously considered changing the console, but he couldn't justify the expense. "I looked at the Sony Oxford," he says. "Great console, great technology, but it's a million dollars. I can't justify it."

Although the deal had not been finalized at press time, Room With a View's SSL 9000J is expected to go to nearby Unique Recording. The rest of the studio's gear will be sold off, with the exception of vintage, irreplaceable pieces, which Cecconi will hold on to for the time being.

An avid photographer, airplane pilot, and owner of a bed-and-breakfast in the Bahamas, the Italian-born Cecconi says he plans to start a business selling Italian delicacies online. He's not closing off the possibility of getting back into the studio business. "The door is definitely open," he says, adding, with a laugh, "I might get stupid and do it again."

The closing of Room With a View brings to light a troubling aspect of the studio business: Costs have risen dramatically while rates have remained stagnant. This trend has been going on for as long as most of us can remember—at least 25 years. One studio owner recently told me that he was looking at early-'70s receipts of one of New York's top facilities and was astounded to learn that the top rates were exactly the same then as they are now, a quarter-century later. However, the average investment necessary to construct and equip a top-notch room has increased more than tenfold in that time, according to sources, from approximately \$150,000 to at least \$1.5 million. (These are *very* rough estimates based on informal conversations with studio owners and equipment manufacturers.)

A big reason for the increase in costs, besides inflation, has been the need for an ever-growing number of tracks in recording/mixing situations. Whereas recording projects in the '70s and '80s seldom exceeded 24

tracks, today it is not unusual for a major mix to require up to 96 tracks. Accordingly, consoles and tape recorders—which account for the bulk of a studio's investment—are bigger and therefore expensive.

This trend underscores the harsh reality that the studio business is not for the meek of heart. Those who succeed in it tend to fall into any of the following categories: (a) they are so in love with the recording process that they can't be away from the profession; (b) they are independently wealthy and run the studio more as a hobby than a self-sufficient business; (c) they have multiple rooms and are booked solid at top rates; (d) they purchased highly coveted, vintage equipment when it was affordable; or (e) they can afford to write off losses from a music studio against a larger business, like a record company or a film post house.

STRAIGHT OUTTA BROOKLYN: At One on One South—the Los Angeles studio formerly known as Brooklyn Recording—director of recording **Bill Dooley** is about to unveil the project he has spent the past four months working on: an 80-input Neve 8078 with 112 faders of George Massenburg Labs automation.

"We're building the perfect beast," says Dooley. "We've got a 1976 console with the bells and whistles from the year 2000—all class-A, discrete. It sounds great. I've been living with this full time since April 5."

The customized board—two Neve 8078s joined together to form an 80-input frame—will be the third of its type in the States, joining the ranks of **Allen Sides'** similarly configured consoles at his Ocean Way studios in L.A. and Nashville.

The two consoles that make up the all-discrete, class-A board came from Motown's Hitsville studio and a television studio at EMI in Cologne, Germany. Joined together by Dooley and **Pat Schneider** of Van

Nuys, Calif.-based PS Tech, the board will sport a center section that will allow engineers to do most of their work in the sweet spot rather than jumping back and forth between channel strips. Additionally, the center section will be configured to accommodate eight-channel mix-down.

Most of the work on the console was done off-site, allowing the studio to continue operating until late September. (Among its recent clients have been A&M recording artist **Josh Clayton Felt** and producer **Ed Cherney**, who worked on a **Peabo Bryson/Roberta Flack** project.) Dooley says he expects One on One South to reopen as early as Monday (19).

Besides the new console, One on One South underwent other modifications in its control room, including moving the patch bay to a side wall and expanding the equipment rack in the back wall.

Founded in 1991 by **Madonna** manager **Freddy DeMann** with Dooley, the studio carved a niche in the competitive L.A. market as a vintage Neve mixing facility with recording and overdubbing capabilities. Among its clients are **Fiona Apple**, **Bonnie Raitt**, the **Wallflowers**, **Little Feat**, **Sheryl Crow**, **Madonna**, **Johnny Cash**, **Don Was**, **Ed Cherney**, **David Foster**, **Peter Asher**, and **Rick Rubin**.

In March 1998, DeMann sold the studio to Japanese producer/musician **Yoshiki**, who owned the North Hollywood two-room complex One on One North—a private studio that has been used by **Kiss**, **Van Halen**, **Jane's Addiction**, and **Metallica** (Billboard, April 18). The One on One South site, which formerly housed the offices of Madonna and DeMann's Maverick Records, now serves as headquarters for Yoshiki's new label, **Extasy Records International**. (He also owns and operates Japan's **Platinum Records** label, affiliated with **PolyGram**.)

Columbia Release Of Dylan's 'Albert' Bootlegs Raises Recording Questions

BY BILL HOLLAND

When word got around last month that Columbia/Legacy was finally releasing the famous "Live 1966: The Royal Albert Hall Concert" album Oct. 13 as the latest in its ongoing Bob Dylan "Bootleg" series, recording enthusiasts buzzed anew with questions about the methodology behind the widely circulated bootlegs.

As most Dylan fans know, "the best album never released" was not recorded at London's Albert Hall at all but is actually a recording of the two-set May 17, 1966, performance in Manchester's Free Trade Hall. One set is solo Dylan; the other is an eight-song, electric-band powerhouse with Dylan backed by the Hawks, later to become the Band. It was one of four shows (including two performances at Albert Hall) that CBS taped throughout England and Ireland in that period.

Actually, "Live At Albert Hall" has become a generic term for dozens of recordings of Dylan's grueling 1966 tour with the Hawks. Many of them—taped by CBS in various locations in the U.K., Europe, and Australia—have been bootlegged throughout the years. It was the tour when Dylan, no longer the Arlo Guthrie-influenced protest folk singer, transmogrified into a ferocious rock poet, donning Carnaby Street outfits and unleashing some of the most blistering music heard up till that time.

By the mid-'70s, the "Albert Hall" bootlegs became a cultural touchstone for music fans of the hippie-era

baby boomer generation. Dylan aficionados have wondered, argued, and speculated about every aspect of the album—including the recording itself—since bootlegs of recordings from many of the dates appeared in various versions of varying quality in thousands of indie record stores throughout the world.

Certainly, a lot of the discussion among fans was why Dylan and the



Bob Dylan is shown onstage during the 1966 tour that yielded the Columbia/Legacy release "Live 1966: The Royal Albert Hall Concert."

label chose to sit on the awesome material for so many years when it was clear that the music from the 1966 tour had achieved legendary status. But there have always been questions about the recording circumstances as well.

Were the masters for the recordings from various cities recorded in mono or stereo? The boots indicated that both may have been employed. If they were stereo recordings, were they 2-track or did Columbia manage to lease a multi-track machine? What kind of recorders and tape were used? Were the engineers required to mix on the fly, or were they able to otherwise balance the vocal and instrumental tracks?

Executives at Sony's Legacy label declined to answer questions about the technical aspects of the "Albert Hall" recordings. However, details of the story can be pieced together both

(Continued on next page)

FOR THE RECORD

An article in the Oct. 3 special section on recording studios incorrectly stated that Dolby has licensed masters for remixing in 5.1-channel surround sound. A Dolby representative says the company "has not invested any money in licensing or paying for remixes in 5.1."



The Studio Life Ain't No Good Life (But It's My Life). Living legend Willie Nelson, left, sits proudly behind the newly installed Solid State Logic SL4000 G+ console with Total Recall automation at his Pedernales Studio in Austin, Texas. The studio has hosted clients ranging from Sublime and Don Was to Phil Ramone and Neil Young. Shown with Nelson are Pedernales co-owner (and Nelson nephew) Freddie Fletcher, center, and engineer Larry Greenhill.

COLUMBIA RELEASE OF DYLAN'S 'ALBERT' BOOTLEGS RAISES RECORDING QUESTIONS

(Continued from preceding page)

from information in the liner notes and from people who worked with the tapes earlier.

Sources say that most of the Manchester tapes used for the official release were recorded in stereo but that some of the tracks came from a mono version that was recorded simultaneously with the stereo master. Four of the U.K. dates were recorded in stereo, taped on a 3-track tape recorder rented from the I.B.C. Recording Studios in London, according to sources.

Although the brand of the original recording machine isn't mentioned in the liner notes, English engineer Malcolm Addey—who has been in New York for many years but at the time was working at EMI's Abbey Road Studios—said he is sure that the machine was a three-track Ampex 350.

"They were the only multi-track machines I.B.C. had available for hire at that time," Addey says. "There's absolutely no speculation about this whatever. In fact, I used exactly the same 3-track machine from I.B.C. for a Judy Garland concert at the Palladium."

The Ampex 350 accepted large 10-inch reels and pulled 1/2-inch tape at 15 inches per second (i.p.s.), guaranteeing high-fidelity sound. Unfortunately, during the performances, the audio signals were run through an automatic limiter/compressor, which

cut down the possibility of overload distortion but also clipped the tops of high-volume peaks and "swelled" quiet passages.

A source who worked at Sony and handled the famous Ampex multi-tracks in recent years says they were recorded on Agfa 1-inch tape.

The limitations of a 3-track machine made a top-to-bottom remix impossible for reissue producer Jeff Rosen and his remix team of Legacy A&R executive Steve Berkowitz and freelance engineer Michael Brauer. The tapes were "pre-mixed" at the time to be able to fit on the three channels—bass and drums on one channel; piano, organ, and possibly guitar on another; and the vocals and room ambiance on the third.

With live recording a seat-of-the-pants process in those days, the on-location engineers fiddled with the channels well into the actual performance. A source who worked on the tapes in the past says, "When we listened to the original tapes, you could hear the engineers bussing stuff—assigning channels—for vocal up the middle, and so on. Guitar would be on the left, and then, boom, it was on the right." To keep the sound images constant, the source says, "there was a fair amount of careful, delicate remixing that had to be done."

There was also a lot of "bleeding," he remembered, in which sound from one channel leaked into the

mikes on another channel. However, he says, the Agfa tapes "were in good shape and not too noisy."

As for the microphones originally used by the engineers, photos of the concerts in the liner notes don't reveal which mikes were used for the drums, keyboards, and guitars, which are shrouded in darkness. But several photos clearly show that a Neumann U-87 or U-67 condenser mike was used to capture Dylan's vocals for the 3-track tapes, in addition to the dynamic mikes placed in front of him for house sound.

The Sony/Legacy reissue team made use of mono tapes of most of the performances on the tour, recorded from a mono line feed on a Nagra portable machine, a recorder mostly utilized by filmmakers and journalists for high-quality voice recording and field work. It was the machine of choice for D.A. Pennebaker, who was filming the Dylan tour, and his sound man, Robert Van Dyke. Apparently these audio tapes were—or became the property of—CBS, the precursor to Sony Music.

The Nagra—a precision-built mono machine that pulled 1/4-inch tape—was highly regarded in the '60s (the company only offers digital recorders today). Given the time frame, current Nagra GM Nancy Belt concludes that the machine used by the filmmaker was either a Nagra 3 or its offshoot, the 3NP, which

incorporated a hidden 60-cycle sync tone for film match-up.

Both models hit the pro audio market in 1958 and sold well for years. Although they haven't been manufactured for 30 years, used models are still in demand with filmmakers. Repair specialist Mario Aquera at New York's professional Sound Services says, "They're really good; they're unbreakable; and the recording heads hardly ever wear out."

As great as they were for film sound, the Nagras had two flaws as music performance recorders—the 1/4-inch-tape restriction and the fact that the 12-by-6-by-3-inch machines could only accept 5-inch reels, which limited recording time.

Beyond the Nagra's limitations,

the Dylan mono tapes suffered the additional calamity of being recorded at 7 1/2 i.p.s. rather than the maximum speed of 15 i.p.s., limiting high-frequency response to 12.5 kilohertz, according to Aquera. That was fine for voice recording, and even the Dylan solo material, but hardly the perfect choice for the electric-band content.

Legacy staff listened to all the tapes and concluded that in terms of both recording quality and performances, the nod went to stereo tapes recorded on the four nights on the three-track machine, with a few exceptions for the solo material. The Manchester tapes were judged to show Dylan and his electric band at their best.



One Candle For MPGA. The Music Producers Guild of the Americas celebrated its first anniversary at a general meeting Sept. 26 at the Audio Engineering Society Convention in San Francisco. Shown in the back row, from left, are Elliot Scheiner, Advisory Committee; Tim Heile, project director; Ed Cherney, chairman; Michael Frondelli, Advisory Committee; Al Schmitt, Advisory Committee; George Massenburg, chairman, Technical Committee; and Chris Stone, executive director. In the front row, from left, are Joe Chiccarelli, Advisory Committee; Richard McIlvery, chairman, Education Committee; Frank Filipetti, Advisory Committee; and David Reitzas, Advisory Committee. (Photo: David Goggin)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 17, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	ONE WEEK Barenaked Ladies/ Susan Rogers, David Leonard, Barenaked Ladies (Reprise)	HOW DEEP IS YOUR LOVE Dru Hill Feat. Redman/ Dutch, Nokio The N-Tity, W. Campbell (Island/Def Jam/Mercury)	WHERE THE GREEN GRASS GROWS Tim McGraw/ B. Gallimore, J. Stroud, T. McGraw (Curb)	WHAT'S THIS LIFE FOR? Creed/ John Kurzweg (Wind-Up)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	ARLYN STUDIOS (Austin, TX) Susan Rogers	THE ENTERPRISE Los Angeles, CA	LOUD (Nashville, TN) Chris Lord-Alge	THE KITCHEN (Tallahassee, FL) John Kurzweg	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	Vintage API	N/A	SSL 4000E/G	API/Neve/Mackie	SSL 9000J w/Ultimation
RECORDER(S)	Studer 820	N/A	Mitsubishi X850	ADAT	Studer A800
MASTER TAPE	Quantegy 499	N/A	Quantegy 467	TDK Super VHS	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	SOUTH BEACH STUDIOS (Miami, FL) Tom Lord-Alge	THE ENTERPRISE Los Angeles, CA	LOUD (Nashville, TN) Chris Lord-Alge	LONG VIEW FARM Ron St. Germain	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 4064G+ w/Ultimation	N/A	SSL 4000 E/G	Neve	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Sony 3348	N/A	Mitsubishi X850	Studer	Ampex ATR 102
MASTER TAPE	Quantegy 467	N/A	Quantegy 467	Quantegy 499	BASF 911
MASTERING Engineer	PRECISION MASTERING Stephen Marcussen	THE HIT FACTORY James Cruz	MASTERING LAB Doug Sax	MASTERDISK Howie Weinberg	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	WEA	PDO-HTM	UNI/BMG	BMG	WEA

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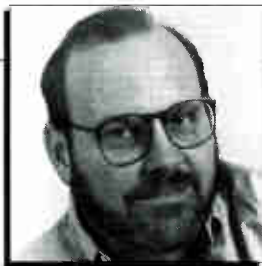
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Latin Notas



by John Lannert

DIALING FOR P.R.: "Puerto Rico Se Levanta" a seven-hour teletthon broadcast Oct. 11 to Telemundo affiliates in Puerto Rico, New York, and Miami, is expected to raise \$15 million, according to the show's producer, Tony Mojena. Of that, \$11 million was raised outside of the island.

Mojena adds that part of the stateside donations raised at the Telemundo affiliate stations in Miami and New York will be earmarked for hurricane victims in Haiti and the Dominican Republic.

The teletthon, which aired from Telemundo's studios in San Juan, was sponsored by the American Red Cross to benefit the hundreds of thousands of island residents hit hard by Hurricane Georges Sept. 21. The corporate sponsors of the event were Telemundo and the San Juan daily El Nuevo Día.

Also broadcasting the teletthon were several radio networks, including Cadena SalSoul, Sistema 102, and Cosmos 94.

The teletthon featured appearances and performances from dozens of Latino stars. A number of artists, including MP's Big Boy and RMM's Cheo Feliciano and Celinés, even worked the phones, receiving donations.

Sony Discos' Elvis Crespo performed his smash

"Suavemente" and then sang the duet hit "Para Darte Mi Vida" with labelmate Milly Quezada.

Among the other artists who performed were EMI Latin's Jilene, Tropix/Sony's Melina León, and RMM's Domingo Quiñones and Manny Manuel. Also performing were Sony Discos' Willy Chirino; his labelmate wife, Lissette; and Grupo Manía.

Sony Discos' Gilberto Santa Rosa, WEA Latina's Yolandita Monge, and Danny Rivera sang the teletthon's theme song, "Puerto Rico Se Levanta" (roughly translated as "Putting Puerto Rico On Its Feet"). They were joined in a final rendition of the theme by Quiñones, Lucesita Benítez, Dagmar, RMM's Michael Stuart, and Ariola/BMG's Jessica Cristina.

Santa Rosa also sang "Patria" with Rubén Blades, who recorded the classic, and WEA Latina's Ricardo Montaner.

A highlight of the teletthon was the arrival in the TV studio of a delegation of actors and recording stars brought in by music mogul Emilio Estefan Jr. Accompanying Estefan were actors Jimmy Smits, Esai Morales, and Jennifer Lopez; Sony's Jon Secada; and EMI Latin's Carlos Ponce, who was recovering from arm and leg fractures suffered at his Miami home while he prepared for the coming of Hurricane Georges.

Also appearing was RMM's Marc Anthony, who spoke about the shelters he visited and the need for contributions, and Fonovisa's Reencuentro.

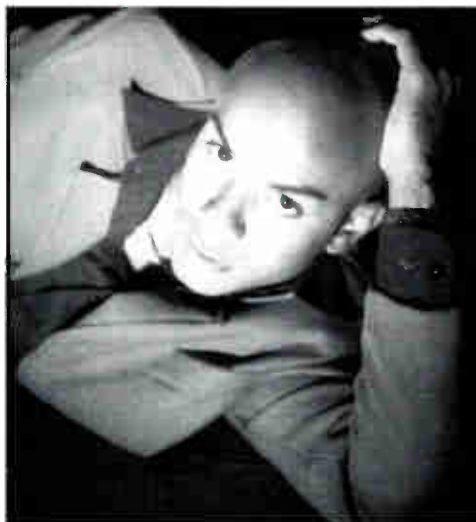
Sony Discos' Shakira, who visited shelters one week after the storm struck, sent a prerecorded greeting, as did her labelmate Ricky Martin and

(Continued on next page)



Michael Stuart

retratos



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Hot Latin Tracks



THIS WEEK	3 WKS. AGO	4 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
*** No. 1 ***					
1	4	4	3	ENRIQUE IGLESIAS FONOVISA	ESPERANZA 1 week at No. 1 R. PEREZ-BOTIJA (E. IGLESIAS, C. GARCIA ALONSO)
2	1	1	7	CARLOS PONCE EMI LATIN	DECIR ADIOS K. SANTANDER (K. SANTANDER)
3	6	7	6	VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	REFUGIO DE AMOR A. CUCCO PENA, M. BENITO, K. THOMAS (D. WARREN)
4	2	2	8	MARC ANTHONY RMM	CONTRA LA CORRIENTE A. CUCCO PENA (O. ALFANNO)
5	9	13	4	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA NOT LISTED (VICTOR)
*** GREATEST GAINER ***					
6	22	21	5	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O. ALFANNO (O. ALFANNO)
7	NEW		1	SHAKIRA SONY DISCOS	CIEGA, SORDOMUDA S. MEBARAK, L. MENDEZ (S. MEBARAK, E. SALGADO)
8	12	22	3	LOS TEMERARIOS FONOVISA	COMO TE RECUERDO A. ANGEL ALBA (A. ANGEL ALBA)
9	23		2	FRANKIE NEGRON WEACARIBE/WEA LATINA	AGUA PASADA S. GEORGE (G. FRANCISCO)
10	5	5	12	ELVIS CRESPO SONY DISCOS	TU SONRISA R. CORA, J. CASTRO (E. CRESPO)
11	3	3	6	RICKY MARTIN SONY DISCOS	PERDIDO SIN TI R. ROSA, K. C. PORTER (R. ROSA, K. C. PORTER, L. GOMEZ ESCOLAR)
12	14	11	26	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
13	NEW		1	LA MAFIA SONY DISCOS	PIDO M. LICHTENBERGER JR. (J. L. PILOTO)
14	10	12	11	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M. MONTERRASOS)
15	18	20	4	LOS TUCANES DE TIJUANA EMI LATIN	HOTEL CORAZON G. FELIX (M. QUINTERO LARA)
16	8	18	5	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
17	7	6	15	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M. MENDEZ GUIU (M. MENDEZ GUIU)
18	21	24	3	JARABE DE PALO EMI LATIN	GRITA J. DWORNIAK (JARABE DE PALO)
19	NEW		1	DI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN	QUERIDA R. DI BLASIO (J. GABRIEL)
20	NEW		1	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN	DOS HOJAS SIN RUMBO NOT LISTED (NOT LISTED)
21	26	19	8	MARCO ANTONIO SOLIS FONOVISA	CASAS DE CARTON M. A. SOLIS (A. PRIMERA)
22	16	17	8	LOS TIGRES DEL NORTE FONOVISA	EL HIJO DE TIJUANA LOS TIGRES DEL NORTE (F. QUINTERO)
23	24	25	7	BANDA ARKANGEL R-15 LUNA/FONOVISA	TU NUEVA VIDA A. DE LUNA (J. NAVARRO)
24	32	27	5	SO PRA CONTRARIAR RCA/BMG LATIN	CUANDO ACABA EL PLACER A. PIRES, R. GIOSA (C. ROQUE, S. CAETANO)
25	30	31	4	FRANKIE RUIZ RODVEN/POLYGRAM LATINO	VUELVO A NACER V. URRUTIA, R. SANCHEZ (M. VALENTIN)
26	28	37	3	GRUPO BRYNDIS DISA/EMI LATIN	SIN TI NOT LISTED (NOT LISTED)
27	11	8	6	ALQUIMIA CAIMAN	JOYAS DEL CARIBE J. RAMIREZ, S. RAMIREZ (I. RIVERA, R. PUENTE)
28	19	15	9	LOS SABROSOS DEL MERENGUE MAS	NO LLORARE F. SANTOS RUIZ (T. GOAD)
29	NEW		1	JESSICA CRISTINA RCA/BMG LATIN	DAME, DAME, DAME M. TEJADA (B. ANDERSON, B. ULVACUS)
30	RE-ENTRY		21	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D. CHAVEZ MORENO (J. MEJIA AVANTE)
31	NEW		1	GRUPO LIMITE RODVEN/POLYGRAM LATINO	LA OTRA PARTE DEL AMOR NOT LISTED (NOT LISTED)
32	13	26	19	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
33	NEW		1	JOSE FELICIANO RODVEN/POLYGRAM LATINO	ME HAS ECHADO AL OLVIDO R. PEREZ (R. PEREZ, R. LIVI)
34	15	16	23	MARC ANTHONY RMM	NO ME CONOCES A. CUCCO PENA, M. ANTHONY, J. LUGO (F. ARIAS)
35	40	35	8	CHARLIE ZAA SONOLUA/SONY DISCOS	SENTIMIENTOS C. ZAA (L. GONZALEZ, G. ROSARIO)
36	17	9	8	ALEJANDRO SANZ WEA LATINA	AQUELLO QUE ME DISTE E. RUFFINENGO, M. A. ARENAS (A. SANZ)
37	NEW		1	BANDA EL RECODO FONOVISA	TENGO UNA ILUSION NOT LISTED (NOT LISTED)
38	RE-ENTRY		22	MARC ANTHONY RMM	SI TE VAS A. CUCCO PENA, M. ANTHONY, H. RAMIREZ (P. FERNANDEZ)
39	35	30	14	INTOCABLE EMI LATIN	AMOR MALDITO J. L. AYALA (M. MENDOZA)
40	37		13	JOAN SEBASTIAN MUSART/BALBOA	GRACIAS POR TANTO AMOR J. SEBASTIAN (J. SEBASTIAN)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
16 STATIONS	14 STATIONS	68 STATIONS
1 ENRIQUE IGLESIAS FONOVISA	1 VICTOR MANUELLE SONY DISCOS	1 LOS TEMERARIOS FONOVISA
2 CARLOS PONCE EMI LATIN	2 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	2 LOS TUCANES DE TIJUANA EMI LATIN
3 SHAKIRA SONY DISCOS	3 MARC ANTHONY RMM	3 VICENTE FERNANDEZ SONY DISCOS
4 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	4 FRANKIE NEGRON WEACARIBE/WEA LATINA	4 PEPE AGUILAR MUSART/BALBOA
5 JARABE DE PALO EMI LATIN	5 ELVIS CRESPO SONY DISCOS	5 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN
6 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	6 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	6 LOS TIGRES DEL NORTE FONOVISA
7 RICKY MARTIN SONY DISCOS	7 JARABE DE PALO EMI LATIN	7 BANDA ARKANGEL R-15 LUNA/FONOVISA
8 DI BLASIO WITH JUAN GABRIEL ARIOLA/BMG LATIN	8 SHAKIRA SONY DISCOS	8 MARCO ANTONIO SOLIS FONOVISA
9 CRISTIAN ARIOLA/BMG LATIN	9 CARLOS PONCE EMI LATIN	9 PEPE AGUILAR MUSART/BALBOA
10 RICKY MARTIN SONY DISCOS	10 ENRIQUE IGLESIAS FONOVISA	10 GRUPO BRYNDIS DISA/EMI LATIN
11 VICTOR MANUELLE SONY DISCOS	11 FRANKIE RUIZ RODVEN/POLYGRAM LATINO	11 LOS ANGELES AZULES DISA/EMI LATIN
12 SO PRA CONTRARIAR RCA/BMG LATIN	12 ALQUIMIA CAIMAN	12 GRUPO LIMITE RODVEN/POLYGRAM LATINO
13 JOSE FELICIANO RODVEN/POLYGRAM LATINO	13 LOS SABROSOS DEL MERENGUE MAS	13 LA MAFIA SONY DISCOS
14 MARC ANTHONY RMM	14 JESSICA CRISTINA RCA/BMG LATIN	14 BANDA EL RECODO FONOVISA
15 SENTIDOS OPUESTOS EMI LATIN	15 RICKY MARTIN SONY DISCOS	15 INTOCABLE EMI LATIN

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 26 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.

NOTAS

(Continued from preceding page)

WEA Latina's Olga Tañón.

Apart from appearing and performing, several artists donated funds for the cause. Martin gave \$50,000. Estefan and his wife, Epic/Sony's Gloria Estefan, donated \$50,000. Quiñones and Alex de Castro, both active evangelists, donated a \$10,000 check on behalf of the island's most influential evangelical church, Concilio Fuente de Agua Viva. Chirino and Lissette donated \$5,000.

Fonovisa's Enrique Iglesias was slated to appear at the telethon, but he was unable to book a flight from Spain to the island in time. He did arrive Oct. 12 in San Juan, where he visited shelters.

SONY LINKS WITH JOEY: As part of its strategy to increase its presence in the regional Mexican and Texas markets, Sony Discos has inked a distribution pact with Joey Records for "Puro Pueblo," the Oct. 27 release of Joey recording artist Michael Salgado.

The deal was signed by Sony Discos president Oscar Lord and Joey Records president Joe López Sr. Joey is a well-established indie label located in San

Antonio.

Sources say Sony's distribution of the disc may lead to a deeper business relationship between the two companies in the future.

Salgado performed at Billboard's International Latin Music Conference in 1997. At Billboard's 1998 Latin Music Awards, he won the award for album of the year, male, in the regional Mexican category for "Recuerdo Especial."

TRACKS IS BACK: After a two-week hiatus caused by damage from Hurricane Georges to the Broadcast Data Systems (BDS) monitors in Puerto Rico, Hot Latin Tracks will be published this issue.

BDS' three monitors in San Juan, Ponce, and Mayagüez collect airplay data in Puerto Rico that is used to help compile Hot Latin Tracks.

Although Hot Latin Tracks is up and running once again, the Mayagüez monitor remains damaged, so the airplay information from stations monitored in Mayagüez—WAEI-FM and WIOB-FM—will not be included on the chart. The monitor is expected to be replaced in the coming weeks.

Since Hot Latin Tracks was not

published in the past two issues, the "last week" column and the "two weeks ago" column in this issue reflect the positions of this issue's charted titles as they appeared in the Oct. 3 and Sept. 26 issues, respectively.

One final note: Arbitron has confirmed it will release its first ratings book of Puerto Rico Oct. 27. While the island is Arbitron's 11th-largest market overall, Puerto Rico is the second-biggest market in the U.S. Latino sector.

Arbitron's book will be used to revise the come figures of Puerto Rico's reporting stations to Hot Latin Tracks. Those revised numbers will be used to compile Hot Latin Tracks in November.

CHART NOTES, RADIO: Enrique Iglesias' "Esperanza" (Fonovisa) climbs to the peak of Hot Latin Tracks this issue. The romantic ballad becomes Iglesias' ninth chart-topper, tying him with Epic/Sony superstar Gloria Estefan. "Esperanza" is Iglesias' first No. 1 on Hot Latin Tracks since the Aug. 9, 1997, issue, when "Miente" turned the trick. "Esperanza" also rules the pop genre chart this issue.

(Continued on next page)

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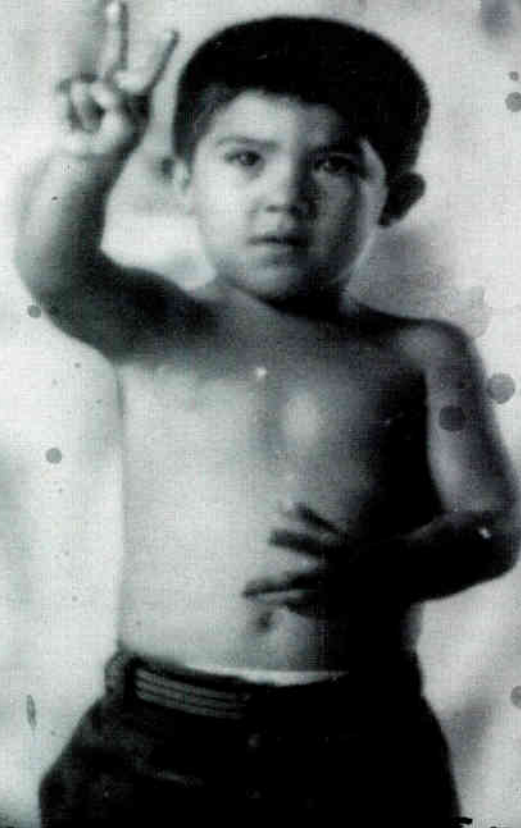

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NOTAS

(Continued from preceding page)

Topping the tropical/salsa genre chart for the first time is **Victor Manuelle** with "Qué Habría Sido De Mí" (Sony Discos). **Los Temerarios'** "Como Te Recuerdo" (Fonovisa) bows at No. 1 on the regional Mexican genre chart this issue.

Di Blasio's "Querida" (Ariola/BMG), featuring labelmate **Juan Gabriel**, composer of the famed standard, bows at No. 19—the highest chart position attained by Argentine pianist **Raúl Di Blasio**.

Also debuting at No. 33 is **José Feliciano's** "Me Has Echado Al Olvido" (Rodven/PolyGram Latino). The last major Latino hit by the legendary singer/songwriter from Puerto Rico was his 1990 chart-topper on Capitol-EMI Latin titled "Por Qué Te Tengo Que Olvidar?"

CHART NOTES, RETAIL: For the third week running, **Enrique Iglesias'** "Cosas Del Amor" (Fonovisa) stays atop The Billboard Latin 50, even though sales of the ballad-laden album drop 21% to 15,000 units. "Cosas Del Amor" slides 88-110 on The Billboard 200 but retains its top ranking on the Latin pop genre chart

for the third straight week.

Sales of **Shakira's** No. 2 entry on The Billboard Latin 50, "Dónde Están Los Ladrones?" (Sony Discos), increase 10% to 11,500 units. Shakira's album jumps 141-131 on The Billboard 200. In addition, the album rises 6-2 with a bullet on Billboard's Heatseekers chart. "Dónde Están Los Ladrones?" rates a good shot to become the first Spanish-language album to top that chart.

Julio Iglesias' double-CD greatest-hits package "My Life" (Columbia) blasts onto The Billboard Latin 50 at No. 4 with 6,000 units. Sony Discos has put out a similar double-CD set titled "Mi Vida: Grandes Éxitos." The pair of CD titles marks one of the few times Columbia and Sony Discos have separately released Spanish-dominant CDs by Iglesias.

Elsewhere on The Billboard Latin 50, **Chayanne's** "Atado A Tu Amor" (Sony Discos) turns in a strong debut at No. 18. It's the loftiest slot yet reached on The Billboard Latin 50 for the Puerto Rican actor/singer whose likeable performance in the film "Dance With Me" has helped boost his presence at retail.

The soundtrack to "Dance With

Me" (Epic/Sony), incidentally, rules the tropical/salsa genre chart for the ninth consecutive week.

Los Super Seven's self-titled album on RCA Nashville/BMG Latin stays parked atop the regional Mexican genre chart for the fourth week in a row.

SALES STATFILE: The Billboard Latin 50: this issue: 116,000 units; last issue: 117,500 units; similar issue last year: 90,500 units.

Pop genre chart: this issue: 59,000 units; last issue: 55,000 units; similar issue last year: 47,000 units.

Tropical/salsa genre chart: this issue: 30,000 units; last issue: 34,000 units; similar issue last year: 18,000 units.

Regional Mexican genre chart: this issue: 21,000 units; last issue: 23,000 units; similar issue last year: 21,000 units.

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

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 9 AGUA PASADA (Gilfran, BMI/Lanfranco, ASCAP)
 - 39 AMOR MALDITO (Ser-Ca, BMI)
 - 36 AQUELLO QUE ME DISTE (Copyright Control)
 - 21 CASAS DE CARTON (Unimusic, ASCAP)
 - 7 CIEGA, SORDOMUDA (Copyright Control)
 - 8 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)
 - 4 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
 - 24 CUANDO ACABA EL PLACER (Copyright Control)
 - 29 DAME, DAME, DAME (GIMME, GIMME, GIMME) (Copyright Control)
 - 2 DECIR ADIOS (F.I.P.P., BMI)
 - 16 DIRECTO AL CORAZON (Edimusa, ASCAP)
 - 20 DOS HOJAS SIN RUMBO (Copyright Control)
 - 22 EL HIJO DE TIJUANA (TN Ediciones, BMI)
 - 1 ESPERANZA (EMI April, ASCAP)
 - 40 GRACIAS POR TANTO AMOR (Vander, ASCAP)
 - 18 GRITA (Copyright Control)
 - 15 HOTEL CORAZON (Mas Flamingo, BMI)
 - 27 JOYAS DEL CARIBE (BESITO DE COCO, CARAMELOS) (Copyright Control)
 - 31 LA OTRA PARTE DEL AMOR (Copyright Control)
 - 30 ME HACES FALTA TU (Edimusa, ASCAP)
 - 33 ME HAS ECHADO AL OLVIDO (Copyright Control)
 - 14 ME VOY A QUITAR DE EN MEDIO (Copyright Control)
 - 28 NO LLORARE (Copyright Control)
 - 34 NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)
 - 5 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)
 - 11 PERDIDO SIN TI (Draco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Calaca S.L.)
 - 13 PIDO (Lanfranco, ASCAP)
 - 12 POR MUJERES COMO TU (Vander, ASCAP)
 - 6 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)
 - 19 QUERIDA (BMG Songs, ASCAP)
 - 3 REFUGIO DE AMOR (YOU ARE MY HOME) (Realsongs, ASCAP)
 - 35 SENTIMIENTOS (UN DISCO MAS, NIEGUELO TODO) (Morro, BMI)
 - 38 SI TE VAS (Songs Of PolyGram Int'l, BMI)
 - 26 SIN TI (Copyright Control)
 - 17 TE QUIERO TANTO, TANTO (Copyright Control)
 - 37 TENGO UNA ILUSION (Copyright Control)
 - 23 TU NUEVA VIDA (De Luna, BMI)
 - 10 TU SONRISA (Sony/ATV, BMI)
 - 25 VUELVO A NACER (Unimusic, ASCAP)
 - 32 YO NACI PARA AMARTE (F.I.P.P., BMI)

THE Billboard Latin 50™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
★★★ No. 1 ★★★					
1	1	3	ENRIQUE IGLESIAS	FONOVISA 080002	COSAS DEL AMOR
2	2	3	SHAKIRA	SONY DISCOS 82746	DONDE ESTAN LOS LADRONES?
3	3	9	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
★★★ HOT SHOT DEBUT ★★★					
4	NEW		JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
5	4	35	RICKY MARTIN	SONY DISCOS 82653	VUELVE
6	5	26	ELVIS CRESPO	SONY DISCOS 82634	SUAVEMENTE
7	7	53	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
8	6	18	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	UN SEGUNDO SENTIMIENTO
9	9	9	GIPSY KINGS	NONESUCH 79510/AG	CANTOS DE AMOR
10	12	45	ALEJANDRO SANZ	WEA LATINA 20281	MAS
11	13	4	LOS SUPER SEVEN	RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
12	11	55	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	ME ESTOY ENAMORANDO
13	10	49	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
14	8	55	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUB
★★★ GREATEST GAINER ★★★					
15	38	2	DI BLASIO	ARIOLA 61420/BMG LATIN	DESDE MEXICO
16	15	15	LOS TUCANES DE TIJUANA	EMI LATIN 93618	AMOR PLATONICO
17	17	7	FRANKIE RUIZ	RODVEN 55773/POLYGRAM LATINO	NACIMIENTO Y RECUERDOS
18	NEW		CHAYANNE	SONY DISCOS 82869	ATADO A TU AMOR
19	16	17	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	OZOMATLI
20	19	7	GRUPO BRYNDIS	DISA 95847/EMI LATIN	UN JUEGO DE AMOR
21	23	27	SELENA	EMI LATIN 94110	ANTHOLOGY
22	18	15	VICENTE FERNANDEZ	SONY DISCOS 82713	ENTRE EL AMOR Y YO
23	14	69	CHARLIE ZAA	SONOLUX 82136/SONY DISCOS	SENTIMIENTOS
24	22	9	LUIS MIGUEL	WEA LATINA 20845	TODOS LOS ROMANCES
25	21	36	LOS TEMERARIOS	FONOVISA 0515	COMO TE RECUERDO
26	26	19	CARLOS PONCE	EMI LATIN 59454	CARLOS PONCE
27	35	22	VICTOR MANUELLE	SONY DISCOS 82717	IRONIAS
28	28	12	ONDA VASELINA	SONY DISCOS 82567	ENTREGA TOTAL
29	24	3	LOS MISMOS	EMI LATIN 98802	VEN A MI MUNDO
30	33	19	RICARDO ARJONA	SONY DISCOS 82680	SIN DANOS A TERCEROS
31	31	26	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
32	43	2	FRANKIE NEGRON	WEACARIBE 24712/WEA LATINA	NO ME COMPARES
33	37	24	GRUPO BRYNDIS	DISA 94243/EMI LATIN	14 SUPER CUMBIAS
34	20	2	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	RCA 61928/BMG LATIN	TU YA LO CONOCES
35	29	6	LA MAFIA	SONY DISCOS 82826	EUFORIA
36	25	6	BANDA ARKANGEL R-15	LUNA 8502/FONOVISA	AMOR DEL BUENO
37	50	6	TONO ROSARIO	WEACARIBE 24304/WEA LATINA	EXCLUSIVO
38	39	7	PLACIDO DOMINGO	ATLANTIC 23794/AG	POR AMOR
39	47	16	JARABE DE PALO	EMI LATIN 41762	LA FLACA
40	36	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1775	CASAS DE MADERA
41	46	17	VARIOUS ARTISTS	COLUMBIA 69493/SONY DISCOS	LATIN MIX USA
42	32	3	MAZZ	EMI LATIN 94101	CUANTAS VECES
43	30	14	GRUPO LIMITE Y CABALLO DORADO	RODVEN 55797/POLYGRAM LATINO	EL BAILE DEL MILLON
44	41	4	ANA GABRIEL	SONY DISCOS 82851	EN LA PLAZA DE TOROS
45	34	5	BOBBY PULIDO	EMI LATIN 96074	EN VIVO...DESDE MONTERREY MEXICO
46	42	17	INTOCABLE	EMI LATIN 95178	INTOCABLE
47	RE-ENTRY		MILLY QUEZADA	SONY DISCOS 82593	VIVE
48	27	44	AFRO-CUBAN ALL STARS	WORLD CIRCUIT/NONESUCH 79476/AG	A TODA CUBA LE GUSTA
49	44	62	LUIS MIGUEL	WEA LATINA 19798	ROMANCES
50	RE-ENTRY		JOSE LUIS RODRIGUEZ WITH LOS PANCHOS	SONY DISCOS 82635	INOLVIDABLE

Albuns with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1998, Billboard/BPI Communications and SoundScan, Inc.



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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Reunited Cold Chisel Breaks Through Australian Act Stirring Frenzy With Comeback Mushroom Set, Tour

BY CHRISTIE ELIEZER

SYDNEY—Reunited '80s rock icon Cold Chisel has created a stir here with its album "The Last Wave Of Summer" (Mushroom), its first fresh material in 15 years.

The set debuted at No. 1 on the Australian Record Industry Assn. (ARIA) chart, and in its first week it outsold other competitors 4-to-1 at retail. In addition, a 7-year-old hits compilation, "Chisel" (Warner), returned to the chart at No. 98.

On the eve of its return to touring, the five-piece is stirring excitement in radio and retail not seen for some time.

"It makes up for all the effort, persistence, and frustration I had to go through [throughout] the years, when I thought I had them signed to a deal," says Michael Gudinski, Mushroom's non-executive chairman, remembering his efforts to sign the act.

Cold Chisel sold a million records

between 1975 and 1983. Since its split, when a farewell tour drew 150,000, radio airplay has seen the group's back catalog shift 2 million copies.

Three of its members produced solo



COLD CHISEL

work. Singer Jimmy Barnes sold three million units, says Gudinski, bringing Chisel's legacy to a young audience.

During that time, offers from promoters for the group to reunite reached \$2 million Australian (\$1.24 million) a show.

"The offers were serious," says the act's manager, Rod Willis. "But the

band never took them seriously. They were always passionate and uncompromising about the music. Everyone knew that when they split, it was unfinished business. They would get back, but it would depend on the five of them."

Four years ago, main songwriter Don Walker casually rang the others to ask if they had songs for a possible Chisel project.

"Nothing definite was planned," reveals Walker. "We all knew we could walk away if we wanted to."

While the members' solo careers continued, Chisel rehearsals and recording began amid secrecy. The choices of Mushroom and touring company Sports & Entertainment Limited (SEL) for a return run of dates in November were mainly due to desires for artistic freedom and low-key marketing. (SEL is typically associated with sporting events and theatrical productions like "Grease.")

"It was never about upfront money," Willis insists. In June, Chisel's comeback single, "Yakuza Girl," was available only on the Internet; the site got 420,000 hits in the first 24 hours, Mushroom says.

The follow-up single, "The Things I Love In You," was released in formats with three tracks and four tracks. It sold out its 40,000 pressing and made the top 10 of the ARIA chart. Marvels Tony Frzop, national retail manager of the Sanity chain, "Their game plan has been awesome. Putting [a single]

(Continued on page 59)

Tower Records Opens Store In Tokyo's Shinjuku District

TOKYO—Despite Japan's worsening recession, Tower Records opened a 35,000-square-foot store Oct. 10 in the Shinjuku district here. The outlet replaces Tower's two previous stores in the Shinjuku area,

which has long been associated with music by virtue of its many jazz clubs and coffee shops, "live houses," musical instrument stores, and large-scale concert venues such as the Liquid Room.

The new store is larger than the two previous outlets' combined floor space and will be Tower's second-biggest Japanese outlet after its flagship store in Tokyo's Shibuya district. Tower's new Shinjuku store is in the recently constructed Flags shopping complex, which also includes retailers Oshman's and the Gap.

Flags is located in the increasingly active area to the south and east of Shinjuku Station, one of the world's busiest rail transport hubs. The Tower store comprises four floors, holds about 400,000 units of stock, and has 200 listening booths equipped with 1,500 CDs. Store manager is Ikuo Minewaki, formerly manager of Tower's Shinsaibashi, Osaka, outlet.

As part of the store's Oct. 10-18 opening celebrations, all import CDs will be reduced in price by 200 yen, 100 top-selling albums will be specially priced at 1,890 yen, and import items priced at more than 4,000 yen will be subject to a 10% price reduction.

STEVE McCLURE



Now They Can Dance—In Singapore Police Relax Rules For Behavior At Concerts

BY PHILIP CHEAH

SINGAPORE—Concert audiences here are now able to dance without breaking the law. After police relaxed rulings Oct. 1, people attending shows can now move to the music without fear of arrest.

"Concertgoers have been restricted for too long," says Johnson Soh, head of international for Warner Music here. "It's not as if fans will riot if they dance. They go to concerts to enjoy music and just want to have fun. This rule change has been a long time coming."

Concert rules have also been relaxed in three other areas:

- Scantily attired performers will be permitted so long as there is no exposure of the groin, "private parts," buttocks, or breasts;

- Performers are now allowed to descend from the stage to interact with the audience so long as this does not take more than 15 minutes in total;

- The concert promoter can pre-select audience members to approach the stage to present flowers to the performer or to perform with the artist.

"We are mindful that the [concert] licensing conditions should not stifle the creativity of the performers or mar the enjoyment of concertgoers and the vibrancy of the show," says the Singapore police force's deputy director of operations, Superintendent Jarmal Singh.

Singh continues, "The introduction of the new licensing conditions is not attributed solely to the feed-

Virgin España To Expand On The Domestic Front

BY HOWELL LLEWELLYN

MADRID—Virgin Records España is launching a major expansion of its operations in Spain, with the creation of two imprints this fall and the signing of several local and international acts—although building the domestic roster is the main goal of managing director Lydia Fernández.

The imprints are La Raíz, with an emphasis on roots music, and Chewaka, for which the aim is to sign acts with "street cred." La Raíz signings include Cuba's Vieja Trova Santiaguera and Eliades Ochoa and leading flamenco singer José Mercé. Chewaka's acts include former Mano Negra front man Manu Chao, flamenco icon Enrique Morente, and singer/songwriter Julio Bustamante.

"When I joined Virgin in August 1993, there was no domestic roster at all, despite the fact that the label was set up here in 1984," recalls Fernández, a Cuban who has worked in the Spanish music industry for 23 years. "We launched a local roster in 1994 with flamenco couple Lole Y Manuel, and now we have some 20 artists."

But what really encouraged Fernández to go big this year were the results of fiscal 1996 and '97. Virgin uses the British April-March accounting year, and in March

1993, Virgin España's turnover was 825.9 million pesetas (\$5.8 million), with a 2.4% market share, according to Virgin.

Fernández says that Virgin's performance in 1996 grew by 57.3% in sales in pesetas over the previous year to achieve a 6% market share, whereas the Spanish market as a whole rose by 16.7%. By March 31 this year, the company increased its performance over fiscal 1996 by an impressive 97.3% to earn a 10% market share, with turnover at 6 billion pesetas (\$42.6 million).

During the same period, the Spanish market grew by 19.6%. "I have always wanted Virgin in Spain to be able to compete with the biggest [labels] in the industry, and when I looked at the figures. I said, '1998, this is the moment,'" recalls Fernández. "My method is to go step by step, to build a stable and solid company. But the future of Virgin in Spain will be the consolidation of an important domestic roster, with different acts fitting into Virgin itself, La Raíz, or Chewaka. Within two years, I will hopefully be able to create yet another label."

Fernández says she is fully aware that Virgin's growth in Spain is almost entirely due to foreign acts, with the exception of Latin rock band Jarabe De Palo, whose debut album, "La Flaca," has sold more than 500,000 units over the past two years, and whose follow-up, "Depende," had by early October gone double-platinum (200,000 units) just three weeks after its release.

Foreign acts on Virgin that have boosted the label's results included Backstreet Boys, Massive Attack, the Verve, Chemical Brothers, Janet Jackson, and the Rolling Stones, whose "Bridges To Babylon" sold 170,000 units—the most of any Stones record in Spain.

Fernández says she is particularly pleased with the signing of Vieja Trova Santiaguera, Ochoa, and Morente. "The best record to come out of Cuba in the past 20 years was Ry Cooder's 'Buena Vista Social Club,' and I tried to create a new 'Buena Vista' with Vieja Trova's first release with us, 'La Manigua' [released Sept. 14], recorded mainly in their home city

(Continued on page 59)

AM:PM Head Leaving To Form New Label

BY PAUL SEXTON

LONDON—A key figure in the U.K. dance music industry will head for new pastures at the end of the year: Simon Dunmore, label head of AM:PM, will leave the PolyGram imprint Dec. 31 to start his own dance label, to be titled Defected (*Billboard Bulletin*, Oct. 1, Oct. 6), (*Billboard*, Oct. 17).

Dunmore plans to launch Defected Records as an independent label on Jan. 2, 1999. He's already operating Defected Management, whose first two signings are the artists Jazz & Groove and Full Intention. The latter had a top 40 U.K. entry in July 1997 on the independent Sugar Daddy label with a version of the Jacksons' "Shake Your Body (Down To The Ground)."

He says being affiliated with another major holds no appeal.

"To put the label through another major would be like jumping out of the frying pan into the frying pan," notes Dunmore. "I'd made up my mind at the end of last year that I was going to start my own label, so [in recent negotiations] it was a matter of a deal having to be good enough to surpass that."

Speculation about the currently dormant AM:PM has been growing since PolyGram's closure of A&M U.K. in the summer. Dunmore had been in negotiation with PolyGram executives over the label's future within the group since then, but he says he had been unable to reach an accommodation. He adds that Seagram's pending acquisition of PolyGram "complicated things a little."

PolyGram U.K. chairman John Kennedy says that "it is very much the plan to retain AM:PM as an imprint" within the group and that a replacement for Dunmore is being sought. A long-rumored plan to place the existing AM:PM roster with Island is still the company's favored option, according to Kennedy.

Dunmore will leave with an impressive track record from his four years at AM:PM. The label has scored 11 top 40 hits in the U.K. By his estimation, it has sold 1 million singles here during 1998 alone; Mousse T's "Horny" has sold some 500,000 copies in the U.K. since entering the charts in June, and last year Ultra Naté's "Free" sold a similar total. Other 1998 club hits that AM:PM crossed over to the pop top 40 included M.J. Cole's "Sincere" and three Ultra Naté releases: remixes of "Free," "New Kind Of Medicine," and the top 10 entry "Found A Cure."

The outgoing AM:PM chief says that his new operation will be "very lean, very focused," with a small London staff, and will license its product internationally.

"It'll be on a similar trip to AM:PM, a mix of cool records and hits, hope-

fully," he says. "We'll hit the ground running, and when you're an independent label, cash flow is very important. With a major, we'd have to go through that group's partners around the world. This way, we'll be in a better position to make records. But if a big record comes along [from elsewhere], I'd be prepared to license it."

Musing on the finances of dance imprints within majors, Dunmore says, "What the majors fail to realize about dance records is that, although as singles they may find it

hard to justify them, they make an awful lot of money from compilations. That market [in the U.K.] is still buoyant, and the top 10 of the compilation chart is predominantly dance. With most majors having compilation/TV departments, having a successful dance imprint means they don't have to go to other people for dance records. I think they're beginning to realize that now."

Assistance in preparing this story was provided by Mark Solomons, international editor of Billboard Bulletin.

EMI Offers Top Classical Sets Releases Tap The Cream Of The Catalog

BY DOMINIC PRIDE

LONDON—EMI Classics is hoping to "reacquaint" buyers with the cream of its catalog in a worldwide campaign, "Great Recordings Of The Century."

The first batch of 25 recordings was issued Oct. 5, and the major intends to put out between 150 and 200 recordings in the next two to three years. The newly branded discs will be issued at midprice for the first time. In the U.K., that means the discs will be priced at retail between 8.99 and 10.50 pounds (\$15.30-\$17.85).

The first batch includes Mahler's Symphony No. 5 (New Philharmonia/Barbirolli), Grieg's "Peer Gynt" (Beecham Choral Society, RPO/Beecham), Beethoven's Ninth Symphony (Hopf Chor/Beyruther Festspiele/Furtwängler), and a collection of Brahms violin sonatas (Perlman/Ashkenazy).

All have been remastered with the Abbey Road Technology process, which EMI says adds "presence and realism" to many of the recordings. Nipper, the famous mascot used for EMI's "his master's voice" logo, will be featured in retail promotional campaigns in territories where EMI has the rights to his image. (Where it does not, as in the U.S., the Angel logo will be used.)

Theodore Lap, VP of international marketing for EMI Classics, says that the criteria for choosing which

recordings to feature include "general critical acclaim or commercial success, or the recording being regarded as a reference work."

Lap says EMI is aiming at several sets of buyers, including "a new audience that has just started to collect classical music, perhaps aged 18-20 upwards."

"We also want to address consumers who know these works exist but for whom it's never been properly presented," Lap says. "A lot of collectors will also realize that they haven't got some of these items. Sometimes people need to be reminded that they exist."

The move is not a response to erosion of prices in the classical market due to budget product, says Lap. "Budget product is only repertoire-driven. These are artist-driven; they're all great artists," he says.

Lap also points out that the company's catalog makes up 70% of the company's sales, with the remainder taken up by new recordings.

EMI launched the campaign with a global press event Sept. 22, when some 125 journalists from classical media around the globe gathered here. Retail promotion includes CD-sized catalogs with all 25 recordings included and a branded counter-box for 50 CDs. The second set of 25 recordings is due next February and another in October 1999.

GREAT RECORDINGS OF THE CENTURY

S. African Producer West Nkosi Dies

BY ARTHUR GOLDSTUCK

JOHANNESBURG—West Nkosi, the producer who could claim, more than any other, to be synonymous with South African music, has died at the age of 56.

The man who produced most of the recordings of Ladysmith Black Mambazo, one of South Africa's most successful exports, passed away Oct. 7 following a car accident a few weeks earlier.

He was not only the doyen of the music industry here, but

also its most direct link to an era that helped shape the rhythms of this country. In the 1950s, he was one of the original pennywhistlers who brought the township jive style known as *kwela* to national popularity.

By the '70s, when most of the *kwela* stars had disappeared or passed away in poverty, Nkosi had made the other key township rhythm, *mbaqanga*, his own via his distinctive saxophone interpretations.

(Continued on next page)

newsline...

FLAGSHIP BBC NATIONAL TOP 40 STATION Radio 1 has revamped its playlist policy to help break new acts and grow its female audience. Starting Oct. 8, the station reduced the number of A-list tracks to make way for more daytime spins of new music from the B list. Some A-list tracks have moved to the B list, and new music making its way up the playlist will be featured more frequently.

Radio 1's head of music, Jeff Smith, tells *Billboard*, "[The changes] will ensure we continue to help break more new bands and artists through even more consistent daytime play." In a statement, the station says that it will "refine the mainstream policy to ensure it appeals as strongly to young women as to young men." The move is part of a trend in Europe: Other stations, such as national U.K. top 40/dance outlet Atlantic 252 and Swedish top 40 network P3, are tweaking their output to attract female listeners. According to the British Phonographic Industry, in the U.K., 60% of pop records were bought by women in 1997, and 46% of all dance records were bought by females aged 15-24.

MIKE MCGEEVER

ARCADE MUSIC GROUP has appointed Michiel Wolff managing director of Arcade Music Holland, replacing Robin Simonse, who has left the company. Wolff, 43, was most recently managing director of Arcade's Spanish subsidiary and is also a VP of international for the company. He will report to Nico Geusebroek, president of Arcade Music Group. Simonse is the third member of Arcade's board to leave this year. Former managing director André De Raaff departed to run his own Arcade-distributed pop/dance label, Corbeau (*Billboard*, April 11), followed by Bert De Liefde, who quit to set up SilverMinds Music & Media after buying out Arcade's retail and classical music operations (*Billboard*, July 18).



ROBERT TILLI

THE U.K.'S RADIO AUTHORITY (RA) has fined London alternative rock station Xfm 4,000 pounds (\$6,700) for failing to comply with its Promise of Performance to the regulator; the basis on which it won its license. In July, entertainment group Capital Radio bought the station—which had been on the air for less than a year—from Chris Parry, managing director of the Cure's label, Fiction Records, and European media giant CLT-UFA. The RA has since received hundreds of complaints from listeners charging that the station has become too mainstream. Among other violations, Xfm was cited for a failure to broadcast live artists' sessions.

MIKE MCGEEVER

THE VANLEEST RETAIL CHAIN, a wholly owned subsidiary of Holland's largest web, Free Record Shop, is negotiating to buy seven Studio Fox CD shops. The acquisition would expand vanLeest from 25 outlets to 32 and give greater coverage in the east and north areas of the country. Both vanLeest and Studio Fox target the 18-65 demographic.

ROBERT TILLI

RITZ MUSIC GROUP, the U.K.-based country/Irish record company, has acquired CLT-UFA's Country 1035 radio station. In the first such deal in the territory, Ritz will use the London AM outlet to exploit its own roster. "There are tremendous synergistic benefits to the group in terms of airplay of our records, the promotion of our concerts, and the artists generally," says Ritz chief executive Paddy Prendergast. Ritz, which is listed on the OFEX market of the London Stock Exchange, has the Ritz and Grapevine record labels, a sales and distribution arm, and divisions focusing on concert promotion, direct marketing, and merchandising. Its roster includes Daniel O'Donnell, Charlie Landsborough, Sharon Shannon, the Rankin Family, Michael English, Christie Moore, and Sinéad Lohan.

MIKE MCGEEVER

THE FORMER U.K. HEAD OF THE FRENCH DANCE LABEL Distance Records, Philippe Marchal, has set up his own London-based singles imprint, Cyclo Records. The Cyclo roster includes Chicago-based house music artists Johnny Fiasco, Spencer Kincaid, John Redmond, and Underground Evolution. The label also plans U.K. releases of product from Chicago techno DJ Derrick Carter and French house DJ/producer Bernard Badie. Distribution will be through vinyl specialists Amato, Vinyl, and Ideal in the U.K.; Watts and Nemesis in the U.S.; Container in Germany; and Karma in Italy.

MARK SOLOMONS

MORE THAN 50 ACTS will appear at Australian indie Mushroom Records' 25th anniversary concert Nov. 14 at the Melbourne Cricket Grounds. These include such current stars as Jimmy Barnes, Deni Hines, Paul Kelly, Leonardo's Bride, and Kylie Minogue, as well as the reformations of veteran acts like Skyhooks, Billy Thorpe & the Aztecs, Jo Jo Zep & the Falcons, Madder Lake, Sports, Stars, Uncanny X-Men, and Ol' 55. The nine-hour show, expected to attract 75,000 people, will be recorded for a three-CD set and video, set for a Christmas release. Negotiations continue with the Nine Network for a partial telecast. The \$1 million Australian (\$590,000) event is sponsored by telecommunications giant Telstra and market-leading music chain Sanity.

CHRISTIE ELIEZER

VIRGIN ESPANA TO EXPAND DOMESTICALLY

(Continued from page 57)

of Santiago de Cuba," she says. "Ochoa was lead vocalist on three 'Buena Vista' songs, including Compay Segundo's legendary 'Chan Chan,'" she adds. Ochoa is also a noted guitarist who encompasses the peasant spirit of eastern Cuban music, which he has played for many years with his band, Cuarteta Patria.

Morente, despite his age, 53, is seen by many as a leading exponent of "new flamenco" fusion, while continuing the deeply felt vocal tradition of *cante jondo*, commonly referred to by non-flamenco fans as "wailing." Fernández comments that Morente had not signed with a major for 10 years because "he didn't trust them."

Chewaka's director is Javier Piñan, described by Fernandez as "sharp" and whose experience includes stints at BMG and Warner/Chappell.

International product manager Andy Ferguson is director of La Raíz, and Fernández describes him as "elegant, serious, and meticu-

lous." He has worked at RCA and Sony. Although Chewaka will not be officially launched until this fall, in early summer it released an album by French-Spaniard Chao, "Clandestino," which went gold (50,000 units) and has now sold 70,000 units, according to Virgin.

"Not a bad start," says Piñan, smiling. Apart from Morente, Chewaka's other signings include Catalan band Dusmiquet, which performs a Tex-Mex/cumbia hybrid, the semi-kitsch Bustamante, and Paris group Sgt. Garcia. La Raíz will sign roots music whether it is from a Spanish region such as Galicia, or Arabic, Brazilian, or Mexican.

Fernández, who spent 13 years at Sony Spain before becoming director of RCA and head of marketing at BMG's Latin American department based in Madrid, says although Virgin's total staff is still just 25, the label this summer acquired the floors above and below its central Madrid office to accommodate the expansion.

S. AFRICAN PRODUCER WEST NKOSI DIES

(Continued from preceding page)

At the same time, he explored the possibilities of *mbube*, a Zulu gospel style, and teamed up with a then totally unknown a cappella group called Ladysmith Black Mambazo to produce its first album.

Ladysmith's later international success was no flash in the pan. The band is No. 2 on the "official" U.K. album chart for the week ending Saturday (17) with its greatest-hits package "The Star & Wiseman" (PolyGram TV), after its music was used in a TV commercial.

In the past decade he also "re-discovered" Mahlathini & the Mah-

otella Queens, an mbaqanga group that had made a name for itself in the early '70s. Through his efforts as producer and occasional backing musician, they toured the world and recorded with, among others, the Art Of Noise.

"No one can fill his shoes," says Adrian Hamilton, the recording engineer most closely associated with Nkosi. "West was big in everything. His aura, his charisma, his ability at management."

West is survived by his wife, Tammy Vilikazi Nkosi, and three daughters.

REUNITED COLD CHISEL BREAKS THROUGH

(Continued from page 57)

on the Net updated their image and brought them to a younger audience that might not have known who they were."

Sanity's pre-buy of 35,000 copies of the album, its largest-ever order for a single release, turned it into gold.

"We had no doubt the album would be a monster," says Frzop. "From the viewpoint of advance and initial sales, it looks like it'll be the biggest Australian album of the year."

Pre-sales for "The Last Wave Of Summer" totaled 110,000—unprecedented for any local or international act in this market. For this album, the Target chain abandoned its policy of buying only released product.

After the band did a surprise club show in Newcastle, retailers there were forced to start selling the album on a Sunday. Spero Davias, music director of Sound World, reports that in his three outlets, "Last Wave" and "Chisel" are the two top releases.

Cold Chisel has strong fans in radio; some radio networks are playing

album tracks across the board. Says Brad March, managing director of the Austereo network, "'Last Wave' is easily the best album [Chisel] has ever made. It'll set Chisel up as one of the bands for the new millennium."

"I'll be at the show with bells on," adds Jeff Ross, acting music director for PM FM 92.9 in Perth, which has a top 30 format. "Like most of their fans, I'm glad they've got new songs but equally glad they did what they do best rather than experiment."

Phil Dowse, music director of Adelaide's Triple M station, sees four more hits on the album.

"It depends if the record company can make those hits," he says. "But with the band going on the road from November, the album will last well into the [Southern Hemisphere] summer."

With the band's No. 1 debut, Willis is eyeing the overseas market. In the '80s, the band was signed to Elektra in the U.S. and PolyGram in Europe, where it toured twice.

"Chisel has fans among A&R execs abroad," he says. "Interest is there."

Bryan Adams Unveils New 'Day'

A&M Album Mixes Pop And AC Fare With Rock Stompers

BY LARRY LeBLANC

TORONTO—Early on, Canadian veteran singer Bryan Adams had a specific idea of how he wanted his new A&M Records album, "On A Day Like Today," to turn out.

"I wanted an album which was full but also very sparse," he says. "I spent a long time arranging the songs so that the instrumentation works around my vocals."

The album, Adams' 10th recording of new material since his 1980 self-titled debut, is being issued worldwide by A&M on Tuesday (20), except in North America, where it will be released Oct. 27.

"This record has a shot at doing 8 million to 10 million copies [worldwide]," predicts Al Cafaro, chairman/CEO of A&M Records U.S. "It's such a major step for Bryan. It has quality, depth, and nuance."

"It's the best Adams record I've worked," says PolyGram Canada chairman John Reid. "It's a more lyrically mature album than '18 Til I Die.'"

"18 Til I Die," Adams' previous studio album, was released in 1996 and peaked at No. 31 on The Billboard 200. While selling 5 million units globally, according to A&M, it fell short of expectations in the U.S. According to SoundScan, the album sold 816,000 units there, making it Adams' lowest-selling album in the U.S. since his 1982 chart breakthrough, "You Want It, You Got It." U.S. sales of "18 Til I Die" fell far short of the 3.1 million units scanned there for his 1993 hits compilation, "So Far So Good."

"18 Til I Die" was aimed at regaining Adams' traditional U.S. rock audience after his enormous success performing and co-writing such AC-styled film ballads as "Everything I Do (I Do It For You)" (from "Robin Hood"), "Have You Ever Really Loved A Woman?" (from "Don Juan De Marco"), and "All For One" (from "The Three Musketeers"), performed with Sting and Rod Stewart.

"Bryan was largely ignored [by U.S. rock programmers] on that album," admits Cafaro. "Frankly, I don't think we delivered the single ['The Only Thing That Looks Good On Me Is You'] the way it could have been delivered."

Adams says America's indifferent reception to "18 Til I Die" played little part in how he tackled his new album. However, he says 1997's "Bryan Adams MTV Unplugged," which rearranged some of his classic hits and sold 275,000 units in the U.S., according to SoundScan, provided the creative impetus for "On A Day Like Today." ("Unplugged" peaked at No. 88 on The Billboard 200.)

Three of the new album's tracks, "Getaway," "C'mon C'mon C'mon," and "Lie To Me" (added to the album outside North America), were co-written with Gretchen Peters while Adams was preparing "Unplugged." "With this album we really hit our stride," says Peters, Adams' songwriting partner of the past four years.

While Adams and Peters wrote the

bulk of this album, Adams collaborated with Phil Thornalley, former bassist of the Cure; Swedish producer Max Martin; and British songwriter Elliot Kennedy.

The 13-song set was co-produced by Adams and fellow Canadian Bob Rock, except for the Oasis-inspired title track, co-produced and co-written by Adams and Thornalley; "If I Had You," co-produced with Phil Western; and the masterful "Where Angels Fear To Tread," produced by Adams.

Mainstream melodic pop fare such as the title track, "When You're Gone," and "How Do Ya Feel Tonight") mingles with AC-styled songs like "Inside Out," "Where Angels Fear To Tread" (the album's stand-

out), and "Fearless." Then there are the rock stompers "I Don't Wanna Live Forever," "Before The Night Is Over," and "I'm A Liar."

"What's been missing [in previous Adams' albums] has been his cocky attitude," says Rock. "He needed to sound more like Bryan Adams."

The album's leadoff title single was delivered to American top 40, hot AC, and AC formats on Sept. 23.

"Our [initial] strategy is to build on markets where we normally wouldn't get big Bryan Adams airplay," says Peter Napoliello, senior VP of promotion at A&M U.S. "The [strategy] consists of a heavy street marketing, high artist visibility, and a [radio] time-buy campaign."

A&M U.S. has begun a "comprehensive" advertising program in conjunction with Chancellor Media via its top 40 and hot AC radio stations in



ADAMS

Boston, Dallas, Denver, Detroit, Minneapolis, New York, Philadelphia, and Orlando, Fla. The six-week program, which began two weeks before the album's release date, consists of album giveaways, a contest to see Adams perform, and radio spots custom-tailored to each station. "It's a very aggressive marketing plan that is multi-six figures in term of its thrust," says Morty Wiggins, GM/senior VP of marketing at A&M U.S.

A&M's U.S. marketing rollout includes a two-tier advertising campaign on VH1. The first tier, launched the week of the album's street date, consists of an intensive series of 30-second spot buys. There will be further but less intensive time-buys on VH1 throughout November and December. In the same period, A&M will advertise on such U.S. syndicated shows as "Seinfeld," "Cheers," "Friends," and "The Oprah Winfrey Show," and on national programs like "Saturday Night Live."

Targeting Adams' fans in America's heartland, A&M has provided the Kmart chain with exclusive Adams posters as a value-added purchase. Wal-Mart exclusively has a two-track CD sampler of Adams' performance of "Hey Elvis" and "Rock This Town" with Brian Setzer from the VH1 "Duets" series. The sampler is also a value-added purchase.

To promote the album, Adams has already completed press and radio trips to the U.K., Spain, Portugal, Sweden, Italy, Germany, and the U.S. in advance of the album's release. He returns to Europe in November for further promotional duties.

Adams says he has no plans as yet to tour. "I'm going to wait and see how it goes," he says. "I'm already thinking about making another record."

Adams Strong On Int'l Front

TORONTO—Despite declining U.S. sales in recent years, Canada's Bryan Adams has maintained an impressive international sales base.

With career sales of 55 million albums, his leading markets are the Pacific Rim, Germany, the U.K., and Canada, says Claudia Cevenini, A&M international marketing director.

"Our affiliates are ecstatic about 'On A Day Like Today,'" says Cevenini. "After 'Unplugged,' which sold 2 million copies [outside of the U.S.], they didn't know what direction he was going to take. We're shipping between 800,000 and a million units [outside the U.S.]."

Cevenini says Adams' previous studio album, "18 Til I Die," sold 3.5 million units outside the U.S.

"He's a major artist throughout the world," says Cevenini. "There's a discrepancy between the international and U.S. perception of Bryan. He became internationally huge with 'Waking Up The Neighbours,' which sold 4 million [outside the U.S.], and 'So Far So Good' sold 10 million copies

[outside the U.S.]."

"On A Day Like Today" will almost certainly top the Canadian pop charts. Adams has sold 5 million albums in his native country, according to Randy Wells, senior VP at A&M Records Canada. He was the first performer to earn two diamond awards in Canada (awarded for sales of 1 million units), for "Reckless" and "Waking Up The Neighbours." While "18 Til I Die" sold disappointingly in the U.S., Canadian sales topped 341,000 units, says Wells, and "Bryan Adams MTV Unplugged" sold 262,000 units here.

The new album's title track single went to Canadian radio Sept. 11. It is currently No. 37 on the Broadcast Data Systems-derived Contemporary Hit Radio chart, No. 10 on its Pop Adult radio chart, and No. 20 on its Rock Radio chart, as published in the Oct. 19 issue of The Record.

"We're certainly playing Adams," reports James Stuart, PD of top 40 CKNG Edmonton, Alberta. "He's done a great job at keeping his music youthful."

LARRY LeBLANC

HITS OF THE



WORLD

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JAPAN (Dempa Publications Inc.) 10/19/98			GERMANY (Media Control) 10/13/98			U.K. (Chart-Track) 10/12/98			FRANCE (SNEP/FOP/Tite-Live) 10/10/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	SNOW DROP L'ARC EN CIEL KUDON/SONY	1	1	FLUGZEUGE IM BAUCH OLI P. ARIOLA	1	NEW	GIRLFRIEND BILLIE INNOCENT/VIRGIN	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMMES/SONY
2	NEW	PERFUME OF LOVE GLOBE AVEV TRAX	2	3	IMMORTALITY CELINE DION FEAT. THE BEE GEES COLUMBIA	2	2	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	2	2	LA TRIBU DE DANA MANAU POLYDOR
3	NEW	THUNDERBIRD T.M. REVOLUTION ANTINOS RECORDS	3	2	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	3	1	ROLLERCOASTER B*WITCHED EPIC	3	3	THE BOY IS MINE BRANDY & MONICA EASTWEST
4	1	SWEET HEART GLOBE AVEV TRAX	4	6	EGOIST FALCO EMI	4	NEW	GANGSTER TRIPPIN' FATBOY SLIM SKINT	4	8	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG
5	2	SA YO NA RA GLOBE AVEV TRAX	5	4	GOD IS A DJ FAITHLESS INTERCORD/EMI	5	4	PERFECT 10 THE BEAUTIFUL SOUTH GO! DISCS/POLYDOR	5	7	SIMARIK TARKAN POLYGRAM
6	NEW	JEANS RYOKO HIROUSE WARNER MUSIC JAPAN	6	7	PROTECT YOUR MIND DJ SAKIN & FRIENDS INTERCORD	6	NEW	SMOKE NATALIE IMBRUGLIA RCA	6	5	SI TU M'AIMES LARA FABIAN POLYDOR
7	3	NECESSARY EVERY LITTLE THING AVEV TRAX	7	5	DIE FLUT WITT & HEPPNER ZEITBOMBE/EPIC	7	NEW	THE FIRST NIGHT MONICA ARISTA	7	6	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
8	NEW	AI JUST ON MY LOVE SYARAN Q BMG JAPAN	8	8	STAY 2-4 FAMILY EPIC	8	7	SEX ON THE BEACH T-SPOON CONTROLE/OEL	8	4	LIFE DES'REE EPIC
9	5	WANNA BE A DREAMMAKER GLOBE AVEV TRAX	9	NEW	NO MATTER WHAT BOYZONE POLYDOR	9	8	DOO WOP (THAT THING) LAURYN HILL RUFFHOUSE/COLUMBIA	9	9	BYE BYE MENELIK SMALL/SONY
10	NEW	KUMOJI NO HATE COCCO VICTOR	10	9	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	10	6	CRUEL SUMMER ACE OF BASE LONDON	10	11	MUSIC SOUNDS BETTER WITH YOU STARDUST COLUMBIA
11	4	LE CIEL MALICE MIZER COLUMBIA	11	10	VIVA FOREVER SPICE GIRLS VIRGIN	11	NEW	THE MAGIC IS THERE DANIEL O'DONNELL RITZ	11	10	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
12	7	AHHHHH! TOSHINOBU KUBOTA SONY	12	18	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH CHLODWIG/ARIOLA	12	5	TOP OF THE WORLD BRANDY FEAT. MASE ATLANTIC	12	15	RESTER FEMME AXELLE RED VIRGIN
13	6	SAKEBI YAEV AVEV TRAX	13	11	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. FOUR MUSIC/COLUMBIA	13	NEW	MY FAVOURITE GAME THE CARDIGANS POLYDOR	13	13	PERSONNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
14	8	DAITE HOLD ON ME! MORNING MUSUME ZETIMA	14	NEW	I WILL BE YOUR BRIDE THE KELLY FAMILY EMI	14	13	STAND BY ME 4 THE CAUSE RCA	14	18	STAND BY ME 4 THE CAUSE RCA
15	9	UNMEI NO ROULETTE MAWASHITE ZARD B-GRAM	15	13	SUPA RICHIE RICHIE CHLODWIG/ARIOLA	15	12	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS	15	12	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM
16	12	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS JOHNNY'S ENTERTAINMENT	16	12	BAILANDO LOONA URBAN/MOTOR MUSIC	16	11	COME BACK DARLING UB40 DEP INTERNATIONAL/VIRGIN	16	17	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS EDEL
17	NEW	MICCHI NO BABY SET BOKUNO JELLY/KONYA, MOMOIRO CLUB DE MITSUHIRO OIKAWA TOSHIBA/EMI	17	19	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/INTERCORD	17	NEW	SPECIAL GARBAGE MUSHROOM	17	20	PANIQUE CELTIQUE MANAU POLYDOR
18	NEW	FOR MY DEAR... AYUMI HAMASAKI AVEV TRAX	18	14	SHE KNOWS YOU DJ TONKA CLUB CULTURE/WEA	18	3	YOU DON'T CARE ABOUT US PLACEBO ELEVATOR/HUT/VIRGIN	18	NEW	CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX LAAM POLYDOR
19	11	MAYBE TRUE FANATIC CRISIS FOR LIFE	19	NEW	PULVERTURM NIELS VAN GOGH ARIOLA	19	NEW	PHIL COLLINS HITS VIRGIN	19	16	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL
20	16	ALONE IN MY ROOM AMI SUZUKI SONY	20	20	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	20	NEW	VONDA SHEPHERD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC/EPIC	20	NEW	ZORA SURA UNIVERSAL
		ALBUMS			ALBUMS			LADYSMITH BLACK MAMBAZO THE STAR & WISE-MAN: THE BEST OF LADYSMITH BLACK MAMBAZO POLYGRAM TV			ALBUMS
1	2	KIRORO NAGAI AIDA KIRORONOMORI VICTOR	1	NEW	WOLFGANG PETRY EINFACH GEIL! ARIOLA	1	13	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMMES/SONY
2	1	B'Z THE BEST TREASURE ROOMS RECORDS	2	1	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTERCORD	2	NEW	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	2	2	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
3	3	THE BRILLIANT GREEN THE BRILLIANT GREEN SONY	3	NEW	PHIL COLLINS HITS WEA	3	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	3	3	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
4	4	SING LIKE TALKING SECOND REUNION—THE BEST OF SING LIKE TALKING FUN HOUSE	4	2	WESTERNHAGEN RADIO MARIA WEA	4	1	ASH NU-CLEAR SOUNDS INFECTIOUS/MUSHROOM	4	4	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHRIQUE/SONY
5	NEW	PHIL COLLINS HITS WARNER MUSIC JAPAN	5	3	BOHSE ONKEL VIVA LOS TIOZ VIRGIN	5	7	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFF HOUSE/COLUMBIA	5	NEW	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
6	5	TAKAKO MATU AI NO TOBIRA BMG JAPAN	6	NEW	ANDRE RIEU ROMANTIC MOMENTS PHILIPS/POLYGRAM	6	4	BOYZONE WHERE WE BELONG POLYDOR	6	5	MANAU PANIQUE CELTIQUE POLYDOR
7	11	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	7	4	SHERYL CROW THE GLOBE SESSIONS POLYDOR	7	19	VARIOUS ARTISTS BIG HITS 98 WARNER/GLOBAL/SONY	7	NEW	CYPRESS HILL CYPRESS HILL IV SMALL/SONY
8	17	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	8	7	XAVIER NAIDOO NICHT VON DIESER WELT 3PEPIC	8	2	SHERYL CROW THE GLOBE SESSIONS A&M/MERCURY	8	6	LARA FABIAN CARPE DIEM POLYDOR
9	8	TATSURO YAMASHITA COZY WARNER MUSIC JAPAN	9	NEW	FETTES BROT LAESST GRUESSEN BOOYA/INTERCORD	9	6	STEPS STEP ONE JIVE	9	14	AXELLE RED A TATONS VIRGIN
10	7	FUMIYA FUJII SORAMOYOU SONY	10	6	FAITHLESS SUNDAY 8 P.M. INTERCORD	10	8	VARIOUS ARTISTS BOX HITS 98 VOL. 3 TELSTAR	10	7	MICHEL SARDOU BERCY 98 TREMA/SONY
11	10	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	11	5	THE BEE GEES ONE NIGHT ONLY POLYDOR	11	3	THE BEE GEES ONE NIGHT ONLY POLYDOR	11	8	LARA FABIAN PURE POLYDOR
12	12	TOSHINORI YONEKURA YONE'S BODY & SOUL PIO-NEER LDC	12	14	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	12	10	THE BEAUTIFUL SOUTH QUENCH GO DISCS/POLYDOR	12	15	MANU CHAO CLANDESTINO VIRGIN
13	14	MY LITTLE LOVER NEW ADVENTURE TOY'S FACTORY	13	12	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	13	NEW	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	13	19	MODERN TALKING BACK FOR GOOD MIX '98 ARIOLA/BMG
14	9	MAKI OHGURO MOTHER EARTH B-GRAM	14	NEW	PROJECT PITCHFORK EON:EON EASTWEST	14	15	MAVERICKS TRAMPOLINE UNIVERSAL	14	NEW	VARIOUS ARTISTS DIVAS LIVE EPIC
15	13	YUZU YUZU IKKA SENHA & CO	15	9	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	15	NEW	DEPECHE MODE THE SINGLES '86-'98 MUTE	15	NEW	CAKE PROLONGING THE MAGIC MERCURY
16	RE	SOUTHERN ALL STARS UMI NO YEAH!!! VICTOR	16	10	J.B.O. MEISTER DER MUSIK LAWINE/ARIOLA	16	12	VARIOUS ARTISTS KISS IN IBIZA 98 POLYGRAM TV	16	12	FLORENT PAGNY SAVOIR AIMER MERCURY
17	16	PIZZICATO FIVE PLAYBOY PLAYGIRL COLUMBIA	17	NEW	CYPRESS HILL IV COLUMBIA	17	14	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 40 EMI/VIRGIN/POLYGRAM	17	10	HIGELIN PARADIS PAIEN TOT OU TARD/WEA
18	15	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	18	19	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI	18	9	THE CORRS TALK ON CORNERS 143/ATLANTIC	18	11	666 PARADOXX PANIC/POLYGRAM
19	NEW	THE CARDIGANS GRAN TURISMO POLYDOR	19	13	MARILYN MANSON MECHANICAL ANIMALS UNIVER-SAL	19	11	666 PARADOXX PANIC/POLYGRAM	19	13	ERA ERA MERCURY
20	RE	SOUNDTRACK TITANIC SONY CLASSICAL	20	8	BLUMCHEN JASMIN EDEL	20	16		20	16	

Hits Of The World is compiled at Billboard/London by Dominic Pride, Alison Smith and Ben Robards. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		SPAIN	
10/24/98				(AFYVE/ALEF MB) 10/03/98	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA		1	1
2	6	NO MATTER WHAT BOYZONE POLYDOR		2	4
3	2	LIFE DES'REE SONY S2		3	3
4	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC		4	7
5	4	GOD IS A DJ FAITHLESS CHEEKY/ZOMBA/INTROCORD		5	6
6	5	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC		6	2
7	NEW	GIRLFRIEND BILLIE INNOCENT/VIRGIN		7	NEW
8	RE	LA TRIBU DE DANA MANAU POLYDOR		8	NEW
9	RE	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULEZ/ZOMBA		9	9
10	10	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY/UNIVERSAL		10	10
		ALBUMS			
1	NEW	PHIL COLLINS HITS VIRGIN/WEA		1	NEW
2	1	DEPECHE MODE THE SINGLES '86-'98 MUTE		2	1
3	2	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA		3	2
4	5	THE BEE GEES ONE NIGHT ONLY POLYDOR		4	NEW
5	6	CELINE DION S'IL SUFFISAIT D'AIMER EPIC/COLUMBIA		5	3
6	4	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC		6	4
7	3	SHERYL CROW THE GLOBE SESSIONS A&M		7	5
8	NEW	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC		8	NEW
9	RE	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC		9	6
10	RE	WOLFGANG PETRY EINFACH GEIL NA KLAR/BMG		10	7

MALAYSIA		(RIM) 10/13/98		HONG KONG	
				(IFPI Hong Kong Group) 10/04/98	
THIS WEEK	LAST WEEK	ALBUMS		THIS WEEK	LAST WEEK
1	1	THE CORRS TALK ON CORNERS 143/WARNER		1	1
2	3	JACKY CHEUNG NO REGRET POLYGRAM		2	2
3	NEW	FAYE WONG CHANG YOU EMI		3	NEW
4	4	A GU TAN SING A SONG FOR YOU ROCK		4	NEW
5	5	SEARCH BIKIN WILAYAH BMG		5	4
6	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL LOVE POLYGRAM		6	NEW
7	NEW	SITI NURHALIZA ADIWARNA SUWAH		7	6
8	6	MODERN TALKING BACK FOR GOOD BMG		8	7
9	NEW	SAMMI CHENG FEEL SO GOOD WARNER		9	8
10	NEW	REN QIAN QI LOVE LIKE PACIFIC ROCK		10	RE

IRELAND		(IRMA/Chart-Track) 10/08/98		BELGIUM	
				(Promuvi) 10/16/98	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	3	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA		1	1
2	2	ROLLERCOASTER B*WITCHED EPIC		2	2
3	1	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS		3	3
4	4	NO MATTER WHAT BOYZONE POLYDOR		4	4
5	NEW	FINALLY FOUND HONEYZ FIRST AVENUE/MERCURY		5	5
6	5	ONE FOR SORROW STEPS JIVE		6	NEW
7	NEW	BEACHBALL (REMIXES) NALIN & KANE LONDON		7	6
8	8	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING RCA		8	RE
9	7	CRUSH JENNIFER PAIGE EDEL U.K.		9	8
10	10	LIFE DES'REE SONY S2		10	NEW
		ALBUMS			
1	1	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC		1	2
2	3	TRACY CHAPMAN TRACY CHAPMAN ELEKTRAVEAST-WEST		2	1
3	RE	THE VERVE URBAN HYMNS HUT		3	7
4	2	VARIOUS ARTISTS BIG HITS '98 WARNER/GLOBAL/SONY		4	3
5	4	THE BEE GEES ONE NIGHT ONLY POLYDOR		5	5
6	5	RONAN TYNAN MY LIFE BELONGS TO YOU COLUMBIA		6	4
7	9	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC		7	NEW
8	8	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS		8	6
9	6	DEPECHE MODE THE SINGLES '86-'98 MUTE		9	8
10	RE	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA		10	NEW

AUSTRIA		(Austrian IFPI/Austria Top 40) 10/13/98		SWITZERLAND	
				(Media Control Switzerland) 10/18/98	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK
1	1	I DON'T WANT TO MISS A THING AEROSMITH SONY		1	1
2	7	WISH (KOMM ZU MIR) FRANKA POTENTE FEAT. THOMAS D. SONY		2	5
3	2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA UNIVERSAL		3	2
4	3	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE SONY		4	NEW
5	NEW	IMMORTALITY CELINE DION FEAT. THE BEE GEES POLYDOR		5	NEW
6	9	BAILANDO LOONA POLYDOR		6	3
7	NEW	TI AMO 98 RAPUBLIC EMI		7	4
8	6	EGOIST FALCO EMI		8	8
9	5	LIFE DES'REE SONY		9	6
10	NEW	GOD IS A DJ FAITHLESS VIRGIN/EMI		10	NEW
		ALBUMS			
1	1	THE BEE GEES ONE NIGHT ONLY POLYDOR		1	2
2	NEW	PHIL COLLINS HITS WARNER		2	1
3	2	DEPECHE MODE THE SINGLES '86-'98 MUTE/EMI		3	4
4	NEW	MIKE OLDFIELD TUBULAR BELLS III WARNER		4	5
5	3	CELINE DION S'IL SUFFISAIT D'AIMER SONY		5	3
6	4	STS VOLLE KRAFT POLYGRAM		6	7
7	NEW	KASTELRUTHER SPATZEN DIE WEISSE BRAUT DER BERGE KOCH		7	NEW
8	5	DIE SCHLUEPFER FETTE FETE, VOL. 7 EMI		8	6
9	NEW	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II EMI		9	NEW
10	8	BOHSE ONKELZ VIVA LOS TIOZ EMI/VIRGIN		10	NEW

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

DENMARK: This country's foremost rappers, Østkyst Hustlers (East Coast Hustlers), are really "cleaning up." Pre-release promotion for their third album, "Så Hold Dog Kæft," (Why Don't You Shut Up), saw the trio visiting laundromats around the country. The album shipped gold (25,000 units), and a week later the set reached No. 3 here. Their previous outing, "Fuld Af Løgn" (Full Of Lies), sold more than 135,000 units, says the label, and won them a shelf of Dansk Grammys. **Bossy Bo, Jazzy H, and DJ Peyk** don't want to be categorized as rappers, saying—tongue in cheek—that they'll "always be a blues band." Musical styles in the new set ranges from smoky lounge to rock, backed by real instruments. The three will tour Denmark with a band later this year to deliver their scathing raps on life in Denmark.



ØSTKYST HUSTLERS

CHARLES FERRO

SWEDEN/U.K.: Stockholm-based Stephen Simmonds is proving that you can come from outside the U.S. and get away with your take on soul music. The singer—most commonly compared to Maxwell and Marvin Gaye—saw his international debut album, "Spirit Tales" (Superstudio/Diesel), released Oct. 12 by Parlophone/EMI in the U.K. Diesel's international deal with EMI excludes the U.S. and Canada (where a label home is yet to be found) and the Nordic region (where Simmonds is handled by BMG). Diesel international exploitation manager **Nutta Hultman** says staff changes at EMI in the U.S. mean "we feel the company currently lacks the stability we are looking for." The label says the album has sold 35,000 copies in Sweden, while the single, "Tears Never Dry" (the most-played song on Swedish radio last year), has sold 10,000 units at home. (Both records are 5,000 units short of gold status.) The label is also home to **Eagle-Eye Cherry**.

ANDERS LUNDQUIST

NEW ZEALAND: Auckland singer **Che Fu**'s former band, **Supergroove** (Billboard, Nov. 16, 1996), sold 65,000 copies of its debut album, "Traction," and now two years after its demise, Fu is set to unveil his solo album, "2B S-Pacific," out Oct. 15 through BMG here. The album's first two singles, "Chains" (with DJ DLT) and "Without A Doubt," have both topped the local charts. Boasting a potent mix of reggae, soul, funk, and rap, "2B S-Pacific" is a landmark in local hip-hop culture. Fu believes New Zealand hip-hop crews are maturing and beginning to reflect their roots. He says, "We've gone through that lack-of-identity phase where there were a lot of American clones, but now *Aotearoa* [New Zealand] hip-hop is discovering an identity, and it is something that should be pushed forward."



CHE FU

JOHN RUSSELL

U.K.: Several acts once signed to Motown Records have lived in Britain, including **Jimmy Ruffin** and **Edwin Starr**. Now, Ruffin is hosting a soul show on BBC Radio 2, the public broadcaster's national, AC-formatted station. The one-hour program, which runs on Saturday nights through mid-November, mixes vintage R&B/soul tracks by such artists as **Otis Redding**, **Aretha Franklin**, and **Marvin Gaye** with contemporary releases featuring the likes of **BeBe & CeCe Winans**, **D'Angelo**, and **Kelly Price**. Meanwhile, Ruffin's son, **Ray**, has a record deal with Universal Music U.K. His debut single, "Would I Lie," is due for release in November.

ADAM WHITE

ITALY: Mystical Sicilian singer/songwriter **Franco Battiato**'s new album, "Gommalacca" (Rubberlacquer) (Mercury/PolyGram), continues almost two decades of commercial success, gained by challenging pop orthodoxy. It entered the FIMI/Nielsen chart at No. 1 on its first week of release, while this issue it makes way for a tribute album from another great Italian singer/songwriter, the late **Lucio Battisti**. "Gommalacca" carries on the electronic experimentation of Battiato's 1997 multi-platinum release "L'Imboscata." It features collaborations with Italy's premier experimenter and producer of electronic music, **Madaski** (from Italian reggae band **Africa Unite**), who adds vibes reminiscent of **Brian Eno**'s early work with **Robert Fripp**. Lead single "Shock In My Town" features Madaski's trademark electronic distortion, while "Casta Diva" (Caste Diva) reflects Battiato's interest in Sufism and other Oriental traditions. A homage to soprano **Maria Callas**, the track also reflects Battiato's work in the operatic field.



BATTIATO

MARK DEZZANI

IRELAND/SPAIN: Dublin quintet **Aslan** is due to tour Spain in January next year after signing to Spanish indie **Big Bang Records** in August. Aslan, one of Ireland's rock survivors, formed in the early '80s and had a domestic No. 1 album, "Feel No Shame," on EMI in 1988, the year the band broke up. In 1993 a one-off reunion for a benefit gig proved permanent, and they recorded the RCA albums "Goodbye Charlie Moonhead" (1994) and "Here Comes Lucy Jones" (1997). Last July, a best-of compilation, "Shame About Lucy Moonhead," on Verge/EMI, debuted at No. 1. Aslan—Turkish for lion, and the name of the heroic lion in C.S. Lewis' *Narnia* books—plays London's **Mean Fiddler** on Oct. 31.



ASLAN

KEN STEWART

Chrysalis Celebrates 30 Years On The Wing



Ian Anderson takes to the stage.



Warner Music U.K. chairman Rob Dickins considers a toast.



Sir Harvey Goldsmith, left, and wife Diana relax with Sony Music Entertainment senior VP Peter Asher.



Producer Bob Ezrin, left, chats with Sabrina Guinness and Chrysalis Music managing director Jeremy Lascelles.

Thirty years of Chrysalis artists and music were celebrated Sept. 18 in London, when Chris Wright, one of the U.K. company's co-founders, hosted an anniversary party at Great George Street, Westminster, in the shadow of Big Ben. Scores of past and present Chrysalis staff and artists were joined by guests from the worlds of music, television, radio, politics, and show business. They heard Wright and former partner Terry Ellis toast the company's growth from music roots in the '60s to a multimedia business in the '90s. Among the Chrysalis-linked artists in attendance were Procol Harum's Gary Brooker, Jethro Tull's Ian Anderson, Midge Ure, and Leo Sayer. (Photographs: Alan Davidson)



Chrysalis co-founders Terry Ellis, left, and Chris Wright, center, slice the celebratory cake, to the astonishment of Jethro Tull's Ian Anderson.



Sony Music Europe president Paul Russell, seated, lends an ear to producer Chris Neil. At Russell's left is his companion Libby Hinton, and to his right, composer Mike Batt.



Sharing a laugh with EMI Music Europe president Rupert Perry, center, are, from left, impresario Andrew Miller and his wife, Anna, and insurance maven Willie Robertson.



Chris Wright, left, and Terry Ellis, whose partnership began in 1967 with the London-based Ellis Wright Agency, turn back the hands of time for the party guests.



Chris Wright, left, and Leo Sayer mug for the camera.



Larry Adler, right, receives a warm welcome from Sir George Martin.

Success Stories Still Shine Through Cloudy Economy

Although Asia's economic recession has cast a shadow over the music business, all is not doom and gloom in the East. Record-company executives are taking stock of this year's success stories and looking with confidence toward the future. In the key market of Taiwan and in Hong Kong, the regional center of the industry, a number of products have sold well in a difficult climate, as Billboard's correspondents report.

Hong Kong Optimists Focus On New Artists And Fresh Starts

BY ANN TSANG

HONG KONG—Whether you look at Sammi Cheng on Warner Music, teen newcomer Yuki Hsu on Rock Records or Coco Lee on Sony, to name just three success stories of 1998, the message is clear: Record companies in Asia are still very much in business, despite the economic downturn that has dominated the news from this region since October 1997.

"Trading conditions in Asia are difficult and, in some markets, involve considerable risk—with dealers going bankrupt and sales overall dropping sharply," says Peter Bond, senior VP for Asia Pacific at Universal Music. "Nonetheless, we have been able to grow our business and make money in the face of a recession."

With smarter marketing and the right music, record companies still make money in Asia, as the examples in this report demonstrate.

WINNING COMPILATIONS

Warner Music's "Max 3" is a joint-venture hit compilation that was released in February and, to date, has done remarkable sales of 1.1 million units, making it the top-selling compilation album in the region this year.

A second Warner compilation, "Fresh," was designed to break the mold for Asian compilation albums. The CD, a collection of rock and alternative tracks, was marketed as a "pop" compilation, thus drawing a

new audience, beyond the usual teen males, to compilation packages. "Fresh" has hit more than 200,000 units and continues to sell strongly.

In Hong Kong, Warner Music superstar Sammi Cheng's "Feel So Good" album has exceeded 100,000 units and is one of the best-selling albums of the year in the market, while Aaron Kwok's "In The Wind" is also expected to hit 100,000 units. Warner has seen domestic successes from Arkana in Indonesia, which has sold 70,000 units in that country and enjoyed unexpected

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Faye Wong



Coco Lee

Taiwan Going Strong Despite Setbacks

BY VICTOR WONG


TAIPEI—Two of Taiwan's leading record companies showed record-setting sales in 1997, despite the regional economic crash in October 1997, and this past year has proven that segments of Taiwan's music business—particularly the demand for new Chinese artists—continue to expand.

"There's still room for the domestic market to grow," says Sony Music Taiwan managing director Roger Lee. Sony posted record sales of 1.2 billion New Taiwan Dollars (\$40 million U.S.) during its 1997-98 fiscal year, which ended March 31, largely fueled by local artist Coco Lee, whose Sony album "Di Da Di" sold a million units, as well as the soundtrack from "Titanic" (Sony Classical), which sold 1.2 million.

This year, Lee says he expects his company to come close to last year's sales because of Harlem Yu's "Just For You" (Sony), which sold 450,000 units, and Coco Lee's "Sunny Days" (600,000 units). In addition, Sony sales have been further buoyed by

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PROGRAMMING

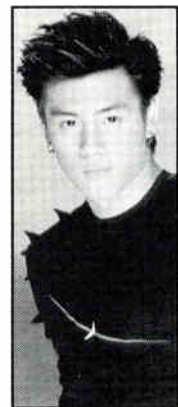
Rising R&B, Duetting Dangdut, Singing Spirituals



News In Review

TAIWANESE R&B continues to grow in popularity, as demonstrated by the success of vocal group IPIS, whose latest release, "IPIS's Second Album" (Goldenpoint), has sold 250,000 copies since its June release. IPIS, which means "Cockroach" in Tagalog, is made up of four Chinese musicians from the Philippines who forgo their surnames: Jasper, Ramsom, Malvin and Jennifer. "The popularity of domestic R&B is definitely rising," says EMI Taiwan managing director Mark Liu. "Take a look at IPIS, whose first album didn't do very well but whose second album is quite successful."

"**DANGEROUS DOME**" is the title of the latest album from Thai artist Dome Pakorn Lum, 19, marking his return to the music arena. The TV presenter and singer ventured into show business when he was 6 years old and has appeared in no less than 40 television commercials. Lum was signed to a recording deal



by Surachai Chet-chotisak at RS Promotions two years ago. His debut album sold more than 1 million copies, according to his label, and yielded the hit singles "Ying Rak Tur (Love You More)" and "Dur (Stubborn)." The second album has already produced another hit, "Ya Rak Kao Dai Mai (Please Don't Love Him)," with heavy airplay fueling sales. The album already has sold a half-million units and is expected to match the million-sales mark of its predecessor.

ALTHOUGH HE HATES to be compared to Bob Dylan, Indonesia's rock balladeer Iwan Fals speaks to the common person with his lyrics, which criticize oppression. His latest album, "Salam Reformasi (Welcome Reformation)," released in late July, has sold about 50,000 copies, according to Chandra Wijaya, a promoter at the Musica label. "That's not bad in these times of crisis," says Wijaya. The album is a compilation of earlier songs that gained new relevance with the downfall of ex-president Soeharto in May and the reformation movement sweeping Indonesia. "My songs describe the common and simple lives of

the majority of Indonesians, especially the destitute and oppressed," says Fals. "They are victims of the despotic authorities who engineered policies that hurt them." In mid-August, Fals gave his fourth performance in Japan. "I'm glad the Japanese public can appreciate Indonesian music. It satisfies me if people like my work."

NOT MANY PRODUCERS in Malaysia manage solo careers as musicians. However, dangdut songwriter and producer Iwan (who has written for Malaysian dangdut artists such as Amelina) has released yet another successful album, "Dunia Dangdut—Super Duet Hits (The World Of Dangdut)," which includes duets with Hindi performer Mehnaz, Indonesian artist Su Lilis Karlina and Malaysia's very own dangdut superstar, Amelina. Iwan is living up to the moniker "King Of Dangdut," with



sales of 50,000 units for this album in the first three months of its release, according to BMG Malaysia. His debut album for the label, "Dangdutnya," has sold 80,000 units, and BMG marketing director Rosmin Hashim believes the new album will break the 100,000-unit mark. "Iwan's songs have a carefree, happy nature," Hashim says. "They appeal to the masses, whether rural or urban. Due to this, radio stations have given Iwan a lot of airplay."

WHILE THE MUSICAL STYLE of nasyid (religious songs) has reached a plateau of popularity, the genre's best-selling group, Raihan, is preparing to release a new longform video. Raihan's debut album, "Puji-Pujian," sold a massive 600,000 units in Malaysia two years ago, which launched the nasyid genre into the mainstream. "Puji-Pujian" sold 50,000 units in Singapore," says Johnson Loh, Warner's head of international in Singapore. "It's like listening to Boyz II Men with percussion and popular melodies set to teachings from the Koran. It became very popular with young Muslims." Raihan's second album, "Syukur," sold 18,000 units in Singapore, and WEA has just released a compilation of nasyid bands, "Now See Heart." Raihan's popularity has encouraged the other labels to sign their own nasyid acts. PolyGram has Amin and Salehar, while EMI has Rabbani.

THE SOUNDTRACK of the new Filipino film "Labs Kita, Ok Ka Lang? (I Love You, Are You OK?)" has become a gold album for Star Recording less than a month after its release, thanks, in part, to an intriguing promotion. The album was released July 24 and hit the gold level (20,000 units) by mid-August, even before the film itself debuted in metro Manila theaters on Aug. 26. Helping push album sales before the film's release was a contest aired daily on an ABS-CBN Channel 2 noontime variety show, in which contestants acted out part of the film's script and chose one of two songs from the film to sing, "Nanghihinayang (Regret About An Opportunity Wasted)" by the boy-band Jeremiah or "Kapag Ako'y Nagmahal (If I Love)" by teenage female singer Jolina Magdangal, who also stars in the film. As Star Recording is a subsidiary of ABS-CBN, the country's largest media company, the record company was directly involved with coordinating the contest with the television station. Sales of the soundtrack are expected to reach at least platinum status (40,000 units sold), says Rene Salta, A&R manager for Star Recording. ■



Jolina Magdangal

HONG KONG OPTIMISTS

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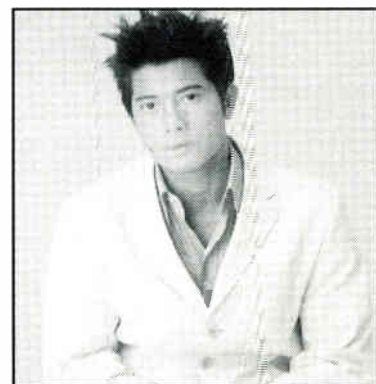
crossover success in the Philippines, backed by strong support from MTV Asia. Other local Warner successes this year include Indonesia's "Project P," a parody album featuring local cover versions of songs by the likes of Ricky Martin, Suede, the Cardigans and the Backstreet Boys, which is expected to hit its target of 200,000 units by year's end. Malaysia's Raihan also hit sales of 200,000 with its album "Syukur."

This from a company that's been in a "rebuilding phase" since April, in the words of Lachlan Rutherford, senior VP for South East Asia at Warner Music. "It's ground zero for us," he says. "There's a new market out there, and history is not important—it's what you do in the future." Rutherford also believes that the multinationals have overplayed the need for relentless growth. "Now it's back to music and talent, and it's critical to have the right people in place who understand that."

Sam Duann, president of regional independent Rock Records, based in Taiwan, reports that his label has not suffered too heavily this year and, in fact, has had a number of key successes, such as 19-year-old Yuki Hsu, the all-female Walkie Talkies and Li Shin Tsieh (see related report from Taiwan). "This is a new phenomenon in Taiwan," says Duann, of the success of younger "bubblegum" artists aimed at younger fans.



Despite Korea's dramatic economic slump, Rock Korea's sales are predicted to increase overall by 20% over fiscal 1997. The bulk of this success has come from the sale of international dance music, a category in which Rock holds a strong 80% market share. The company is also following its regional strategy of developing new artists in Korea.



Sammi Cheng (top) and Aaron Kwok

"If you have new artists, you have a much better chance," notes Duann. "Our company has adjusted very quickly to the economic situation, and we are still finding opportunities in every market."

Regionally, Rock has seen less success in Hong Kong, Malaysia and Singapore this year, with revenues down 10% to 35% across those markets. Duann says this is mainly due to lack of Cantonese releases in Hong Kong, as well as parallel imports of Mandarin product from Malaysia and Taiwan and the ongoing problem of piracy. Meanwhile, in Thailand, Rock has seen a 200% growth over 1997, which is largely due to the popularity of international dance compilation product.

"We have done pretty well in the market overall," says Duann. "In 1999, we will continue to be more focused on our Mandarin repertoire,

"Trading conditions in Asia are difficult and, in some markets, involve considerable risk—with dealers going bankrupt and sales overall dropping sharply. Nonetheless, we have been able to grow our business and make money in the face of a recession."

—Peter Bond, Universal Music

particularly that from Taiwan. We also intend to continue signing more and more new artists, as well as experimenting with potential crossover product, such as Clon from Korea, which has now been released in Taiwan and has become very successful [70,000 units]." Duann sees this project as possibly heralding a new era of crossover opportunities throughout the region. "We are looking at every type of opportunity," he says. "We are very confident and very positive. Even if the market is bad, we have to do things better."


REGIONAL REPERTOIRE

Sony's major success story in local repertoire in the region has been breaking and developing Taiwanese artist Coco Lee, whose five albums to date have sold close to 2 million units combined. Lee staged her debut concerts in Kaoshiung and Taipei earlier in the year to audiences of 20,000 in each location. "We have broken and developed this artist in the true sense," says Andy Yvaxis, VP of marketing at Sony Music Asia. "This is what we swear by. Coco has an enormous career ahead of her." Among other Asian artists who have scored 1998 top-10 albums in Hong Kong, the music industry's regional base, are Andy Lau and Ekin Cheng on BMG, Anita Mui and Edmond Leung on Capital Artists. Faye Wong on Cinemoly, Cass Phang on EMI, and Leon Lai and Jacky Cheung on PolyGram.

Continued on page APQ-4

**“The music industry needs people who have the vision
to support today’s
and tomorrow’s
superstars”**

• **Andy Yavasis, Vice President, Marketing, Sony Music Asia**



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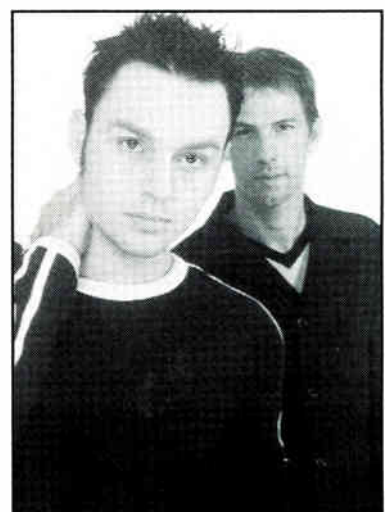
Price Cutting, In-Store Performing, Megastore Opening

DESPITE AN OVERALL decline in CD sales in 1998 so far, Taiwan's eight-store Rose Records chain began cutting CD prices by up to 10% off the regular retail price, starting June 1, in an effort to woo customers away from other rapidly expanding chain stores. "The competition between chain stores is



growing," says marketing manager Jeffrey Kuo, "so we had to do something to make us stand out from the rest." Kuo adds that Rose will try to continue its new pricing scheme for as long as possible.

RECORD-STORE GIGS have increasingly replaced other types of promotional appearances by international artists in Thailand, and the number of such events is mushrooming at such megastores as Tower Records and Imagine. Tower normally hosts three shows a month, according to marketing



Savage Garden

manager Kim Narula. Recently, labels have announced that acts will give out autographs only to those who have CD booklets or cassette sleeves. It's not necessary

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to buy the CD on the spot, however. "The in-store performance helps boost the sales. If they do a really good show, it certainly helps," says Narula. Savage Garden and the Moffatts are examples of acts that have benefited from such appearances—despite the fact that the store had to repair its security doors afterward.

THE MOFFATTS, from Canada, also made a Tower Records appearance in Singapore to launch their regional debut album, "Chapter One—A New Beginning" and set up an Internet chat session during their visit. More than 65 fans participated in the online session for 20 minutes, although an estimated 800 preteens, some accompanied by their parents, lined up for six



The Moffatts

hours to get into the store. "It was the mother of all in-store promotions," says Tower marketing manager Leveena Sadanandan. "The Moffatts were in our store for three hours and were overwhelmed during the autograph session." While the album was released in May, EMI planned the Moffatts' visit to tie-in with Singapore's school holidays in June. "The Moffatts are like Hanson," says EMI's managing director Peter Lau, "They [have been] successful in Germany, and we wanted to see whether we

could break them in Asia." The album has achieved gold status in Singapore, with sales of more than 10,000 units.

ODYSSEY RECORDS AND TAPES—the Philippines' largest music retail chain, with 46 outlets across the country—recently opened its first megastore, Odyssey XI., in early August. The outlet is arranged over a ground floor and mezzanine level inside the Filinvest Festival Mall in Alabang, Muntinlupa City, near the Manila metropolis. Sony Escarrilla, VP of operations for the chain, says the store carries approximately 25,000 titles in various music genres, divided nearly evenly between cassettes and CDs, and also carries a selection of VCDs, laser discs and VHS cartridges. The mezzanine is devoted to classical music and jazz. There are 20 listening stations available, and a DJ appears every Friday, Saturday and Sunday. Odyssey XI. is also the only music store in the Philippines to feature a performance stage, says Escarrilla, adding that several bands performed during the grand opening. A section for books and magazines is also in place.

WHILE MOST RETAIL outlets in Malaysia claim that sales are down by 40%, Tower Records Malaysia estimates it is down only 10%. Tower Records operations manager Chris Bower credits this to the chain's different approach to retail. "We don't just push cur-



rent, top-40 stuff. We are introducing deep catalog to Malaysian buyers, and our staff is knowledgeable about music. We are meeting our targets," says Bower. Industry observers suggest that Tower has locked in the upper-middle-class consumer by carrying a wider variety of music, mostly available on CD. ■

HONG KONG OPTIMISTS

Continued from page APQ-2

Sales of domestic and regional artists dominate most major markets in Asia. On the international-repertoire front, however, Sony claims a front-runner position for the first two quarters of 1998, thanks to strong sales of the "Titanic" soundtrack (a remarkable 2 million-plus units in the region) and such artists as Celine Dion, Savage Garden and Ricky Martin.

"Our biggest success over the last nine months has been with Ricky Martin," says Sony's Yvavis. He attributes that success to a number of factors, including Martin's availability for promotional visits to Singapore and Taiwan, followed later by Korea, India and Thailand, and a "total commitment by MTV Asia," which promoted Martin heavily through various on-air appearances. "Ultimately, it was timing," says Yvavis. "Due to the soccer following in many Asian countries, 'The Cup Of Life' got massive radio and video exposure." Sony also has leveraged one international release with its strongest regional star; September saw the release in certain markets of the Julio Iglesias greatest-hits album, "My Life," featuring a duet with Coco Lee, "When You Tell Me That You Love Me."



The Corrs

recently has become involved in regional talent development in Taiwan, Hong Kong and Malaysia. On the international-repertoire front, however, Peter Bond at Universal reports the company has enjoyed notable success with a Nashville superstar, a new-age keyboardist, MTV compilation albums and a Danish pop group. Among its best-selling albums in the region are Trisha Yearwood's "Songbook" (270,000 units) and love-song compilations "Love Diary II" (350,000 units) and "Love Diary III" (more than 100,000 units), as well as "Best Of Kitaro Vol. I" and "Vol. II," "MTV Alternative Nation Vol. 1" and "Vol. II," and "Aqua," which is close to 3 million in regional sales.

Warner Music's most successful international albums in the region this year include Madonna's "Ray Of Light" (400,000 units), the Corrs' "Talk On Corners" (300,000 units) and the "City Of Angels" soundtrack (250,000 units)—the second-best-selling soundtrack of the year in Asia, behind Sony's "Titanic."

Regarding the much-debated future of international artists in Asia, Rutherford at Warner Music believes international repertoire still has long-term potential. "We are focusing on developing a win-win attitude through close and open relationships with the media, artist managers, concert promoters and repertoire owners," he says.

Universal's Bond agrees: "There are opportunities in the marketplace, and, if there's an upside to the current economic difficulties, it is that the music business will have to take a long, hard look at itself, with record companies downsizing and rationalizing their activities." ■

TAIWAN GOING STRONG

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Celine Dion's "Let's Talk About Love" (500,000 units) and Ricky Martin's "Vuelve" (200,000 units). The value of the New Taiwan Dollar, however, has been devalued by about 10% against the U.S. dollar.

Magic Stone, a fully independent subsidiary of Rock Records, Southeast Asia's largest independent record company, also set records in 1997, with sales of 870 million New Taiwan Dollars (\$29 million). Its success was due to such new singer/songwriters as the duo of "Kinmen" Wang and Lee Ping-hui, whose eponymous album sold 700,000 copies, Faith Yang's "One" (200,000 units) and Shunza's "Shunza" (Wow Music, 200,000 units), as well as strong sales by flagship artist Wu Bai's "Lonely Bird On A Branch" (Magic Stone, 800,000 units).

"We were the first company to really see that there was something changing in the music market," says Magic Stone president Landy Chang. "While there are some exceptions, Taiwan music before was very boring; there was only idol pop and easy listening. People wanted a change."

For 1998, he expects Magic Stone's sales to drop by about 10%, as the company waits for its stable of artists to write more songs. "If we don't have a good product and a good artist, we don't release any albums. I would rather wait," he says.

While overall sales have so far been lower this year, Chang says a major reason is because record companies have not kept pace with changing demands in the marketplace.

EMI Taiwan managing director Mark Liu agrees: "The biggest impact on the domestic market last year was the amazing drop in sales for established artists. I don't think anyone really expected that to happen so

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C R E D I T S

Billboard's Asia Pacific Quarterly was reported by Ann Tsang in Hong Kong, Debe Campbell in Indonesia, David Gonzales in the Philippines, Alexandra Nuvich in Malaysia, Philip Cheah in Singapore, Penchan Phoborisut in Thailand and Victor Wong in Taiwan.



avex trax

a avex group

Young Voters Speak Out, Boy Bands Reach Out, Pop Radio Branches Out

MTV MANDARIN will launch its first-ever Rock-The-Vote campaign this month, for Taipei's second mayoral elections in December. The campaign, which carries the slogan "Speak Out To Make A Change," will feature daily, hour-



PROGRAMMING

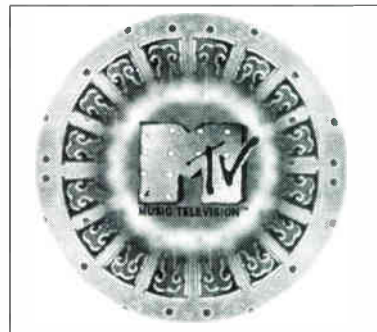
News In Review

ERA IS THE LATEST terrestrial radio station launched, in July 1998, by Malaysian satellite provider ASTRO. Largely dedicated to the promotion of local Malaysian repertoire, ERA is setting itself apart from other local Malay stations with its strict AC format. ERA's network manager Kudsia

few months. While we have increased R&B songs on our playlist, we haven't had a dedicated program yet. So we are starting one soon." U.S. R&B songs—

Next's "Too Close" and K-Ci & JoJo's "All My Life"—have become hits in Singapore as a result of the new outlet. The latter was on the Perfect 10 chart for 10 weeks. "Ironically," says Chris Ho, a Perfect 10 DJ, "the trend for boy bands has validated R&B for this generation. But it's still a very ballad-inclined trend."

SHAKING UP the metro Manila radio scene is a weekly program launched three months ago. "Rock Of Manila," airing Saturday nights from 9 pm to midnight over DZRJ (FM), is hosted by veteran DJ Hoagy Pardo, a.k.a. "Cousin Hoagy." Station manager Jonathan Jabson says the show features artists not commonly heard on metro Manila stations, from the



long programs on election issues. All the candidates, including incumbent mayor Chen Shui-bian and ruling party candidate Ma Ying-jeou, will be invited to answer questions on the show. "Taiwan is still a very young democracy," says communication manager Louise An, "and the youth vote has become increasingly important. This is the first time candidates will have a forum to address issues affecting young people." The voting age in Taiwan is 20.

INTERNATIONAL BOY BANDS can sell very well in Thailand, and "Channel V Thailand," the locally franchised music program of Hong Kong-based Channel V Networks, is often behind their success. The local music program played a vital

Kahar says, "ERA is for all Malaysians (Malay, Indians and Chinese), not just Malays. We don't play something just because it's Malaysian. There has to be a reasonably high production quality for it to be on air, and it has to satisfy an urban, rather than a rural taste. Because of this, we don't play dangdut." ERA plays 80% Malaysian music; the remainder is dedicated to regional product—be it Tagalog, Chinese or Hindi. International repertoire is played on request programs. "This adds variety to the channel," says Kahar, "but, essentially, we're a 'Buy Malaysian' channel."

SINGAPORE'S CONTEMPORARY pop station, Perfect 10, will be launching a new one-hour R&B program, tentatively titled "Smooove," in November. "We noticed that no

blues of B.B. King and Robert Johnson to the classic rock of Eric Clapton and the Allman Brothers, as well as new material by similar acts. Yet the program's format is open to all types of music, including jazz/rock fusion and reggae, and also features adventurous music by Filipino artists. Most metro Manila radio stations deal in top 40, including a generous amount of easy listening, Jabson says, adding that DZRJ's regular programming—which is directed at, but not limited to, baby boomers—also includes album tracks from time to time. According to Jabson, the response to "Rock Of Manila" has been very good—and record companies appreciate having music exposed that otherwise may not be heard. ■



K-Ci and JoJo



role in the careers of Aaron Carter, the Moffatts and Take Five, each of whom has sold more than 50,000 units in the market. The music videos for those acts have been heavily played on "Channel V Thailand" via UBC, the local cable-TV network, which reaches 250,000 households. Despite a small audience compared to free TV, the programming reaches the viewers with the highest potential to buy international artists' CDs.

"The biggest impact on the domestic market last year was the amazing drop in sales for established artists. I don't think anyone really expected that to happen so quickly. Only a few established artists will continue selling for more than a few years, so whoever finds new artists first will be the winner."

—Mark Liu, EMI Taiwan

TAIWAN GOING STRONG

Continued from page APQ-4

quickly. Only a few established artists will continue selling for more than a few years, so whoever finds new artists first will be the winner."

BREAKING NEW GROUND

The demand for new artists has helped Rock Records Taiwan, which underwent internal restructuring in June to effectively divide it into four smaller labels. "The reorganization has divided up the responsibility for artists to the different labels and has allowed us to have better control over our release schedule and more precise targets," says Rock president Sam Duann.

So far, Rock has found success with albums by new bubblegum artists aimed at a younger audience. Among them are Yuki Hsu's "Yuki's First Album" (700,000 units), Sin Chet's "Bye Bye" (150,000 units) and Walkie Talkie's "We Can Make It!" (200,000 units). Duann adds that, with the increase in the number of chain stores, teenagers have more employment opportunities and more spending money than ever before.

"The audience is much better-educated now, so there will be a greater segmentation of the market," says Duann. "You really have to think about which segment of the market you are aiming for and focus on one group before you can consider trying to cross over to another segment."

Along with strong sales of Karen Mok's "I Say" (Twister, 500,000 units) and Emil Chau's "Storyteller" (Rock, 300,000), Duann expects Rock to match its 1997 earnings of 2.2 billion New Taiwan Dollars (\$73 million).

"Rock Records broke a lot of new talent this year," says Sony's Lee, "but the other record companies are starting to catch up."

The big switch for Rock in 1998 is that the majority of its sales were by Chinese artists, where only 60% of its sales the year before were from international artists.

John Parker, Taiwan managing director of Hong Kong-based music and video rental chain KPS, says, "Unless it's a major hit or a major star, international is not really happening right now. But we are selling a lot more local product as a percentage of our total from last year." Parker adds that the increase comes partly from higher sales of singles by local artists.

Though new artists are in great demand, EMI's Liu adds that marketing and promotion costs for these artists have also gone up. "Starting this year, we have been more careful about how we spend our money," he says. "We learned from our past experience that, if you make a wrong choice of artist, even moderately successful sales could result in a loss."

In an effort to control spending in 1997, Liu severely limited the number of releases, leading to sales of \$700 million (\$23.3 million U.S.), but predicts that his company's sales will rise significantly this year, due to the "Faye Wong" album (EMI, 450,000 units), Na Ying's "Conquer" (250,000 units) and Fann Wong (100,000 units), as well as Japanese duo Chage & Aska's "Greatest Hits" (150,000 units).

In addition to the artists themselves, Taiwan is also more open to new styles of music, says Liu, as demonstrated by the growth of local R&B artists, such as David Tao, whose debut album, "David Tao" (Goldenpoint), sold 250,000 copies, and IPIS, whose "IPIS' Second Album" (Decca) sold 200,000 units.

"People are ready to accept more styles outside of the mainstream, such as R&B. However, I don't think this will ever be mainstream," Liu says.

Mag Stone's Chang, however, says the Chinese music market is still wide open. "There's still a lot of room," he says, "if you have a new idea." ■



T-b: Karen Mok and Wu Bai



B.B. King

confucius says:
“When everyone around
you in toilet,
time to kick some ass.”

the beat goes on in Asia



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Divx Backers Upbeat Despite Hurdles

As DVD Base Grows, Alternate Format Could Still Prompt Confusion

BY SETH GOLDSTEIN

NEW YORK—Call it the \$100 misunderstanding that splits DVD and its limited-play cousin, Divx, two branches of the same consumer electronics family.

Thomson Consumer Electronics doesn't think the extra bucks it's asking for the RCA-brand Divx player will deter sales. In fact, the Indi-

anapolis-based hardware manufacturer, which makes both machines, expects Divx units to account for a significant portion of DVD player volume in 1999.

1997, the in-home total will exceed 1 million, Nickerson adds.

"It's now a measurable and significant part of the business," he says. "Momentum has just continued to build." He has plenty of support.

Philips Consumer Electronics VP/GM of interactive products Robert Harris agrees. "We're getting close [to 1 million]," he says.

Marco. When that benchmark has been exceeded, DVD will be considered to be in the mainstream and ready to become the VCR's heir apparent.

Because Divx is so new—national rollout began in October—its role remains a question. Proponents of so-called open DVD maintain that Divx will confuse potential buyers,

PHILIPS

THOMSON CONSUMER ELECTRONICS

Pioneer

TOSHIBA
TOSHIBA AMERICA ELECTRONIC COMPONENTS, INC.

perhaps diverting dollars to other home-entertainment options like direct broadcast satellite.

If Thomson and others promote the Divx option as one aspect of DVD, "DVD will only benefit," says Nickerson. However, he says the Divx ads he's seen never mention DVD. "It's Divx, Divx, Divx."

So while puzzlement over the two formats is more imagined than real, (Continued on page 71)

"Everyone's excited."

Pioneer Electronics has made DVD the focal point of its fall ad campaign, says manager of product planning Stokely Marco. "The market has developed extremely well. DVD is now a piece of home theater."

Enthusiasts are hoping that by the turn of the century, the DVD base will approach 2 million, equaling the number of laserdisc players in use.

"I think it's achievable," says

any confusion will intensify as Divx gains visibility and consumers ponder the price differential. Sometime next year, says Thomson, units with the Divx option should be available for \$399, compared with \$299 for the plainest-vanilla DVD players.

But price is vital in gaining mass-market acceptance for DVD, and every \$100 counts heavily toward building an installed base of 2 million players, according to consumer electronics analysts.

"Is the mass-merchant consumer going to pay a 35% premium for Divx? That's always been a question in my mind," says Toshiba America marketing VP Steve Nickerson. By year's end, the DVD-player population—including a few thousand capable of playing Divx discs—is expected to reach 650,000-700,000 of the probably 1 million players delivered to retail this year. Added to the 350,000 units sold through in

L.A.'s Tune-Up Shop Gives 'Garage Music' A New Meaning

BY EARL PAIGE

LOS ANGELES—A storefront bearing the name the Tune-Up Shop might seem more like a garage than a place to buy music, but that's exactly what owner



Todd Saunders wants it to sound like.

In fact, when the CD store closes, a garage door descends that makes the business resemble

what it once was: a motorcycle repair shop. There are no windows.

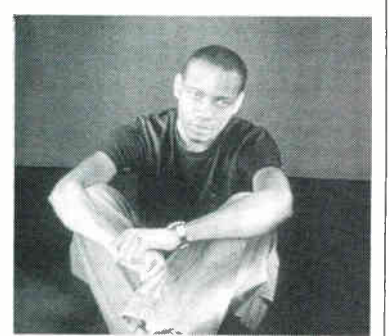
"We've kept that look," says Saunders, who operates the store with one employee, David Shaw. The floor is painted gray, and a sign outside advertises Indian motorcycles. "That's the look we went after."

Both Saunders and Shaw come by their expertise in trading and selling music through experience. Saunders worked for five years at Jim Mayhercy's 2nd Hand Tunes in Chicago, rising to GM of the eight-store chain. Shaw hails from Oklahoma City where he, too, worked in a CD store.

Absolut Vodka Net Site Taps Into DJ Culture

BY DYLAN SIEGLER

NEW YORK—In line with Absolut Vodka's self-proclaimed support for emerging artists—and its designs on harnessing the Internet's potential as a marketing tool—the company has launched Absolut DJ, an interactive Internet site focusing on electronic dance music and DJ culture.



DJ SPOOKY

The inventive site, designed by San Francisco multimedia company Red Sky Interactive, was launched Oct. 5. It features artists already relatively well-known to dance music aficionados: New York-based DJ Spooky, U.K. duo Coldcut, and Japanese trio U.F.O. (United Future Organization).

Absolut has already indelibly marked its image on America's popular consciousness with its instantly recognizable high-profile print ads based on the shape of a

vodka bottle.

As with the print ads, the company cultivates an arts-based presence at www.absolutvodka.com. Absolut's online projects in the past two years have focused on the Internet visuals and theories of Wired editor Kevin Kelly and animation art. The Absolut DJ site is (Continued on page 65)

Saunders discovered the old garage just off the trendy boutique-lined Main Street in the Los Angeles community of Venice, just a block away from the famed boardwalk.



"I went looking for something near Main Street and the beach, and this was just about the ideal spot," he says. "It was real luck. The rents right on Main Street

are far too expensive . . . easily three times more over there." He says his rent is a modest \$1,000.

"We still get the Main Street business and then all the crowds coming to the beach," says Saunders of one of Los Angeles' most popular strips, where acts from chainsaw jugglers to skateboard acrobats entertain throngs ambling along the boardwalk.

On evenings—and especially on weekends—Venice teems with so many people that Saunders has never felt the need for advertising. The store has good visibility from Neilson Way, a main artery between Venice and nearby Santa (Continued on next page)



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newslines...

GLOBAL MEDIA, a new company based in Nanaimo, British Columbia, plans a November launch of an online store that sells music, video, and DVD. F.M.C. Capital is underwriting a \$6 million private placement for the venture. The tentative start-up date is Nov. 27. Winston Barta, VP of marketing and business development, says the site will offer more than 250,000 music titles, 150,000 videos, and 15,000-20,000 DVDs. Baker & Taylor has signed an agreement to fulfill orders. The company adds that it plans to license or franchise its electronic commerce concept to other companies that don't want to invest in Internet infrastructure. Global Media is listed on Nasdaq's OTC Bulletin Board for small stocks. It is the successor company to the satellite programmer West Coast Wireless Cable.

MUSICLAND STORES says that sales from stores open at least a year rose 12.9% from a year ago in the five weeks that ended Oct. 3, and the company attributes the increase in part to the home-video release of "Titanic." Same-store sales for the mall chains Sam Goody/Musicland and Sun-coast Motion Picture Co. were up 14.3%; same-store sales for the superstores Media Play and On Cue rose 10.4%. The company also notes that "comparable-store DVD sales exceeded last year's level by more than three times."



N2K, the online music company, reports that its retail unit Music Boulevard has formed two agreements to expand its business in Japan. N2K has made a deal with Japanese retailer Shinseido that will add 170,000 Japanese titles to the Music Boulevard site, making a total of 470,000. Music Boulevard will also become the exclusive music retailer for Yahoo! Japan.

RENTRAK, the revenue-sharing videocassette distributor, has made a deal with BigStar Entertainment to increase sales and rentals of videocassettes in stores and on the Internet. BigStar's video sales business on the World Wide Web will be linked to Web pages of video retailers participating in Rentrak's Internet service (www.formovies.com).

NATIONAL RECORD MART reports that sales from stores open at least a year rose 1.1% in September from the same period a year ago. In a statement, president/CEO William Teitelbaum says that "while the video release of 'Titanic' boosted sales in early September, last year's results reflected the tremendous success of Elton John's tribute to Princess Diana." NRM operates 155 stores.

TOTAL E, the online music store owned by direct marketer Columbia House, says that it has signed a deal with cable-TV programmer A&E Networks to sponsor live Webcasts by A&E for the rest of this year. Planned concerts include Gloria Estefan in November and Tony Bennett in December. The deal is an outgrowth of Total E's sponsorship of a recent Phil Collins A&E Webcast.

BUENA VISTA TELEVISION says it will present its first pay-per-view concert Nov. 20, featuring country artist Trisha Yearwood. The 90-minute show will be taped at Walt Disney World Resort and on the Disney cruise ship Disney Magic. (Disney is the parent of Buena Vista.) It will be available through direct-broadcast satellite providers DirecTV and EchoStar and programmers Viewer's Choice and TVN.

VOLATILE MUSIC, a New York-based online custom-CD store, says it will be the exclusive online promotional partner for the RCA Bear Down Tour, which will include 13 showcases at colleges and feature the bands Babe The Blue Ox, Mysteries Of Life, and the Interpreters.

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L.A.'S TUNE-UP SHOP GIVES 'GARAGE MUSIC' A NEW MEANING

(Continued from preceding page)

Monica that runs parallel to Main Street.

"I'm not very pro-advertising," Saunders says. "When I was in Chicago at 2nd Hand Tunes, they never advertised, and they did all that business. I did advertising when I first opened here in Venice, and I didn't feel that it was too successful. Advertising is expensive. A tiny ad in L.A. Weekly was \$360. But lately I've been thinking of advertising again, trying it once, now that I'm more established."

The downside to his location is parking, although part of the problem has been alleviated by a Blockbuster Video outlet across the street, which is also a good neighbor because it draws heavy consumer traffic to the block.

"They're very understanding about letting our customers park over there," Saunders says. "After 4:00, however, they have a security guard over there at Blockbuster, so we have to warn our customers they could be towed."

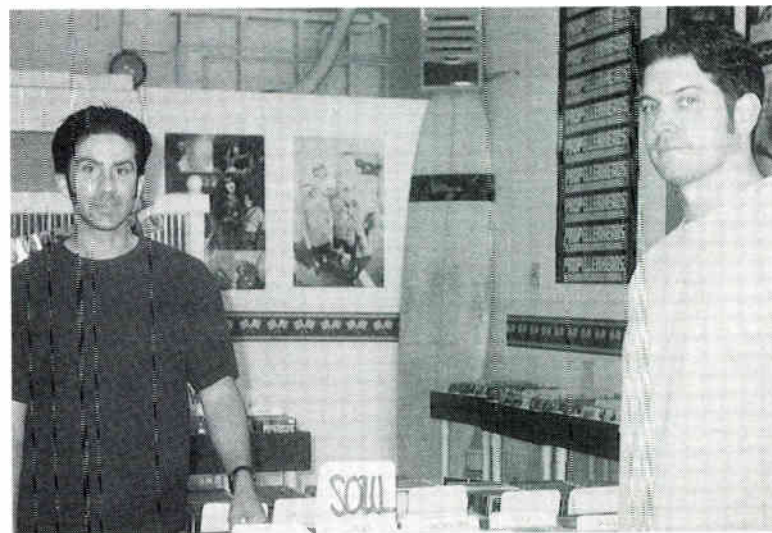
As for how a Midwesterner from Dixon, Ill., by way of Chicago ended up in Venice, Saunders relates, "There's not a lot going on in Dixon, except it really got on the map when President Reagan came into prominence. He was born there. I went up to Chicago, but after visiting California I just kept itching to get back here."

Saunders says that when he opened the store, "I probably had more new than used, and a lot of it was my own collection. Today we're only carrying about 10% new."

Saunders notes that his dad and brother-in-law made the store's bins; the constructions use PVC irrigation pipe legs and simple wooden frames.

"They're servicable and not fancy," he says. "We didn't want anything that was slick or resembling the major stores."

In the same vein, the signage is hand-drawn, designating a wide array of genres. Rock represents "at least 50% of our volume," Saunders says. Other varieties



Todd Saunders is the owner of the Tune-Up Shop, a record store in the Los Angeles community of Venice, Calif. Shown, from left, are Saunders and employee David Shaw. (Photo: Earl Paige)

range from reggae and R&B to dance, classical, and country.

"We need to have more world music and jazz," he says. "We're getting a lot of requests." He notes that a lot of his customers are fans of KCRW Los Angeles, a local station with a very eclectic playlist.

In the three years the shop has been open, Saunders hasn't diversified much from his core business.

"We are carrying posters and lately postcards," he says. One problem is room—the store is 950 square feet.

"We don't even have a space for an office," Saunders says.

As for pricing, "our average for used is \$8, and we run new product at \$12.99," Saunders says. Used product accounts for about 70% of volume. New merchandise is obtained from Pacific Coast One Stop. The Tune-Up Shop pays on average \$3-\$5 for patrons' used CDs.

Sales have been flat this year, Saunders says, because of increasing competition, especially from independents and small chains that sell used CDs.

He competes with independent stores like BenWay in Venice and

Pyramid on the promenade in the beach city of Santa Monica, about a 10-minute drive away; with the small chains Tempo, Penny Lane, and Here Music in Santa Monica; and the large chains Blockbuster Music at Washington and Lincoln in Venice and Tower near the Santa Monica promenade.

The music retail scene in western Los Angeles, which includes Venice and Santa Monica, has changed dramatically in recent years, as old and new stores have closed and few new ones have taken their place. A dramatic example of this was the disappearance of the early music retail chains Music Plus and Licorice Pizza.

As recently as 1985, the chains that dominated the Los Angeles market were Licorice Pizza, Wherehouse, Tower, and Music Plus. Licorice Pizza was absorbed in the mid-'80s when Minnesota-based retail behemoth Musicland took a run at western L.A. and purchased the 34 Licorice Pizza stores.

Today there are no Musicland/Sam Goody outlets in Sanders' immediate market radius, although that retail company has a massive presence in the total market.

Well-known early independents in the area were Odyssey and, in later years, Flip Side. The latter is long gone, and the former was converted to a video store in the early '80s. A relative new entry is the locally based chain Moby Disc, which opened a unit five years ago in Santa Monica; it continues to flourish.

But there have been more closings than openings. Blockbuster Music's new Santa Monica store was recently shuttered; it was a unit the chain built from the ground up on a retail strip that once had six or more record stores. At the same time, Wherehouse closed its old store in Venice on Lincoln Boulevard. If that were still operating, it'd be the Tune-Up Shop's closest competitor.



The Tune-Up Shop is located on Pier Avenue in Venice, Calif., about a block from the well-known boardwalk along the beach. (Photo: Earl Paige)

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 28689/EMI-CAPITOL (10.98/15.98)	THE HITS 14 weeks at No. 1	156
2	2	BEASTIE BOYS ▲ ⁹ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	367
3	3	METALLICA ▲ ¹⁰ ELEKTRA 61113/VEEG (10.98/16.98)	METALLICA	374
4	8	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	189
5	4	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210/ISLAND (10.98 EQ/17.98)	LEGEND	486
6	7	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	281
7	9	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	135
8	5	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	385
9	6	JIMMY BUFFETT ▲ ⁵ MCA 5633* (6.98/11.98)	SONGS YOU KNOW BY HEART	399
10	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁹ CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	GREATEST HITS	207
11	12	PINK FLOYD ▲ ¹⁵ CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)	DARK SIDE OF THE MOON	1125
12	17	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	172
13	11	SUBLIME ▲ ⁷ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	115
14	14	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	104
15	19	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	416
16	15	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	110
17	13	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	107
18	16	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	128
19	20	2PAC ▲ ⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	135
20	25	SARAH MCLACHLAN ▲ ³ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	211
21	22	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	273
22	18	LYNYRD SKYNYRD ▲ ⁴ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	182
23	21	METALLICA ▲ ⁵ ELEKTRA 60812/VEEG (10.98/16.98)	...AND JUSTICE FOR ALL	445
24	23	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	139
25	—	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	312
26	24	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	497
27	30	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	100
28	29	TOM PETTY AND THE HEARTBREAKERS ▲ ¹ MCA 10813 (10.98/17.98)	GREATEST HITS	242
29	35	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	238
30	27	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	155
31	34	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	403
32	28	AEROSMITH ▲ ⁴ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	295
33	33	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	167
34	—	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	51
35	—	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	10
36	32	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	245
37	31	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	87
38	38	SELENA ▲ ³ EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	DREAMING OF YOU	66
39	26	ELTON JOHN ▲ ¹⁵ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	437
40	42	AC/DC ▲ ⁴ ATLANTIC 92215/AG (10.98/16.98)	LIVE	60
41	36	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	322
42	43	METALLICA ▲ ⁴ ELEKTRA 60439/VEEG (10.98/16.98)	MASTER OF PUPPETS	414
43	37	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	200
44	39	BARENAKED LADIES ● REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	12
45	40	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	283
46	—	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	453
47	45	FRANK SINATRA ● REPRISE 26501/WARNER BROS. (13.98/18.98)	SINATRA REPRISE — THE VERY GOOD YEARS	49
48	—	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	53
49	—	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98 EQ/17.98)	THE CREAM OF ERIC CLAPTON	77
50	44	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101/EMI-CAPITOL (7.98/11.98)	GREATEST HITS 1974-78	367

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 on sellers indicated by a numeral following the symbol. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

ABSOLUT VODKA NET SITE TAPS INTO DJ CULTURE

(Continued from page 63)

the first online foray the company has made into the field of music.

Absolut DJ taps into a music genre gaining status worldwide with hip, Internet-literate twenty-somethings likely to spend significant time in clubs and bars.

Pete Callaro, manager of the Absolut account at the New York advertising agency TBWA/Chiat Day, explains that while the agency didn't do any quantitative research to specifically target an audience for the World Wide Web site, Absolut knows that its consumers "are active—they're social people, they go out to nightclubs, they dance, they play sports. All of these things have helped us over the years to target the right audience."

The hands-on quality of the site is key to its appeal. The unifying concept of the site is visual music, and



visitors can create their own original DJ-type compositions using looped drum beats and samples donated by each artist, meshed with visual icons and animated elements that correspond to the sounds as well as to each act's image.

Site visitors' compositions can then be E-mailed to friends, who are given a unique Web address, which allows them to hear and watch the composition at the Absolut DJ site, increasing site traffic.

Kirk Gibbons, account artistic director at Red Sky Interactive, says he strives for site designs to be driven by the concept. For Absolut DJ, he says, "we wanted to capture the mood and personality of the artists."

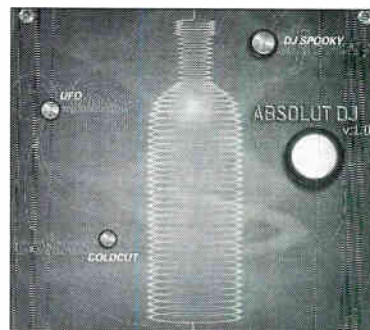
So Gibbons and the Red Sky staff used the concept of remixing, taking one instantly familiar, basic image and recontextualizing it on each page of the site. Red Sky specially suited the accessible yet forward-looking design to dance music culture's embrace of technology and futuristic, nontraditional sounds and graphics.

The site also offers a comprehensive time line of DJ-related history, which manages to be visually and musically stimulating as well as interactive, while placing DJ culture in a recognizable historical context. In compiling the time line, says Gibbons, Red Sky consulted local San Francisco DJ Paul Craven.

The DJs featured in the project, who Callaro says "in one way or another were in line with Absolut the brand, or with the project itself," collaborated with Red Sky to create the

FOR THE RECORD

A story on Trans World Entertainment Corp.'s annual fall conference in the Oct. 10 issue omitted Taylor Dayne from the list of artists who performed at the meeting.



graphics used in conjunction with their individual musical elements.

DJ Spooky, who is also a visual artist, contributed to the site his graffiti-inspired "glyphs": stylized curlicues and scribbles that Gibbons describes as "conceptual paintings" representing the tracings of the artist's own hand as he paints or manipulates the turntables. Red Sky animated the images for use in Spooky's area at Absolut DJ.

The quirky duo behind Coldcut, DJs Matt Black and Jonathon More, were also well-suited to the site, since instead of performing in person, they generally prefer to be represented by two three-dimensional animated figures, which are also animated in the site.

U.F.O., says Gibbons, was the most challenging act to represent visually, though the artists and Red Sky eventually hit upon a satisfactory graphic combination of the act's energy and intellectual spirit.

Absolut's brand presence on the Absolut DJ site is subtle but effective. Aside from the recurrence of the site moniker, the only reminder of Absolut's affiliation is the incorporation of the ubiquitous bottle shape, only occasionally, into the

site's animated graphics.

At the site's launch party for the media Oct. 5 at New York's Irving Plaza, Gibbons and Callaro joined DJ Spooky, author Simon Reynolds, SonicNet senior VP Michael Goldberg, and Jamie Roberts of Roadrunner Records publicity on a panel to discuss DJ culture and the role of new media, moderated by Billboard Online news editor Julie Taraska.

U.F.O. then performed live via Webcast, Coldcut spun a few tracks from London on a bank of video screens, and DJ Spooky took the stage for a short set. Invitees accessed the Absolut DJ site at computer terminals located throughout the venue.

DJ Spooky, also known as Paul Miller, relates DJ work and graffiti's origins in the urban environment to



U.F.O.

advertising's place on the Internet. "That's the core urban thing, getting messages out on the landscape, and the Internet is the new street," he says. "It's not the new frontier—it's already become a city."

Says Callaro, "The site is something more approachable, not just to the denizens of the Net, which continues along the trend of broadening the audience we appeal to. Absolut DJ is a natural extension of our marketing efforts."

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Sony And WEA Crack Down On One-Stops Over Street Date

GOT A FLIER with my latest issue of the Sounding Board, the National Assn. of Recording Merchandisers (NARM) newsletter. It says, "Break artists, not street dates!" Like it.

Speaking of which, Retail Track hears that Sony Music Distribution has caught three one-stops in violation of its street-date policy and has put them on late shipment for two months. At the NARM fall conference, Sony Music Distribution chairman Danny Yarbrough said that in order to determine who is violating street date, the company had been marking the product, using, in effect, invisible ink on the shrink-wrap.

But that only resulted in a run on black lights at the local lighting fixture store, as one-stops sought to determine where the mark was so they could rub it off. Now, Sony is marking the product on the CD top spine, under the shrink-wrap.

Meanwhile, WEA is said to have caught two New York-based one-stops, MCM and S&J. Both will get Tuesday delivery of product for the next two months.

The late-delivery penalty at this time of the year when every major artist seems to be serving up a release has got to hurt.

MCM didn't return a call seeking comment. At S&J's in Mount Vernon, N.Y., president/CEO Jimmy Scheflen says, "WEA went out of the way

to set me up. The company has a history of not bothering anybody about early shipment, and if they are going to watch a release, they usually let you know in advance, so you can lay low. The whole idea of street dates is to allow the labels to put numbers on the charts. I was selling to stores that are not SoundScan reporters, who have no effect on the chart numbers. WEA went off the beaten path to check these stores."

He complains that the whole street-date issue is "political" to take care of the chains, which are all SoundScan reporters that affect how artists fare on the charts. He also calls WEA's

penalty of delivering product on Tuesday unfair. "Other majors use a penalty where they let one-stops get the product on Monday," he says. "Now, Tower Records can run a midnight sale on Monday night and sell [new releases] before I even have them. It takes me and my customers out of the loop. It is more than unfair."

WITH THE Wherehouse Entertainment acquisition of Blockbuster Music set to close Oct. 26, the two chains have chosen Valley Media as the main supplier to replenish Blockbuster outlets. According to a memo sent out by Dallas-based Blockbuster, only new releases and the occasional catalog deal that can be shipped

(Continued on page 75)



Disney

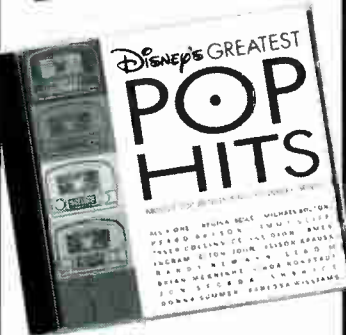
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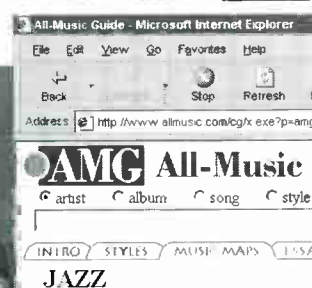
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AFIM, ADA Link '99 Confabs; Eleni Mandell's Tasty 'Wishbone'

AFIM, ADA HOOK UP: The Assn. for Independent Music (AFIM) Convention is going to have a very different look in 1999.

When the indie trade group convenes its members May 19-23 at the Marriott Marquis in Atlanta, Alternative Distribution Alliance (ADA) will most definitely be in the house: Warner Music Group's indie distribution firm will hold its convention concurrent with the AFIM confab (*Billboard Bulletin*, Oct. 7).

The idea of holding the AFIM and ADA get-togethers at the same time was first floated at this year's AFIM Convention in Denver, as we reported here May 30.

AFIM executive director **Pat Bradley** says ADA will hold its internal sales meetings May 19-20, hopefully at the Marriott Marquis.

The AFIM's convention schedule will be structured to accommodate the presence of ADA staffers.

"We are trying to shuffle the agenda around to allow for meeting times for their people," says Bradley, who adds that AFIM will use afternoons for its most important panels and presentations so that ADA staff can get involved.

ADA will likely be heavily involved in the evening AFIM events, which will include talent showcases by acts from the distributor's labels.

The AFIM-ADA alliance is designed to enhance the trade group's profile, according to Bradley: "Having a major distributor involved and doing music events in the evening hours will help bring in higher-profile retailers, press, and media people."

ADA president **Andy Allen** is bullish on the hookup with the trade group. "It's an interesting way to expose the organization to a broader range of labels," he says. "The sum of the two parts will be greater than anything we could have done independently."

He believes that ADA's presence may be a way to lure errant AFIM members back into the fold.

"Some of our labels have been members, but they haven't been back in a long time," he says.

Like Bradley, Allen views the linkage of the two organizations as an attractive inducement for greater retail participation. "We're working to try to bring out a good retail attendance. Our goal is to have 100 or more retailers present."

For years, AFIM has been striving to bring more retailers to its table, to little major effect. While some indie retail operators have been drawn to the convention, the chains have never been a dominant presence. Even the Coalition of Independent Music Stores (CIMS)—whose membership includes several key AFIM members—has never had the representation it might.

AFIM board member and CIMS linchpin **Terry Currier**, who operates the independent Music Millennium stores in Portland, Ore., and indie label and distributor Burnside



by *Chris Morris*

Records, sees the AFIM-ADA bond as a step in the right direction.

"I don't think we'll have a problem getting the CIMS people out there," Currier says, "or other retailers who have never been to the convention."

He views the concurrent conventions as a catalytic event for a trade organization often threatened by lassitude.

"The convention's been the same old, same old," he says. "It needs a kick in the ass."

Bradley acknowledges that AFIM's old-guard members—some of whom date their participation back to the days when the organization was built from a core of independent roots labels and regional distributors—might not take such a bright view of the new alliance with a major-backed national distributor. She even admits to some doubts of her own on the subject.

"I had very serious reservations when we first began talking," she says. "I was concerned about how the other distributors would feel about ADA taking such a role."

However, in the end, she views the setup as a way for AFIM to be "more proactive to what's going on. One of the concerns I've had in the past is that we've been more reactive and passive."

Allen notes that ADA's high profile at AFIM isn't designed to exclude other distributors that want to make an impression. He says that other distributors—like Koch International, the Northwest Alliance of Independent Labels, and even Sony's indie arm, RED Distribution—have been approached to mount product presentations at the show.

Bradley is upbeat about the plan's possible impact on AFIM.

"The bottom line is," she says, "I think it can do nothing but serve the needs of everybody in the organization."

FLAG WAVING: When a colleague of ours called to rave about a singer named **Eleni Mandell** who had issued her album "Wishbone" on her own Mr. Charles label, we paid attention. When we saw Mandell with her guitarist, **Dan Seta**, at Luna Park in L.A., we were enthralled. And when we found out that nobody wanted to give her a contract, we were frankly stumped. "I never wanted to do it this way, but now that it has [happened], it's really nice to be my own boss," she says.

Mandell isn't exactly a newcomer to the L.A. scene. She has been performing professionally for five years; for the last year and a half, she has played regular gigs at the

local venue Largo, which she calls "my home."

"I [went through] a zillion recording situations and manager situations," she says. "I've always gotten great feedback from everybody . . . but still I have no record deal. So I did it myself."

Two years ago, she hooked up with **Jon Brion**, who produced **Aimee Mann's** last two albums and **Rufus Wainwright's** highly praised debut set. Brion did much of the initial recording work on "Wishbone," while keyboardist **Brian Kehew** of the **Moog Cookbook** finished up the project.

The album reflects a wealth of musical influences. "I grew up play-

ing classical music," Mandell says. "I quit when I was 13. There's that part of me and the musicals my

mother took me to. My dad [contributed] everything else . . . the **Beatles**, the **Beach Boys**, **Ella Fitzgerald**."

She cites **Tom Waits** and **X** as principal models; she refers to

Waits' long-term compadre **Chuck E. Weiss** as "my mentor." Waits' later style can be heard in the stylish instrumental clatter on "Wish-

bone," while the oblique poetry and streetwise imagery of **X** is heard in such marvelous Mandell originals as "Snake Song" and "Nickel Plated Man," which she performs in a distinctive, throaty style.

"When I decided to start performing, I didn't want to sound like a girl, so I developed my lower range," she explains.

While Mandell is still in the hunt for a distributor, "Wishbone" is available at several L.A.-area Tower stores. She opened a show Oct. 15 for **Ednaswap** at the Troubadour and may be seen at upcoming gigs Saturday (24) at Largo and Nov. 4 downstairs at Luna Park.



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Aardvarks, And Others, Sing On 'Arthur & Friends' Album

ALL HAIL ARTHUR: The best children's album of 1998 so far, in Child's Play's considered opinion, comes to stores Tuesday (20). "Arthur & Friends," on the Rounder Kids label, is one of the year's most anticipated children's audio releases.

It features music from the superlative, top-rated animated TV series "Arthur" on PBS, which is based on the best-selling book line by author/illustrator **Marc Brown**. The television program attracts 16 million viewers.

The title character is a specs-



by *Moira McCormick*

For "Arthur & Friends," which we previewed in this space this past summer (Child's Play, Billboard, July 4), the TV show's primary scriptwriters, **Joe Fallon** and **Ken Scarborough**, composed the lion's share of the tunes. The songs were arranged and produced by **Jeffrey Zahn**, music supervisor for Montreal-based CINAR Productions Inc., which co-produces "Arthur" with PBS affiliate WGBH-TV Boston.

Zahn's biggest challenge, he says, was to "elicit singing performances from non-singers"—that is, the young actors who give voice to Arthur and his friends Buster the rabbit, Francine the monkey, Binky the bulldog, and others.

"The most effective way to do that," says Zahn, "is to get the kids to perform on six or seven open tracks and composite the best stuff." Staying in character was crucial, according to Zahn: "We knew Arthur the aardvark was not going to sing completely in tune, for instance—we had to keep our eye on the ball and get his persona to come out on record."

In addition to the character songs, guest artists perform on three cuts. There's the breezy, infectious "Arthur" theme song, rendered by **Ziggy Marley & the**

Melody Makers; "The Ballad of Buster Baxter," sung by **Art Garfunkel** (who performs the tune on an upcoming show and is drawn as a moose [Child's Play, Billboard, Jan. 24]); and the exuberantly infectious "Matalii Ja Mustii (The Binky Song)" by **Green Linnet Records** act **Värttinä**, a Finnish folk/pop group.

"Joe Fallon, whose musical taste is very eclectic, is the one who suggested using Värttinä," says Zahn of the strikingly unique-sounding "The Binky Song," with its irresistible chorus of "ooh-wee, ooh-wee, ooh-wee, ooh's." "We needed a fun tune, and Joe said, 'This is the one I keep thinking of.'"

Rounder VP of promotion **Brad Paul** says radio stations in 10 major markets that are affiliated with the Disney Radio Network have been running "win it before you buy it" campaigns up until the "Arthur & Friends" street date. According to Paul, the 10 stations, each of which will be giving away 25 copies of the album, are in Chicago, San Francisco, Boston, Dallas, Atlanta, Seattle, Minneapolis, Denver, San Diego, and Greensboro, N.C.

"We're also talking to the Disney Radio Network about doing a networkwide campaign after street date," he adds, noting that the network encompasses 30 stations in all. "In addition, we're looking into working with radio group owners about their adult contemporary stations and doing chainwide promotions aimed at the 20s-40s female demographic."

Paul says that author **Brown**, as well as Arthur's voice actor, **Michael Yarmush**, are available for the talk-show circuit and that **Garfunkel** (who's currently out of the country) has agreed to do radio interviews. "We're also thinking of producing an animated 'interview' with Arthur for television," he says.

Retail marketing efforts are concentrating on upscale chains like **Borders Books & Music**, **Barnes & Noble**, and **Hastings Entertainment**, as well as mass merchants such as **Wal-Mart**, **Kmart**, and **Target**, because these stores are where a significant portion of 25- to 45-year-old females (that is, moms) shop, says **Paul Foley**, Rounder's VP of sales and marketing.

"Borders, Barnes & Noble, and Hastings have seen success with the 'Arthur' books and videos," Foley notes. "They will be cross-merchandising the album in the book, music, and children's departments."

Rounder's merchandising field representatives will be hitting major mall chains such as **Musiland**, **Camelot**, and **Record Town** to ensure visibility for "Arthur & Friends."

"We'll buy price and positioning programs where it makes sense," says **Foley**. **Media Play**, he adds, is "setting up easels in all their stores with Arthur point-of-purchase materials, and we're looking to get full-color fliers in the store win-

dows."

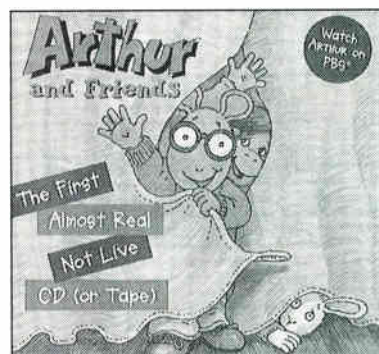
In-stores featuring a costumed Arthur character are also being held at selected retail outlets, including Massachusetts grocery chain **Star Market**, which is carrying "Arthur & Friends" through racking program **Fresh Picks**. And, says **Foley**, Rounder is looking to get the album stocked in the **Walgreen** drugstore chain, which has been carrying CD and cassette singles along with the occasional full-length album.

Carol Greenwald of **WGBH**, who is the executive producer of both "Arthur" the show and "Arthur & Friends" the album, says there is a

strong educational component in the marketing of the record. Its second track, a catchy rap celebrating the joys of a "Library Card," will be the focus of an outreach program to libraries.

"We're producing a video of the track, which will air on the show in December," says **Greenwald**. "We've been talking to the American Library Assn. and the American Assn. of Library Services to Children about how to use the video for promoting library use among kids."

Assistance in preparing this column was provided by **Kim Cox**.



wearing, third-grade Everykid with a pesky little sister, the irrepressible **D.W.** (a favorite character among "Arthur" fans). He and his family happen to be aardvarks, "Arthur's" world being populated by anthropomorphic animals.

The TV series sparkles with wit, humor, and superb artwork, imparting life lessons easily absorbed by its target audience of 4- to 8-year-olds. These qualities are emphatically present in the album as well, for which Rounder Kids is launching an aggressive promotion and marketing campaign.

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES	TITLE
			IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	
			★★★ No. 1 ★★★	
1	1	11	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS AND SOUNDS
2	2	5	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS
3	4	28	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
4	3	145	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
5	9	16	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
6	8	97	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
7	5	2	TONY BENNETT RPM RECORDS/SONY WONDER/RPM RECORDS/SONY WONDER 69380/COLUMBIA (10.98 EQ/17.98)	THE PLAYGROUND
8	7	19	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
9	6	130	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
10	10	164	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
11	13	31	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
12	14	20	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
13	15	116	CEDARMONT KIDS CLASSICS BENSON 82218 (3.98/5.98)	SUNDAY SCHOOL SONGS
14	18	100	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
15	12	162	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
16	19	128	CEDARMONT KIDS CLASSICS BENSON 82217 (3.98/5.98)	ACTION BIBLE SONGS
17	16	94	CEDARMONT KIDS CLASSICS BENSON 82220 (3.98/5.98)	SILLY SONGS
18	20	3	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
19	NEW ▶		READ-ALONG WALT DISNEY 60213 (6.98 Cassette)	LADY AND THE TRAMP
20	21	108	VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
21	11	8	SPACE GHOST KID RHINO 75487/RHINO (9.98/15.98)	SPACE GHOST'S SURF & TURF
22	17	3	VARIOUS ARTISTS KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
23	24	126	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
24	23	30	READ-ALONG WALT DISNEY 60279 (6.98 Cassette)	THE ORIGINAL STORY OF WINNIE THE POOH
25	22	164	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC

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Home Video

MERCHANTS & MARKETING



Paar For The Course. TV pioneer Jack Paar, left; comedian Alan King; and Regis Philbin spread glee at a Friars Club party celebrating the release of the three-tape set "Jack Paar: As I Was Saying . . . And More" from Kultur/White Star Home Video. The cassettes, priced to sell, document Paar's career and include late-night conversations with, among others, presidents Kennedy and Nixon and then budding comedians Bill Cosby, Woody Allen, and Godfrey Cambridge.

Video Show Draws Copy-Depth Protest

BY ANNE SHERBER

ATLANTIC CITY, N.J.—Taking as their battle cry "Level the playing field!," independent retailers attending the East Coast Video Show (ECVS) Oct. 6-8 expressed unalloyed displeasure at studio-sponsored copy-depth programs.

There were more voices to be heard in protest this year. ECVS drew 8,612 retailers to the Atlantic City Convention Center, a tad higher than the 8,559 who attended in 1997.

The copy-depth controversy was the tie that bound the convention, the first one sponsored by Home Video Entertainment Events (HVVE), a joint venture of Advanstar and the

Video Software Dealers Assn. (VSDA). From the opening business session through seminars and meetings to the buzz on the show floor, the independents who flocked to Atlantic City groused about every aspect of the various programs designed to put more tapes on shelves.

They objected to the purchase minimums required in order to take advantage of the programs, and they suspect that the studios have made arrangements with Blockbuster and Hollywood Video unavailable to the rest of the industry. At ECVS' opening business session, Jim Cardwell of Warner Home Video, Ken Graffeo of PolyGram Home Video, Mike Evans of Columbia TriStar, and Ron Berger of Rentrak were bombarded with attacks on plans like revenue-sharing meant to raise copy depth.

VSDA couldn't help. Association president Jeffrey Eves told attendees that VSDA's VidTrac data puts the year-to-date rental business up 8% from last year. But beleaguered retailers, who say their profit margins have dropped precipitously in 1998, were unconvinced. Several expressed their disgust about the escalating wholesale prices of rental cassettes, and at least one, Rodney Eglash of RSC Video in Milwaukee, called for a "rebellion."

Even Eves agreed that "the business is scarcely recognizable from the business of a year ago."

Panel members didn't profess to have the answers. In devising its programs, Cardwell said, Warner "tried to increase retailers' copy depth and consumer satisfaction without putting the studio at risk. We have to

address how to grow market share rather than market growth."

Evans said Columbia has tried to build copy depth by releasing more movies directly to sell-through. But he acknowledged that the strategy has produced its own set of problems, including deep discounting by mass merchants.

"I'm not an advocate of making things difficult," Evans said, referring to the elaborate formulas that determine required buying levels in many copy-depth programs. "Everyone is searching for an answer. It's hard for everybody, and the first person who cracks the puzzle will reap big rewards."

More evidence of growing independent dissatisfaction was evident at two ECVS events. Two hundred to 300 retailers attended a "town hall" meeting staged by VSDA's Independent Retailer Advisory Group (IRAG) and an early Wednesday morning session held by the maverick Independent Video Retailers Group (IVRG).

IRAG, said Eves, has hired Stamford, Conn.-based Mars & Co. to conduct the previously announced study on the effect of copy-depth programs on independents. Mars, which will focus on profitability, has a budget that has been doubled to \$200,000. Referring to the IVRG's expected lawsuit against Blockbuster and the studios, IRAG co-chair John Heim maintained that this approach will yield quicker results.

IVRG president Bob Webb immediately went on the offensive, attacking the VSDA approach as too pas-

(Continued on next page)

PolyGram Video Scores NBA Distribution; More Titles From Divx's First Wave

SLAM DUNK? The National Basketball Assn. (NBA) and PolyGram Video president Bill Sondheim must know something we don't.

Sondheim and NBA Entertainment executives, including president/COO Adam Silver, held a press luncheon in New York earlier this month to announce that PolyGram had acquired distribution rights to the pro league's videos, DVD and tape. Silver said PolyGram got the nod because NBA Entertainment was unsure of the future of its longtime licensee, CBS/Fox Video, which had sold 12 million tapes in North America over the past 15 years.

Never mind that the future of PolyGram Filmed Entertainment (PFE), parent of the video venture, is itself very much up in the air. Seagram, in the midst of acquiring music giant PolyGram, wants to sell PFE, but there have

been no offers remotely close to its asking price of \$1 billion. MGM was the latest to balk, at a reported \$400 million. If no buyer emerges, Seagram will have to fold PFE into its Universal Pictures unit. PolyGram Video's catalog would follow, but not its people—Universal Studios Home Video is already well-staffed.

None of this weighed down an ebullient Sondheim and a confident Silver, who vowed fealty to the deal. "Without getting into contract specifics," Sondheim offered, "both of us have a very bright future." Sondheim's first round-ball release—the Women's National Basketball Assn. championship—is due Tuesday (20), and he's planning a first-quarter 1999 NBA schedule.

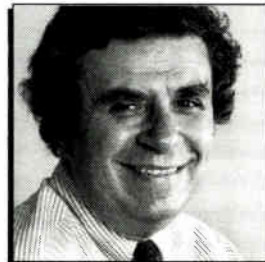
In the past months, PolyGram has turned itself into a pro-sports powerhouse, adding the NBA and Major League Baseball to the National Football League. Publicly ignoring the video company's corporate future, Sondheim wants to use these brands to create year-round PolyGram sell-through displays among mass merchants and refresh video retailers' rental shelves. PolyGram has been putting numbers on the board, such as 250,000 copies of "The Run For The Record," a recap of the McGwire-Sosa home-run derby. Sondheim thinks it could top out at 500,000. He expects no less of the NBA program roster, including DVD.

DVD is hopping: PolyGram had another \$1 million month and is on track to hit \$10 million this year (half of the Divx guarantee that management spurned). Even the NBA lockout, which forced the league to cancel exhibition contests and the first two weeks of the

regular season, works to PolyGram's benefit.

"We need a little bit of time to set up," Sondheim said. The labor problems "don't affect our plans." The NBA, which maintains ties to CBS/Fox, counts on a smooth transition: Two PolyGram staffers, Steve Merrill and Sal Scamardo, know the brand from their time with the Fox unit. If PolyGram teeters on the abyss, no one is looking over the edge.

DIVX, AGAIN: On the roster: "The Man In The Iron Mask," "Marked For Death," "Marvin's Room," "Mercury Rising," "Metro," "Mimic," "Mo' Better Blues," "Moonstruck," "Mouse Hunt," "Mr. Magoo," "Mrs. Brown," "The Newton Boys," "Night Falls On Manhattan," "Nightwatch," "Nothing To Lose," "The Nutty Professor," "The Object Of

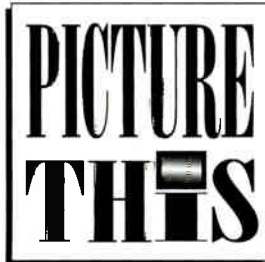


by Seth Goldstein

My Affection," "Operation Condor," "Oscar And Lucinda."

Also, "Paperback Romance," "Parenthood," "Paulie," "A Parrot's Tale," "The Peacemaker," "Phantoms," "Phenomenon," "Play Misty For Me," "Playing God," "Point Break," "The Preacher's Wife," "Pretty Woman," "A Price Above Rubies," "Primal Fear," "Primary Colors," "Private Parts," "The Prophecy II," "Psycho," "The Quest," "The Rage," "Raging Bull," "The Rainmaker," "Rainman," "Ransom," "Rapid Fire," "Reality Bites," "Red Corner," "Retroactive," "Rising Sun," "The River Wild," "The Rock," "Rocketman," "Rocky," "Rollerball," "Romy And Michele's High School Reunion," "The Saint," "Scream," "Scream 2," "Senseless," "She's So Lovely," "A Simple Wish," "The Sixth Man," "Sleeping With The Enemy," "Sling Blade," "Sneakers," "Species," "Speed," "Speed 2," "Spy Hard," "Star Trek: Generations," "Star Trek: First Contact," "Stargate," "Strange Days," "Sudden Death," "Summer Fling."

Also, "That Thing You Do!," "This World, Then The Fireworks," "A Thousand Acres," "Throw Mama From The Train," "Tombstone," "Tomorrow Never Dies," "True Lies," "The Truth About Cats And Dogs," "Twins," "Two Girls And A Guy," "Ulee's Gold," "Uncle Buck," "Up Close And Personal," "Vertigo," "Volcano," "A Walk In The Clouds," "Walking And Talking," "Wall Street," "The War Of The Roses," "Washington Square," "Welcome To Sarajevo," "While You Were Sleeping," "White Men Can't Jump," "Wide Awake," "The Wings Of The Dove," and "Working Girl."



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DVD Discussed At MOM Show

BY STEVE TRAIMAN

NEW YORK—Current DVD players and discs may present a bright picture to consumers, but the experts know that down the road it could be brighter still.

They'll have an opportunity to view the future of such topics as recordable DVD during the 10th annual Magnetic and Optical Media Seminar, sponsored by the International Recording Media Assn. (IRMA), Oct. 27-29 at the Universal City Hilton & Towers in Universal City, Calif. "Interest is high in where this market is going," says IRMA executive VP Charles Van Horn.

"Low-cost recordability is the key to how fast DVD may supplant VHS as the home video format of choice for the consumer," explains Alan Bell, PD for the IBM DVD Project Office in San Jose, Calif., who will moderate a panel on make-your-own discs. A technology road map may be required.

"The success of DVD technology has resulted in the introduction of several incompatible 'DVD compatible' rewritable format specifications," he notes.

Bell is also providing an overview titled "Copy Protection Technologies For Digital Content Distribution," an issue that has dogged DVD long before its March 1997 introduction. "Since digital copies are 'perfect' copies, content owners of movies, music, and other multimedia have been reluctant to take advantage" of the technology "unless pro-

tection of their intellectual property is assured," Bell points out.

Even with the DVD title count approaching 2,000, replication remains a concern—and rightly so, according to Matsushita Digital Video Compression Corp. VP Jerry Pierce. "The process of making a complete working DVD disc image is much more like building a complicated CD-ROM game than making an audio CD," says Pierce, whose presentation, "Feeding The Machine: Authoring DVD Movies," will describe the pitfalls likely to occur in what he describes as quality-control "hell."

At the same time, program suppliers will have to figure out ways to increase the capacity of discs being replicated. Terence Nelson, lead scientist at Panasonic Technologies' Information & Networking Technology Lab in Princeton, N.J., figures that movies, music, and games should boost data "by more than a factor of three."

That means that next-generation DVD products will need a "blue-light" source, which could fit both the widescreen and pan-and-scan versions of "Titanic" onto a single disc. "This new light source must have good focusing characteristics and low noise," adds Nelson, who will share in the discussion of a system being developed by Panasonic parent Matsushita in Japan.

More details on the conference are available at IRMA's World Wide Web site, www.recordingmedia.org.

VIDEO SHOW DRAWS COPY-DEPTH PROTEST

(Continued from preceding page)

sive. "Retailers don't need a \$200,000 study to tell us what is going on in this business," he said.

The IVRG lawsuit charging unfair business practices should be filed by the end of the month, Webb said. "They're [the IRAG] going to present studios and retailers with a document. We're going to present studios with a subpoena."

Webb said his group plans to lift the 50-member maximum that had been in place and expand his group's role. A brochure circulating on the show floor appeared to position IVRG as an alternative to VSDA. It promised retailers who join benefits, including group buying, benchmarking studies, joint marketing and promotion programs, consumer research, human resource education, and new store formats and designs.

"We want to help retailers get big enough so that they don't need us anymore," said Webb.

Divx presented another opportunity for the independents to unite. The don't like the limited-play format, acknowledged Digital Video Express communications director Jonathan Dare. Dare participated in two ECVS seminars and came away with a "consistent message" that there are no "closet Divx fans." He said he had heard some legitimate complaints about Divx that were deserving of corporate attention.

VSDA, meanwhile, sought member

participation on other fronts. Eves announced a new promotional program for members, modeled on the recent American Film Institute's "100 Greatest Movies" campaign, which boosted sales and rentals of designated titles as much as 300%.

Retailers are expected to benefit from a VSDA/Motion Picture Assn. of America co-sponsorship of "Oscar Night Comes Home" and an in-store promotion of the Academy Awards telecast and the library of titles that have either won Oscars or have been nominated. The promotion will include kits, valued at \$110, sent to all 1999 VSDA retail members.

Each will include a "best picture" poster with key art of all 70 best picture winners, a 71st Academy Awards show poster, an in-store video loop promoting past Academy Award winners and their availability on home video, a reference book containing a listing of all the winners and nominees, and Academy Award trivia sheets. Also included is a national consumer sweepstakes, shelf displays, and a window tag that identifies the store as a participant.

TO OUR READERS

Shelf Talk will return next week.

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	1	6	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	2	106	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	26.99
3	4	2	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
4	5	32	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
5	15	2	CASPER MEETS WENDY	FoxVideo 388	Cathy Moriarty	1998	NR	19.98
6	NEW ▶		PAULIE	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands	1998	PG	22.99
7	14	8	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
8	3	7	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
9	9	7	MERLIN	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
10	NEW ▶		SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment Warner Home Video H1424	Animated	1998	NR	19.96
11	7	4	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
12	10	5	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	Barney	1997	G	22.95
13	12	18	BACKSTREET BOYS: ALL ACCESS VIDEO ▲ ³	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
14	11	12	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
15	18	12	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
16	24	10	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
17	6	6	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
18	28	126	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
19	22	12	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
20	8	17	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
21	25	4	DA GAME OF LIFE	Priority Video 53425	Snoop Dogg	1998	NR	19.98
22	NEW ▶		THE GRAND JURY TESTIMONY OF WILLIAM JEFFERSON CLINTON	MPI Home Video MP7387	Bill Clinton	1998	NR	14.98
23	NEW ▶		THE AVENGERS '67 BOX SET 3	A&E Home Video New Video Group 17149	Patrick Macnee Diana Rigg	1967	NR	29.95
24	16	9	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
25	NEW ▶		ADDAMS FAMILY REUNION	FoxVideo 36477	Tim Curry	1998	NR	19.98
26	21	21	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
27	20	9	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
28	31	5	TELETUBBIES: DANCE WITH THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3748	Various Artists	1998	NR	14.95
29	40	2	BUFFY THE VAMPIRE SLAYER-3 PACK	FoxVideo 5465	Sarah Michelle Gellar	1998	NR	39.98
30	34	120	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
31	13	4	BOOGIE NIGHTS	New Line Home Video N4624	Mark Wahlberg Burt Reynolds	1997	R	19.98
32	RE-ENTRY		HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
33	33	7	THE FULL MONTY	FoxVideo 4806	Robert Carlyle Mark Addy	1997	R	14.98
34	32	25	THE ROCKY HORROR PICTURE SHOW	FoxVideo 0490	Tim Curry Susan Sarandon	1975	R	14.98
35	35	12	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
36	26	2	IN & OUT	Paramount Home Video 329873	Kevin Kline Joan Cusack	1997	PG-13	14.95
37	36	8	THE AVENGERS '67 BOX SET 2	A&E Home Video New Video Group 17140	Patrick Macnee Diana Rigg	1967	NR	29.95
38	30	25	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
39	38	33	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
40	19	6	SPAWN 2	HBO Home Video 91487	Animated	1998	PG-13	22.97

◆ 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.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★★★ NO. 1 ★★★					
1	1	4	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
2	3	3	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
3	2	4	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
4	6	4	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
5	4	10	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
6	5	10	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
7	7	8	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
8	8	6	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
9	9	13	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
10	11	8	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
11	10	3	HUSH (PG-13)	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
12	14	11	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
13	15	3	HE GOT GAME (R)	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich
14	12	15	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
15	NEW		TWILIGHT (R)	Paramount Home Video	Paul Newman Susan Sarandon
16	13	9	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
17	NEW		THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston Paul Rudd
18	16	3	DEEP RISING (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Famke Janssen
19	NEW		PAULIE (PG)	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands
20	19	2	THE PLAYER'S CLUB (R)	New Line Home Video N4682	Ice Cube Jamie Fox
21	17	10	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
22	NEW		TWO GIRLS AND A GUY (R)	FoxVideo	Robert Downey, Jr. Heather Graham
23	22	2	DANGEROUS BEAUTY (R)	Warner Home Video 14775	Catherine McCormack Rufus Sewell
24	25	25	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
25	18	10	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
26	24	2	MY GIANT (PG)	Warner Home Video 2535	Billy Crystal Gheorghe Muresan
27	34	7	THE NEWTON BOYS (PG-13)	Columbia TriStar Home Video 0363	Matthew McConaughey Ethan Hawke
28	23	8	MR. NICE GUY (PG-13)	New Line Home Video N4661	Jackie Chan
29	31	21	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
30	NEW		LOST IN SPACE (PG-13)	New Line Home Video N4666	William Hurt Gary Oldman
31	26	19	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
32	28	8	KUNDUN (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 13566	Not Listed
33	NEW		NIGHTWATCH (R)	Dimension Home Video Buena Vista Home Entertainment 1048503	Nick Nolte Ewan McGregor
34	NEW		A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
35	20	10	DARK CITY (R)	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
36	29	12	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
37	35	12	ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ben Stiller
38	30	19	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
39	37	27	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
40	33	5	HOMEGROWN (R)	Columbia TriStar Home Video 25323	Billy Bob Thornton John Lithgow

◆ 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.

DIVX BACKERS UPBEAT

(Continued from page 63)

"and nothing they're doing is hurting DVD sales," Nickerson warns that problems could ensue unless the Divx camp becomes more inclusive.

Thomson sees no difficulties. The company is "fully behind" Divx, notes Larry Pesce, GM of Thomson's worldwide DVD product management, but "this is not going to stop basic DVD sales." Pointing to Thomson's first Divx-equipped unit, exhibited in New York, Pesce said the DVD player has "added capabilities [that] are fully integrated. Consumers will not notice the difference."

Pesce isn't stinting on software, either: Consumers who purchase the new RCA player get a free copy of "The Best One Ever," an NFL Films look at Super Bowl XXXII. The DVD title, which gives viewers a choice of viewing angles and Green Bay Packer/Denver Broncos commentary, remains a Thomson exclusive until its retail appearance in mid-1999.

To some trade observers, "The Best One Ever" underscores the positive and negative aspects of Divx's impact. On the one hand, the promotion involving two major brands—the NFL and RCA—can't help but attract consumer interest and sales.

On the other hand, consumers may wonder why a Divx player is being promoted with a DVD disc. Prospective buyers can be expected to ask why a Divx title isn't packed with the player.

The reason, sources suggest, points to a Divx weakness: Because so much disc capacity is devoted to limited-play functions, Divx programs can't do the things that "The Best One Ever" does. That's soon to change, according to Thomson.

Pesce and Digital Video Express VP of administration John Richardson, who was also present at the New York demonstration, claim that features like wide-screen pictures and multiple angles are in development and that some have already been added to "a few titles."

Anyway, says Pesce, Divx focus groups clearly indicate that consumers like the idea that limited-play discs can be rented for \$4.49 and don't find the phone hookup to a Digital Video Express computer monitoring player activity at all intrusive.

Thomson isn't the only hardware manufacturer trying to move hardware via software. Philips recently completed a joint promotion with direct-response giant Columbia House that offered a player and five free movies, and it just began a 500-store trial with Blockbuster.

Meanwhile, buyers of a Sony unit can get 10 free DVD rentals of mostly Columbia TriStar Home Video titles, including the current best-seller "Wild Things." And Pioneer has a deal with online retailer NetFlix that offers a free rental every month for a year after purchase.

For the first time, and as a sign of its confidence in the market, Philips is offering a DVD unit under its name—not just Magnavox, a U.S. subsidiary. Consumer recognition of DVD has risen to close to 50%, Harris notes.

"I think," he says, "Christmas will be a killer."

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
★★ NO. 1 ★★						
1	1	19	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	LF	19.98
2	2	6	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	LF	19.98
3	NEW		VH1 DIVAS LIVE Epic Music Video Sony Music Video 50175	Celine Dion, Gena Eschler, Aretha Franklin, Shane Tavin & Mariah Carey	LF	19.98
4	4	4	LIVE IN CONCERT Jive/Zomba Video 41624	Backstreet Boys	LF	19.95
5	3	3	MARCHING TO ZION Chordant Dist. Group 44355	Homecoming	LF	29.98
6	5	22	STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	LF	14.95
7	23	7	HAVING A GIRL'S NITE OUT Myrrh Video 5351	Chonda Pierce	LF	16.98
8	6	17	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF	19.98
9	7	10	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	LF	14.98
10	NEW		LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	LF	19.98
11	8	3	DC TALK VIDEO COLLECTION Forefront Video Chordant Dist. Group 24509	dc Talk	LF	19.99
12	12	16	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	LF	19.98
13	10	43	A NIGHT IN TUSCANY ● PolyGram Video 4400553973	Andrea Bocelli	LF	24.95
14	9	8	EXITOS EN VIDEO Wea Latina Video 23978	Mana	LF	12.95
15	11	37	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.98
16	13	59	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	LF	19.98
17	16	79	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
18	NEW		THE VIDEO COLLECTION Columbia Music Video Sony Music Video 50170	Savage Garden	SF	19.98
19	15	10	BIG BALLERS: THE MOVIE Simitar Ent. Inc. 49813	Various Artists	LF	19.99
20	14	9	PREMONITION Warner Reprise Video 3-38496	John Fogerty	LF	19.98
21	18	35	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	LF	16.95
22	19	39	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	LF	19.95
23	22	47	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	LF	14.95
24	29	21	HAWAIIAN HOMECOMING Spring Hill Video 44355	Various Artists	LF	29.99
25	21	14	BACKSTREET BOYS: THE VIDEO MVD Video 3899	Backstreet Boys	LF	19.95
26	20	46	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	LF	19.98
27	17	8	THE 3 TENORS: PARIS 1998 Atlantic Records Inc. Atlantic Video 83133-3	Carreras-Domingo- Pavarotti	LF	29.98
28	24	3	LIVE! ONE NIGHT ONLY MCA Music Video Universal Music Video Dist. 11885	Patti LaBelle	LF	39.98
29	RE-ENTRY		RIVERS OF JOY Spring Hill Video 44354	Gaither & Friends	LF	29.99
30	RE-ENTRY		THE ABSOLUTE BEST VIDEOS Sparrow Video Chordant Dist. Group 43201-3	Carman	LF	19.98
31	27	153	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
32	34	32	LIVE Verity Video 43108-3	Fred Hammond & Radical For Christ	LF	19.98
33	32	106	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
34	25	47	TULSA, TOKYO AND THE MIDDLE OF NOWHERE ▲ PolyGram Video 4400479233	Hanson	LF	19.95
35	33	15	HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS Word Video 5351315	Rich Mullins	LF	16.98
36	35	202	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
37	26	46	CLOSURE Interscope Video Trimark Home Video 6734	Nine Inch Nails	LF	24.98
38	NEW		STANDING ROOM ONLY—LIVE PolyGram Video 401690	The Christianaires	LF	19.95
39	38	35	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF	19.98
40	30	247	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1998, Billboard/BPI Communications.

CBS Video Sees Catalog Value In Frank Sinatra Documentary

BY JIM BESSMAN

NEW YORK—CBS Video's just-released "Frank Sinatra: Off The Record" could well become a "perennial title," according to Hosea Belcher, VP of marketing for 20th Century Fox Home Entertainment.

"It's just like our Diana title with the BBC," says Belcher. "We're sensitive to the fact that she was a unique personality who never really went away, and [we] keep it in the catalog for retailers to take advantage of."

"We'll probably put out a sales communiqué saying it's still available on the anniversary of his death—and at any other time when something related to him happens in the world or the marketplace."

The \$14.98 title, which runs 45 minutes, was released a month ago and centers on the intimate 1965 CBS News in-depth interview with Sinatra conducted by Walter Cronkite. Originally titled "Sinatra," the program was recently rebroadcast, with a new introduction by Dan Rather, on CBS-TV's "48 Hours," shortly after Sin-

tra's death.

"Basically, CBS cameras followed him around for six months on- and off-stage," says Belcher. "There are very unguarded moments, which make for a particularly insightful video—more so than other documentary-type treatments. He actually invited cameras into his home and to follow him around with his fellow Rat Packers, talking about controversial things in his life that aren't typical of documentaries."

The program also includes footage of Sinatra in the recording studio while he cut his classic hit "It Was A Very Good Year." He is seen performing a benefit with Rat Pack pals Dean Martin and Sammy Davis Jr., as well as entertaining convicts at a maximum-security prison.

Cronkite, meanwhile, manages to get Sinatra to open up about the more sensational aspects of his life and work, including his temper and alleged Mob ties. Other interviews involve friends, family, and entertainment business colleagues.

"One of the most poignant moments is when he's asked how he wants to be remembered," says Belcher. "Remember, this was in '65, and seeing it now, right after his death, it's very chilling—and amazingly prophetic. He says, 'I would like to be remembered as a man who brought an innovation to popular singing, a peculiar, unique fashion that I wish somebody would learn so it doesn't die where it is.'"

Belcher says that since "Frank Sinatra: Off The Record" was virtually rush-released due to its timeliness, a full-fledged marketing campaign was impossible, other than to get product into the stores and in front of the consumer via prominent displays.

"I think the price point makes it an impulse buy—and the subject matter makes it pull through on its own," says Belcher. "Also significant is its uniqueness during its time: This was before '60 Minutes' and '20/20' and—aside from the network's 'Person To Person'—the one-on-one celebrity interview."

Billboard

OCTOBER 24, 1998

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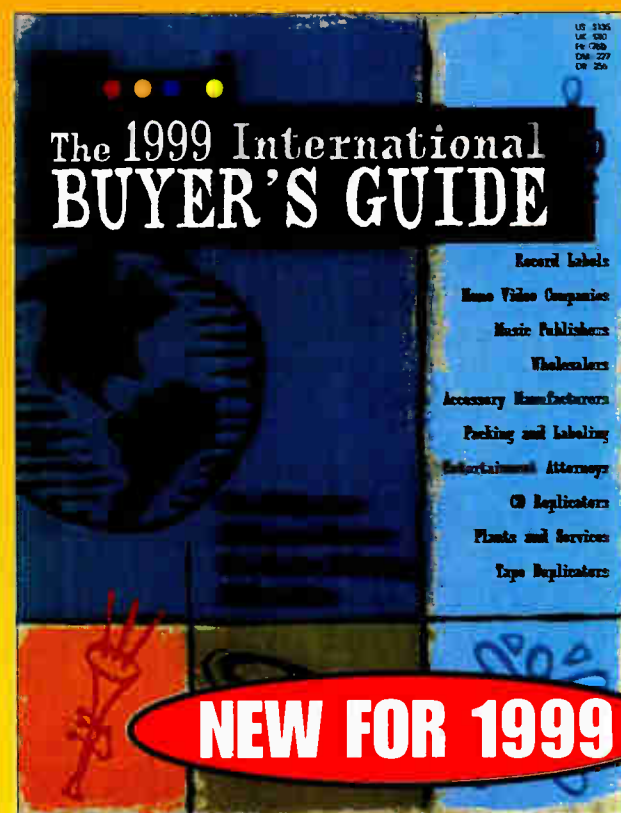
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™					
★ ★ NO. 1 ★ ★					
1	1	127	MICHAEL JORDAN: ABOVE & BEYOND	FoxVideo (CBS/Fox) 8360	14.98
2	3	33	GRETZKY: THE GREAT ONE AND THE NEXT ONES	FoxVideo (CBS/Fox) 2758	14.98
3	2	33	DENVER BRONCOS: SUPER BOWL XXXII CHAMPIONS	PolyGram Video 4400464433	19.95
4	6	47	THE OFFICIAL 1997 WORLD SERIES VIDEO	PolyGram Video 91097	19.98
5	4	99	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS	PolyGram Video 96002	14.98
6	5	5	ELWAY: CHAMPION FOREVER	PolyGram Video 4400577353	19.95
7	8	21	CHICAGO BULLS: GIVE ME FIVE!	FoxVideo (CBS/Fox) 2768	19.98
8	9	51	PURE PAYTON	PolyGram Video 4400464413	19.95
9	11	345	MICHAEL JORDAN'S PLAYGROUND	FoxVideo (CBS/Fox) 2858	19.98
10	7	27	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO	Winstar Home Entertainment 71027	19.98
11	15	5	1998 OLYMPIC WINTER GAMES FIGURE SKATING COMPETITION	FoxVideo (CBS Video) 0414	19.98
12	17	31	NBA 2000	FoxVideo (CBS/Fox) 2759	14.98
13	RE-ENTRY		MICHAEL JORDAN: THE ULTIMATE COLLECTION	FoxVideo (CBS/Fox) 4101090	29.98
14	14	171	LESLIE NIELSEN'S BAD GOLF MADE EASIER	ABC Video 45003	19.98
15	10	69	NBA AT 50	FoxVideo (CBS/Fox) 8450	19.98
16	12	79	THE ULTIMATE FIGHTING CHAMPIONSHIP 4	Vidmark Entertainment VM6372	19.99
17	20	13	THE OFFICIAL 1998 NBA FINALS VIDEO	FoxVideo (CBS/Fox) 0475	19.98
18	RE-ENTRY		MUHAMMAD ALI: SKILL, BRAINS, & GUTS	MPI Home Video MP7116	19.98
19	13	63	TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) 4098	14.98
20	18	9	NHL OVERTIME	FoxVideo (CBS/Fox) 8357	14.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	5	189	CINDY CRAWFORD/SHAPE YOUR BODY WORKOUT	GoodTimes Home Video 7032	19.99
2	1	49	THE GRIND WORKOUT: FAT BURNING GROOVES	Sony Music Video	12.98
3	4	5	YOGA ZONE: INTRODUCTION TO YOGA	BMG Video 80300-3	14.98
4	2	25	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING	Sony Music Video 49331	14.98
5	3	163	THE GRIND WORKOUT HIP HOP AEROBICS	Sony Music Video 49659	12.98
6	9	145	THE GRIND WORKOUT: FITNESS WITH FLAVA	Sony Music Video 49796	12.98
7	13	29	CRUNCH: THE JOY OF YOGA	Anchor Bay Entertainment SV10285	9.99
8	8	5	REEBOK: LONG & LEAN	BMG Video 80361-3	19.98
9	7	5	FIRM PARTS: TOUGH TAPE	BMG Video 80136-3	14.98
10	11	33	CRUNCH: BEST ABS AND ARMS	Anchor Bay Entertainment SV10093	9.98
11	10	99	CRUNCH: FAT BLASTER PLUS	Anchor Bay Entertainment SV10092	9.98
12	6	53	OPRAH: MAKE THE CONNECTION	Buena Vista Home Entertainment 60428	22.99
13	NEW		THE FIRM: FAT BLASTER-TOTAL BODY WORKOUT	BMG Video 80417-3	19.98
14	14	43	ABS, CHEST & LEGS OF STEEL 2000	WarnerVision Entertainment 51312-3	29.95
15	18	43	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT	BMG Video 80344-3	19.98
16	15	209	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS	Healing Arts 1088	14.98
17	17	3	REEBOK: STEP RHYTHM & MOVES	BMG Video 80436-3	14.98
18	19	63	THE FIRM: TIME CRUNCH WORKOUT	BMG Video 80113-3	19.98
19	20	95	THE FIRM: AEROBIC INTERVAL TRAINING	BMG Video 80112-3	19.98
20	NEW		YOGA ZONE: CONDITIONING AND STRESS RELEASE	BMG Video 90377-3	14.98

◆ IFA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IFA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1998, Billboard/BPI Communications.

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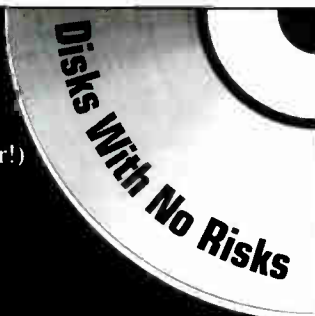
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Update

LIFELINES

BIRTHS

Girl, Daliswa Elizabeth, to **Bakithi and Robbi Kumalo**, Aug. 7 in Brooklyn, N.Y. Father is a recording artist on SIAM Records.

Boy, Jacob Caleb, to **Terri and David Passick**, Sept. 18 in New York. Father is president of David Passick Entertainment.

Girl, Sophia Bella, to **Michele Mena and Nick Cucci**, Sept. 23 in New Jersey. Mother is VP of publicity at Arista Records. Father is VP of marketing for RCA Records.

Boy, Jordan Asher, to **Inger and Nathan Reid**, Sept. 29 in Miami. Mother is a recording artist for Gods Turn Records and a three-time nominee for this year's Stellar Awards. One grandfather is recording artist Eddie Pugh.

Girl, Jasmin Tasia, to **Rose and Dave "Rave" Ogilvie**, Oct. 6 in Vancouver. Father is a record producer who most recently worked with Marilyn Manson.

MARRIAGES

Toni-Ann Marinaccio to Justin Goldberg, Sept. 12 in Bridgehampton, N.Y. Bride is director of international acquisitions at BMG Music Publishing. Groom is president of Laundry Room Records.

DEATHS

Rosely A. Landers, 82, of brain cancer, Sept. 23 in New York. Landers was the wife of music executive Jay Landers. In lieu of flowers, the family requests that donations be made to the Children's Defense Fund, 25 E St. N.W., Washington, D.C. 20001.

Rick Briare, 53, of a heart attack,

Oct. 1 in Portland, Ore. Briare was a longtime Tower Records staffer who began his tenure with the company in 1966 when he became GM of a Sacramento, Calif., location. After a stint with the National Guard, he undertook management of Tower's first San Diego store in 1971. In 1977, he was promoted to Southern California regional manager; and in 1980, he moved to Portland to be a GM there. He is survived by his partner, Carolyn; his sister; mother; and two children, Shannon and Ricky.

Chip Donaldson, 54, of a heart attack, Oct. 6 in Washington, D.C. Donaldson worked as a promotion director of RCA, Polydor, and Famous Records. At the time of his death, he was owner of Good Hope Music.

John C. Fitzpatrick, 76, after a long illness, Oct. 7 in Plattsburgh, N.Y. Fitzpatrick was the father of Billboard associate home video editor

Eileen Fitzpatrick. In lieu of flowers, the family requests that donations be made to the Video Industry AIDS Action Committee, 7985 Santa Monica Blvd., P.O. Box 109-491, Los Angeles, Calif. 90046.

Raymond Myles, 41, of a gunshot wound in an apparent car-jacking incident, Oct. 11 in New Orleans. Myles was a New Orleans gospel performer, choirmaster, and music teacher who recorded for NYNO Records. His 1997 album, "Heaven Is The Place," was recorded live at two historic New Orleans churches. It was scheduled for rerelease this winter, complete with new packaging and two bonus tracks. On Oct. 15, NYNO co-founder Allen Toussaint presented a tribute to Myles at Tipitina's in the French Quarter. Myles is survived by his son Raymond; his parents, Christine and Robert; four brothers; one sister; a brother-in-law; four aunts; one uncle; and two cousins.

CALENDAR

OCTOBER

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. 17, **Terry Fox Run For Cancer Research**, Riverside Park, New York. 212-591-9847.

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.

Oct. 21, **Entertainment Fellowship Dinner**, with radio talk show host Dennis Prager, CBS Studio Center, Los Angeles. 818-366-7263.

Oct. 22-24, **Amsterdam Dance Event**, Felix Meritis art center, Amsterdam. 31-0-35-621-8748, anna.knaup@conamus.nl.

Oct. 23, **VH1 Fashion Awards**, Theater at Madison Square Garden, New York. 212-258-7800.

Oct. 23-24, **Contacts '98 Conference**, hosted by MusicWomen International, Lowe's Vanderbilt Plaza Hotel, Nashville. 615-860-4084, mwiboss8@aol.com.

Oct. 24, **Second Wu Charitable Foundation Benefit**, Marriott East Side, New York. 718-981-4800.

Oct. 26, **What You Don't Know Can Hurt You: Legal Challenges To Songwriters, Publishers & Artists**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

RETAIL TRACK

(Continued from page 66)

directly to the Blockbuster stores will be ordered from manufacturers and/or their appointed vendor, with the rest of Blockbuster Music's product to be purchased from the Woodland, Calif.-based wholesaler.

In order to accommodate the 375 Blockbuster stores, the 225-unit, Torrance, Calif.-based Warehouse is expanding the capacity of its distribution center by installing a mezzanine area. After the acquisition, as Blockbuster stores are converted to Warehouse outlets (which could take up to a year after the deal closes), the replenishment responsibilities will shift from Valley to Warehouse. The Los Angeles stores are said to be targeted for the changeover in January, followed by the Dallas stores in March.

ALIVE: Epic Records will issue a live Pearl Jam album for the holiday selling season. According to sources within Sony Music, Epic and Pearl Jam want to pare the live perfor-

mances down to a single album, containing about 15 tracks and consisting of the band's best-known songs. Current thinking is that the album will carry a \$16.98 list price, instead of the standard \$17.98 price point for superstar releases. That philosophy is in line with the philosophy of trying to keep prices reasonable for the band's fans. Nov. 24 is the targeted street date for the album.

WENT TO the Elvis Costello and Burt Bacharach in-store on Oct. 3 at the Virgin Megastore in New York's Union Square. It was 10 p.m. on a Saturday, and yet several hundred fans were there to see them turn in an amazing performance of six songs from their new album, "Painted From Memory," including—and this is a first time ever in my experience at an in-store—an encore.

Something I forget to mention when the Union Square store opened Aug. 26: In my opinion, Virgin holds the gaudiest spectacle-filled grand-

opening events in the industry. When they are opening a store, everyone in the city knows about it. Their use of **Petula Clark's "Downtown"** to publicize the location of the store was genius. And I liked the fact that **Marilyn Manson**, who shared master of ceremonies responsibilities with Virgin founder **Richard Branson**, was lost in the crowd of the menagerie gathered by Virgin for the opening.

Christos Garkinos, Virgin VP of marketing, reports that sales at the Union Square store are humming. He says that based on the first month's performance, the outlet will be the company's No. 2 store in the U.S., behind the Times Square store. He also says that the store "has to be one of the top 10 stores in the U.S."

Meanwhile, the Virgin Entertainment Group has announced that it will open in Chicago its 18th Virgin Megastore. That store, which will take up 40,000 square feet, will have a soft opening Nov. 27 and a grand opening Dec. 2.

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Newsmakers



Sony Music Canada has signed artist Edwin to a worldwide recording agreement. Shown at the signing, from left, are John Boyles, Edwin's co-manager; Peter Asher, senior VP at Sony Music Entertainment; Gary Furniss, VP of music publishing at Sony Music Canada; Mike Roth, VP of A&R at Sony Music Canada; Edwin; Bob Luhtala, Edwin's co-manager; attorney Paul Sanderson; Rick Camilleri, president of Sony Music Canada; and Don Oates, senior VP of sales at Sony Music Canada.



Grammy-winning Imago/Warner Bros. artist Paula Cole recently accepted a plaque commemorating the double-platinum status of her debut album "This Fire," as certified by the Recording Industry Assn. of America. Shown at the award presentation at Warner Bros. Records' Burbank, Calif., headquarters, from left, are Warner Bros. executive VP/GM Andy Schuon; Warner Bros. national director of adult top 40 Marcia Welch; Warner Bros. director of national promotion/information services Ed Nuhfer; Warner Bros. president Phil Quartararo; Warner Bros. VP of promotion Barney Kilpatrick; Cole; Warner Bros. senior VP of marketing Jon Leshay; Warner Bros. VP of product management Peter Standish; Warner Bros. VP of alternative promotion Tom Biery; and Cole's manager, John Carter.



Perspective/A&M recording group Solo, whose single "Touch Me" is No. 72 this issue on the Hot 100 Singles chart, recently met with label representatives in anticipation of the release of the group's album "4 Bruthas & A Bass." Shown, from left, are Solo's Eunique Mack and Darnell Chavis; A&M senior VP of urban promotion Dave Rosas; Solo's Robert Anderson and Daniele Stokes; and Kevin Black, senior VP of marketing and promotion for TWiSM/A&M.



At a party Sept. 15 in Los Angeles, basketball and hip-hop star Shaquille O'Neal celebrated the release of his first TWiSM/A&M Records effort, "Respect," with 5,000 of his closest friends. Shown, from left, are O'Neal and actor/director/producer Penny Marshall.



Following his performance at the Salzburg Music Festival in Austria, pianist Evgeny Kissin celebrated with BMG Classics executives. Shown following Kissin's performance, from left, are Cor Dubois, president of BMG Classics; Deborah Morgan, senior VP/GM of BMG Classics U.S.; Kissin; Lars Toft, managing director of BMG Classics Europe; and Rudi Gassner, president/CEO of BMG Entertainment International.



Herbie Hancock celebrates after a recent performance at New York's Irving Plaza with the Headhunters. Shown backstage, from left, are Headhunter Randy Brecker; Hancock; Chuck Mitchell, president of Verve Records; Headhunter David Sanborn; and David Passick, Hancock's manager.



Grammy-nominated jazz vocalist Diana Krall recently inked a deal with the William Morris Agency for U.S. talent booking, including touring. Shown after one of Krall's Lilith Fair dates, from left, are Sam Feldman, Krall's co-manager at S.L. Feldman & Associates; Krall; Steve Macklam, co-manager at S.L. Feldman & Associates; and Rob Heller, Krall's agent at William Morris.

Programming

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And Now, For The News. WPLJ New York morning news anchor Naomi DiClemente, left, recently hosted a breakfast for listeners with Barbara Walters, producer/co-host of ABC's "The View."

BBC's Radio 1 Courts Female Fans And Emphasizes More New Music

This story was prepared by Mike McGeever, programming editor for Music & Media.

LONDON—The BBC's flagship national radio network, top 40 BBC Radio 1 (R1), has revamped its playlist policy to make new music and artists more accessible throughout the day, help break new acts, and attempt to grow its female audience.

R1's number of A-list tracks will be reduced to make way for more daytime spins of new music from the B list. Some A-list tracks will be shifted to the B list.

New music working its way up the playlist will be featured more frequently in the "As Featured" slots to be introduced across the whole day.

"The changes will ensure that we continue to help break more new bands and artists through even more consistent daytime play," says R1 head of music Jeff Smith.

In a statement, the network prom-

ised "to refine the mainstream policy to ensure its appeal as strongly to young women as to young men."

Smith says, "We are not providing a lot of people—in this case young women who are paying a [mandatory] license fee—with what they particularly want to listen to. We have to carefully keep our core [male] audience while pulling in more young women."

R1's pursuit of a larger female audience is the most recent evidence of an emerging trend in European radio, as well as in North America. Many other stations—including

national U.K. top 40/dance outlet Atlantic 252 and Swedish top 40 network P3—are tweaking their output to draw more females. Apparently, many women buy what they hear. For example, in the U.K. during 1997, 60% of pop records were purchased by women and 46% of all dance records were sold to females 15-24, according to the British Phonographic Industry.



Telecom Act Echoes On Country Playlists

BY WADE JESSEN

NASHVILLE—While corporate consolidation during the 1990s has changed the lay of the land for virtually every major industry from beef cattle to department stores, the Telecommunications Act of 1996—which dramatically rewrote ownership rules for broadcast properties—touched off a wildfire along Music Row that still simmers briskly in promotion departments here.

And it echoes daily out in the country-radio hinterland, where programmers who have been forced to share water coolers with arch-rivals now grapple with balancing Nashville's agenda for new country product within a steamy pressure vacuum, all in order to defend the front lines of the corporate bottom dollar.

While the industry observes the effects of this mass assembling of properties, at the forefront of the

friction are several country playlist patterns that can be directly traced to the Telecom Act—not the least of which is a widespread psychological tilting of the relationship between radio and records.

'There are so many people out there who are no longer allowed to be authorities on the music'

Historically speaking, the exchange between country programmers and country record labels has primarily been predicated upon cordiality and polite negotiation. That

isn't to say that the country promotion game hasn't been confrontational since its inception—merely that the rules of the game are in the middle of a historic metamorphosis.

"It's very clear that Big Brother is watching everyone [at radio] right now, and the mathematical realities of country radio playlists are unbelievable," says Rob Dalton, promotion VP at Epic's Nashville shop. "We've seen the average number of current [titles] dwindle from 42 to 35 in a period of about six months as this wave of musical conservatism plays out. It's especially noticeable in the smaller markets, where the average playlist used to be 35-45 titles."

Dalton attributes the shrinking-playlist syndrome to several things, including experienced local programmers being subdued once the new corporate giants take over.

(Continued on next page)

Ritz Buys U.K.'s Country 1035 To Promote Acts

This story was prepared by Mike McGeever, programming editor for Music & Media.

LONDON—For the first time in the history of U.K. broadcasting, a record company will own a radio station with the intention of promoting its artists on the AM airwaves.

On Oct. 9, country/Irish music record company Ritz Music Group acquired CLT-UFA's Country 1035. The price tag for the London AM service was "very nominal," according to a source close to the deal. Ritz plans to relocate from its Oxford Street premises and relaunch the station sometime next year.

Ritz intends to use Country as an outlet to exploit its roster of artists and concerts, according to Paddy Prendergast, Ritz's group chief executive. "There are tremendous synergistic benefits to the group in terms

of airplay of our records, the promotion of our concerts, and the artists generally," he says.

"We have the expertise and the knowledge to improve the programming and management of the station and therefore increase its audience and advertising revenue substantially," Prendergast adds.

Ritz, which acquired the label Grapevine and its distribution arm this year, has a stable of artists that includes Daniel O'Donnell, Charlie Landsborough, Sharon Shannon, the Rankins, Michael English, Christie Moore, and Sinead Lohan.

David Bower, U.K./Eire director for the Country Music Assn., says now that Country is in the hands of a company that "has an established background in country music and understands the music," its true potential can be achieved. "The former owners [CLT-UFA] had a lack

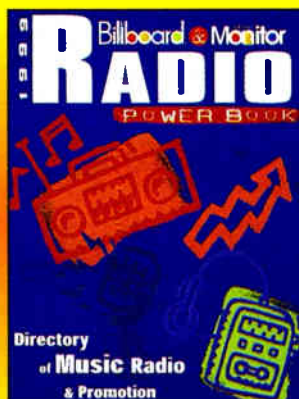
of resources to do the job properly."

Richard Wootton, a prominent U.K. publicist and promoter of country acts, says, "Historically, the station has underperformed. It hasn't had much contact with record companies in the U.K. or Nashville. It has been disappointing. Now that a company like Ritz is involved, hopefully they will get other record companies involved, which will support the genre."

Wootton hopes Ritz will vie for other radio licenses, including digital radio. "That's what country music in Europe needs," he adds. Prendergast has hinted that his company will look at other broadcasting opportunities.

Ritz Music Group is an independent music entertainment group comprising the Ritz and Grapevine record labels, a sales and distribution business, a concert promotion division, a direct marketing arm, and a merchandising business.

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Adult Contemporary

T. WK.	L. WK.	2. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	2	12	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS 2 weeks at No. 1
2	2	1	23	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
3	3	5	12	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
4	4	3	37	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
5	5	9	7	FROM THIS MOMENT ON MERCURY ALBUM CUT	◆ SHANIA TWAIN
6	6	4	41	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
7	7	6	21	OOH LA LA WARNER BROS. 17195	◆ ROD STEWART
8	9	7	29	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
9	8	8	16	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	◆ GARTH BROOKS
10	10	10	35	MY FATHER'S EYES REPRISE ALBUM CUT	◆ ERIC CLAPTON
11	11	12	15	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
12	16	23	3	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
13	14	14	7	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH
14	13	16	10	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
15	15	13	40	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
16	17	15	60	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
17	12	11	27	ADIA ARISTA 13497	◆ SARAH MCLACHLAN
18	20	22	9	STANDING TOGETHER GRP 3109*	GEORGE BENSON
19	18	17	27	LOOKING THROUGH YOUR EYES CURB 73055/ATLANTIC	◆ LEANN RIMES
20	21	21	8	ANOTHER DAY GOES BY ELEKTRA ALBUM CUT/VEEG	DAKOTA MOON
21	22	25	5	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
22	23	26	4	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
23	25	24	3	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
24	26	29	3	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
25	24	18	18	TIME MERCURY ALBUM CUT	◆ LIONEL RICHIE

Adult Top 40

T. WK.	L. WK.	2. WK.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	26	IRIS WARNER SUNSET ALBUM CUT/REPRISE	◆ GOO GOO DOLLS 13 weeks at No. 1
2	3	4	18	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
3	4	5	9	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
4	5	3	29	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
5	2	2	20	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
6	7	9	8	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
7	6	7	24	CLOSING TIME MCA ALBUM CUT	◆ SEMISONIC
8	10	13	3	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
9	9	8	39	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
10	8	6	33	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
11	11	10	37	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
12	12	12	44	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
13	14	18	13	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
14	15	16	14	HOOSH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
15	13	11	24	KIND & GENEROUS ELEKTRA ALBUM CUT/VEEG	◆ NATALIE MERCHANT
16	16	14	14	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	◆ THE BRIAN SETZER ORCHESTRA
17	21	23	6	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS
18	20	21	10	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
19	22	22	8	JUMPER ELEKTRA ALBUM CUT/VEEG	◆ THIRD EYE BLIND
20	17	15	16	WISHING I WAS THERE RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
21	19	19	12	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
★★★ HOT SHOT DEBUT ★★★					
22	NEW	1	1	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
23	23	25	6	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	◆ JOHN MELLENCAMP
24	27	34	4	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
25	24	27	18	STAY (WASTING TIME) RCA ALBUM CUT	◆ DAVE MATTHEWS BAND

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 64 adult contemporary stations and 79 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) 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

TELECOM ACT ECHOES ON COUNTRY PLAYLISTS

(Continued from preceding page)

"There are so many people out there who are no longer allowed to be authorities on the music, and that spells shorter lists," he says.

Wilmington, N.C.-based radio consultant Bill Hennes, who owns and operates a multi-format programming firm with about 20 country clients, agrees.

"The overall shortening of playlists is a given, but [limiting] an experienced local programmer is not a good thing," he says. "I believe in utilizing every shred of input you have access to in order to program local radio. There are so many bright people working in this industry, and it's a tragedy when they're not utilized to their fullest."

Although many local programmers still make decisions based upon their instincts for their individual situations, Dalton fears that programming autonomy may fall by the wayside in favor of mandated group

playlists. He says it's a popular topic with promotion personnel but that the concept is still looming in the distance.

"We keep hearing that it's coming, it's coming, it's coming, but I have

'It's statistically impossible to gain widespread attention in a short period of time for a new artist'

yet to see it," he says. However, he adds, "I see less and less autonomy all the time."

Another component of consolidation-related music conservatism is the issue of time management for

those who audition new releases. Virtually everyone involved in day-to-day activities in any given radio cluster has added responsibilities, and programmers who once had ample time to effectively screen new titles are now struggling to condense a tremendous amount of work into a typical day.

"This is not a brand-new problem," says Dalton. "The quality time that [programmers] used to spend with music has nearly disappeared, and the ones who actually listen to and become familiar with new album projects are just not there anymore. Or at least, the few who do are a dying breed."

"Plus, there are very few people at radio who fully understand how to read and interpret charts to follow the growth of an individual record," he adds. "Of course, keep in mind that at least for now, programmers are programming not to lose, as opposed to programming to win."

It's more than apparent that Dalton has done his homework on this issue. "Considering that the average radio station adds 2.4 new titles per week and receives an average of 5.6 new songs in that same week, it's statistically impossible to gain widespread attention in a short period of time for a new artist," he says. Dalton punctuates his theory by highlighting the dominance of superstar artists in the format.

He suggests that, on average, two of those new titles are from artists who have regular single-album sales that exceed a million units.

"It's truly redefining the way we do business, and it's far from the end of the story," he says.

Dalton concludes that one of the few high points of radio consolidation is that the fight for local concerts isn't as ugly as it was two years ago.

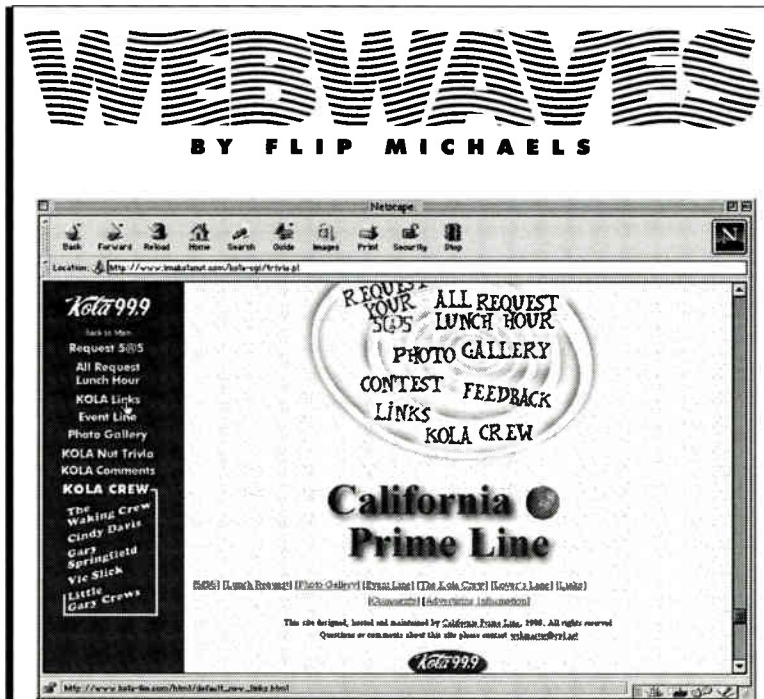
"Radio really overestimated the power of onstage concert visibility, and it's a fact that the true perception in the consumer's mind hasn't changed the slightest bit," he says.

Of the recent format trend of re-integrating gold titles into playlists, Hennes says that the original thrust of excitement from the audience for gold titles hasn't delivered upon its early promise of beefing up time spent listening.

"Ratings have shown us that reaching for more gold isn't the answer," he says. "After the listeners say their first 'Oh, wow' after hearing an older favorite, they hear [such titles] being permanently filtered back into the station's music mix, and that's caused an overall leveling off of shares. So it's had the opposite effect that many had hoped for."

Hennes says the long-term solution to this new musical conservatism is applying local sensibilities to each station.

"Consultants or group programmers must equitably match the dictates of the local marketplace to the level of expertise and experience of the hometown programmer," he says. "Otherwise, the sameness of sound at country radio will worsen."



If you've grown weary of tuning through "Y"-this, "Z"-that, and "Hot"—something else up and down the dial, you might find refreshment in KOLA San Bernardino, Calif., "Your home for good times and great oldies."

"KOLA nuts, KOLA nuts, KOLA nuts!" says Morgan Smith, director of promotion for the creative oldies outlet. "That's what we affectionately call our listeners," many of whom are now investigating the sights to be found at the outlet's World Wide Web site, www.kola-fm.com.

Each week, Smith updates the site's pages with new pictures of the week's events, details of upcoming happenings, on-air trivia/contest tie-ins, and the like. In fact, Smith says, "Our site is updated sometimes hourly. I think they get a kick out of it. For some visitors, it's their first chance to see what our KOLA air-staff looks like and to find out background information they may have never known otherwise."

KOLA's pages feature traditional, Coca-Cola-styled logos, several listener request opportunities, and a link connecting KOLA nuts to sites on the Beatles, the Beach Boys, the Monkees, and the Rolling Stones, as well as a virtual tour of Graceland.

"We promote the site regularly throughout the day," Smith says. "The Web site is connected to several on-air contests that we do. Plus, if you like oldies, we have some fun opportunities to test your knowledge, as well as your musical appreciation."

"We have designed the page around the 'Titanic' video release and our sponsor Reel.com. The only lesson I have learned thus far is to not get into long-term binding arrangements with sponsors and Webmasters. Our current contract is on a month-to-month condition; we've found that this keeps the sponsors actively involved and keeps the Webmaster focused on our site, because it is in their best interest."

When Erik Schrody (currently known as Everlast) left the House Of Pain crew, one of the last places anyone thought he'd surface was modern rock radio.

The genre-crossing rapper explains his new technique, which is showcased in "What It's Like," as "putting every influence in one pot, stirring it around, and seeing if it tastes any good." That single is No. 30 on this issue's Modern Rock Tracks.

"You could describe it as what would happen if Willie Nelson or Neil Young were b-boys," Schrody says from his Los Angeles home. "It's a creative outlet. I blended whatever I wanted and learned a lot about myself in the process. I could rap for 3,000 people but was too self-conscious to play gui-

tar for more than three, and I would never play for other musicians. I've played guitar for years, but I became a guitar player in the last four months."

Schrody says the change of direction was



"I've played guitar for years, but I became a guitar player in the last four months."

—Erik Schrody

prompted by a disgust for the rap market. "I got so bored and unhappy with most hip-hop. It was unoriginal. The lowest common denominator was what was popular. Yo, house was even becoming

whacked. I'd been going since 17, and I needed to get away from the business to figure out what now," says the 26-year-old.

"What It's Like" was one of the first songs written for his second coming. It was inspired by a confrontation between Schrody and a man begging for money in front of a liquor store. "This guy was all in my face asking for money. He was overzealous and demanding, and I yelled back at him," Schrody says. "Later, I was watching my big-screen TV with a full plate of food when the Catholic guilt syndrome kicked in. I could have been nicer to that guy. He was having a way harder day than I've had in a long time. The world owes him sympathy, because life sucks sometimes."

Billboard®

OCTOBER 24, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	19	19	***No. 1*** WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
2	2	8	8	PSYCHO CIRCUS PSYCHO CIRCUS	◆ KISS MERCURY
3	3	15	15	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
4	5	7	7	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
5	6	13	13	INSIDE OUT EVE 6	◆ EVE 6 RCA
6	4	21	21	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
7	10	10	10	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
8	12	5	5	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
9	7	22	22	SPACE LORD POWERTRIP	◆ MONSTER MAGNET A&M
10	8	15	15	SOMEHOW, SOMEWHERE, SOMEWAY TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
11	9	14	14	WHAT KIND OF LOVE ARE YOU ON ARMAGEDDON: THE ALBUM	AEROSMITH COLUMBIA
12	24	2	2	***AIRPOWER*** PSYCHO MAN REUNION	BLACK SABBATH EPIC
13	13	9	9	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
14	11	13	13	BETTER THAN YOU RELOAD	METALLICA ELEKTRA/EEG
15	16	6	6	***AIRPOWER*** YOUR LIFE IS NOW JOHN MELLENCAMP	◆ JOHN MELLENCAMP COLUMBIA
16	36	2	2	***AIRPOWER*** PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
17	17	4	4	***AIRPOWER*** STILL RAININ' WANDER THIS WORLD	◆ JONNY LANG A&M
18	18	7	7	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
19	14	40	40	BLUE ON BLACK TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
20	21	9	9	ALL THE KIDS ARE RIGHT PACK UP THE CATS	◆ LOCAL H ISLAND
21	19	10	10	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
22	22	8	8	BOOGIE KING BIG WHEEL	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
23	20	7	7	SOMETIMES IT HURTS DARKEST DAYS	STABBING WESTWARD COLUMBIA
24	23	6	6	SOFT SECOND COMING	SECOND COMING CAPITOL
25	15	12	12	MACHETE WISHPOOL	BROTHER CANE VIRGIN
26	39	2	2	10,000 HORSES HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
27	25	8	8	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
28	32	3	3	BITTERSWEET SUNBURN	FUEL 550 MUSIC
29	33	2	2	BITTER PILL MOTLEY CRUE'S GREATEST HITS	MOTLEY CRUE MOTLEY/BEYOND MUSIC
30	28	5	5	QUICKSAND TIP	FINGER ELEVEN WIND-UP
31	34	5	5	SINGING IN MY SLEEP FEELING STRANGELY FINE	◆ SEMISONIC MCA
32	NEW ▶	1	1	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND
33	35	4	4	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	◆ ECONOLINE CRUSH RESTLESS
34	31	3	3	WE'RE AN AMERICAN BAND CHOICE CUTS	JACKYL GEFFEN
35	27	26	26	IRIS "CITY OF ANGELS" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/REPRISE
36	NEW ▶	1	1	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
37	37	6	6	ROCKS WHEN WE WERE THE NEW BOYS	◆ ROD STEWART WARNER BROS.
38	29	22	22	I DON'T WANT TO MISS A THING ARMAGEDDON: THE ALBUM	◆ AEROSMITH COLUMBIA
39	26	18	18	IT'S ALRIGHT HAPPY PILLS	◆ CANDLEBOX MAVERICK/WARNER BROS.
40	NEW ▶	1	1	DAYSLEEPER UP	◆ R.E.M. WARNER BROS.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 75 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®

OCTOBER 24, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
1	1	8	8	***No. 1*** CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
2	3	6	6	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
3	2	26	26	INSIDE OUT EVE 6	◆ EVE 6 RCA
4	6	8	8	FLY AWAY 5	LENNY KRAVITZ VIRGIN
5	8	5	5	NEVER THERE PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
6	4	14	14	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
7	7	20	20	INTERGALACTIC HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
8	10	14	14	SAVE TONIGHT DESIRELESS	◆ EAGLE-EYE CHERRY WORK
9	14	10	10	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
10	9	15	15	I THINK I'M PARANOID VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
11	5	19	19	ONE WEEK STUNT	◆ BARENAKED LADIES REPRISE
12	11	8	8	SINGING IN MY SLEEP FEELING STRANGELY FINE	◆ SEMISONIC MCA
13	17	3	3	THANK U SUPPOSED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/REPRISE
14	24	2	2	***AIRPOWER*** PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
15	13	14	14	JUMPER THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
16	16	8	8	LULLABY SOUL'S CORE	◆ SHAWN MULLINS SMG/COLUMBIA
17	15	11	11	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	◆ FASTBALL HOLLYWOOD
18	12	18	18	PERFECT ADORE	◆ THE SMASHING PUMPKINS VIRGIN
19	20	9	9	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/INTERSCOPE
20	23	6	6	CIRCLES EL OSO	SOUL COUGHING SLASH/WARNER BROS.
21	19	18	18	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
22	22	9	9	ALL THE KIDS ARE RIGHT PACK UP THE CATS	◆ LOCAL H ISLAND
23	26	2	2	SWEETEST THING THE BEST OF 1980-1990	U2 ISLAND
24	25	10	10	GOT THE LIFE FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
25	21	14	14	JUMP JIVE AN' WAIL THE DIRTY BOOGIE	◆ THE BRIAN SETZER ORCHESTRA INTERSCOPE
26	30	2	2	DAYSLEEPER UP	◆ R.E.M. WARNER BROS.
27	27	4	4	BITTERSWEET SUNBURN	FUEL 550 MUSIC
28	28	7	7	MY FAVORITE MISTAKE THE GLOBE SESSIONS	◆ SHERYL CROW A&M
29	NEW ▶	1	1	TROPICALIA MUTATIONS	BECK DGC/GEFFEN
30	31	3	3	WHAT IT'S LIKE WHITNEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
31	37	2	2	NICE GUYS FINISH LAST NIMROD.	GREEN DAY REPRISE
32	35	3	3	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE GEFFEN
33	34	3	3	DO THE EVOLUTION YIELD	◆ PEARL JAM EPIC
34	29	15	15	THE DOWN TOWN DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
35	NEW ▶	1	1	WHATCHA GONNA DO? MERCYLAND	COWBOY MOUTH MCA
36	32	12	12	SPACE LORD POWERTRIP	◆ MONSTER MAGNET A&M
37	38	23	23	AVA ADORE ADORE	◆ THE SMASHING PUMPKINS VIRGIN
38	36	4	4	ONLY WHEN I LOSE MYSELF THE SINGLES 86-98	◆ DEPECHE MODE MUTE/REPRISE
39	40	2	2	SOMETIMES IT HURTS DARKEST DAYS	STABBING WESTWARD COLUMBIA
40	33	16	16	STAY (WASTING TIME) BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA

HITS! IN TOKIO

Week of September 27, 1998

- ① Doo Wop / Lauryn Hill
- ② Celebrity Skin / Hole
- ③ My Favorite Mistake / Sheryl Crow
- ④ I Will Wait / Hootie And The Blowfish
- ⑤ Day After Day / Julian Lennon
- ⑥ I Love You / Deborah Morgan
- ⑦ The Way / Fastball
- ⑧ Life Is A Flower / Ace Of Base
- ⑨ If You Tolerate This Your Children Will Be Next / Manic Street Preachers
- ⑩ Kind And Generous / Natalie Merchant
- ⑪ Looking For Love / Karen Ramirez
- ⑫ Too Much, Too Little, Too Late / Silver Sun
- ⑬ Circle / Swan Dive
- ⑭ True Colors / Phil Collins
- ⑮ Boogie Mi Vista / Matt Bianco
- ⑯ History Repeating / Propellerheads
Featuring Miss Shirley Bassey
- ⑰ The Boy Is Mine / Brandy & Monica
- ⑱ Hey Now Now / Swirl 360
- ⑲ I Wanna Hold You Tonight /
Ralph MacDonald
- ⑳ Boy You Knock Me Out / Tatyana Ali
- ㉑ Find A Way / A Tribe Called Quest
- ㉒ Save Tonight / Eagle-Eye Cherry
- ㉓ Ogiyodora / Lee-Tzsche
- ㉔ Pienso En Ti (I Think Of You) / Maw
Featuring Louis Salinas
- ㉕ Love Letters / Ali
- ㉖ Lady Marmalade / All Saints
- ㉗ Silly Man / The Tony Rich Project
- ㉘ Life / Des'ree
- ㉙ I Want You Back / Cleopatra
- ㉚ True To Your Heart / '98' And Stevie Wonder
- ㉛ The Air That I Breathe / Simply Red
- ㉜ Hinoatarubasho / Misia
- ㉝ Can't Take My Eyes Off Of You / Lauryn Hill
- ㉞ Oye / Gloria Estefan
- ㉟ Soul Glow / Great 3
- ㊱ Come To Me / Satoshi Tomiie
- ㊲ Strawberry / Nicole Renee
- ㊳ Tumetai Hana / The Brilliant Green
- ㊴ Ruffneck / Freestylers
- ㊵ Stranded / Lutricia McNeal
- ㊶ Reason For Living / Roddy Frame
- ㊷ Kokoronishimaimashou / Thoko Furuuchi
- ㊸ Perfect / The Smashing Pumpkins
- ㊹ Party Going On / MC Lyte Featuring
Maya Day
- ㊺ The First Night / Monica
- ㊻ Priye-A (The Player) / Jephthe Guillaume
- ㊼ I Don't Want To Miss A Thing / Aerosmith
- ㊽ Four Big Speakers / Whale
- ㊾ Love Unlimited / Fun Lovin' Criminals
- ㊿ Touch Me / Solo

Selections can be heard on
"Sapporo Beer Tokio Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

Jive's Britney Spears Sets Top 40 Abuzz With Rhythm-Leaning 'Baby One More Time'

OUT OF THE BOX: Imagine a swarm of bees covering New York, working its way across Los Angeles, and dotting Miami, Chicago, and Dallas.

That's how big the industry buzz has been for 16-year-old Jive artist Britney Spears, whose debut single, "Baby One More Time," has been the talk of the town for the past few months.

With its official release to radio at the beginning of this month, the tasty pop tidbit written and produced by Max Martin has garnered immediate reaction at 73 reporting top 40 stations in just its first week, making it the No. 1 most-added track there last issue. It's also starting a groove at rhythm-crossover radio. The song is currently No. 37 on Top 40 Airplay Monitor's mainstream top 40 chart. It becomes commercially available at the end of this month.

"I just think it's a great uptempo, straight-ahead pop song. Stations like ours are in dire need of pop dance records, and there are not a lot of good ones out there now. It's all rock and all ballads," says Dale O'Brien, PD of mainstream top 40 WWZZ (Z-104) Washington, D.C., which has been on the record for four weeks. Already, "Baby" is requesting top 10 overall.

"It's music that top 40 can own," adds Clarke Ingram, PD at WPXY Rochester, N.Y. "It's too rhythmic for AC and a little too pop for urban stations. This is something we can take to the bank. When Jive brought the record in, we gave it a listen and a half. I put it in the mix right then."

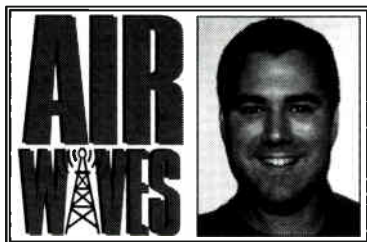
The danceable track, whose hook has a tenacious grip and enough vocal edge to keep it out of the bubble-gum aisle, readily fits the vibe of top 40's current affinity for the uptempo sounds of youth acts like Backstreet Boys, Robyn, 'N Sync, and Five. According to Jive, one music director went so far as to joke, "If Robyn and the Backstreet Boys had a love child, her name would be Britney Spears."

"I had been in the studio for about six months listening to and recording material, but I hadn't really heard a hit yet," says Spears. "When I started working with Max Martin in Sweden, he played the demo for 'Baby One More Time' for me, and I knew from the start it one was of those songs you want to hear again and again. It just felt really right. I went into the studio and did my own thing with it, trying to give it a little more attitude than the demo."

In fact, Martin—who has also teamed with Ace of Base, Robyn, and Backstreet Boys—was originally slated to collaborate with Spears on just two songs. But the pair felt such a vibe together that they ended up with eight.

"In 10 days, I never even saw Sweden," Spears says. "We were so busy." Jive is also connecting the artist

with a veritable who's who of producers specializing in straight-ahead pop, including Full Force, which has worked with both 'N Sync and Backstreet Boys; Eric Foster White, who's produced for Bryan Adams and Whitney Houston (who, with



by Chuck Taylor

Prince, is Spears' musical idol); and Sturken & Rogers, collaborators with Debbie Gibson and Brand New Heavies. Spears' album is due in January.

"I've been involved with a lot of different projects over the years, and with Britney, we've got a real special artist here," says Jack Satter, senior VP of pop promotion at Jive Records. "I really feel that she's like a young Madonna. Our goal is to make her into a huge pop-rhythm crossover artist. I think she's got longevity."

Already, Jive has carted its young prodigy to some 50 radio stations in



SPEARS

30 major and large markets, which appears to have fortified the record's potential.

"It does help to establish an emotional connection between the artist and radio station," says Mark Adams, PD of KZQZ (Z 95.7) San Francisco, which had top five phones on "Baby" three weeks in. "It makes us more predisposed to listen to the music and spend more time with it than we might otherwise. She was very pleasant and engaging and was eager to share her thoughts about what she wanted to do."

"I have to say, though," Adams adds with a laugh, "even if she were

rude, the song is so strong, we would have played it anyway. For us, this is a solid power record. I think it's going to go all the way here."

For Spears, the station tour experience was all pluses, especially considering the fringe benefits.

"Everyone was really nice—and the food was great," she says. "We'd go meet people, and then we'd eat. I probably gained five pounds on that radio tour. And I really did like going to tons of different places I've never been to."

The adventure was also low-anxiety for the artist, who has been working in the entertainment industry most of her life. At age 8, the New Orleans native auditioned for "The Mickey Mouse Club" but was too young; she was instead guided to a New York talent agency to season. Spears then spent three summers at the Off-Broadway Dance Center and the Professional Performing Arts School, both in New York. She filmed a few TV commercials and played a bad kid in the 1991 off-Broadway comedy "Ruthless," based on the 1956 film "The Bad Seed." At 11, she earned the gig on "Mickey." (Other alumni include Justin Timberlake and J.C. Chasez from 'N Sync.)

After two years, the show was canceled, and Spears returned home for acting, dancing, and singing classes. But she grew restless when she had no opportunity to actually perform. Her entertainment lawyer suggested that with pop radio's resurgence, she might put together a demo and go for a singing career.

"I'd had so much experience with acting and dancing and singing and realized that singing was what I really loved the most," Spears says.

In short order, Jive reacted and invited the artist to audition—in a conference room filled with expectant executives.

"I was so nervous," she says. "It's easy to sing in front of a thousand people, because you can't see their faces. But then you go into a room, and there are 10 people staring at you." Spears didn't take an easy route, either: She sang Houston's bombastic and ultra-challenging "I Have Nothing." And she was then signed by the company on the spot.

Beginning next month, Spears will tour for four weeks as the warm-up act for RCA's 'N Sync, hitting Atlanta, Philadelphia, Cleveland, St. Louis, Minneapolis, and 17 other cities.

"Oh, my God, I'm so excited about the tour," she says. "I love performing more than anything. It's nice to know that after all this hard work, people really appreciate it. It's a really good feeling."

Over the course of the next five years—as Spears heads toward 21—she hopes to continue doing her thing and getting better with time.

"And to be a total success around the world," the ambitious artist adds. "Oh, and maybe a movie or two."

Garrett Realizes Goal Of Starting Country FM In Hawaii

FOR NEARLY THREE years, the Hawaiian Islands have been without a full-time country FM, with the exception of Maui's KDLX. But veteran PD Charlie Garrett was determined to change that. Choosing on several occasions to work in country over working in radio, he turned down gigs at stations in other formats and got by hosting country dances at military bases, promoting country acts that came through the market, and working behind the scenes to bring country radio back to Hawaii.

On Aug. 19, Garrett's wish came true when Caribou Broadcasting's KHUL Honolulu flipped from R&B oldies to Double K Country and he was named PD/music director/p.m. driver. The station has applied for the new calls KKHN.

Because the military makes up about 40% of his audience, Garrett keeps the station's music mainstream country. "We feel we're a great representation, a microcosm of America, because the military personnel are from all over the USA," he says. But he is considering adding a nod to Hawaii's culture in the form of one Hawaiian *paniolo*, or cowboy, song an hour, although he says that move is "still in the discussion stage."

Garrett says Hawaii has its own cowboy culture, thanks to its many working ranches. "The cowboy tradition [has been] very strong over here [ever] since the 1860s," he says. "There is also a close relationship between local Hawaiian music and country, as Hawaiian music also features the pedal steel."

As for the rest of the music, Garrett says, "we're focused on today's hot country," playing 32 currents, dipping back only to '87 for gold, and using a mix of 40% currents, 40% recurrents, and 20% gold.

Garrett is "conservatively" hoping that music mix will help him pull a 4.0 share 12-plus in his first full Arbitron book, and, he adds, "the sales staff already sold more in the first week for country than they did for two months with classic soul."

The station has a full complement of local jocks but also airs Jones Radio Networks' syndicated "Nashville Nights" in overnights and some syndicated weekend fare, including "American Country Countdown With Bob Kingsley" and "Country Countdown U.S.A."

Garrett has spent 20 years in radio, starting in the San Francisco area, then moving to Hawaii in 1980 to work at oldies KMAI Honolulu. In '87, he joined crosstown country simulcast KDEO-AM-FM. Three months later, he was named news director and spent eight more years in mornings there, during which time he added PD, music director, and production manager

duties, as well as promotions. Then the FM was sold and became the short-lived progressive rocker Radio Free Hawaii. Garrett says the timing of the sale was "real poor," happening "just when country was starting to snowball."

In the years that followed, Garrett says, he had offers from other stations, including WSM Nashville, but focused his efforts on getting another country

FM launched.

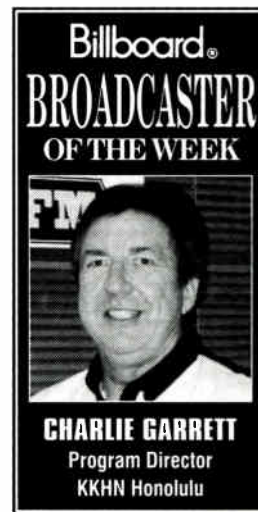
Garrett claims that KDLX "strung me along for a year, saying they would bring over a signal to Oahu that would hit all of the islands. That never materialized, [but] there were always people approaching me to say, 'We want to put another country station on the air.'"

After determining that Caribou was finally serious about a new country FM, Garrett took a production director job at easy listening KUMU Honolulu to bide his time until the launch. He had just a week's notice about the actual sign-on, but because he'd been planning it for years, he says he was completely ready, with the exception of some of the "physical elements," such as the music. But "as far as the programming, the direction," and even the slogan and logo, he was prepared to roll.

Garrett says there is a huge appetite for country in Hawaii, which, with the exception of the past few years, has had a full-time country signal since KAHU signed on in the '60s. (It became KDEO during the '70s.) "Even with the lack of a country music station, there were a lot of country music events going on in town all the time," he says.

Double K Country did its first big promotion during the Country Music Assn. Awards Sept. 23 when it hosted a viewing party with appearances by Garrett, morning hosts Kimo Kohoano and Laurieann Salomon, and artist Ricky Lynn Gregg. The station has also done some TV marketing.

PHYLLIS STARK



THE SOUND OF FILM

DIVX SOUNDTRACK FESTIVAL 1998

1998 SOUND OF FILM
PANEL DISCUSSION: NOV. 10, 1998
AT NEW YORK'S KNITTING FACTORY

A FULL DAY OF PANEL DISCUSSIONS
FOCUSING ON SOUNDTRACK TRENDS IN
THE RECORD & FILM INDUSTRIES:
(INVITATION ONLY)

KEYNOTE: PETER GELB,
president of Sony Classical (*Titanic*)

Directors & producers including JOHN SAYLES (*Lone Star*) & STACEY COCHERAN (*Boys*), and more

Composers including HOWARD SHORE
(*Philadelphia, The Fly*), STEPHEN ENDELMAN (*The Englishman Who Went Up a Hill... Flirting With Disaster*),
CARTER BURWELL (*Raising Arizona, Fargo*), JOHN OTTMAN (*The Cable Guy, Halloween H20*)

Music supervisors including COATI MUNDI (54),
ALEX STEYERMARK (*The Ice Storm, He Got Game, Spike Lee's Films*), TRACY MCKNIGHT (*High Art, The Cruise, Desert Blue*), RANDALL POSTER (*Rounders, Suburbia, Kids*), SUE JACOBS (54), LYNN GELLER. Moderated by: JEFFERY KIMBALL (*Goodwill Hunting, A Bronx Tale, many others*).

A panel of labels and studios including representatives from Miramax, Epic, London Records, and more.

A SPECIAL KEYNOTE ADDRESS SPEAKER
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A FOUR-CITY
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OF THE ART OF
FILM MUSIC
COMPOSITION

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November 3 & 5

LOS ANGELES
November 5 & 7

SAN FRANCISCO
November 4 & 8, 13-14

NEW YORK
November 10 - 14

PRODUCED BY



KNITMEDIA



ARTWORK BY KELLI BICKMAN

FEATURED PERFORMERS

AN EVENING WITH
RANDY NEWMAN (NY)

JOHN CALE (NY, LA, SF, CH)
PERFORMS HIS FILM MUSIC

SHUDDER TO THINK (NY, LA, SF, CH)
PERFORMS *FIRST LOVE, LAST RITES*
AND OTHER MISCELLANY

**JOHN LURIE &
THE LOUNGE LIZARDS** (NY)
PERFORM MUSIC FROM *GET SHORTY, DOWN BY
LAW, STRANGER THAN PARADISE, FISHING WITH
JOHN* AND ADDITIONAL MATERIAL...

**STEVEN BERNSTEIN'S SEX MOB
& JOHN MEDESKI** (NY)
PERFORM JOHN BARRY'S MUSIC OF
JAMES BOND FILMS

**LOVE, DEATH, AND DISMEMBERMENT:
CARTER BURWELL, DAVID TORN
AND GEOFFREY GORDON** (NY, LA)
PERFORM BURWELL'S MUSIC OF *FARGO,*
RAISING ARIZONA & MORE

RYUICHI SAKAMOTO (NY)
PERFORMS HIS FILM MUSIC ON SOLO PIANO

STEPHEN ENDELMAN (NY, SF)
PERFORMS HIS MUSIC TO THE FILMS
*THE ENGLISHMAN WHO WENT UP A HILL, BUT
CAME DOWN A MOUNTAIN;*
FLIRTING WITH DISASTER & OTHERS

FRANK LONDON (NY)
HOMMAGE A NINO ROTA

**MATT DARRIAU'S RECYCLED
WALTZ ORCHESTRA** (NY, SF, CH)
PERFORM THE MUSIC OF BERNARD HERRMANN

**ORANJ SYMPHONETTE PERFORM THE
ORANJ ALBUM** (SF)
INCLUDING FILM MUSIC BY HENRY MANCINI,
QUINCY JONES, ANDRE PREVIN, & MORE

RED ELVISES (LA)
PERFORM THEIR MUSIC FROM
SIX STRING SAMURAI & OTHERS

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LAWEEKLY

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Music Video

PROGRAMMING

Wide-Ranging Panels Planned For Billboard Vid Conference

BILLBOARD MUSIC VIDEO Confab: The Billboard Music Video Conference celebrates a landmark anniversary this year with its 20th meet. The 1998 conference, which will be held Nov. 4-6 at the Sheraton Universal in Universal City, Calif., is shaping up to be a memorable event featuring intriguing panels, parties, and the much-anticipated Billboard Music Video Awards.

The conference kicks off Nov. 4 with an opening-night party sponsored by Motown Records that will feature a performance from Biv 10/Motown artists Lil' Nique and DJ Jus. Other highlights will be a keynote speech by Warner Bros. Records Inc. president Phil Quatararo Nov. 5 and a showcase/party sponsored by Sony and the Box that same night.

A look at the panel topics and speakers follows.

THURSDAY, NOV. 5: "What Have You Done For Us Lately?": The Changing Landscape Of National Music Networks": Senior executives of influential national music networks will discuss what the music industry can realistically expect from programmers in this era of

corporate buyouts and digital spin-off channels. Yours truly will be the moderator of the discussion, which will feature panelists Tom Calderone of MTV, Peter Cohen of the Box, Maurita Coley of BET, Denise Donlon of MuchMusic, David Hall of TNN/CMT, and Mike Tierney of VH1.

"Hype Or Hope?: New Technology And The Music Video Industry": Billboard's Doug Reece will moderate a panel about the use of music videos and Webcasting on the World Wide Web. Panelists are Brett Atwood of RealNetworks, Nicholas Butterworth of SonicNet, Matt Farber of MTV Networks, Greg Morrow of MusicVideos.com, and Nikke Slight of Atlantic Records.

"Teammates Or Rivals?: Independent Video Promoters Vs. Record Company Video Promoters": Moderator Gregg Diggs of BET will lead a discussion about the dynamics between independent video promoters and the labels that hire them, as well as the video programmers who are sometimes caught in the middle. The panelists are Gary Fisher of Columbia Records, Stefan Goldby of regional show "Music Link," Laurie Nocerito of MVP Video Promotion & Marketing, Bruce Rabinowitz of Feedback!, and David Saslow of Interscope Records.

"The Ultimate Music Video

Reunion" will bring together industry pioneers to reflect on how the industry has changed and to share their own stories. Moderated by Geffen Records' Peter Baron, the panel will feature Les Garland, J.J. Jackson (one of the original MTV VJs), Abbey Konowitch of MCA Records, Randy Skinner of Warner Bros. Records, and directors Gerald V. Casale and Wayne Isham.

FRIDAY, NOV. 6: "Local Heroes: A Marketing Workshop For Independent Programmers": Universal Records' Steve Leeds will moderate the panel, which will have Stephanie Ardrey of Ardrey Associates International, Paul

Carchidi of "Rage," Larry Guzy of "Top 40 Videos/Urban Nights," Nick Schittone of College Television Network, and Willie Young of "FM Video."

"Production Family Values" will take a look at what's right and what's wrong in the video production process. The panel will be moderated by Billy Poveda, Music Video Production Assn. president/Oil Factory executive producer. The panelists will be Tim

Clawson of Propaganda Films, Catherine Finkenstaedt of A Band Apart Music Video, Kate Miller of Capitol Records, Steve Rees of 525 Post Production, and directors Dean Karr and Bille Woodruff.

"The Artists Speak" panel will feature a wide variety of notable artists talking about how music videos have affected their careers. Moderated by Billboard's Melinda Newman, the panel will include Montell Jordan, Michael Bivins (New Edition, Bell Biv DeVoe), and Jon B.

The grand finale to the conference will be the 1998 Billboard Music Video Awards gala, to be held Nov. 6 and hosted by comedian/recording artist Eddie Griffin, star of the UPN sitcom "Malcolm & Eddie." Celebrity presenters at the awards show will be Dwight Yoakam, Kenny Lattimore, Jerry Cantrell (Alice In Chains), and artist panelists Jordan and Jon B., with more to be announced.

Voting for the FAN.tastic Award category is open to the public exclusively through Billboard Online (www.billboard.com), with the polls closing at noon EST Oct. 30.

For more information on conference registration and sponsorship opportunities, call 212-536-5002 or visit Billboard Online, which will have continual updates.



by Carla Hay

FOR WEEK ENDING OCTOBER 11, 1998

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



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Lauryn Hill, Doo Wop (That Thing)
- 2 Jay-Z Feat. Amil & Ja, Can I Get A...
- 3 Kelly Price, Friend Of Mine
- 4 Chetelo Mafu, In Decatur
- 5 On Hill Feat. Redman, How Deep Is Your Love
- 6 Outkast, Rosa Parks
- 7 Silk The Shocker, It Ain't My Fault
- 8 Monifah, Touch It
- 9 Monica, The First Night
- 10 JD & Mariah Carey, Sweetheart
- 11 Next, I Still Love You
- 12 Cam'ron, Horse & Carriage
- 13 A Tribe Called Quest, Find A Way
- 14 Aaliyah, Are You That Somebody?
- 15 Xscape, My Little Secret
- 16 Divine, Lately
- 17 Bizzy Bone, Thugs Cry
- 18 R. Kelly, Half On A Baby
- 19 Shaggy Feat. Janet, Luv Me, Luv Me
- 20 Brandy (Feat. Mase), Top Of The World
- 21 Brandy, Have You Ever?
- 22 TQ, Westside
- 23 Shaquille O'Neal, The Way It's Goin' Down
- 24 Aaron Hall, All The Places
- 25 Keith Sweat Feat. Snoop Dogg, Come And Get With You
- 26 A.F., Enjoy Yourself
- 27 Maxwell, Matrimony: Maybe You
- 28 Luther Vandross, I Know
- 29 Noreaga, SuperThug
- 30 Tatyana Ali, Boy You Knock Me Out

★ ★ NEW ONS ★ ★

- Faith Evans, Love Like This
Blackstreet & Mya, Take Me There
Lil' Soldiers, Close 2 You
Master P/Silk The Shocker, Major Players
Trick Daddy, Change My Life
Trin-i-tee 5:7, Call His Name
Wyclef Jean, Another One Bites The Dust
Destiny's Child, Get On The Bus
Ice Cube, Pushin' Weight
Silk The Shocker, Express Yourself
Crucial Conflict, Scummy



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 The Wilkinsons, 26 Cents
- 2 Brooks & Dunn, How Long Gone
- 3 Dixie Chicks, Wide Open Spaces
- 4 Alan Jackson, I'll Go On Loving You

- 5 Lonestar, Everything's Changed
- 6 Shania Twain, Honey, I'm Home
- 7 Mark Willis, Don't Laugh At Me
- 8 Deana Carter, Absence Of The Heart
- 9 Diamond Rio, You're Gone
- 10 Terri Clark, You're Easy On The Eyes
- 11 Tracy Byrd, I Wanna Feel That Way Again
- 12 Reba McEntire, Forever Love
- 13 Alabama, How Do You Fall In Love
- 14 Lee Ann Womack, A Little Past Little Rock
- 15 Diamond Rio, Unbelievable
- 16 Toby Keith, Getcha Some
- 17 Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- 18 Dwight Yoakam, These Arms *
- 19 Patty Loveless, Like Water Into Wine
- 20 Chris Knight, It Ain't Easy Being Me *
- 21 John Michael Montgomery, Hold On To Me
- 22 Mark Nesler, Slow Down
- 23 Clint Daniels, When I Grow Up *
- 24 Bill Engvall, I'm A Cowboy *
- 25 Sammy Kershaw, One Day Left To Live
- 26 Wynonna, Woman To Woman
- 27 Trisha Yearwood & Garth Brooks, Where Your Head Leads
- 28 Faith Hill W/Tim McGraw, Just To Hear You...
- 29 Aaron Tippin, For You I Will *
- 30 Warren Brothers, Guilty
- 31 Bryan White, Tree Of Hearts
- 32 Keith Haring, Coming Back For You
- 33 Pam Tillis, I Said A Prayer
- 34 Derrillers, California Angel
- 35 Jo Dee Messina, I'm Alright
- 36 Great Divide, Pour Me A Vacation
- 37 Chris LeDoux, Bang A Drum
- 38 Cledus T. Judd, First Redneck On The Internet
- 39 Suzy Bogguss, Nobody Love, Nobody Gets Hurt
- 40 Danni Leigh, If The Jukebox Took Teardrops
- 41 Billy Dean, Real Man
- 42 Trini Triggs, Straight Tequila
- 43 BR-5-49, Wild One
- 44 Dolly Parton, Honky Tonk Songs
- 45 Monty Holmes, Alone
- 46 Allison Moore, Set You Free
- 47 Travis Tritt, If I Lost You
- 48 Blackhawk, There You Have It
- 49 T. Graham Brown, Wine Into Water
- 50 Lar White, Take Me

★ ★ NEW ONS ★ ★

- Allison Moore, Alabama Song
Jo Dee Messina, Stand Beside Me
Linda Davis, I'm Yours
Shania Twain, From This Moment On
Shannon Brown, I Won't Lie

* Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Will Smith, Miami
Matchbox 20, Back 2 Good
New Radicals, You Get What You Give
R.E.M., Daysleeper
Method Man, Nas, Ja & DMX, Grand Finale
Faith Evans, Love Like This
Jerome, Too Old For Me

** Indicates MTV Exclusive



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aaliyah, Are You That Somebody?
- 2 Barenaked Ladies, One Week
- 3 Beastie Boys, Intergalactic
- 4 Lauryn Hill, Doo Wop (That Thing)
- 5 Everclear, Father Of Mine
- 6 Korn, Got The Life
- 7 'N Sync, Tearin' Up My Heart
- 8 Marilyn Manson, The Dope Show
- 9 DMX, How's It Goin' Down
- 10 Black Eyed Peas, Joints & Jams
- 11 Eagle Eye Cherry, Save Tonight
- 12 Shawn Mullins, Lullaby
- 13 Madonna, The Power Of Good-Bye
- 14 Backstreet Boys, I'll Never Break Your Heart
- 15 All Saints, Never Ever
- 16 Everlast, What It's Like
- 17 Pearl Jam, Do The Evolution
- 18 Janet, Go Deep
- 19 Eve 6, Inside Out
- 20 JD Feat. Jay-Z, Money Ain't A Thing
- 21 Sheryl Crow, My Favorite Mistake
- 22 Goo Goo Dolls, Slide
- 23 JD & Mariah Carey, Sweetheart
- 24 Mya, Movin' On
- 25 Hole, Celebrity Skin
- 26 Dru Hill Feat. Redman, How Deep Is Your
- 27 Cake, Never There
- 28 Monster Magnet, Space Lord
- 29 Shania Twain, From This Moment On
- 30 Rob Zombie, Dragula
- 31 Hootie & The Blowfish, I Will Wait
- 32 Fiona Apple, Across The Universe
- 33 FIVE, When The Lights Go Out
- 34 Goo Goo Dolls, Iris
- 35 Fat Joe Feat. Puff Daddy, Don Cartagena
- 36 A Tribe Called Quest, Find A Way
- 37 Creed, What's This Life For
- 38 Rammstein, Du Hast
- 39 Everything, Hooch
- 40 Brandy & Monica, The Boy Is Mine
- 41 Xscape, My Little Secret
- 42 Jay-Z Feat. Amil & Ja, Can I Get A...
- 43 R. Kelly, Half On A Baby
- 44 Pras Michel Feat. Dirty Bastard & Mya, Ghetto Supastar
- 45 Fastball, Fire Escape
- 46 Jennifer Paige, Crush
- 47 Aerosmith, I Don't Want To Miss A Thing
- 48 Master P, Thug Girl
- 49 Sublime, Santeria
- 50 K-Ci & JoJo, All My Life

★ ★ NEW ONS ★ ★

- Will Smith, Miami
Matchbox 20, Back 2 Good
New Radicals, You Get What You Give
R.E.M., Daysleeper
Method Man, Nas, Ja & DMX, Grand Finale
Faith Evans, Love Like This
Jerome, Too Old For Me



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, I Don't Want To Miss A Thing
- 2 Goo Goo Dolls, Iris
- 3 Barenaked Ladies, One Week
- 4 Matchbox 20, Real World
- 5 John Mellencamp, Your Life Is Now
- 6 Madonna, The Power Of Good-Bye
- 7 Hootie & The Blowfish, I Will Wait
- 8 Shawn Mullins, Lullaby
- 9 Sheryl Crow, My Favorite Mistake
- 10 Goo Goo Dolls, Slide
- 11 U2, Sweetest Thing
- 12 Natalie Imbruglia, Torn
- 13 Brian Setzer Orchestra, Jump Jive An' Wail
- 14 Janet, Go Deep
- 15 Eagle Eye Cherry, Save Tonight
- 16 The Smashing Pumpkins, Perfect
- 17 Semisonic, Closing Time
- 18 Shania Twain, You're Still The One
- 19 Smash Mouth, Walkin' On The Sun
- 20 Green Day, Time Of Your Life
- 21 Sugar Ray, Fly
- 22 Mariah Carey, Whenever You Call
- 23 The Wallflowers, One Headlight
- 24 Babyface, You Were There
- 25 Bryan Adams, On A Day Like Today
- 26 Steve Nicks, If You Ever Did Believe
- 27 Celine Dion, My Heart Will Go On
- 28 Matchbox 20, 3 AM
- 29 Shania Twain, From This Moment On
- 30 Paula Cole, I Don't Want To Wait
- 31 Sarah McLachlan, Adia
- 32 Marcy Playground, Sex & Candy
- 33 Third Eye Blind, Scream & Shout
- 34 Anggun, Snow On The Sahara
- 35 Fleetwood Mac, Landslide
- 36 Sister Hazel, All For You
- 37 Third Eye Blind, How's It Going To Be
- 38 Sarah McLachlan, Building A Mystery
- 39 Jennifer Paige, Crush
- 40 Dina's Ensemble, You Make Me Feel Like A Natural Woman
- 41 Janet, When I Think Of You
- 42 Celine Dion, To Love You More
- 43 Cars, Magic
- 44 Rod Stewart, Da Ya Think I'm Sexy?
- 45 John Lennon, Nobody Told Me
- 46 Murray Head, One Night In Bangkok
- 47 Melissa Etheridge, I'm The Only One
- 48 John Mellencamp W/Me Shell Nodogocello, Wild Night
- 49 Jewel, Who Will Save Your Soul
- 50 Jewel, You Were Meant For Me

★ ★ NEW ONS ★ ★

- R.E.M., Daysleeper
Natalie Merchant, Break Your Heart
Matchbox 20, Back 2 Good
Sting, Freak The Mighty

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 24, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Bizzy Bone, Thugs Cry

BOX TOPS

- Kirk Franklin, Lean On Me
Aaron Hall, All The Places
Shaggy Feat. Janet, Luv Me, Luv Me
Master P Feat. Snoop Dogg, Thug Girl
98 Degrees, Because Of You
Next, I Still Love You
Xzibit, What U See Is What U Get
Big Punisher, You Came Up
Snoop Dogg, Still A G Thang
Xscape, My Little Secret
Fat Joe, Don Cartagena
Silk The Shocker, It Ain't My Fault
Twista & The Speedknot Mobstaz, Mobstability
Monica, The First Night
Mo Thugs, Ghetto Cowboy
Black Eyed Peas, Joints & Jams
JD & Mariah Carey, Sweetheart
Aaliyah, Are You That Somebody?
Keith Sweat Feat. Snoop Dogg, Come And Get With Me
Mya, Movin' On
Five, When The Lights Go Out

NEW

- Alanis Morissette, Thank U
Blackstreet, Take Me There
B.T.K., Peppyrock
Case & Joe, Faded Pictures
Faith Evans, Love Like This
Goodie Mob, The World I Know
Fuel, Bittersweet
Jackyl, American Band
Janet, Every Time
Lenny Kravitz, Fly Away
Matchbox 20, Back 2 Good
New Radicals, You Get What You Give
R. Kelly, Home Alone
Shania Twain, From This Moment On
Third Eye Blind, Jumper
Zack De La Rocha, C.I.A.



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- 12 Rods, Split Personality
Barry Adamson, What It Means
Deep Dish Feat. The Girl, Future Of The Future
Ice Cube, Pushin' Weight
Corey Glover, April Rain
Kiss, Psycho Circus
Lenny Kravitz, Fly Away
Alanis Morissette, Thank U
Oasis, Acquiesce
Pure Sugar, Delicious
John Spencer Blues Explosion, Talk About The Blues
Sweetbox, Everything's Gonna Be Alright
Third Eye Blind, Jumper

Continuous programming
299 Queen St West
Ontario, Toronto M5V2Z5

- Brandy, Have You Ever? (new)
Cake, Never There (new)
Janet, Every Time (new)
Jay-Z, Hard Knock Life (new)
Kiss, Psycho Circus (new)
Alanis Morissette, Thank U
Monica, The First Night
Matthew Good Band, Apparitions
Jennifer Paige, Crush
The Smashing Pumpkins, Perfect
Marilyn Manson, The Dope Show
Big Sugar, The Scene
Beastie Boys, Intergalactic
Fastball, Fire Escape
Rob Zombie, Dragula
Lauryn Hill, Doo Wop (That Thing)
Love Inc., You're A Superstar
Stars On 54, If You Could Read My Mind
Rammstein, Du Hast
B.T.K., Peppyrock



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Dave Matthews Band, Stay (Heavy)
Jennifer Paige, Crush (Heavy)
Lenny Kravitz, I Belong To You (Heavy)
Madonna, The Power Of Good-Bye (Heavy)
Plastinia Mosh, Monster Truck (Heavy)
Swirl 360, Hey Now Now (Heavy)
The Cors, I Never Loved You Anyway (Heavy)
Tiro De Gracia, El Juego Verdadero (Heavy)
U2, Sweetest Thing (Heavy)
Barenaked Ladies, One Week (Medium)
Bryan Adams, On A Day Like Today (Medium)
Cecilia Toussaint, Como La Nada (Medium)
Dandy Warhols, Everyday (Medium)
Donna Lewis, If I Could Be The One (Medium)
Fun Lovin' Criminals, Love Unlimited (Medium)
Imani Coppola, I'm A Tree (Medium)
Janet, Go Deep (Medium)
Korn, I Got A Life (Medium)
La Gusana Ciega, Invasion Estelar (Medium)
Brandy & Monica, The Boy Is Mine (Medium)

2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Sporty Thievez, Cheap skate
Big Wreck, That Song
Big Punisher, You Came Up
Flipmode Squad, Line Outside
Noreaga, SuperThug
Kelly Price, Friend Of Mine
DMX, Rough Ryders Anthem
Crucial Conflict, Scummy
A Tribe Called Quest, Find A Way
Jay-Z Feat. Amil & Ja, Can I Get A...
Pete Rock, Tru Master
Brand Nubian, Don't Let It Go To Your Head
Fat Joe, John Blaze
Outkast, Rosa Parks
Most Def & Quali, Definition



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Madonna, The Power Of Good-Bye
Chris Isaak, Please
Marcy Playground, Sherry Fraser
Hootie And The Blowfish, I Will Wait
Sheryl Crow, My Favorite Mistake
Clutch, The S.O.A.P.makers
Lenny Kravitz, Thinking Of You
P.M. Dawn, I Had No Right
Hole, Celebrity Skin
Korn, Got The Life
Natalie Imbruglia, Wishing I Was There
R. Kelly, Half On A Baby
Marilyn Manson, The Dope Show
Ace Of Base, Cruel Summer
Plastinia Mosh, Monster Truck
Semisonic, Singing In My Sleep
They Might Be Giants, Doctor Worm
Blackstreet, Take Me There
Local H, All The Kids Are Right



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Lauryn Hill, Doo Wop (That Thing)
Dru Hill, How Deep Is Your Love
JD & Mariah Carey, Sweetheart
Silk The Shocker, It Ain't My Fault
Jay-Z Feat. Amil & Ja, Can I Get A...
All Saints, Never Ever
Ginuwine, Same Of G
Shaggy Feat. Janet, Luv Me, Luv Me
Monica, The First Night
Brandy (Feat. Mase), Top Of The World

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Billboard

NOV. 4-6, 1998
SHERATON UNIVERSAL, CA

MUSIC 20th anniversary VIDEO

CONFERENCE + awards

ZOOM IN ON WHAT'S NEW AND WHAT'S NEXT AT THE CONFERENCE THAT HELPED INVENT THE MUSIC VIDEO INDUSTRY



Phil Quartararo



Eddie Griffin

This year's highlights include:

- Opening Night Party sponsored by Motown with live performance by Rap Duo - Lil' Nique & DJ Jus featuring the BIV 10 Pee Wee All Stars
- Keynote Address: Phil Quartararo - President, Warner Bros. Records, Inc.
- Artists scheduled to appear: Michael Bivins (Bell Biv Devoe), Jon B., Montell Jordan, Kenny Lattimore, more to be announced
- The Box & Sony Annual Thursday Night Bash
- Cutting edge panels & discussions featuring top music video leaders
- 20th Annual Billboard Music Video Awards hosted by Eddie Griffin, star of UPN's hit series "Malcolm & Eddie"



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Cancellation Policy: All cancellations must be submitted in writing. ALL REFUNDS WILL BE PROCESSED AFTER THE CONFERENCE.
Cancellations received by October 9 are subject to a \$175 administrative fee. No refunds will be issued after October 9.

GUEST COMMENTARY: BIZ MUST ADAPT TO SURVIVE

(Continued from page 1)

tainly put Universal in a position to steer the industry to a greater degree than any other major has previously. The sheer mass brings about many challenges, some of which I'll get into later, in the larger scheme of things. Yet, the end of PolyGram is at hand. It has been a very exciting and rewarding experience. But now the challenges at hand can be even more fulfilling for those who'll be a part of the new Universal Music Group.

As we count down the minutes until the end of this century, things don't look so positive for any business, especially the music business. Contributing to this premillennial tension is the impending global financial meltdown, Y2K-compliance chaos, and consolidation on every front and the flat growth of our industry. At new-media conferences, intelligent panelists regularly predict the extinction of traditional retailers, labels, and the major distributors.

I believe it would be foolish to lend too much credence to sensationalistic points of view, yet it would also be foolish to assume that we do not need to evolve our current methods of doing business. A great deal of our tension as an industry is caused by our hesitation to evolve, because we've been successful doing it basically the same way for 40 years. But as Eugene Linden points out in his book "The Future In Plain Sight," at some point, stability begins to unravel, often because an industry continues to adhere to a strategy even after it becomes maladaptive. We are at a crossroads as an industry, not just because of the Internet, not just because of the emerging global marketplace, but because of our slowness to adapt. This is our biggest challenge.

History is a useful ally in providing perspective for discussions such as these, so I'd like to seemingly sidetrack for a moment and discuss a man who found himself at similar crossroads, just about 100 years ago.

It was the late 1800s. America was rapidly changing from a wild place into a civilized nation, due to one thing—the railroads. A stable supply-and-demand chain was created by the expansion of railroads, and as more track was laid into more remote areas, the increased effectiveness of this distribution network gelled the nation. The railroads were so powerful that the nation was actually divided into time zones, Railroad Standard time, to reflect the needs of railroad scheduling. Suddenly, people everywhere across the nation needed to know what time it was, and the need for watches grew exponentially.

So it was that in 1887 a package of gold pocket watches arrived at a train station in a small Midwestern town. A young clerk noticed as several weeks went by and no one claimed the shipment. Eventually, he took the watches for himself and started selling them to the locals. He was so successful that he soon moved to Chicago to start a watch store. He undercut the local prices of watches by a third and provided better customer service and guarantees than the local merchants. He placed ads, drafting the ad copy himself in an unpretentious style that could be understood by all.

However, it was not until after he viewed the Montgomery Ward mail-order catalog that Richard Warren

Sears discovered his true calling. In 1893, he founded Sears Roebuck and Co., billed as "The Cheapest Supply House On Earth," its products sold exclusively through mail order. The 1,500-page catalog that he created featured over 100,000 products, from silk stockings to kits that produced lavish homes. Most of these products were not available at general stores at the turn of the century, so the catalog brought city styles and a sense of connection to millions of isolated farmers. People had a taste for what they couldn't get.

Sears knew that if he could get catalogs everywhere, he could own the market and achieve the 1890s version of that overused Internet term "ubiquity." In 1896, his plans for market domination became a possibility when rural free delivery—i.e., the postman—was introduced, and he could get his book into homes everywhere. This wasn't all that different from the impact that widespread E-mail use is having on our world today.



At the height of his catalog business, Sears mailed 30,000 catalogs a day, and in many rural American homes, the only books were the Sears catalog and the Bible. The rising success of Sears' mail-order business contributed to the rapid decline of the local general-store merchant.

This catalog was a cultural phenomenon, but other than great timing, what were the secrets of Richard Sears' success? First and most important, he understood people. He had a superior ability to communicate. He did not condescend to his customer, instead creating a feeling that he was a person, like us. Second, he was very comfortable with hucksterism, using a little artistic license to enhance a product's desirability. Third, Sears utilized groundbreaking marketing techniques, giving merchandise credits to people in remote areas in exchange for them distributing his catalog. In a way, this is similar to today's Internet affiliate programs, where Amazon.com, for instance, gives a percentage of a transaction back to a site that has referred a customer.

Ultimately, Richard Sears sold his company and retired at the age of 44 with a personal wealth of \$17 million.

Once the automobile was mass-produced and relatively affordable, the golden years of the catalog business were over. The increased mobility meant that a 20-mile drive to town wasn't so unreasonable, so Sears opened retail stores. They, too, were very successful, but the intimacy of the catalog was lost. In a single generation, America changed drastically.

Now let's jump ahead 80 years to today and talk about the retail climate, the consumer experience, the Internet, and some of their parallels to the Richard Sears story. U.S. retailers have been in a cycle of Darwinian evolution for the past eight years because many of them did not adapt quickly enough to consumers' needs. In the

late '80s, overconfident of continued growth, fueled by the CD boom, retailers assumed massive debt and made bad real-estate decisions in a mad theory that he who has the most locations wins the war.

Record companies also became intoxicated by the good times while failing to see that the growth was coming from filling these new stores with product, not really looking at the declining sell-through numbers in 1991-92, which SoundScan so clearly illustrated. Then mass merchants entered the space, using CDs as a loss-leader product, thereby undercutting music-only retailers, which could not compete. Nearly 1,000 stores closed over the next five years, and many previously healthy retailers had to declare Chapter 11 or went out of business.

While those retailers who survive today are smarter, tougher, and more conservative because of the pain of the past several years, they still face major challenges. Margins are still very slim for brick-and-mortar retailers, and they face new competition in the form of online retailers. Some major traditional retailers wish the Internet would just go away, seeing it as a threat instead of the huge opportunity that it truly is. Some are praying that the promising ascent of DVD will bring about a boom similar to that enjoyed with CD.

But the smart retailers realize that the key is to think from the cash register backward—to truly understand what their customers want and be able to react quickly. Those who don't will go the way of the general store.

The Internet is not quite there yet in terms of its ability to communicate to people. Certainly, it is constantly improving, but it is not as simple to use as a magazine. It does not inspire a feeling that it is being driven by people like us. There is a certain romanticism around that sense of anarchy on the Net, but much of that will have to subside before it becomes the ultimately powerful commercial tool we all hope it does.

Clearly, despite its relative user unfriendliness, there is something hugely compelling about the Web that is driving a cultural shift. What was considered geeky only 10 years ago is now the epitome of cool, and new technology is the sexy stuff that everyone wants to know about, own, or be a part of. In a sense, the Internet addresses the same consumer needs that the Sears catalog did 100 years ago—a sense of connection to a larger world, edgier products and information than what is commonly available.

The online shopping experience has a certain intimacy. The more personal experience offered by online shopping is a key to the explosive growth of Internet commerce. The development of intelligent agent and collaborative filtering technologies continues to hone our ability to speak to consumers as individuals. Many of the best sites can greet consumers when they log on and make recommendations. We often talk about how valuable the data these consumers provide will be—data on their buying habits, preferences, demographic information, etc.

But with that comes a challenge to develop a productive, two-way relationship with consumers wherein we

use the data they provide to return a more personalized experience with a more impactful and efficient marketing and sales approach.

The increased homogenization of the global marketplace will drive consumers to desire, more than ever, what they cannot get. This may be very positive for acts around the world that have difficulties breaking into new markets. Certainly, we have visitors from all over the world to our PolyGram U.S. World Wide Web site. This global market has brought with it renewed interest in, and wide availability of, parallel imports.

There is a threat to our industry, especially due to a lack of international competition to the online music retail sites in the U.S., that the price of a CD could move down to the U.S. price, which is significantly lower than in Europe, for instance. This would have an obviously dire effect on local markets, for local retailers, and local record companies. We have learned, however, that the lion's share of ex-U.S. Internet music sales is deep



CAPARRO

catalog titles, which highlights an opportunity. As an industry, we must adapt and realize that the world is becoming our marketplace, and we must market and sell more cohesively.

Whether you realize it or not, you—Billboard—have changed our industry. The introduction of SoundScan and Broadcast Data Systems in the early '90s had a huge impact on the way we did business. No longer were we an industry that ran on hype—we finally were able to make rational, responsible decisions based on hard information. These tools have enabled us to respond much more effectively and efficiently to market needs; indeed, one cannot truly micro-market in the record business today without referring to scans and spins.

There will be a logical and significant progression of this in the Internet space, where due to the direct relationship we can have with the ultimate consumer, we can see exactly what they're purchasing, reading, or viewing. This information will enable us to take market research to a new level, and we might conduct online focus groups to test-market three album covers, singles, videos, etc. We can also look at the traffic generated by each Web page and know which ones really appeal to consumers. Because consumers are pulling information and products from us instead of the current push model—where we put things out and hope they bite—we will have a much better sense of tastes and trends as we develop skills in this area.

The thing that is probably going to have the biggest impact on the music business, actually on all businesses, is convergence. When most people think of convergence, they think of computers and television merging. This is a huge part of it. Think of how much bigger E-commerce will become when you can click a button while watching "Ally McBeal" and purchase the CD of the song you just heard or the actor's or actress's clothing via that show's retail sponsor.

Certainly PC/TV convergence will be the most visible and impactful, but convergence also will be affecting your car radio, your DVD player, even your toaster as more and more consumer electronics products feature operating systems. Certainly Bill Gates is banking on this with the Windows CE operating system. All of this convergence is going to provide more opportunities to exchange information with the consumer, which will mean a nearly infinite number of virtual storefronts and infinite points of sale.

The number of places where our music would be available would shoot up by a factor of millions. This emerging channel is going to drive E-commerce very aggressively over the next 10 years. It will also mean that the share prices of online retailers that cut convergence deals will grow significantly. These will be the ultimate portal deals.

This bears the question, What is our product in this emerging world? The appeal of ownership may shrink as an on-demand world becomes prevalent. If a driver, for instance, can call up any track at any time on his car radio, to what degree will that affect his need to actually possess a deep catalog of music titles?

One of the reasons we fought so hard as an industry for the Digital Performance Rights Bill is so that the copyright owner of a sound recording would finally be in the revenue loop. We must generate revenue directly from the listening experience—whether on-demand or a more radio-like broadcast—to offset the sales we may lose due to these digital transmissions. We must evolve revenue models to reflect consumption models. Also, it is desirable to know that as these new content aggregators become successful, we, the content providers, will share in their success directly.

We also need to take into consideration the promotional ability of the Internet and utilize it responsibly. The Web is a very cost-effective tool for the mass delivery of music, which many labels are using to distribute singles for free, thinking it a better alternative to giving away large quantities of physical singles in retail locations. But that has two downsides: One, it is bringing an unarguably bad business practice into a fresh and far more reaching channel, and two, it devalues music in the online environment.

We are one of the few industries whose product's perceived value is based on the hard cost of the physical carrier, not on the intellectual property it contains. Consumers think CDs cost \$1.50 to make, so why should they cost more? The book industry doesn't have this problem, and the costs of a hardcover have risen far more than that of a CD over the past 15 years. When the physical carrier is taken out of the question—let's say in a digital download—what is the value of music then?

We have to do a better job at increasing the perceived value of music on the Internet. We have to be more aggressive with selling initiatives, even though the market may not be entirely ready for them, if only to create a legal alternative to the growing availability of pirated music on the Web. Some people's answer to the rise

(Continued on next page)

PHILIPS SURVEYS GREAT PIANISTS OF THE CENTURY WITH 200-CD SET

(Continued from page 1)

from the catalogs of multiple labels. To survey the work of 74 pianists—from Ignacy Paderewski (1860-1941) to Evgeny Kissin (born in 1971)—Philips licensed material not only from its PolyGram sister imprints, Deutsche Grammophon and Decca/London, but from Sony, EMI, BMG, Teldec, and Vanguard, among others.

The first 10 of 100 two-disc, mid-priced volumes in the limited-edition "Great Pianists Of The 20th Century" hit U.S. stores Tuesday (20), with 10 volumes to follow in each of the next nine months. "Great Pianists" debuted in August in Europe, and it has been met by generally glowing reviews. Yet the edition is entering a market vastly different from the one that greeted the Mozart set with open arms; not only was 1991 Mozart's bicentennial, it was the peak year of the CD boom.

Philips Music Group president Costa Pilavachi points to critical and consumer enthusiasm for the label's large sets beyond the Mozart—such as the 32-disc "Wagner At Bayreuth Edition," the 21-disc "Sviatoslav Richter: The Authorized Recordings," and the most recent venture, the 25-CD "Art Of Alfred Brendel" (Billboard, March 9, 1996).

"The pre-orders for the piano edition have been even higher than we expected—which means our various operating companies around the world have faith in the project," Pilavachi says. He adds that even with the considerable investment for the set's deluxe sound and presentation, "the edition should break even by early 2000, six months after all the volumes have been released."

According to Philips, demand for the first of two volumes in "Great Pianists" devoted to Martha Argerich has depleted its first printing—more than 15,000 copies. And a branch of the FNAC chain in Paris

reports selling 50 copies of the Rachmaninoff volume in one day, even though the material has been available previously on RCA Gold Seal.

Beyond the cooperation of other record companies, Philips is benefiting from a relationship with venerable piano maker Steinway & Sons, which is helping sponsor and market "Great Pianists." Events kicking off the edition were held at the Steinway factory in Hamburg and Steinway Hall in New York, with much of the spotlight on the edition's executive producer, Tom Deacon, Philips' director of catalog exploitation.

In coming up with the initial lineup for "Great Pianists," Deacon—a renowned pianophile and former

PHILIPS

Canadian Broadcasting Corp. (CBC) producer—spent more than six months sequestered with a vast collection of recordings. He says the goal was to offer a survey of those pianists "who changed the way we think about a piece of music—like Van Cliburn with the Tchaikovsky concerto."

With so many artists covered, "Great Pianists" obviously has multiple versions of such pieces as Liszt's B Minor Sonata. But, Deacon says, "Claudio Arrau played the Liszt like no one had before—just as Brendel and Argerich play the piece differently for a different audience, a different time and place."

Once Deacon and company narrowed down the list of pianists and argued the finer points of repertoire for the edition's unique set of compilations, Philips senior VP of legal and business affairs Giel Bessels worked to license the non-PolyGram material. The job of vetting existing masters

or remastering older sources was supervised by retired Deutsche Grammophon engineer Alfred Kaine.

Each volume of "Great Pianists" comes in a handsomely produced double-Digipak, with liner notes by experts on the artists, vintage photos, and a discography. All the golden-age greats are covered, from Josef Hoffman, Artur Schnabel, and Rubinstein to Vladimir Horowitz, Emil Gilels, and Richter. And in a unique collaboration, Deacon worked with Brendel on the sets devoted to



Tom Deacon, Philips' director of catalog exploitation and executive producer of the 200-CD "Great Pianists Of The 20th Century," celebrates the set's launch with pianist Alfred Brendel, who worked with Deacon on the sets devoted to the old masters he admires most.

the old masters the pianist admires most: Alfred Cortot, Edwin Fischer, and Wilhelm Kempff.

"Great Pianists" highlights such classic pairings as Schnabel in Beethoven, Horowitz in Schumann, Alicia de Larrocha in Albéniz, and Arturo Benedetti Michelangeli in Debussy. But it also offers a fresh look at some familiar artists. With the volume on Glenn Gould, Deacon chose to forgo the pianist's famous Bach recordings because he wanted to represent Gould via the artist's favorite composers: Byrd and Gibbons, Strauss and Berg.

Even though Gould is an exclusive, evergreen facet of Sony Classical's catalog, label president Peter Gelb shared the recordings because he "respects Philips for undertaking such an ambitious venture," he says. "It's not going to change the world, certainly, but if you're going to do something like this, it's important to represent the really great pianists."

While the biggest names may draw the casual classical buyer to "Great Pianists," it is cult artists like John Ogdon and remastered versions of long-coveted rarities that will excite collectors, according to Tower Records' U.S. classical director, Ray Edwards. "Some sets will languish, probably those of current pianists,"



STEINWAY & SONS

he says. "Things like the Hoffman should fly out the door, as long as the sound is up to par. But a lot of the material will do better this way than it ever would as plain catalog."

More than one-quarter of the 250 hours of "Great Pianists" consists of material never released on CD, with several performances previously unissued in any format—including Brendel's Mozart Fantasy in C minor, Byron Janis' Liszt "Sonetto Del Petrarca," and Clifford Curzon's Mozart concertos Nos. 26 and 27.

And there are whole installments in "Great Pianists" that spotlight talents all but forgotten to the general public—such as American pianist Julius Katchen, who died in 1969 at age 42. His two volumes accent the acclaimed Brahms he taped for Decca in the '50s; the first set also features the premiere recording of Ned Rorem's songful Sonata No. 2.

"Julius' performance of my piece is definitive," Rorem says. "Unlike many experts in 19th-century repertoire, Julius played the sonata not as 'modern' music but as just music. He had a beautiful sound, and he played all the right notes—which isn't as

common as you might think."

In his youth, the 75-year-old Rorem witnessed performances by some of the legends—Paderewski, Rachmaninoff, Rubinstein. "Just with the sampler, you can hear how styles change, from very free to very careful and back again and back again," he says. "And many of the things that impressed me years ago—like Cortot in Debussy's 'Girl With The Flaxen Hair'—I find I don't like as much now. I'm more impressed with Fischer's Bach and Argerich's Chopin."

According to Harriet Smith, editor of Gramophone's International Piano Quarterly, the inclusion of names like Ingrid Haebler, André Watts, and André Previn in "Great Pianists" at the expense of such artists as Ivo Pogorelich has raised the eyebrows of some critics.

Deacon sees the wild-card choices as "chef's prerogative." He will be able to expand on the decisions behind those choices next year when he discusses "Great Pianists" in a 52-week radio series produced by the CBC and distributed in the U.S. by Minnesota Public Radio/Public Radio International. Hosted by the CBC's Eric Friesen, the series will also feature artist interviews and volume-by-volume play. To coincide with the program, Public Radio Music Source will flag the edition for customers.

In some European and Asian territories, "Great Pianists" will be sold by subscription through various outlets. In the U.S., PolyGram is working with Steinway on a host of promotions, such as using some 50,000 pocket guides to help collectors follow the release dates of the volumes (which aren't coming out in alphabetical or chronological order). The guides will be available at the 87 Steinway dealerships nationwide, as well as at various music retailers.

Steinway dealers will carry a mid-priced "compactoteque" to the edition that includes a booklet and a two-disc sampler; some dealers will sell "Great Pianists" in its entirety via PolyGram Special Markets.

GUEST COMMENTARY: BIZ MUST ADAPT TO SURVIVE

(Continued from preceding page)

of piracy on the Internet—via MP3, for instance—is to give music away. But how will we be able to generate revenue from this music 10 years from now if it has no value? We have to balance our desire to make the most of the Web in the near term with the longer-term strategic implications.

The '90s have been a decade of consolidation—in retail, radio, and, as the century closes, the change from the big six to the big five. Certainly, we can touch a larger portion of the industry with fewer phone calls these days, and it is easier to bring about a large-scale change than it ever has been. But all this consolidation has made it harder than ever to respond to the needs of individual markets, let alone individual consumers. To make an impact in this industry, it has become necessary to spend an inordinate amount of time promoting to ourselves. This is to the detriment of our ability to market to the ultimate consumer.

Being a huge music company poses a series of challenges. How do you identify which records to really get behind, and how do you get such

a large organization to focus on them? More important, how do you provide each artist with the correct degree of individual attention when you are dealing with such a huge roster? We are an industry that has a mass-scale focus at a time when we need to be more micro-oriented than ever before.

Some of the criticisms leveled at the record industry by Internet people are fair. Retailers, radio, and record companies need to adapt and evolve their roles both to artists and to the ultimate consumer. This isn't just good business; this is a survival skill that we all need to develop or we will risk dis-intermediation by new players, particularly in the Internet space. Artists and consumers are speaking to us, and we have the tools to listen to them more than ever. The question is, Will we listen to them? The answer is, We must.

There are many contradictions here. We need to think smaller but address the growing global nature of the marketplace. We need to be more creative, yet keep it simple. We need to utilize technology to better serve artists and consumers, yet we need to make technology invisible and not speak over

consumers' heads. The sense of angst that we are all feeling is because we have to get up out of our comfortable chairs and go out into the unknown; we have to evolve this business.

It's up to us to grow it or lose it. It will not stay the same, and if we try to preserve it as it is today, our industry will burst apart. It's already getting tight. Some of us will fail. If corporations were not subject to a failure of vision, entrepreneurs would wither and die. The next Richard Warren Sears is out there. I hope he's on our side.

On a closing note, the other day I was walking through one of my favorite places in New York, Rockefeller Center. This beautiful part of the city was built during the Great Depression, when times were far darker than they are now by anyone's yardstick. On the front of the NBC building, above the Prometheus, something was written in the stone that had been there all along, but I had never noticed it. It said, "Wisdom and knowledge shall be the stability of thy times." That puts it all into perspective for me, and it is the thought I would like to leave you with today.

VH1 Sees Adventure In 'Minutes'

BY CARLA HAY

NEW YORK—VH1 has created a unique forum for artists with its new nightly "Midnight Minutes" series, which premieres at midnight EST Oct. 28. Each episode, which runs for only one minute, will feature an artist performing or presenting music in an original visual form (*Billboard Bulletin*, Oct. 13).

The first 10 "Midnight Minutes" episodes will feature mini-films of 10 tracks from Alanis Morissette's forthcoming Maverick album, "Supposed Former Infatuation Junkie" (*Billboard*, Oct. 3). Other upcoming episodes will feature music from Lyle Lovett, Duncan Sheik, Sixpence None The Richer, and Idina Menzel.

According to VH1, the series will be open to a wide range of artists from both major and inde-

pendent labels. VH1 VP/editorial director of specials Bill Flanagan, the executive producer of "Midnight Minutes," says, "This will give artists who might not normally get exposure on VH1 a chance to take advantage of this new outlet. The artist doesn't have to do a traditional performance of their own songs—they can do a cover version of a song or even do a spoken-word performance."

Flanagan is clear on what VH1 does not want the series to be: "We don't want people to edit their videos into 60-second clips," he says. "This has to be music or a performance that's presented by the artist in way that hasn't been seen before. All we ask is that it be no longer than 60 seconds."

Because of the short length of "Midnight Minutes," it won't be monitored by Nielsen Media Research for ratings.

SOLAS HOPES TO LIGHT UP THE U.S.

(Continued from page 11)

Egan is joined in the band by John Doyle, who handles guitars and vocals; Karan Casey, who sings lead; Winifred Horan, who plays fiddle; and Mick McAuley, who contributes accordion, concertina, whistles, and vocals. Although the group members have been working together for only three years, Egan says they perform as if they've been playing together for years.

"We really get on well, and our styles flow together. It is the real appeal of being in Solas," he says, adding that they've even gotten used to the inconvenience of having two members residing in Ireland.

The time apart encourages the various members of Solas to prepare solo projects, work as session players, or score films. "The solo things give everyone time to explore different avenues and perspectives that we might not be into as a group," Egan says. "I think the combined experience level keeps growing, and it reflects back on the group."

Patrick King, GM of the HMV store at 86th and Lexington in New York, says the solo and group efforts help sell each other. "From a retail point of view, Celtic fans are loyal. If they hear Karan's voice in a Solas album, they are likely to come back and buy her solo album," he says.

The loyalty hasn't yet transformed into large mainstream album sales. The group's last album, "Sunny Spells And Scattered Showers," peaked at No. 12 on Top World Music Albums last year and has sold 25,000

copies in the U.S., according to SoundScan. But King feels the time is right for a crossover.

"When I moved here five years ago from Ireland, it was all Chieftains, Mary Black, and Enya. Now with 'Riverdance' and 'Titanic,' we are seeing another wave of interest, which leads to bumps in sales," says King. "Traditional Irish music is a volcano waiting to erupt. The hard part is there aren't too many ways to get it to the mainstream world because MTV won't show videos and the big radio stations won't play the songs."

To work around such obstacles, Shanachie has contracted outside publicity, marketing, and indie promoters to push the release. "They have been hired to take it all a step further—mainstream press, commercial radio, the front of the store or listening posts," Grass says.

To avoid pigeonholing, Shanachie purposely avoided the standard St. Patrick's Day release date, although Grass notes that the second push for the record will be made around the green holiday. The label is also trying to place the band in non-Irish projects. Last February, Solas was featured on Disney's "Winnie The Pooh: Friends Forever" compilation, and next month its song "The Flowing Bowl" will be heard in the Warner Bros. sci-fi flick "Soldier."

"Movie work is fun and financially rewarding, especially if they just want to use a song you already wrote," says Egan, who also scored "The Brothers McMullen." The

Arista release has sold 122,000 copies, according to SoundScan.

"Words" will be serviced to NPR stations and key noncommercial outlets with specialty folk or Irish programs. No emphasis track will be serviced.

"We've given Solas a fair share of air time," says Dick Pleasants, the host of WGBH Boston's "Folk Heritage" and crosstown folk/jazz WUMB's weekday morning show. "I'm having them in the studio in November. I love this new record."

IRISH APPEAL

That enthusiasm is echoed in Ireland, where Donal Cassidy, managing director of Dublin's Celtic Note store, says, "They have been our No. 1 seller for 1997 and 1998. We love the band, and we've pushed them. They're a traditional band with something different—progressive, youthful, energetic."

Solas has played two Saturday lunchtime sessions at Celtic Note.

Joe McKenna, who runs Shanachie Records' operations in Ireland, says, "What Solas are doing is crossing over, bringing classical music into traditional songs, with a rock element."

McKenna says that in Ireland, Solas has sold an estimated 10,000 of the 100,000 album units it has moved worldwide.

The band has Irish appearances slated on TV station RTE 1's "The Late, Late Show" on Nov. 27 and at Dublin club Vickers Street on Nov. 28.

In the U.K., it has a small but dedicated following, according to Stephanie Heasley, press officer for Shanachie, based at the headquarters of Topic Records and its sister company, Direct Distribution in London. "They played a few festivals here," says Heasley. "At present, the audience is limited to the specialized Irish folk contingent."

Solas, which is booked by International Music Network and interviewing management candidates, plans to hit the road with Midwestern and Northeastern stops starting in late October. It will break for the holidays and resume touring in February with plans to return to the homeland.

During the tour, regional sales teams in cities like Chicago, San Francisco, and Philadelphia will coordinate promotions with local retailers and radio stations. A home video of a concert filmed for Vermont public TV is due Tuesday (20) via Shanachie.

Assistance in preparing this story was provided by Ken Stewart in Dublin.

WIPO TREATIES ACT AWAITS CLINTON OK

(Continued from page 3)

struggled with presidential impeachment proceedings and a budget bill. The Senate passed the final version Oct. 8.

U.S. passage comes as a long-awaited victory for the RIAA, music publishing groups, and performing right societies that were seeking copyright-protection safeguards for digital commerce. Although the treaties did not require major changes in U.S. copyright law, which already meets treaty standards, the enabling language ensures U.S. compliance with WIPO treaty provisions outlawing international trafficking in "black box" machines and software equivalents designed with the main purpose of circumventing copyright-protection systems.

It also establishes the limits of infringement liability for online service providers (OSP) and other "con-

duit" services such as telephone companies and sets "fair use" standards sought by libraries and universities. In addition, the bill creates a compulsory license for Webcasters that will give labels new royalty income and guarantee Webcasters authorized access to material.

Music industry groups pitched a two-year battle to gain the protections in the face of opposition from consumer electronics companies and copyright "user" groups, concerned that the provisions were too broad.

Rosen views the final version, which contains compromise provisions the RIAA initially fought against, as a plus. "It's somewhat of an omnibus copyright bill for us," she says, in that it contains sections like those relating to OSP liability limits and Webcasting that reach beyond the WIPO copyright-protection provisions.

Franklin, Interscope Sued Over God's Property

BY CARLA HAY

NEW YORK—Gospel star Kirk Franklin and Interscope Records were among the parties hit by a \$75 million lawsuit filed Oct. 6 by a woman claiming that she was cheated out of payment for her involvement in God's Property, a gospel group that has recorded and performed with Franklin (*Billboard-Bulletin*, Oct. 8).

The plaintiff, Linda Searight, is claiming breach of contract, fraud, and defamation, among other alle-

gations in the lawsuit, which was filed in California Superior Court, County of Los Angeles. Searight is claiming to be the founder of Dallas-based vocal group God's Property and a corporation of the same name. Other defendants named in the lawsuit include members of the group, B-Rite Music (the group's label, distributed by Interscope), and Gospo Centric (Franklin's label).

The plaintiff's attorney, Harry E. Douglas IV, tells *Billboard*, "Ms. Searight attempted to resolve this judi-

cial matter in accordance with her beliefs. However, it was apparent that certain parties were doing everything in their power to defame and discredit her in an effort to wrest control of God's Property solely for profit motives. Therefore, she had no recourse but to bring the lawsuit."

B-Rite and Interscope had no comment.

The group's 1997 debut album, "God's Property," has been certified double-platinum, according to the Recording Industry Assn. of America.

SELECTED DISCOGRAPHY

BY CARRIE BELL

LOS ANGELES—Although its new album, "The Words That Remain," contains more instrumentals, experimentation, and cameos by other popular musicians, there are two other gems in Solas' past body of work worth seeking out. There is also a wealth of solo work from Solas members. Here is a guide:

• Solas, "Solas," Shanachie, 1996: After banding together in October 1995, the group headed



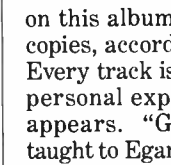
into the studio three months later. Not that any awkwardness can be heard in the debut recording, a collection of wistful jigs, reels, and airs. "The Flowing Bowl," which will be heard next month in the movie "Soldier," appears here.

• Solas, "Sunny Spells And Scattered Showers," Shanachie, 1997: According to SoundScan,



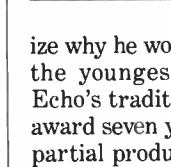
this is the band's best U.S. seller, at 25,000 copies. It opens with the clap-happy "The Wind That Shakes The Barley," and the energy level never drops, not even when the act delivers a slower melody, as on "Aililiu Na Gamhna" or "The Song Of The Kelpie."

• Seamus Egan, "Traditional Music Of Ireland," Shanachie, 1986: Egan's solo debut for Shanachie, which came out when he was only 16. He works wonders on mandolin, whistle, fiddle, banjo, and pipes



on this album, which sold 1,300 copies, according to SoundScan. Every track is accompanied by a personal explanation of why it appears. "Grandmom's" was taught to Egan by his grandmother, and "Waltz From Transtrand" came from a Swedish fiddle player recording on Shanachie. "Aggie's Waltz" is very similar to "My Darling Clementine." It's a small world after all.

• Seamus Egan, "A Week In January," Shanachie, 1990: Nine airy tracks recorded when Egan was just 20. Listening to him breathe contemporary life into traditional pieces that are centuries old helps one real-



ize why he would go on to become the youngest winner of Irish Echo's traditionalist of the year award seven years later. He takes partial production credits while still working with producer Mick Moloney.

• Seamus Egan, "When Juniper Sleeps," Shanachie, 1996: The

Philadelphia native started the traditional music thing to keep his parents happy and keep in touch with his roots, but "When Juniper Sleeps" makes it obvious that performing has become a full-fledged and

worthwhile career. Although he again takes partial production credit, he chose to work with producer Michael Aharon this time around. This album includes several original Egan compositions, such as "Weep Not For The Memories," "When We Last Met," and "Lullaby," along with several traditionals arranged by the artist. His Solas mates Winifred Horan, John Doyle, and John Williams make musical appearances. According to SoundScan, it has sold 17,000 copies, and it peaked at No. 15 on Top World Music Albums.

• Karan Casey, "Songlines," Shanachie, 1997: With a voice that Dick Pleasants, the host of WGBH



Boston's "Folk Heritage" and crosstown WUMB's weekday morning show, calls "one of the most beautiful and charming in Irish music today," Casey flexes her vocal muscles on 11 songs, both slow and sorrowful, fast and impassioned. Egan produces, while Doyle, Horan, and Mick McAuley help with the instrumentation. It has sold 6,600 copies, according to SoundScan.

• "The Brothers McMullen" soundtrack, Arista, 1995: Includes music composed by Egan and a song he wrote with Sarah McLachlan called "I Will Remember You." Egan describes his work on the movie about three Irish brothers as a great experience, although it came together in a haphazard fashion. "I was on tour. We were in Rhode Island, and the car broke down, so we stayed at these folks' house. Their son was up from New York where he was working on a small film that was looking for Irish music. He asked for some tapes to play for the people in charge, and I obliged. I didn't hear anything for a while, and then I talked to Eddie Burns a few times. The film got attention at Sundance before we got down to working on the music." The album has sold 122,000 copies, according to SoundScan.

• Various artists, "Winnie The Pooh: Friends Forever," Disney, 1998: Solas minus Casey (who was in Ireland at the time) provides music for Pooh, Tigger, Piglet, and Eeyore to sing along with. Of 13 new songs, Solas has one instrumental track called "Reel Friends." It was a sequel to the 1995 Pooh package "Take My Hand: Songs From The 100-Acre Wood," which featured the music of the Chieftains.

VALUE-ADDED PREMIUMS DRAW CRITICISM

(Continued from page 1)

the ire of some industry participants. In Epic's promotion with Korn, customers who bought the act's "Follow The Leader" at Best Buy outlets, as well as at independent stores, received a free compilation CD containing songs from other hard rock acts. In an Atlantic Records promotion with independent stores, customers who purchased Hootie & the Blowfish's "Musical Chairs" album received an Adidas gym bag stuffed with two T-shirts, a baseball cap, and a poncho—all with the band's logo—and a tour booklet.

The former promotion was cited by some in the industry as an example of one account getting preferential treatment at the expense of other accounts, while the latter promotion was criticized as an example of costs escalating way beyond the return on investment.

Without citing specific promotions or accounts, Lew Garrett, VP of purchasing and merchandising at Camelot Music, says, "The problem we have on this is it's so patently unfair to treat one account over another. If a premium is going to be done, it should be available to all accounts on a limited basis. It should be spread around so that it can be fun for all accounts and all customers."

Larry Gaines, president of Blockbuster Music, says, "We are all guilty of chasing exclusive premiums from the labels. But there has to be something illegal about handing out value-added packages to some accounts and not others. On top of which, due to heavy discounting, the industry is already giving away hit product without making a profit, and now we are giving away something for free with it to boot. Where is the business sense in that?"

On the distribution side of the equation, Jim Caparro, president/CEO of PolyGram Group Distribution, says, "What started out as a noble marketing gesture has exploded into something that is not worth it in the end. To try to appease one account for something you did with somebody else, it becomes a Chinese fire drill. Is it worth all the extra effort and pain?"

Another distribution executive wonders if premiums are worth the extra cost. That executive, who declines to be identified, cites the Atlantic promotion for Hootie & the Blowfish as "getting a little nuts."

One independent merchant, who participated in the Hootie promotion, says he estimates that the Hootie tchotchkes had about a \$100 combined value, including the Adidas bag, which he saw in a sporting goods store priced at \$49. "I didn't ask any questions; I just said, 'Sure, we will participate,'" he says. "It was an interesting promotion, but I don't know that it drove sales."

An Atlantic Records spokesman says, "It was a very positive gesture to give something back to the indie retailer and their customers who helped break the band in the first place with 'Cracked Rear View.'"

Some label and distribution executives, however, say that such promotions are worth the extra effort and cost. Since all the retail promotions generally are advertised as being available on a limited basis, the idea is to create a sense of urgency

in customers to visit the store and buy the album, thus increasing sales in the debut week and being rewarded with a higher opening chart position, they say.

Others believe that in addition to boosting sales in the debut week, value-added items can result in incremental sales. For example, Mike Stephenson, VP of marketing at Carnegie, Pa.-based National Record Mart, says, "If you are not aware of the premium and you are in the store and see signage, it acts as an incentive to make a purchase."

But others say that value-added items have a mixed track record when it comes to generating incremental sales. Steve Heldt, senior VP of sales at Elektra, says he has seen a couple of instances where added-value promotions have resulted in incremental sales. But more often than not, when one or only a couple of accounts have a premium, he says, such promotions result instead in displaced sales—or the same-sized pie simply sliced up differently.

Consequently, Heldt says that if he can't treat everybody fairly and give them the same value-added item, "I won't do it."

BMG Distribution's Rick Bleiweiss, senior VP of marketing, says, "We are not looking to partner with one account. We like to entertain ideas from all accounts who are willing to give something back so it is not a one-way street."

When merchants complain that often it seems one account gets preferential treatment over other chains, they generally cite Best Buy as appearing to have favored status with labels. They say that since labels implemented strong minimum advertised price (MAP) policies, Best Buy's loss-leader pricing strategy has been blunted. As a result, Best Buy has embraced the value-added strategy as a way to get around the MAP issue, and the labels are aiding it in that mission, music specialty merchants charge.

Best Buy did not return calls seeking comment for this story.

"I understand that labels give Best Buy preferential treatment because they generally are the No. 1 account in the debut week of a big album," says the head of one large music chain, who declines to be identified. "But the reason they are No. 1 is because they used to give the product away, and the reason they remain No. 1 is because now the labels are giving them everything, when it comes to advertising dollars and exclusives. These are the guys who almost killed the record industry, and you are still helping them out over us [the specialty merchants]."

The complaints came to a head in August when Best Buy announced an offer of a free live Pearl Jam CD with purchase of the group's Epic video; the promotion was killed after Sony filed suit, saying the live disc was not authorized (Billboard, Aug. 15).

At the time, retailers said they were happy to see Sony's response to the Pearl Jam promotion but took the opportunity to express anger over the Korn promotion.

But one senior distribution executive, who does not like value-added

premiums, defends Best Buy's aggressive approach to promotions.

"You have to give the devil his due," he says. "Best Buy is proactive on premiums. They come up with ideas, and ways to support them. They are one of the few accounts that will spend money, time, and energy to get an edge."

In fact, Best Buy is responsible for bringing value-added premiums to the forefront of retail marketing. Prior to November 1995, most premium promotions were done at the independent store level and primarily consisted of giving away band T-shirts with the purchase of an album. Then, when the first Beatles "Anthology" album came out, Best Buy engineered a massive campaign promoting that album, with the centerpiece of the promo-

tion being a free Beatles interview CD with purchase, compiled by Best Buy executives.

After that, labels got into the act, coming up with a menu of give-aways for superstar releases. Accounts got to choose which promotion they wanted, although most merchants complain that Best Buy generally got first selection.

Before long, the market became saturated with value-added promotions. In the words of one distribution executive, "Like anything else in this industry, we beat it to death."

BMG's Bleiweiss says, "If everything has a value-added, then nothing does. We are just adding to the cost of the product."

Bleiweiss says that he believes premiums should be used "judiciously."

Pat Monaco, senior VP/GM at

Island Records, says, "I don't understand why labels do value-added premiums on superstar releases. To me there is no reason to do it" on albums that already enjoy radio airplay that will drive sales.

Instead, labels should use the tool on "below-the-radar-type projects," he adds. "We do it with stuff that tends to be more retail/marketing-driven, like Pulp."

But Don Van Cleave, president of the Coalition of Independent Music Stores in Birmingham, Ala., says that while he likes such premiums because they can "incentivize core fans, we are now seeing too many such promotions on totally unknown bands that should have the marketing funds spent in another way."

HMV IS BULLISH ON FUTURE

(Continued from page 6)

Thorn EMI—now encompasses the HMV home entertainment chain along with book-selling webs Waterstone's and Dillons.

The Oct. 14 figures show that, in the three months that ended July 25, the group had operating profits of 2.3 million pounds (\$3.7 million) on sales of 242.1 million pounds (\$387.4 million) (Billboard Bulletin, Oct. 15). Though the figures are not directly comparable, during the same period last year HMV says it had a *pro forma* loss of 4.8 million pounds (\$7.7 million).

The latest numbers indicate that, excluding Hong Kong, comparable HMV stores saw sales rise by 6.4% year-on-year. Including Hong Kong, the increase was 3%. Five new HMV outlets were opened during the period.

Giles said in a statement, "These are pleasing maiden figures for the group, with strong performances in our major markets of the U.K., Can-

ada, and Japan." Noting the cost savings made by office closures and the synergies among the three chains now under the HMV Group banner, Giles added, "We are well-placed to meet successfully the economic and competitive challenges ahead."

Speaking to Billboard, Giles says the company is "continuing to invest with confidence." He states, "At this stage, we're very happy with the way the business is going. There's a reasonable schedule of releases going into Christmas, and we view this Christmas with reasonable confidence."

Giles admits that HMV is having to "batten down the hatches" in Hong Kong, where the record market has lost 33% of volume in a year, according to the International Federation of the Phonographic Industry (Billboard, Oct. 17).

But, in another troubled economy and Asia's largest record market, Japan, Giles notes, "We have seen dou-

ble-digit growth in the last year in like-for-like stores."

Asked about the reasons for such success, he replies, "The strength of the brand and the format and a very strong local release schedule."

Regionally, the Oct. 14 figures show HMV Europe had sales up 6.8% at constant exchange rates. Reported sales in the region were up 6.4% to 85.1 million pounds (\$136 million). In North America, sales at constant exchange rates rose 10.3%, while reported sales were up 6.4% to 38.1 million pounds (\$61 million). A company statement says this rise was driven by strong growth in Canada.

Sales at HMV Asia-Pacific at constant exchange rates were down 1.4%. Reported sales fell 15.2% to 42.9 million pounds (\$68.6 million). The company blames Hong Kong's economic conditions for the decline.

Kingfisher Expected To Purchase U.K.'s VCI

BY SAM ANDREWS

LONDON—VCI, the independent British music and video publisher, looks set to be bought by giant U.K. retail group Kingfisher following an announcement by rival bidder Scottish Media Group (SMG) that it has sold its recently acquired 26.4% stake to its opponent (Billboard Bulletin, Oct. 15).

SMG, a TV/newspaper company, says it was pulling out of its 31.2 million pound (\$52 million) bid for VCI because it could find no way to top Kingfisher's 120 pence (\$2.02)-per-share offer, which valued the company at 46.8 million pounds (\$78.2 million).

SMG, which offered 80 pence (\$1.34) a share, says it had tried to find a way of pre-selling a number of non-core elements of VCI's business, but its board found such a course "would not materially enhance its valuation of VCI."

Chief executive Andrew Flanagan says, "VCI was an attractive opportunity to expand our media

interests outside of Scotland at a realistic price. However, we will not overpay for any acquisition, and we will only pursue opportunities which offer real value for shareholders."

In selling its shares to Kingfisher, SMG reveals it had made an exceptional profit of 3.4 million pounds (\$5.7 million) on the deal. Kingfisher, which owns the U.K.'s largest entertainment retailer, Woolworths, and music and video specialist MVC, plus distributor Entertainment U.K. and the recently acquired Demon Records, is now clear to acquire VCI pending approval by competition watchdog the Office of Fair Trading (OFT) and acceptance by its remaining shareholders.

It is expected that the OFT, which has received few comments about the deal, will clear the acquisition soon, according to an industry insider. VCI's board has recommended that its shareholders now take Kingfisher's offer, and

finance director Richard Brooman says the move would not only provide shareholders with the best deal available but would place VCI within a large group "with access to much larger funds and will give us greater clout in acquiring rights."

Kingfisher recently said that it has identified video as a key driver in the entertainment sector and is intent on expanding its own entertainment product range through its stores, particularly in the area of own-label product, for which it has set up a video production company called Pathway. Spokesman David Baird says the acquisition would both enhance VCI's ability to buy rights and improve the quality of product available to its distribution subsidiary, Entertainment U.K. He refuses to comment on what plans Kingfisher has for VCI's staff or its physical distribution company, Disc.

MARIANNE FAITHFULL SCORES WITH 'SINS,' ANTHOLOGY

(Continued from page 11)

29, according to BMG Classics World-wide president Cor Dubois, who oversees the RCA Victor imprint.

Dubois says, "Marianne's implementation of 'The Seven Deadly Sins' has been beautiful. Her performance in Vienna was outstanding."

Faithfull will perform "The Seven Deadly Sins" with the Royal Philharmonic Symphony May 14-15 at the Royal Albert Hall in London.

Besides the nine pieces that make up the "Sins" cycle—one for each of the seven sins, plus a prologue and an epilogue—the RCA Victor release contains Faithfull's recent recordings

of four additional Weill/Brecht compositions: "Alabama Song," "The Ballad Of Sexual Dependency," "Bilbao Song," and "Pirate Jenny."

Faithfull says she is delighted that the RCA Victor and Island projects have coincided to highlight different aspects of her artistry. Of "Sins," she says, "I've been trying to get this recorded now for 12 years. Finally, when I met Dennis Russell Davies, I realized I'd found the right conductor."

Faithfull says she is encouraged that the press has taken "Sins" seriously, rather than as a "rock'n'roll chick tries to be classical" endeavor.

"There's no question that it's classical," she says. "It is a 154-piece orchestra; it is a classical piece."

Of "Anthology," she says, "I was with Island for 17 years or maybe longer. I feel like it's a special thing, and it's exactly what all those people at Island and PolyGram do really well—Matt Stringer and [compilation producers] Jerry Rappaport and Bill Levenson."

Because the "Sins" project caters to a classical audience and "Anthology" to a rock base, RCA Victor and Island do not plan to cross-promote the two titles, according to executives at both

labels. However, the exposure generated by each project will no doubt benefit the other, according to Stringer.

Faithfull will participate in an on-line chat on America Online Nov. 4, according to Stringer, who says Island is also planning radio contests and promotions to plug "Anthology."

Currently without a U.S. label deal, Faithfull is signed to It Records in the U.K., a subsidiary of Andrew Lloyd Webber's Really Useful Group.

Faithfull says she has cut an album of new songs at Daniel Lanois' El Teatro studio in Oxnard, Calif., with Lanois collaborator Mark Howard.

Although Lanois did not produce the recording, he contributed a song, co-wrote another with Faithfull, and played on the album. Other material on the set—which Faithfull says she hopes to release in February—includes originals by Faithfull and her longtime guitarist/co-writer, Barry Reynolds; a song titled "For Wanting You," written for Faithfull by Elton John and Bernie Taupin; and a never-before-recorded 1968 Roger Waters composition titled "Incarceration Of A Flower Child."

For Faithfull, her recent acceptance across a wide spectrum of music fans represents long-overdue recognition for her work. After bursting on the scene in 1964 with her rendition of the Mick Jagger/Keith Richards tune "As Tears Go By," the artist was heralded as a rising star.

She entered into a tumultuous relationship with Jagger and became addicted to drugs. She dropped out of the limelight in 1966 and remained virtually unheard from until 1979, when she released her career-defining "Broken English" album.

"What's wonderful about this time for me is all the stuff I've done and am doing, people are beginning to understand it and get it, which I don't think they did before," says Faithfull.

RIAA SUES OVER MP3 PLAYER

(Continued from page 8)

"We're not going to be able to have digital distribution that is commercially legitimate coincide and operate concurrently with an illegal market where the same material is available for free. We're terribly afraid that we're going to kill off digital distribution before it has been born," he says.

Diamond, however, holds that the Rio is a playback—not recording—device and as such does not need to comply with the AHRA.

Ken Wirt, VP of corporate marketing for Diamond, says that the RIAA's argument is "circular and salacious" and that the organization is acting in order to preserve its member companies' dominance over music distribution.

"It seems to us that they kind of panicked, and their members—the big record companies—felt like they were losing control of distribution," says Wirt. "But we're not the problem here," he adds. "They should keep going after the sites that are publishing illegal MP3s."

Though Wirt says it's possible the Rio could be altered to conform to AHRA standards, he maintains that the only way to remove music from the Rio is by deleting it. Therefore, he says, music contained on the device is an ephemeral copy.

Meanwhile, he points to the growth of legitimate MP3 music files being posted by online labels such as GoodNoise (see story, page 18).

GoodNoise chairman Bob Kohn, who co-wrote "Kohn On Music Li-

ensing" with his father, Al Kohn—former VP of licensing for Warner/Chappell Music—says devices such as Rio are specifically exempted from the AHRA.

"There is no more a legal basis to stop software that plays music on the desktop than there is to stop devices like the Rio," says Kohn, whose company intends to bundle music with the device. "The media on which computer programs are fixed or can be fixed are entirely excluded from AHRA."

However, Larry Iser, a music attorney specializing in copyright law at Century City, Calif.-based Greenberg, Glusker, Fields, Clayman and Machtinger, believes that the RIAA will prevail.

Iser cites language on Diamond's World Wide Web site (www.diamond-mm.com) that indicates the player is, in fact, capable of recording.

"They say on their own site that you can select and sample CD clips, purchase downloadable music files, and copy tracks from your personal

CD collection," says Iser. "We all know in the music business that sampling is another word for recording—in fact there's a whole body of law concerned with illicit sample recordings."

The suit's outcome could be financially significant for Diamond. The company, which announced its third-quarter results Oct. 8, is looking at the Rio to help expand into new markets. While Diamond's net revenue was up 34% from the same period last year, the company posted a net loss of \$22.5 million, compared with \$2.5 million in the same period of 1997.

Diamond president/CEO William J. Schroeder said in a statement that Diamond was counting on a fall product lineup that included the Rio and a home networking system called HomeFree to help the company shift its revenue base "toward more differentiated, proprietary products targeted at what we believe will be hot new growth markets that leverage our brand and channels."

BEE GEES LIVE SET

(Continued from page 6)

Seventy-eight minutes of the show have been culled for the "One Night Only" album, which balances familiar fare with newer material like "Alone," a medium-sized AC hit from the act's 1997 album, "Still Waters." Also included is "Immortality," a duet with Celine Dion that was originally featured on her recent 550 Music opus, "Let's Talk About Love," as well as a touching rendition of "Our Love (Don't Throw It All Away)" that links the Gibb's live harmonies with recorded vocals by their late brother, Andy.

"One Night Only" was released Sept. 7 in the U.K. and Europe on Polydor. The album entered the U.K. charts at No. 4 and has been ranked in the top 10 in Ireland, Germany, Norway, Switzerland, and Argentina, among other territories.

Al Cafaro, chairman/CEO of A&M Records (U.S.), is optimistic that the album will meet with similar success in the States. "They continue to make great records, and they have enormous global appeal," he says. "Their talent and desire has not dampened after all these years."

Adding to the project's visibility is HBO's commitment to re-air the MGM Grand concert in November and December. VH1 plans a "Legends" special on the act for December.

Although the Bee Gees are currently in the studio working on an album of new material tentatively due next fall, the Nov. 28 gig will put them back on the road well into 1999.

The extensive nature of the tour is unusual, given the fact that Barry Gibb was not initially interested in going on the road. However, the combination of the unique, event-oriented nature of the tour and the joy of performing proved irresistible, he says.

"'One Night Only' is, at heart, a celebration of our musical experience," he says. "We're having the time of our lives."

WARNER MUSIC GROUP SHOWS THIRD-QUARTER GAIN

(Continued from page 6)

share leader for the first nine months of this year, at 18.4% of all albums sold, down from 19% in the same period last year. For current or new albums, WEA ranked second, at 17.4%, after Sony Music Distribution. WEA was also the market-share leader in country music, at 22.5%. But in R&B it ranked fifth among the six major distributors, at 11.6%, significantly down from last year's 14.6%.

Besides the soundtrack albums, Warner Music scored in the third quarter with top 10 albums by Bareknaked Ladies ("Stunt" on Reprise/Warner Bros.) and Brandy ("Never

S-A-Y Never" on Atlantic).

In last year's third quarter, the company attributed its declining sales and profit partly to the weak performance of its direct-marketing unit, 50%-owned Columbia House. This year it did not mention direct sales, but many observers believe that market is still soft.

Executives at Time Warner and Warner Music Group did not return calls for comment.

Time Warner's filmed entertainment unit, Warner Bros. Pictures—which includes Warner Home Video—posted exceptionally strong

results in the third quarter. Revenue jumped 23.5% to \$1.73 billion from \$1.4 billion a year ago, and cash flow soared 52.8% to \$162 million from \$106 million.

The company says the big contributor to the film unit's gains was revenue from the off-network syndication of the hit television shows "Friends" and "ER." Time Warner said that revenue from films was lower than last year. The biggest box-office hit of the quarter was "Lethal Weapon 4."

Overall, New York-based Time Warner reports combined revenue (including its 74.5% share of the Time Warner Entertainment partnership) of \$6.8 billion, an 11.6% increase from \$6.09 billion last year. Combined cash flow rose 17.4% to \$1.09 billion from \$920 million.

Time Warner reports a \$39 million net profit for the quarter, compared with a \$35 million loss last year. After payment of dividends, the company posts a net loss of 6 cents a share, an improvement over last year's 20 cents a share loss.

In New York Stock Exchange trading the day the results were disclosed, Time Warner's stock was up 4.05% to \$84.25. Its 52-week trading range was \$54.3125 to \$100.

SNEP

(Continued from page 6)

affiliate. The labels are also thought to be unhappy about leading radio station NRJ, which is launching its own label.

One of the biggest-selling singles of the summer in France was "Yakalelo" by Nomads, signed to TF1's affiliate Une Musique and distributed by Sony Music. M6, through its affiliate M6 Interactions, has developed its own acts, such as boy band Poetic Lovers.

In the statement, SNEP also called for "the respect of the quota law in all its aspects and by all the stations,

regardless of their formats."

Effective since Jan. 7, 1996, the law requires all radio stations to broadcast a minimum of 40% of francophone music, half of which must be from new talent, but this requirement has been rarely met by stations, according to recent statistics.

SNEP is asking the CSA broadcasting authority to provide "the necessary human and financial means to ensure an efficient control [of the quota law]."

SFX

(Continued from page 8)

taneously serving as key executives of the PACE defendants and participating in the management of SFX."

The suit says that SFX acknowledged the fact that the acquisitions could trigger the non-compete clauses and red-flagged them in Securities and Exchange Committee filings, asking for a waiver. No such waiver was ever given by Universal, nor asked for, according to the suit. Universal's suit seeks recovery of the "millions of dollars of damages that it has and will suffer as a direct result of their contractual and fiduciary breaches."

Ferrel says the issue is "in the hands of the lawyers now. Obviously they have a point of view, and we have a point of view."

After an unprecedented run on the nation's concert promoters, the road has gotten a little bumpier for SFX in the past month.

The Justice Department's look at SFX is an "informal inquiry" with which the company is cooperating, according to SFX's Ferrel. He says that SFX spoke Oct. 8 with the Justice Department in Washington, D.C., and would continue to cooperate.

The inquiry, which remains informal, came in the wake of SFX's \$106 million acquisition of Washington, D.C.-based Cellar Door, a company also pursued by Universal. The latter has become more aggressive in the acquisition game of late, purchasing Bill Silva/Andy Hewitt Presents of San Diego and United Concerts of Salt Lake City earlier this year.

Another wrench in the plan for SFX is the failure to consummate its \$100 million acquisition of the Marquee Group, begun earlier this year. While the deal isn't necessarily off, the two companies have agreed to try to restructure the merger.

Ferrel declined to comment on the Marquee Group situation.

CAPITOL PLANS FIRST-DAY GARTH BROOKS SALES OF 1 MILLION

(Continued from page 1)

test at retail.

Also likely to spur sales: a consumer-friendly price tag. The set carries a \$13.99 minimum advertised price (MAP), which should please fans but doesn't sit too well with some music specialists, who fear losing sales to discount retailers.

The live album contains 25 cuts, including three new songs. It comes at the close of the most extensive and successful tour of Brooks' career; a 32-month arena outing that included a record-setting stop at New York's Central Park and a string of multiple sellouts in every city, including nine dates at Minneapolis' Target Center. The tour, which ends Nov. 15 in Belfast, Northern Ireland, has encompassed 347 shows in 99 cities, has drawn more than 5 million people, and has grossed in excess of \$105 million. Even with Brooks' low average ticket price of \$20, it's the top-grossing country tour of all time and perhaps the top-grossing arena tour ever (*Billboard* Bulletin, Oct. 14).

The album's release also marks a pause in Brooks' career. Following the tour's end, he intends to take at least a year off from playing live. His management company, fan magazine, and other organizations will all shut down for those 12 months.

"These people [who work with me] have been running at this pace for 10 years," he says. "They deserve a break. They're all still on salary for the year that we're off, and hopefully [the time] is just for all of us to assess the situation and if and when we start up again."

When asked if this is his last tour, Brooks says, "I can't confirm or deny it. . . . It would be wrong to say I'm retiring, because I don't know. If we don't go out for another eight or nine years, I'm still not saying we're retiring, because I just don't know what's in store there."

TIME FOR WRITING

Brooks won't be taking a break from making music in the studio; he's working on two soundtracks. One is for a holiday-themed TV movie tentatively titled "The Colors Of Christmas" and expected for Christmas '99. The other is for "The Lamb," a movie about a singing star that is in the early stages of development. Both are being produced by Brooks' Red Strokes Productions, run by Lisa Sanderson. He'll also continue working on a duet album with Trisha Yearwood.

"I think in this year off I'm going to do something that I've really wanted to do for the last seven or eight years, and that's just lose myself in my writing," he says. "That doesn't mean I'm only going to cut my own stuff, or any of my own stuff, but I just want to write. . . . screenplays, songs, diaries. No books, though."

In addition to music, Brooks has spent some off-time taking batting practice with a number of major-league baseball teams.

"There have been several major-league teams who have let me go out and hit with them: the [Seattle] Mariners, the [Pittsburgh] Pirates," he says. "So far, all of the baseball teams that have been in contact with me have been very sweet to me."

When asked if his future includes

some involvement with a major team, he says, "We'll see. . . . The baseball thing is something that I really can't confirm or deny at this point."

"Double Live" is culled from tapes of Brooks' high-octane live shows dating back to 1991. The bulk comes from the current world tour, which started in March 1996 in Atlanta.

He describes it as "a studio album and a live album" in which some concert tunes are bridged with studio elements, such as where "Beaches Of Cheyenne" eases into "Two Piña Coladas" to the sound of ocean waves.

Brooks adds, "We took a live track of 'We Shall Be Free' and added a choir to it in the studio, and it's so sweet. 'The River' starts with a four-piece in the studio. . . . and innocently winds through the first verse and first chorus. And then, bam! It goes to this full arena."

The album marks the first time fans can get on disc the extra verses that

Brooks adds in concert to the crowd favorites "Friends In Low Places" and "The Thunder Rolls."

In part because of the studio element, Brooks says, he toyed with leaving the word "Live" out of the title, instead going for some other road reference like "Buckle Up." However, because the CDs are housed in packaging that has the thickness of only one CD, Capitol felt that it was vital that "double" or "two" appear in the title and elsewhere on the packaging. Hence, the "Double Live" moniker was chosen.

"If we were ever fortunate for the Grammys or someone to nominate us for a live album, I would have to tell them, 'No thank you,'" says Brooks. "I couldn't accept this as a live album."

Perhaps his own toughest critic, Brooks says the album disappoints him in one vital way.

"I love this live record, and I'm hoping that it brings the people in the seats the actual feeling they had when they sat [in the arena]," he says. "But as much as I listen to it, it still doesn't match standing there. Truthfully, I thought it would. I worked hard, real hard, and put so much into it that [engineer] Mark Miller and [producer] Allen Reynolds were ready to hang me because I wanted it to be where we are live. But I don't know if I'll ever get that."

One of the album's three new tracks, "It's Your Song," a touching ballad co-written by Pam Wolfe and Benita Hill, will be the first single and will be serviced to radio two weeks prior to the album's release. The other two songs are a Southern rock rave-up, "Tearin' It Up (And Burnin' It Down)," which Brooks previewed in his last NBC special this spring, and "Wild As The Wind," a duet with Yearwood.

"'It's Your Song' is a song for my mama," says Brooks. "Benita Hill pitched it to me when she heard about my mom [who had been ill with throat cancer]. She said, 'I want you to hear this; it might help you with your mom.' She wrote it for her mom."

In an interesting twist, Brooks is talking with David Foster about producing an AC version of the song that

would accompany a video made especially for VH1. The Foster version wouldn't be serviced to radio or made available commercially; it would go only to the cable outlet. Country radio will get both the live version and a studio version of the track. A video for country video outlets, including CMT and TNN, has already been shot.

The release of "Double Live" could signal the end of life at radio for Brooks' most recent studio album, "Sevens," which was released last November. "I think 'Sevens' is probably done for right now," says Quigley. "When we put out the box set [in May], we let some of the air out of 'Sevens.'"

The plan to create multiple editions of "Double Live" is an expansion of an idea Brooks and the label used for "Sevens." For that album, 777,777 copies were emblazoned with a gold metallic seal.



QUIGLEY

This time, 1 million limited editions were manufactured, each with a silver heat transfer. Each subsequent million units carries different CD booklet artwork, CD artwork, liner notes, and cover. For example, the limited edition features photos spanning Brooks' career. Another version features a cover and artwork from Brooks' Central Park show, while another spotlights his Irish concerts.

The songs and running order remain the same for all editions. There are six CD versions and one cassette version.

"I've wanted to do different covers ever since I was in college and saw a Cher album that had different covers on it," says Brooks. "So I wondered if I could talk my label into making the album's artwork change with every million copies from milestone to milestone, from Central Park to Dublin to Dallas Stadium."

While many fans will see the various editions as an opportunity to buy one with a front cover of a concert they may have seen, Brooks knows critics will complain that he's using the different editions to drive up album sales. With 82 million units sold, Brooks is the top-selling solo album artist in U.S. history.

"Here's the deal," says Brooks. "If there was a different song on each edition, people would have to buy all seven to get all the music. But I think the most important thing here, and it always has been, is the music. So people can buy the entire music package in one package, all for \$13.99. Now if anyone wants to tell me that I'm holding a gun to somebody's head and they have to go out and get the other ones, you know, they can virtually stick it up their ass for all I care."

With releases from Whitney Houston and Mariah Carey and the highly touted "Prince Of Egypt" soundtracks coming out the same day as Brooks' set, Quigley says he's not worried about the competition eclipsing the singer.

"I'm very grateful it's a big day, because we need the foot traffic," says Quigley. "I was disappointed

that Bruce Springsteen and Metallica had moved [to Nov. 10 and Nov. 24, respectively]. I would have liked to have had the foot traffic that they would have brought in the stores. When you walk into any store, it will be clear that Garth has a record out. It's clearly the best value of the year in music. If you were going to buy an ugly tie or an ugly sweater for someone, you can buy them this instead."

The Brooks double album is certainly advantageously priced to appeal to his fans. The title carries a list price of \$29.98, with a boxlot cost of \$17.42 (*Billboard*, Oct. 17). However, after a 20% buy-in discount that extends only to the street date, the price is lowered to \$13.99; the MAP is \$13.99.

According to sources, a tremendous amount of co-op advertising is being secured—and retailers that add creative advertising ideas will be rewarded with strong ad dollars.

SPECIALTY RETAILERS TROUBLED

Mass merchants—the segment of the music retail industry that sells the bulk of country music—are generally satisfied with the deal, and all retailers who talked to *Billboard* mention what a great deal the set is for consumers. However, the price is a sticking point for some music specialty retailers, who feel that the deal wildly favors mass merchants.

"I'm glad we have the record and that people will be coming into the stores, but with that kind of deep discounting, it's not set up for traditional retailers to make a lot of money on the deal," says one buyer.

"The specialty retailer has been cut out of the equation," says another buyer for a large Northeast chain, who plans to sell the album for \$16.99. "Garth's going to bring traffic into the store. He's a major event, especially with the marketing and promotion that goes into this project. . . . I think the net effect is that you're shifting where the sales go, from specialty stores to mass merchants. If the MAP were \$16.99 or \$17.99, I contend he'd be selling no fewer albums. I think a two-record set at that value is still a bargain for the fans."

Brooks vehemently disagrees.

"All I know is my job is to get it to the people for as [little] as I can," he says. "If that hurts my retail people that get it there, then I need to talk with them personally and see what I can do. But if raising the price when it's not called for on my end [means] raising the price to [the consumer], I can't do that."

Jim Litwak, executive VP of the 520-store Trans World, thinks the picture isn't as bleak as some specialty retailers make it out to be.

"I always like to see a higher MAP whenever I can, but it all depends on how you market, promote it, and merchandise it," he says. "I think we can make it a profitable venture."

Some retailers are also unhappy that the large discount ends on the street date. But for that, Brooks makes no apologies.

"It's called being partners with your retailers," he says. "We'll give you the [deal] on it—the label will—but in return for that, you've got to order the pieces. You can't stick the

album out there and go, 'Well, let me see how it's doing' and then call the label and say, 'Hey, I need stuff today.' It's like, 'No, the ones that believed in the product ordered their numbers,' and I think that's fair."

He adds that Capitol took a "huge hit" when retailers didn't initially order enough copies of his six-CD boxed set this year to meet early demand; Capitol absorbed the cost to rush-manufacture refill orders instead of passing it on to the retailers.

Brooks adds that he's met with a number of specialty music retailers and mass merchants in recent weeks and that none of them have complained to him about the pricing structure.

Based on sheer volume, Quigley says, the album will be "the most profitable record sold this year." He calls the marketing plan a good one because it's geared to please the retailers that sell the majority of Brooks' albums.

"We're trying to be sensitive to country distribution," he says.

RADIO AND TELEVISION ADS

A teaser TV and radio campaign will start airing three weeks before the album's release. The 15-second TV ads will use only a black screen as a visual; they'll feature raucous crowd noise interrupted by the opening chords of "Friends In Low Places," followed by the screams of audience members as they recognize one of Brooks' biggest hits. At the end of the spot, the words "Double Live Nov. 17" will appear on the screen.

"If you don't know that's 'Friends In Low Places,' I don't care about you," says Quigley.

On Nov. 15, the advertising will switch to longer radio and TV spots. Additionally, Brooks will appear in a series of TV spots tied in with Kmart, as with "Sevens."

As many may recall, Brooks had initially touted the live set as a DVD release that would be backward-compatible and work in CD players. However, he ran into a slight manufacturing snafu.

"Philips never told us how many [discs] they could make a day, and I guess I never asked, because they knew the initial shipment would be 5 million plus," he says. "The answer is 12,000 a day, and it would take 2½ years to make the first order. So Quigley said, 'Instead, let's make it an [audio-only] double CD for the price of one.'"

With his catalog still selling well and "Double Live" a certain hit, the two-CD set could catapult Brooks over the vaunted 100 million sales mark. As he nears that milestone, Brooks is now playing it down.

"The 100 million thing has been so focused on in the public that if it happens, so be it," he says. "But truthfully, how I'd love the 100 million thing to work is—I'd love to feel for the industry, for country music, what Mark McGwire felt from the sports industry on chasing the 70 home runs. I'd love to see us all enjoy and celebrate it and feel like it's all ours and move forward from there and remember that the numbers aren't what's important. It's the trip that gets you there."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 363 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	28	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE) 12 wks at No. 1
2	2	21	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
3	3	19	ONE WEEK	BARENAKED LADIES (REPRISE)
4	4	17	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
5	7	4	THANK U	ALANIS MORISSETTE (MAVERICK/REPRISE)
6	8	35	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
7	5	15	I'LL NEVER BREAK YOUR HEART	BACKSTREET BOYS (JIVE)
8	6	16	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
9	10	29	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
10	9	37	TORN	NATALIE IMBRUGLIA (RCA)
11	13	32	CLOSING TIME	SEMISONIC (MCA)
12	11	36	TOO CLOSE	NEXT (ARISTA)
13	16	12	THIS KISS	FAITH HILL (WARNER BROS.)
14	19	8	MY FAVORITE MISTAKE	SHERYL CROW (A&M)
15	15	16	TEARIN' UP MY HEART	'N SYNC (RCA)
16	14	33	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
17	22	10	JUMPER	THIRD EYE BLIND (ELEKTRA/EEG)
18	18	14	THE FIRST NIGHT	MONICA (ARISTA)
19	12	21	NEVER EVER	ALL SAINTS (LONDON/ISLAND)
20	24	13	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK)
21	20	38	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
22	17	34	THE WAY	FASTBALL (HOLLYWOOD)
23	27	8	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
24	28	6	LULLABY	SHAWN MULLINS (SMG/COLUMBIA)
25	21	9	I WILL WAIT	HOOTIE & THE BLOWFISH (ATLANTIC)
26	26	50	TRULY MADLY DEEPLY	SAVAGE GARDEN (COLUMBIA)
27	31	21	JUST THE TWO OF US	WILL SMITH (COLUMBIA)
28	23	13	JUMP JIVE AN' WAIL	THE BRIAN SETZER ORCHESTRA (INTERSCOPE)
29	33	7	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY)
30	67	2	HANDS	JEWEL (ATLANTIC)
31	25	24	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
32	37	5	SLIDE	GOO GOO DOLLS (WARNER BROS.)
33	35	8	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
34	30	53	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)
35	29	18	GO DEEP	JANET (VIRGIN)
36	39	20	INSIDE OUT	EVE 6 (RCA)
37	32	45	ALL MY LIFE	K-CI & JOJO (MCA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	45	13	HOOSH	EVERYTHING (BLACKBIRD/SIRE)
39	41	38	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
40	38	10	MOVIN' ON	MYA FEAT. SILK. THE SHOCKER (UNIVERSITY/INTERSCOPE)
41	40	22	TO LOVE YOU MORE	CELINE DION (550 MUSIC)
42	36	20	CAN'T TAKE MY EYES OFF OF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
43	42	52	AS LONG AS YOU LOVE ME	BACKSTREET BOYS (JIVE)
44	34	13	TIME AFTER TIME	INOJ (SO SO DEF/COLUMBIA)
45	43	13	MAKE IT HOT	NICOLE (THE GOLD MIND/EASTWEST/EEG)
46	57	4	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
47	50	24	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	PHAS MICHÉL FEAT. OL DIRTY BASTARD & MYA (INTERSCOPE)
48	54	4	THE POWER OF GOOD-BYE	MADONNA (MAVERICK/WARNER BROS.)
49	44	28	ADIA	SARAH MCLACHLAN (ARISTA)
50	48	14	DAYDREAMIN'	TATYANA ALI (MJJ/WORK)
51	47	26	STILL NOT A PLAYER	BIG PUNISHER FEAT. JOE (LOUD/RCA)
52	46	17	WISHING I WAS THERE	NATALIE IMBRUGLIA (RCA)
53	52	65	I DON'T WANT TO WAIT	PAULA COLE (IMAGO/WARNER BROS.)
54	51	24	MY WAY	USHER (LAFACE/ARISTA)
55	66	3	LATELY	DIVINE (PENDULUM/RED ANT)
56	53	19	INTERGALACTIC	BEASTIE BOYS (GRAND ROYAL/CAPITOL)
57	56	50	HOW'S IT GOING TO BE	THIRD EYE BLIND (ELEKTRA/EEG)
58	55	4	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
59	—	1	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
60	65	2	BECAUSE OF YOU	98 DEGREES (MOTOWN)
61	59	52	TOGETHER AGAIN	JANET (VIRGIN)
62	58	17	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
63	61	7	CELEBRITY SKIN	HOLE (GDC/GEFFEN)
64	63	3	I STILL LOVE YOU	NEXT (ARISTA)
65	68	4	FLY AWAY	LENNY KRAVITZ (VIRGIN)
66	71	3	FIRE ESCAPE	FASTBALL (HOLLYWOOD)
67	69	8	FATHER OF MINE	EVERCLEAR (CAPITOL)
68	—	1	CAN I GET A...	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA DEF (JAM/MERCURY)
69	—	1	WESTSIDE	TQ (CLOCKWORK/EPIC)
70	62	6	YOUR LIFE IS NOW	JOHN MELLENCAMP (COLUMBIA)
71	—	1	NEVER THERE	CAKE (CAPRICORN/MERCURY)
72	64	5	EVERYTHING'S GONNA BE ALRIGHT	SWEETBOX (RCA)
73	—	1	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING (COLUMBIA)
74	—	22	SAY IT	VOICES OF THEORY (H.O.L.A./RED ANT)
75	75	5	LUV ME, LUV ME	SHAGGY FEAT. JANET (FLYTE TYME/MCA)

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

HOT 100 RECURRENT AIRPLAY

1	1	26	SEMI-CHARMED LIFE	THIRD EYE BLIND (ELEKTRA/EEG)
2	—	1	KIND & GENEROUS	NATALIE MERCHANT (ELEKTRA/EEG)
3	4	6	WALKIN' ON THE SUN	SMASH MOUTH (INTERSCOPE)
4	5	10	FLY	SUGAR RAY (LAVA/ATLANTIC)
5	3	2	FLAGPOLE SITTA	HARVEY DANGER (SLASH/LONDON/ISLAND)
6	2	2	UNINVITED	ALANIS MORISSETTE (WARNER SUNSET/REPRISE)
7	7	27	ALL FOR YOU	SISTER HAZEL (UNIVERSAL)
8	6	14	IF YOU COULD ONLY SEE	TONIC (POLYDOR/A&M)
9	—	1	SEX AND CANDY	MARCY PLAYGROUND (CAPITOL)
10	8	15	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
11	11	3	GETTIN' JIGGY WIT IT	WILL SMITH (COLUMBIA)
12	9	14	MY FATHER'S EYES	ERIC CLAPTON (REPRISE)
13	13	25	ONE HEADLIGHT	THE WALLFLOWERS (INTERSCOPE)

14	12	27	QUIT PLAYING GAMES (WITH MY HEART)	BACKSTREET BOYS (JIVE)
15	15	9	I WILL BUY YOU A NEW LIFE	EVERCLEAR (CAPITOL)
16	16	35	NO MONEY NO PROBLEMS	THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)
17	10	43	DON'T SPEAK	NO DOUBT (TRAUMA/INTERSCOPE)
18	17	28	TUBTHUMPING	CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
19	19	45	BREATHING	DUNCAN SHEIK (ATLANTIC)
20	14	21	PUSH	MATCHBOX 20 (LAVA/ATLANTIC)
21	22	36	SUNNY CAME HOME	SHAWN COLVIN (COLUMBIA)
22	18	26	SHOW ME LOVE	ROBYN (RCA)
23	23	35	YOU WERE MEANT FOR ME	JEWEL (ATLANTIC)
24	20	15	MY HEART WILL GO ON	CELINE DION (550 MUSIC)
25	24	2	HOW DO I LIVE	LEANN RIMES (CURB)

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

HOT 100 A-Z

TITLE (Publisher - Licensing Drg.)	Sheet Music Dist.
26 CENTS	(Golden Phoenix, SDCAN/Kiayasongs, SDCAN)
ADIA	(Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SDCAN) HL
ALL MY LIFE	(EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/2 Big Prod., ASCAP/WB, ASCAP) HL/WBM
ALL THE PLACES (I WILL KISS YOU)	(Tenor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
AVA ADORE	(Chrysalis, BMI/Cinderful, BMI) WBM
BECAUSE OF YOU	(Air Chrysalis Scandinavia, ASCAP/Murlyn, ASCAP) WBM
BETTER DAYS	(Base Pipe, ASCAP/Woopedewoo, ASCAP/Copyright Control/Amazement, BMI)
THE BOY IS MINE	(EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SESAC/Fred Jenkins III, BMI/Ensign, BMI/Henchi, BMI/EMI, BMI) HL
CAN I GET A...	(Li Lu Lu, BMI/DJ Inv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
CAN'T WE TRY	(EMI April, ASCAP) HL
CLEOPATRA'S THEME	(EMI/EMI Blackwood, BMI) HL
COME AND GET WITH ME	(Keith Sweat, ASCAP/EMI, ASCAP/Wiz, BMI)
COME WITH ME	(Flames Df Albion, ASCAP/Warner Chappell, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Remarkable, ASCAP) HL/WBM
CRUEL SUMMER	(In A Bunch, PRS/WB, ASCAP/PolyGram International, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM
CRUSH	(New Nonpareil, BMI/Warner-Tamerlane, ASCAP/Be Le Be, ASCAP/About Time, PRS/Moo Maison, ASCAP/Almo, ASCAP) WBM
DAYDREAMIN'	(Rodney Jenkins, BMI/EMI Blackwood, BMI/Ensign, BMI/Bow Down, BMI/Gunz, BMI/LeShawn Daniels, ASCAP/EMI April, ASCAP/MCA, ASCAP) HL
DEADLY ZONE	(TVT, ASCAP/Nash Mack, ASCAP/BMG, ASCAP/Careers-BMG, ASCAP/Honeycomb Hideout, ASCAP) HL
DEFINITION	(Medina Sound, BMI/Pen Skills, BMI/DJ Hi-Tek, BMI/EMI Blackwood, BMI) HL
DELICIOUS	(Just Pass Us A Cold One, ASCAP/EMI April, ASCAP/Spirit One, BMI/Conductive, BMI/On Time, BMI/Chunky Style, ASCAP/Seven Peaks, ASCAP) HL
DON'T LET IT GO TO YOUR HEAD	(Rushdown, ASCAP/Texgram, ASCAP/Warner-Tamerlane, BMI)
EVERYTHING'S GONNA BE ALRIGHT	(Edition Parasongs/EMI) HL
FIND A WAY	(Zomba, ASCAP/Jazz Merchant, ASCAP/Ephocy, ASCAP/PolyGram International, ASCAP/MCA, ASCAP/Universal, ASCAP/Towa Ter, ASCAP/Babel Gilberto, ASCAP) HL/WBM
THE FIRST NIGHT	(So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL
FOR YOU I WILL	(Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
FRIEND OF MINE	(The Price Is Right, BMI/Music Corp. Of America, BMI/Sтивен A. Jordan, ASCAP/Sony/ATV Tunes, ASCAP/Dub's World, ASCAP/HGL, ASCAP/For Chase, ASCAP/Hit Co. South, ASCAP) HL
GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	(Sony/ATV Tunes, ASCAP/Tete San Ko, ASCAP/TCF, ASCAP/Wu-Tang, BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/Careers-BMG, BMI/Unichappell, BMI) HL/WBM
GOODBYE TO MY HOMIES	(Big P, BMI/Burrin Ave., BMI/Jobete, ASCAP/EMI April, ASCAP) HL
GOTTA BE	(So So Def, ASCAP/EMI April, ASCAP/Them Damn Twins, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
HERE WE GO	(Sony/ATV Tunes, ASCAP/Huss-Zwingli, ASCAP) HL
HORSE & CARRIAGE	(Killer Cam, ASCAP/Unintentional, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM
HOW DEEP IS YOUR LOVE	(Sony/ATV Songs, BMI/Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
HOW'S IT GOIN' DOWN	(Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)
HOW'S IT GOING TO BE (3EB)	(BMI/Cappagh, BMI/EMI Blackwood, BMI) HL
I AIN'T HAVIN' THAT	(Disagreeable, ASCAP/Mr. Maldu, ASCAP/The Boy Toy, ASCAP/Ron Real Muzack, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP)
I CAN DO THAT	(Hudson Jordan, ASCAP/Wixen, ASCAP/Famous, ASCAP/Mood Swing, BMI) HL
I DON'T WANT TO MISS A THING	(Realsongs, ASCAP) WBM
I DON'T WANT TO WAIT	(Hingface, BMI/Ensign, BMI) HL
IF I HAD THE CHANCE	(Muskapeeta, ASCAP/Mr. Tan Man, ASCAP/Panda, ASCAP)
IF I LOST YOU	(Post Dak, BMI/Edisto, ASCAP) HL
IF YOU COULD READ MY MIND	(Early Morning, SDCAN)
I HAD NO RIGHT	(MCA, ASCAP/Chotre, ASCAP) HL
I'LL BE	(EMI April, ASCAP/Harrington, ASCAP) HL
INTERGALACTIC	(Brooklyn Dust, ASCAP/PolyGram International, ASCAP) HL
INVASION OF THE FLAT BOOTY B*****S	(Zomba, BMI/Srand, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Neutral Gray, BMI/Original JB, BMI) WBM
I SHOULD CHEAT ON YOU	(EMI Blackwood, BMI/Rodney Jenkins, BMI/Ensign, BMI) HL
I STILL LOVE YOU	(Uh, Oh, ASCAP/Il Tweet, ASCAP/Honey Jars And Diapers, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/Warner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM
IT'S ALRIGHT	(Li Lu Lu, BMI/Boogie Dash, ASCAP/GRE, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Index, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM
JACKIE'S STRENGTH	(Sword And Stone, ASCAP)
JUST THE TWO OF US	(Antisia, ASCAP/Bluenig, ASCAP)
LANDSLIDE	(Weish Witch, BMI/Sony/ATV Songs, BMI) HL
LATELY	(Tony Roy, BMI/Slav Tu Tu Five, BMI/Howcott, BMI/living, BMI) WBM
A LITTLE PAST LITTLE ROCK	(Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
LOOKIN' AT ME	(M. Betha, ASCAP/Chase Chad, ASCAP/The Waters Of Nazerath, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL
LOST IN LOVE	(Marco A. Cardenas, ASCAP/Upstairs, ASCAP)
LOVE ME	(Rezee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP)
MAKE IT HOT	(Mass Confusion, ASCAP)
MONEY AIN'T A THING	(So So Def, ASCAP/EMI April, ASCAP/Li Lu Lu, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI) HL
MOVIN' ON	(WB, ASCAP/D. Extraordinary, ASCAP/Da Ish, ASCAP/North Star, ASCAP/Urban Warfare, ASCAP/WYZ Girl, ASCAP) WBM
MUSIC SOUNDS BETTER WITH YOU	(Zomba, BMI/EMI Blackwood, BMI/EMI, BMI) HL/WBM
MY LITTLE SECRET	(So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP)
MY WAY	(EMI April, ASCAP/So So Def, ASCAP/Slack A.D., ASCAP/J.R. IV, ASCAP) HL
NEVER EVER	(Rickeyd Raw, ASCAP/BMG, ASCAP/MCA, ASCAP) HL
NOBODY DOES IT BETTER	(Nate Dogg, BMI/Warren G, ASCAP/Almo, ASCAP) WBM
NOBODY ELSE	(Harrindur, BMI/Jo Public, BMI/Zovektion, ASCAP/BMG Songs, ASCAP) HL
NOBODY'S SUPPOSED TO BE HERE	(Wixen, ASCAP/Famous, ASCAP) HL
NO FOOL NO MORE	(Realsongs, ASCAP/Baby Big, ASCAP/BoodaMax, ASCAP) WBM
ONE WEEK	(Treat Baker, SDCAN/WB, ASCAP) WBM
ONLY WHEN I LOSE MYSELF	(EMI, BMI/EMI Blackwood, BMI) HL/WBM
OOH LA LA	(WB, ASCAP) WBM

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	2	3	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY) 1 wks at No. 1
2	1	11	THE FIRST NIGHT	MONICA (ARISTA)
3	—	1	MY LITTLE SECRET	XSCAPE (SO SO DEF/COLUMBIA)
4	4	4	BECAUSE OF YOU	98 DEGREES (MOTOWN)
5	7	7	LATELY	DIVINE (PENDULUM/RED ANT)
6	5	4	WESTSIDE	TQ (CLOCKWORK/EPIC)
7	—	1	COME AND GET WITH ME	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
8	3	4	ONE WEEK	BARENAKED LADIES (REPRISE)
9	15	4	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
10	9	12	I STILL LOVE YOU	NEXT (ARISTA)
11	8	7	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)
12	10	20	WHEN THE LIGHTS GO OUT	FIVE (ARISTA)
13	12	11	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
14	6	8	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)
15	11	19	MY WAY	USHER (LAFACE/ARISTA)
16	23	2	THE POWER OF GOOD-BYE	MADONNA (MAVERICK/WARNER BROS.)
17	22	2	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
18	17	8	SPLACKAVELLIE	PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
19	16	10	TIME AFTER TIME	INOJ (SO SO DEF/COLUMBIA)
20	13	14	LOOKIN' AT ME	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
21	14	14	CRUSH	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
22	19	8	STILL A G THANG	SNOOP DOGG (NO LIMIT/PRIORITY)
23	20	31	THIS KISS	FAITH HILL (WARNER BROS. (NASHVILLE))
24	18	12	DAYDREAMIN'	TATYANA ALI (MJJ/WORK)
25	21	15	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
26	24	15	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)
27	25	10	NOBODY ELSE	TYRESE (RCA)
28	26	22	ADIA	SARAH MCLACHLAN (ARISTA)
29	—	1	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
30	29	7	SUPERTHUG (WHAT WHAT)	NOREAGA (PENALTY/TOMMY BOY)
31	40	2	WHEREVER YOU GO	VOICES OF THEORY (H.O.L.A./RED ANT)
32	27	11	GOODBYE TO MY HOMIES	MASTER P (NO LIMIT/PRIORITY)
33	28	15	CRUEL SUMMER	ACE OF BASE (ARISTA)
34	37	3	NO FOOL NO MORE	EN VOQUE (WARNER SUNSET/EASTWEST/EEG

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

ONE WEEK FOR ONE WEEK: In a classic case of art imitating life, **Barenaked Ladies'** "One Week" (Reprise) only spends one week atop the Hot 100 before falling to No. 2 this issue. The title's singles sales were off 19% because retail stock is rapidly dwindling due to the single's limited pressing. "One Week" scanned 42,000 units, falling 3-8 on the Hot 100 Singles Sales list. Audience impressions of "One Week" are down 2% to 72 million listeners. The song's peak audience reach occurred two weeks ago, when the song had 74.8 million audience impressions.

NO. 1 AGAIN: Even though **Monica's** "The First Night" (Arista) fails to meet bullet criteria on both the Hot 100 Singles Sales and Hot 100 Airplay charts, the title lost fewer Hot 100 chart points than **Barenaked Ladies**, and Monica reclaims the Hot 100 crown. "The First Night" is the second single this year to hit No. 1, fall from atop the chart and then return to its former glory. Interestingly, the other single that accomplished this feat, **Next's** "Too Close," is also an Arista single. Prior to "Too Close," which rebounded to No. 1 in Billboard's May 30 issue, the last time a single made a second run at the top of the chart was in 1994. After two weeks at No. 1, **Boyz II Men's** "On Bended Knee" (Motown) was bumped down by **Ini Kamoze's** "Here Comes The Hotstepper" (Columbia) for two weeks. "On Bended Knee" then returned to No. 1 for four more weeks.

THREEPEAT: For three consecutive issues, **Deborah Cox's** "Nobody's Supposed To Be Here" (Arista) has earned the Hot 100's Greatest Gainer/Sales award for its weekly sales improvements. This issue, the single, which scanned 39,000 units, posts a 29% improvement at retail, prompting a 15-9 jump on the Hot 100 Singles Sales chart and a 29-23 gain on the Hot 100. The majority of the single's scans are in New York and Chicago, representing 18% and 11%, respectively, of the total units scanned. Singles sales represent 97% of the title's total Hot 100 chart points. "Nobody's Supposed To Be Here" has fewer than 100,000 audience impressions from dayparted airplay at 27 Hot 100 monitored stations, with a third of that audience derived from six spins at WKTU New York. Even though the song's Hot 100 airplay is limited, the single's strong sales surges can be easily explained by the song's audience reach via R&B airplay, which is up to 20 million audience impressions to rank the title at No. 17 on the Hot R&B Airplay chart this issue. The song's R&B audience impressions in New York via WRKS and WBSL total more than 4 million. In addition, WGCI Chicago contributes 2.4 million audience impressions to the R&B airplay total.

CHART CHANGES ON THE WAY: Billboard's chart department has been working for more than two years on developing a new Hot 100 formula. A new day for the chart will dawn in the Dec. 5 issue, when a new and improved Hot 100 debuts (see story, page 3). The chart will better reflect national music tastes and take into account labels' dramatic departure from releasing commercial singles.

COSMETICS TIE-INS BOOST MUSIC ACTS

(Continued from page 3)

Records album.

The promotion began Oct. 1 in 175 major music retail chains, as well as a number of mom-and-pop stores in 100 markets, including New York, Chicago, San Francisco, Los Angeles, and St. Louis. With the purchase of the album "Perversion," the consumer gets a free bottle of Perversion nail polish.

"I approached them because of the name of the album. If you are familiar with the names of their colors, it just fit," says Nadine Gelineau, director of product management and artist development at TVT.

Urban Decay's Zomnir says the goal for the project is to expand the company's customer base. "I think it fits in with most rock bands because there's this marriage between rock music and fashion anyway," says Jeff Scheel, lead singer of Gravity Kills. "And guys wear [nail polish]. Anyway, I will be wearing it."

Urban Decay is also launching a holiday heavy metal collection of nail polishes, lip glosses, and eye shadows named after Kiss, Twisted Sister, Iron Maiden, the Cult, AC/DC, and Ozzy Osbourne. However, the artists haven't sanctioned these names in this case. "We picked names that we couldn't get in trouble with," says Zomnir. "We knew it would be a nightmare to license the names, so we used names like Kiss, which is not just the band, but a word. We do hope they will feel like it's a tribute, though."

MAYBELLINE GETS 'N SYNC

Even mainstream beauty promotions aren't only for female artists. The all-male pop group 'N Sync has landed a deal with Maybelline. "It's very poppy music that caters to a younger audience, and Maybelline is launching a product line targeted to a young demo, 12-17 [year-old] girls, which is 'N Sync's audience," says Joe DiMuro, VP of product development at the act's label, RCA.

The product involved is Maybelline's Cosmic Edge line. The campaign includes a contest with point-of-purchase displays in 4,200 CVS stores nationwide Dec. 1-31. The winner gets four tickets and backstage

passes to an 'N Sync concert in a U.S. major market. Helping promote the contest are 60-second radio spots airing on top 40 stations in New York, Boston, Philadelphia, and other major markets and a 35 million circulation, free-standing insert in newspapers.

AVON SPONSORS CELINE

In its 112-year history, Avon has never sponsored a concert tour until this year, with Dion. The first leg of her Let's Talk About Love world tour wraps up in late October. She then heads to Asia, Australia, and New Zealand before returning to North America and Europe in July 1999.

The relationship includes radio contests and product giveaways at concert venues. "This was our first time doing this, so our initial fear was that people would just toss [the samples] on the floor," says Susan Arnot Heaney, a spokeswoman for Avon. "But everyone has been taking them, so, for us, it's already been very successful. Celine is the perfect person for Avon; it's just a perfect fit."

HILFIGER TAPS TYRESE

R&B newcomer/model Tyrese is included in a Tommy Hilfiger campaign for Tommy cologne. A disc featuring two songs, "Nobody Else" and "I Can't Go On," from Tyrese's self-titled RCA debut, released Sept. 29, is being given away as a gift-with-purchase at 2,000 Federated department stores in the U.S. (including Macy's and Bloomingdale's) between Oct. 12 and late November. A TV campaign for the product will also feature the singer.

French DJ Dimitri From Paris has penned the theme song ("Une Very Stylish Fille") for Yves Saint Laurent's new men's fragrance, dubbed Live Jazz, which began appearing in TV ads outside of the U.S. last fall and in the U.S. in July. From now through Christmas, 7,700 Live Jazz CD samplers featuring "Une Very Stylish Fille" and "Une Woman's Paradis" will be available at department stores nationwide. Approximately 2,000 will be sold as part of a gift pack, and the rest will be given

away with purchases.

"If five people buy the album because of this, it increases Dimitri's awareness in a way we wouldn't have gotten before, without costing us anything," says Peter Galvin, VP of product development at Atlantic, which released his "Sacre Bleu" on Feb. 17. "This could open him up to more fashion-related possibilities, like having him DJ at fashion shows."

Dimitri is slated to DJ at a Karl Lagerfeld party Nov. 4 at New York's Limelight.

SWEETBOX SAYS OUI!

When Lancôme went looking for a fresh sound and to help launch its new youthful, floral fragrance, Ô Oui!, RCA's Sweetbox seemed the natural choice. "We're targeting a younger audience we call 'Generation O,' for optimistic girls probably 16 and upward," says Lancôme's Mander. "Sweetbox's song 'Everything's Gonna Be Alright' fit perfectly into the concept and strategy."

"Everything's Gonna Be Alright," the first single from Sweetbox's self-titled debut (released by RCA Sept. 15), was licensed for one year for use in the TV and print campaign, worth \$3 million, for the fragrance in July, but the company is taking the partnership with the act even further.

In the December issue of Seventeen magazine, Lancôme will provide a 1/2-page "advertorial" on Sweetbox adjacent to a full-page ad for Ô Oui! RCA will provide 50,000 Sweetbox CD samplers featuring "Everything" and 30-second snippets of four other tracks and offer it as a gift-with-purchase at 1,000 Federated department stores nationwide. Sweetbox will also perform Oct. 28 at the opening of a Lancôme boutique at Bloomingdale's in New York.

"The launch was successful; we were really happy with it," says RCA's DiMuro. "It drove PDs at radio to take notice of the track; the timing was impeccable. We weren't going to release the album until later; but we moved up the date to take advantage of the exposure."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	12	STANDING TOGETHER	GEORGE BENSON (GRP)
2	—	1	WHENEVER YOU'RE NEAR ME	ACE OF BASE (ARISTA)
3	2	4	I WILL STAND	KENNY CHESNEY (BNA/RLG)
4	—	1	LET ME RETURN THE FAVOR	ANDREA MARTIN (ARISTA)
5	—	1	THE STREET MIX	MAG 7 (BIV 10/MOTOWN)
6	3	4	YOU CAME UP	BIG PUNISHER FEAT. NOREAGA (LOU/D/RCA)
7	9	4	SOMEONE YOU USED TO KNOW	COLLIN RAYE (EPIC (NASHVILLE))
8	11	6	TRU MASTER	PETE ROCK WITH INSPECTAH DECK & KURUPT (LOU/D/RCA)
9	6	4	STRAWBERRY	NICOLE RENEE (ATLANTIC)
10	19	5	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABEL)
11	4	6	DON CARTAGENA	FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT/ATLANTIC)
12	—	1	THERE YOU HAVE IT	BLACKHAWK (ARISTA NASHVILLE)
13	8	47	EVEN FLOW	PEARL JAM (EPIC)

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

MGM Ends Talks To Buy PolyGram Film Catalog

BY DON JEFFREY

NEW YORK—Although Metro-Goldwyn-Mayer Inc. has terminated negotiations to buy PolyGram Filmed Entertainment's 1,500-film library, executives of MGM have left the door open for a possible future bid.

Craig Parsons, senior VP of corporate communications of MGM, said Oct. 12, "We were in discussions through the weekend, and basically they fell apart last night."

The deal—an all-cash offer valued at between \$300 million and \$400 million—was terminated because of price, he said (*Billboard Bulletin*, Oct. 13).

But Parsons indicated that there was a "possibility discussions could be revived . . . Never say never."

Seagram, the Montreal-based entertainment and spirits conglomerate, which agreed to acquire PolyGram N.V. for \$10.4 billion in June, has said that it is seeking to sell the

film unit because it does not fit with Seagram's Universal Pictures subsidiary. Seagram was reported to have received three bids for the movie company—the others were from Artisan Entertainment and Canal Plus/Carlton Communications—but judged them inadequate. A Seagram spokesman declined comment.

The bidders were asked to make new offers, according to a source. MGM proposed a new deal but could not reach an agreement with Seagram. "We're always interested in acquiring content," said Parsons, "but the reality is we just couldn't come to terms."

The acquisition would have given Santa Monica, Calif.-based MGM a library of 5,500 films and increased its annual cash flow by an estimated \$40 million, according to analysts.

The pending deal forced MGM to postpone a scheduled rights offering Oct. 5 of \$500 million worth of

stock. If the film unit had been bought, MGM says, the company was prepared to increase the size of the offering. Kirk Kerkorian, who owns 90% of MGM, was expected to purchase the new shares, according to Parsons. The offering—for \$500 million—will now take place on Friday (23).

If MGM eventually acquires PolyGram Filmed Entertainment's library, one issue that is likely to come up is the distribution of movies on video. Financier Giancarlo Parretti sold MGM's video distribution rights to Warner Home Video several years ago for \$125 million to help finance his acquisition of MGM. Parretti later lost control of the company. Last year, after MGM acquired Orion Pictures' film library, it began to distribute Orion films on video. Parsons conceded that this was a "bone of contention" between MGM and Warner.

Billboard HOT 100 SINGLES

OCTOBER 24, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
1	2	1	11	*** No. 1 *** THE FIRST NIGHT ▲ J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	MONICA (C) (D) (T) (X) ARISTA 13522	1
2	1	2	4	ONE WEEK BARENAKED LADIES S. ROGERS, D. LEONARD, BARENAKED LADIES (E. ROBERTSON)	BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
3	4	6	3	HOW DEEP IS YOUR LOVE D. J. LONG (D. J. LONG, W. CAMPBELL, JR., COLLEEN T. RUFFIN, W. CAMPBELL, M. ANDREWS, R. NOBLE)	DRU HILL FEATURING REDMAN (C) (D) (T) (X) JIVE 57242/MERCURY	3
4	3	3	8	I DON'T WANT TO MISS A THING ● M. SERLETIC (D. WARREN)	AEROSMITH (C) (D) (V) COLUMBIA 78952	1
5	5	4	17	CRUSH ● A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	JENNIFER PAIGE (C) (D) EDL AMERICA 15034/HOLLYWOOD	3
6	6	5	5	I'LL BE M. SERLETIC (E. MCCAIN)	EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
7	7	7	32	THIS KISS ● B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	7
8	8	19	4	BECAUSE OF YOU BAG, BLOODSHY, ARNTOR (A. BAGGE, A. BIRGISSON, C. KARLSSON, P. TUCKER)	98 DEGREES (C) (D) MOTOWN 860830	8
9	NEW	1	1	*** Hot Shot Debut *** MY LITTLE SECRET J. DUPRI (J. DUPRI, M. SEALL, SCOTT)	XSCAPE (C) (D) (T) SO SO DEF 79036/COLUMBIA	9
10	13	15	7	LATELY J. HOWL, J. T. D. PARKS (W. BAKER, C. KELLY)	DIVINE (C) (D) PENDULUM 15316/RED ANT	10
11	9	17	12	TOUCH IT J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
12	14	21	4	WESTSIDE M. MOSLEY (F. OJEUDE (T. QUATRE), M. MOSLEY, F. OJEUDE, J. SAMPLE, R. FORD, JR., R. SIMMONS, J. MOORE, K. WALKER)	TQ (C) (D) (T) (X) CLOCKWGRK 79222/EPIC	12
13	NEW	1	1	COME AND GET WITH ME K. SWEAT, WIZ (K. SWEAT, L. MCCALLUM)	KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	13
14	16	10	21	WHEN THE LIGHTS GO OUT ● E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	FIVE (C) (D) (T) (X) ARISTA 13495	10
15	15	14	12	I STILL LOVE YOU ● KAYGEE, D. LIGHTY (R. L. HUGGAR, R. BROWN, T. TOBERT, A. CLOWERS, D. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS)	NEXT (C) (D) (T) (X) ARISTA 13509	14
16	24	—	2	THE POWER OF GOOD-BYE MADONNA, W. ORBIT, P. LEONARD (MADONNA, R. NOWELS)	MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	16
17	10	9	10	TIME AFTER TIME ● C. ROANE (C. LAUPER, R. HYMAN)	INOJO (C) (D) SO SO DEF 79016/COLUMBIA	6
18	17	13	37	TOO CLOSE ▲ KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	NEXT (C) (D) (T) (X) ARISTA 13456	1
19	11	8	19	MY WAY ▲ J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	2
20	12	16	14	NEVER EVER C. MCVEY, M. FIENNES (R. JAZAYERI, S. MATHER, S. LEWIS)	ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	4
21	22	20	3	JUST THE TWO OF US SAUCE (W. SMITH, B. WITHERS, W. SALTER, R. MACDONALD)	WILL SMITH (M) (T) (X) COLUMBIA 79038*	20
22	21	18	37	YOU'RE STILL THE ONE ▲ R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
23	29	35	4	*** Greatest Gainer/Sales *** NOBODY'S SUPPOSED TO BE HERE A. CRAWFORD, M. JORDAN (S. CRAWFORD, M. JORDAN)	DEBORAH COX (C) (D) (T) (X) ARISTA 13550	23
24	18	11	22	THE BOY IS MINE ▲ R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	BRANDY & MONICA (C) (D) (T) (V) (X) ATLANTIC 84089	1
25	19	12	12	DAYDREAMIN' ● R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKE, S. HAMILTON, D. FAGEN, W. BECKER)	TATYANA ALI (C) (D) (T) MJJ 78855/WORK	6
26	23	8	8	THINKIN' BOUT IT ● DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON, G. LEVERT)	GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	12
27	22	11	11	I CAN DO THAT ● T. BISHOP (M. JORDAN, T. BISHOP)	MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	14
28	25	25	22	ADIA ● P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	SARAH MCLACHLAN (C) (D) ARISTA 13497	3
29	27	26	47	TRULY MADLY DEEPLY ● C. FISHER (D. HAYES, D. JONES)	SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
30	26	24	14	LOOKIN' AT ME ● C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	8
31	28	27	8	STILL A G THANG M. WELLS (C. BROADUS, C. WOMACK, M. WELLS)	SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	19
32	30	28	8	SPLACKAVELLIE J. CARN (D. JONES, J. CARN)	PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	27
33	37	—	2	ALL THE PLACES (I WILL KISS YOU) M. SEAL (A. HALL III, M. SEAL)	AARON HALL (C) (D) (T) MCA 55473	33
34	31	31	15	SO INTO YOU TIM & BOB (T. KELLEY, B. ROBINSON, TAMIA, L. RICHIE, R. LAPREAD)	TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	30
35	32	29	31	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	K-CI & JOJO (C) (D) MCA 55420	1
36	35	30	18	MAKE IT HOT ● TIMBALAND (M. ELLIOTT)	NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	5
37	34	34	12	MOVIN' ON D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON)	MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032/INTERSCOPE	34
38	33	32	15	FRIEND OF MINE ● J. DUPRI, DENT, STEVE J. (K. PHICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	KELLY PRICE (C) (D) (T) (V) (X) T-NECK 572330/ISLAND	12
39	36	39	7	SUPERTHUG (WHAT WHAT) THE NEPTUNES (V. SANTIAGO, P. WILLIAMS, C. HUGO, D. HARRY, C. STEIN)	NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	36
40	NEW	1	1	LOVE ME L. BRATHWAITE (L. BRATHWAITE, D. JONES, M. KEITH, Q. PARKER, M. SCANDRICK, M. BETHA, L. VANDROSS)	112 FEATURING MASE (C) (D) (T) (X) BAD BOY 79184/ARISTA	40
41	41	37	18	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, M. GIBB, R. GIBB, J. BROWN, B. BYRD)	PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	15
42	40	36	30	SAIT IT ● S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	VOICES OF THE THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
43	39	40	20	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA, J. THOMAS, J. SKINNER)	BIG PUNISHER FEATURING JOE (T) LOUD 654787/RCA	24
44	44	44	5	I HAD NO RIGHT P. M. DAWN (A. CORDES, C. ANDERSON)	P. M. DAWN (C) (D) GEE STREET 33535/V2	44
45	45	42	52	I DON'T WANT TO WAIT P. COLE (P. COLE)	PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
46	43	38	13	INTERGALACTIC BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)	BEASTIE BOYS (T) (V) GRAND ROYAL 58705/CAPITOL	28
47	46	46	47	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
48	38	33	15	CRUEL SUMMER ● CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	ACE OF BASE (C) (D) (T) (X) ARISTA 13505	10
49	59	—	2	WHEREVER YOU GO D. BOTTOMS, M. MCCARY, J. JONES (D. BOTTOMS, M. MCCARY, N. R. HARRIS)	VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
50	47	50	45	TOGETHER AGAIN ● J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
51	42	41	10	NOBODY ELSE JAKE IT GIBSON, J. CARTER, T. JOB, K. SCOTT, J. R. SAYLES	TYRESE (C) (D) (T) RCA 65538	36
52	48	43	11	GOODYE TO MY HOMIES ● C. STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK, C. PERREN)	MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	27
53	51	47	7	SHIMMER S. HAIGLER (C. BELL)	FUEL (D) 550 MUSIC 79019	42
54	NEW	1	1	PERFECT B. CORGAN (B. CORGAN)	THE SMASHING PUMPKINS (D) VIRGIN 38650	54
55	55	57	13	26 CENTS T. HASELBERG, R. ZAVITSINS, D. JOHNSON (S. WILKINSON, W. WALLACE)	THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	55
56	49	52	16	RAY OF LIGHT ● MADONNA, W. ORBIT, P. LEONARD (MADONNA, W. ORBIT, C. MALDOON, D. CURTISS, C. LEACH)	MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
57	57	63	3	NO FOOL NO MORE BIG BABY, SUGAR MIKE (D. WARREN)	EN VOQUE (C) (D) WARNER SUNSET/EASTWEST 64082/EEG	57
58	60	65	4	*** Greatest Gainer/Airplay *** CAN I GET A... I. GOTTLIL, ROB IS CARTER, I. LORENZO, J. ATKINS, R. MAYS	JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	58
59	52	53	3	EVERYTHING'S GONNA BE ALRIGHT GEO (GEO, HARRIS, J. HACH)	SWEETBOX (T) RCA 65596*	52
60	53	51	5	INVASION OF THE FLAT BOOTY B*****S E. SERMON, F. SERMON, F. SIMMONS, K. WALKER, J. B. MOORE, S. GLASSMAN, J. BRALDWER	TOO SHORT (C) (D) (T) SHOR 42543/JIVE	51
61	54	48	18	COME WITH ME ▲ S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	4
62	58	62	9	IF YOU COULD READ MY MIND THE BERMAN BROTHERS (G. LIGHTFOOT)	STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (C) (D) (T) (X) TOMMY BOY 7497	58
63	63	68	4	LOST IN LOVE M. C. MAGIC (M. CARDENAS, T. CELAYA)	NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	63
64	56	55	17	OOH LA LA R. STEWART (R. WOOD, R. LANE)	ROD STEWART (C) (D) (V) WARNER BROS. 17195	39
65	65	—	2	BETTER DAYS JOHNNY "J" (W. CALHOUN, M. THOMPSON, J. WILLIAMS, F. BEVERLY)	WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	65
66	62	56	6	YESTERDAY V. BENFORD (V. BENFORD, D. MORGAN)	DEBELAH MORGAN (C) (D) VAZ 86080/MOTOWN	56
67	66	58	15	LANDSLIDE L. BUCKINGHAM, E. SCHEINER (S. NICKS)	FLEETWOOD MAC (T) (X) REPRISE 44540*	51
68	NEW	1	1	DON'T LET IT GO TO YOUR HEAD C. LIGGIO (W. DIXON, L. DECHALUS, D. MURPHY, K. GAMBLE, L. HUFF)	BRAND NUBIAN (C) (D) ARISTA 13571	68
69	68	60	17	MONEY AIN'T A THANG J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C. C. CARTER, B. HANK, R. PARKER)	JD FEATURING JAY-Z (T) SO SO DEF 78864*/COLUMBIA	52
70	61	61	17	CAN'T WE TRY A. MARANO (D. HILL, B. CHAPIN-HILL)	ROCKELL (DUET WITH COLLAGE) (C) (D) (T) (V) (X) ROBBINS 72025	59
71	71	84	3	MUSIC SOUNDS BETTER WITH YOU STARDUST (T. BANGALTER, B. COHEN, A. QUEME)	STARDUST (C) (X) ROULE 38651*/VIRGIN	71
72	64	59	7	TOUCH ME R. SAADIQ (R. SAADIQ, R. ANDERSON, D. CHAVIS, E. MACK, D. STOKES)	SOLO (C) (D) PERSPECTIVE 587600/A&M	59
73	80	72	5	HOW'S IT GOIN' DOWN PK (E. SERMON, A. FIELDS)	DMX FEATURING FAITH EVANS (T) RUFF RYDERS/DEF JAM 566243*/MERCURY	72
74	67	54	4	JACKIE'S STRENGTH T. AMOS (T. AMOS)	TORI AMOS (C) (D) ATLANTIC 84163	54
75	74	76	3	FOR YOU I WILL P. MCMACKIN, A. TIPPIN (T. MARTIN, M. NESLER)	AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	74
76	78	74	4	ONLY WHEN I LOSE MYSELF T. SIMENON (M. GORE)	DEPECHE MODE (X) MUTE 44546*/REPRISE	61
77	72	67	17	CLEOPATRA'S THEME D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
78	83	—	10	THE ROCKAFELLER SKANK F. SLIM (F. SLIM, J. BARRY)	FATBOY SLIM (C) (D) (T) (X) SKINT 66242/ASTRALWERKS	78
79	92	93	3	DEADLY ZONE M. MYRICK (R. PRICE, N. MYRICK, T. PERRY, K. MUCHITA, A. JOHNSON)	BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	79
80	RE-ENTRY	3	3	I AIN'T HAVIN' THAT D. BAMB, STARRIN' WITCH (P. BUSH, PRINCE, M. GIBB, J. DUREN, Y. FAREED, A. MUHAMMAD, M. TAYLOR, E. SERMON)	HEALTH KLEATH FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	80
81	70	69	20	YOU ONLY HAVE TO SAY YOU LOVE ME ALMIGHTY ASSOCIATES (B. MITCHELL, P. RADFORD)	HANNAH JONES (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	65
82	76	70	11	GOTTA BE J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL)	JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	23
83	75	75	10	HERE WE GO W. JEAN, FUNKMASTER FLEX (W. JEAN, K. BASS, D. MCRAE, M. MOORE-HOUGH)	FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT (T) LOUD 65542*/RCA	72
84	79	78	6	TEQUILA SUNRISE MUGGS (L. MUGGERUD, L. FREESE, S. REYES)	CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	70
85	69	64	15	HORSE & CARRIAGE POKE & TONE (C. GILLES, S. BARNES, J. C. OLIVIER)	CAM'RON FEATURING MASE (T) ENTERTAINMENT 78938*/EPIC	41
86	89	—	2	IF I LOST YOU B. J. WALKER, JR., T. TRITT (T. TRITT, S. HARRIS)	TRAVIS TRITT (C) (D) (V) WARNER BROS. (NASHVILLE) 17152	86
87	73	66	13	WHAT U SEE IS WHAT U GET J. WEST (A. JOINER, J. WEST)	XZIBIT (C) (D) (T) LOUD 65507/RCA	50
88	88	77	12	IT'S ALRIGHT D. DASH, MAHOGANY (S. CARTER, D. DASH, L. LEEPER, D. BYRNE, B. ENO, C. FRANZ, M. WEYMOUTH, J. HARRISON)	MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 56620/MERCURY	61
89	91	89	3	A LITTLE PAST LITTLE ROCK M. WRIGHT (J. BROWN, T. LANE, B. JONES)	LEE ANN WOMACK (C) (D) (V) DECCA 72068/MCA NASHVILLE	89
90	86	88	17	AVA ADORE B. CORGAN, B. WOOD (B. CORGAN)	THE SMASHING PUMPKINS (C) (D) VIRGIN 38647	42
91	90	83	8	WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	DIXIE CHICKS (C) (D) (V) MONUMENT 79003	81
92	84	82	8	I SHOULD CHEAT ON YOU R. JERKINS, L. PHILLIPS (R. JERKINS, F. JERKINS III, L. DANIELS, T. TURMAN, T. HALE)	J'SON (C) (D) HOLLYWOOD 164021	72
93	77	71	16	NOBODY DOES IT BETTER WARREN G (NATE DOGG, WARREN G, H. JOHNSON)	NATE DOGG FEATURING WARREN G (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	18
94	81	80	15	WOOF WOOF K. MILLS (A. V. BRYANT)	THE 69 BOYZ (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	31
95	95	—	2	IF I HAD THE CHANCE T. MORAN (T. MORAN, A. TRIPOLI, M. LORELLO)	CYNTHIA (C) (D) (T) (X) TIMBER! 7746/TOMMY BOY	95
96	87	73	10	DEFINITION DJ HI-TEK (D. SMITH, T. K. GREENE, T. COTRELL)	MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) DECCA 72068/MCA NASHVILLE	60
97	93	94	13	WHAT I DIDN'T KNOW G. MACKILLOP (M. KANO, ATHENAEMUM)	ATHENAEMUM (C) (D) ATLANTIC 84144	58
98	85	79	19	STOP ABSOLUTE (SPICE GIRLS, WATKINS, WILSON)	SPICE GIRLS (C) (D) (X) VIRGIN 38642	16
99	96	87	12	DELICIOUS P. LORIMER, R. VISSION (P. LORIMER, R. VISSION, J. JOHNSON, KIBBLE, M. BRADFORD)	PURE SUGAR (C) (D) (T) (X) GEFEN 19422	66
100	94	86	7	FIND		

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



OCTOBER 24, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	JAY-Z ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98) 2 weeks at No. 1	VOL. 2... HARD KNOCK LIFE	1
2	4	1	7	LAURYN HILL ▲ ² RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
3	NEW	1	1	BIZZY BONE MD THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
4	6	2	29	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	2
5	2	—	2	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
6	5	—	2	SHERYL CROW A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
7	8	10	49	SHANIA TWAIN ▲ ⁵ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
8	NEW	1	1	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	8
9	7	—	2	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
10	10	9	14	BARENAKED LADIES ▲ REPRISE 46963*/WARNER BROS. (10.98/16.98)	STUNT	3
11	NEW	1	1	CYPRESS HILL RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
12	3	—	2	A TRIBE CALLED QUEST JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
13	13	11	61	BACKSTREET BOYS ▲ ⁷ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
14	11	8	4	SOUNDTRACK DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	7
15	NEW	1	1	MACK 10 HOO BANGIN' 53512/PRIORITY (10.98/16.98)	THE RECIPE	15
16	14	7	13	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
17	17	18	37	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	17
18	NEW	1	1	PHIL COLLINS FACEVALUE/TLANTIC 83139/AG (10.98/16.98)	...HITS	18
19	16	14	16	THE BRIAN SETZER ORCHESTRA ● INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
20	15	5	4	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
21	18	16	17	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
22	12	6	3	KEITH SWEAT ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
23	20	17	3	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	17
24	19	13	16	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
25	22	19	28	SOUNDTRACK ▲ ³ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
26	23	24	8	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
27	26	25	7	ROB ZOMBIE ● GEFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
28	30	27	18	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
29	25	26	21	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
30	21	12	4	HOOTIE & THE BLUEFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
31	24	22	5	HOLE ● DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
32	9	—	2	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	9
33	NEW	1	1	CAKE CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
34	NEW	1	1	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	34
35	27	21	6	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
36	NEW	1	1	PRIME SUSPECTS NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	36
37	NEW	1	1	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	37
38	NEW	1	1	DEPECHE MODE MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86>98	38
39	34	33	9	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
40	32	4	3	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
41	NEW	1	1	JOHN MELLENCAMP COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
42	29	20	7	SOUNDTRACK ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
43	28	23	10	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
44	36	29	84	MATCHBOX 20 ▲ ⁷ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
45	37	31	54	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
46	39	30	7	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMES VOL. 4	20
47	38	28	46	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
48	47	32	4	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
49	NEW	1	1	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	49
50	40	38	32	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
51	41	35	47	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
52	43	39	25	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	50	49	28	ALL SAINTS ● LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	49
54	44	37	12	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
55	42	34	7	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (10.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
56	45	40	25	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
57	48	42	13	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
58	35	3	3	KISS MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
59	31	15	3	FLIPMODE SQUAD FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	15
60	56	67	45	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
61	51	45	18	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
62	65	58	79	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
63	33	68	19	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
64	67	69	10	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) HS	DES, RELESS	64
65	52	43	78	SAVAGE GARDEN ▲ ⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
66	61	50	21	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
67	55	52	35	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
68	83	70	53	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
69	58	46	44	SOUNDTRACK ▲ ¹⁰ SDNY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
70	69	66	65	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2
71	63	53	20	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
72	60	59	3	JERRY SEINFELD UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
73	82	71	18	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
74	84	78	53	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
75	71	72	8	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	57
76	70	61	56	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
77	57	41	3	CHRIS ISAAK REPRISE 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
78	68	44	6	FAT JOE MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	7
79	76	62	24	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
80	NEW	1	1	LESS THAN JAKE CAPITOL 57663 (7.98/12.98)	HELLO ROCKVIEW	80
81	64	54	71	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
82	NEW	1	1	SEPULTURA ROADRUNNER 8700 (10.98/15.98)	AGAINST	82
83	81	65	49	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
84	66	48	9	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
85	86	74	15	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
86	73	60	36	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
87	72	51	9	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
88	74	56	12	SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
89	77	57	31	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
90	80	73	19	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
91	46	—	2	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	46
92	85	76	12	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
93	NEW	1	1	SON VOLT WARNER BROS. 47059* (10.98/16.98)	WIDE SWING TREMOLO	93
94	109	133	4	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	94
95	49	—	2	SOUL COUGHING SLASH 46800*/WARNER BROS. (10.98/16.98)	EL OSO	49
96	87	75	22	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
97	93	87	43	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
98	53	—	2	MOS DEF & TALIB KWELI ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	53
99	95	80	88	SPICE GIRLS ▲ ⁶ VIRGIN 42174* (10.98/16.98)	SPICE	1
100	91	83	46	GARTH BROOKS ▲ ⁶ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
101	92	77	14	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
102	59	—	2	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	59
103	97	98	22	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)	5	36
104	90	79	9	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
105	98	100	17	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) HS	POWERTRIP	97
106	89	55	3	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	55
107	62	36	4	MAGIC TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	15

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
108	116	—	2	DEBORAH COX	ONE WISH	108
109	99	85	10	POINT OF GRACE	STEADY ON	24
110	88	64	3	ENRIQUE IGLESIAS	COSAS DEL AMOR	64
111	96	82	33	BIG BAD VODOO DADDY	BIG BAD VODOO DADDY	47
112	75	—	2	JONI MITCHELL	TAMING THE TIGER	75
113	103	97	29	SEMISONIC	FEELING STRANGELY FINE	43
114	79	47	5	CANIBUS	CAN-I-BUS	2
115	94	81	13	TRISHA YEARWOOD	WHERE YOUR ROAD LEADS	33
116	113	108	55	JON B.	COOL RELAX	33
117	78	—	2	ELVIS COSTELLO WITH BURT BACHARACH	PAINTED FROM MEMORY	78
118	101	94	34	SILKK THE SHOCKER	CHARGE IT 2 DA GAME	3
119	104	88	22	GARBAGE	VERSION 2.0	13
120	54	—	2	PJ HARVEY	IS THIS DESIRE?	54
121	100	103	25	GEORGE STRAIT	ONE STEP AT A TIME	2
122	132	158	5	VARIOUS ARTISTS	NEXT GENERATION SWING	122
123	102	89	23	LEANN RIMES	SITTIN' ON TOP OF THE WORLD	3
124	122	126	28	EDWIN MCCAIN	MISGUIDED ROSES	73
125	110	93	69	K-CI & JOJO	LOVE ALWAYS	6
126	108	91	24	BIG PUNISHER	CAPITAL PUNISHMENT	5
127	105	96	19	THE SMASHING PUMPKINS	ADORE	2
128	150	—	2	SOUNDTRACK	A NIGHT AT THE ROXBURY	128
129	NEW	1	1	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS VOLUME III	129
130	119	115	59	MASTER P	GHETTO D	1
131	141	—	2	SHAKIRA	DONDE ESTAN LOS LADRONES?	131
132	120	104	10	SQUIRREL NUT ZIPPERS	PERENNIAL FAVORITES	18
133	106	107	30	JO DEE MESSINA	I'M ALRIGHT	61
134	137	121	31	FASTBALL	ALL THE PAIN MONEY CAN BUY	29
135	118	136	4	VARIOUS ARTISTS	SONGS 4 LIFE — FEEL THE POWER!	118
136	RE-ENTRY	18	18	JACI VELASQUEZ	JACI VELASQUEZ	56
137	126	111	15	MAXWELL	EMBRYA	3
138	161	190	10	VARIOUS ARTISTS	HALLOWEEN SONGS & SOUNDS	73
139	125	114	23	GARTH BROOKS	THE LIMITED SERIES	1
140	114	106	21	NATALIE MERCHANT	OPHELIA	8
141	127	112	55	BRIAN MCKNIGHT	ANYTIME	13
142	115	110	23	VONDA SHEPARD	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
143	121	102	7	NICOLE	MAKE IT HOT	42
144	173	—	2	EVERLAST	WHITEY FORD SINGS THE BLUES	144
145	139	120	18	VARIOUS ARTISTS	MONSTERS OF ROCK	112
146	111	86	9	VARIOUS ARTISTS	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	4
147	144	172	9	FIVE	FIVE	144
148	149	134	51	BARENAKED LADIES	ROCK SPECTACLE	86
149	130	116	11	DIAMOND RIO	UNBELIEVABLE	70
★★★ PACESETTER ★★★						
150	195	—	2	VARIOUS ARTISTS	PURE DISCO 3	150
151	123	109	11	CLEOPATRA	COMIN' ATCHA!	109
152	143	127	47	METALLICA	RELOAD	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

Alabama 55	Elvis Costello With Burt Bacharach 117	Fuel 187	Kurupt 8
Tatyana Ali 166	Deborah Cox 108	Gangsta Boo 91	Tracy Lawrence 197
All Saints 53	Creed 45	Vince Gill 84	Less Than Jake 80
Backstreet Boys 13	Sheryl Crow 6	Goo Goo Dolls 23	Gerald Levert 92
Barenaked Ladies 10, 148	Cypress Hill 11	Limp Bizkit 164	Lyle Lovett 106
Beastie Boys 16	dc Talk 40	Harvey Danger 170	Mack 10 15
Big Bad Voodoo Daddy 111	Depeche Mode 38	PJ Harvey 120	Madonna 50
Big Ed 167	Diamond Rio 149	Faith Hill 52	Magic 107
Big Punisher 126	Celine Dion 51	Laurn Hill 2	Marilyn Manson 20
Bizzy Bone 3	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 37	Hole 31	Mase 158
Blackhawk 192	Dixie Chicks 17	Hootie & The Blowfish 30	Master P 71, 130
Mary J. Blige 175	DMX 29	Enrique Iglesias 110	Matchbox 20 44
Andrea Bocelli 60, 183	Will Downing & Gerald Albright 184	Natalie Imbruglia 89	Dave Matthews Band 79
Brand Nubian 102	Jermaine Dupri 54	Insane Clown Posse 156	Maxwell 137
Brandy 28	E-40 195	Chris Isaak 77	Martina McBride 193
Brooks & Dunn 90, 177	Eve 61	Alan Jackson 35	Edwin McCain 124
Garth Brooks 100, 139	Everclear 74	Jagged Edge 168	Reba McEntire 63
Cake 33	Fastball 134	Janet 68	Tim McGraw 81
Canibus 114	Fat Joe 78	Jay-Z 1	Loreena McKennitt 196
Bob Carlisle 191	Five 147	Jon B. 116	Brian McKnight 141
Carreras-Domingo-Pavarotti (Levine) 182	Fleetwood Mac 186	K-Ci & JoJo 125	Sarah McLachlan 70
The Chemical Brothers 174	FlipMode Squad 59	Kiss 58	John Mellencamp 41
Cherry Poppin' Daddies 67	Kirk Franklin 9	Korn 26	Natalie Merchant 140
Eagle-Eye Cherry 64	Lenny Kravitz 103	Lenny Kravitz 103	John Mellencamp 41
Cleopatra 151			Natalie Merchant 140
Phil Collins 18			Jo Dee Messina 133
			Metallica 152
			Bette Midler 48

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
153	145	145	7	MONIFAH	MO'HOGANY	136
154	117	99	25	SOUNDTRACK	BULWORTH — THE SOUNDTRACK	10
155	138	125	23	VARIOUS ARTISTS	PURE FUNK	51
156	146	148	59	INSANE CLOWN POSSE	THE GREAT MILENKO	63
157	162	149	9	JENNIFER PAIGE	JENNIFER PAIGE	139
158	134	118	50	MASE	HARLEM WORLD	1
159	140	119	52	GREEN DAY	NIMROD	10
160	NEW	1	1	VARIOUS ARTISTS	MTV PARTY TO GO — PLATINUM MIX	160
161	124	92	8	SOUNDTRACK	BLADE	36
162	136	141	3	LEE ANN WOMACK	SOME THINGS I KNOW	136
163	NEW	1	1	DUNCAN SHEIK	HUMMING	163
164	158	161	30	LIMP BIZKIT	THREE DOLLAR BILL, Y'ALL	100
165	155	153	12	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7	139
166	168	144	7	TATYANA ALI	KISS THE SKY	106
167	112	90	6	BIG ED	THE ASSASSIN	16
168	164	139	34	JAGGED EDGE	A JAGGED ERA	104
169	154	135	20	MO THUGS FAMILY	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
170	147	128	19	HARVEY DANGER	WHERE HAVE ALL THE MERRYMAKERS GONE?	70
171	107	—	2	UNKLE	PSYENCE FICTION	107
172	199	146	15	NEWSBOYS	STEP UP TO THE MICROPHONE	61
173	128	101	4	SHAQUILLE O'NEAL	RESPECT	58
174	135	95	3	THE CHEMICAL BROTHERS	BROTHER'S GONNA WORK IT OUT: A DJ MIX ALBUM	95
175	148	129	11	MARY J. BLIGE	THE TOUR	21
176	NEW	1	1	HEATHER NOVA	SIREN	176
177	151	142	56	BROOKS & DUNN	THE GREATEST HITS COLLECTION	4
178	163	150	53	KENNY WAYNE SHEPHERD BAND	TROUBLE IS...	74
179	133	113	5	VARIOUS ARTISTS	TAMMY WYNETTE REMEMBERED	111
180	159	140	23	TAMIA	TAMIA	67
181	152	117	9	SOUNDTRACK	DANCE WITH ME	54
182	153	143	8	CARRERAS-DOMINGO-PAVAROTTI (LEVINE)	THE 3 TENORS: PARIS 1998	83
183	175	171	26	ANDREA BOCELLI	ARIA — THE OPERA ALBUM	59
184	169	—	2	WILL DOWNING & GERALD ALBRIGHT	PLEASURES OF THE NIGHT	169
185	129	84	5	SKULL DUGGERY	THESE WICKED STREETS	21
186	174	152	60	FLEETWOOD MAC	THE DANCE	1
187	180	155	28	FUEL	SUNBURN	77
188	177	147	13	VARIOUS ARTISTS	ULTIMATE COUNTRY PARTY	83
189	186	159	18	CLAY WALKER	GREATEST HITS	41
190	131	—	2	VARIOUS ARTISTS	SONGS 4 LIFE — LIFT YOUR SPIRIT!	131
191	194	—	2	BOB CARLISLE	STORIES FROM THE HEART	191
192	192	—	2	BLACKHAWK	BLACKHAWK 4 — THE SKY'S THE LIMIT	192
193	187	176	52	MARTINA MCBRIDE	EVOLUTION	24
194	181	160	64	PUFF DADDY & THE FAMILY	NO WAY OUT	1
195	157	124	9	E-40	THE ELEMENT OF SURPRISE	13
196	198	200	54	LOREENA MCKENITT	THE BOOK OF SECRETS	17
197	171	131	6	TRACY LAWRENCE	THE BEST OF TRACY LAWRENCE	92
198	142	63	3	RAS KASS	RASASSINATION	63
199	200	180	36	PEARL JAM	YIELD	2
200	178	156	9	LIZ PHAIR	WHITECHOCOLATESPACEEGG	35

Joni Mitchell 112	LeAnn Rimes 123	A Night At The Roxbury 128	Final Chapter 146
Monica 57	Savage Garden 65	Rush Hour 14	Halloween Songs & Sounds 138
Monifah 153	Jerry Seinfeld 72	Titanic 69	Mean Green — Major Players
Monster Magnet 105	Semisonic 113	The Wedding Singer 86	Compilation 32
Mos Def & Talib Kweli Are Black Star 98	Seputura 82	The Wedding Singer Volume 2 88	Monsters Of Rock 145
Mo Thugs Family 169	The Brian Setzer Orchestra 19	Spice Girls 83, 99	MTV Party To Go — Platinum Mix 160
Shawn Mullins 94	Shakira 131	Squirrel Nut Zippers 132	Next Generation Swing 122
Mya 56	Duncan Sheik 163	George Strait 121	Pure Disco 3 150
Newsboys 172	Vonda Shepard 142	Keith Sweat 22	Pure Funk 155
Next 97	Kenny Wayne Shepherd Band 178	Tela 49	Songs 4 Life — Feel The Power! 135
Nicole 143	Silkk The Shocker 118	The Temptations 75	Songs 4 Life — Lift Your Spirit! 190
Noreaga 101	Skull Duggery 185	Third Eye Blind 62	So So Def Bass All-Stars Volume III 129
Heather Nova 176	The Smashing Pumpkins 127	A Tribe Called Quest 12	Tammy Wynette Remembered 179
'N Sync 4	Will Smith 47	Trin-I-tee 5:7 165	Ultimate Country Party 188
Shaquille O'Neal 173	Snoop Dogg 43	Shania Twain 7	Clay Walker 189
Outkast 5	Soul Coupling 95	Twista & The Speed Knot Mobstaz 34	Mark Wills 85
Jennifer Paige 157	Armageddon — The Album 24	Usher 76	Lee Ann Womack 162
Pearl Jam 199	Back To Titanic 42	Jaci Velasquez 136	Xscape 96
Liz Phair 200	Blade 161	Luther Vandross 104	Trisha Yearwood 115
Point Of Grace 109	Bulworth — The Soundtrack 154	VARIOUS ARTISTS	Rob Zombie 27
Kelly Price 39	City Of Angels 25	ESPN Presents: Jock James Vol. 4 46	
Prime Suspects 36	Dance With Me 181	Funkmaster Flex The Mix Tape Volume III: 60 Minutes Of Funk The 87	
Puff Daddy & The Family 194	Dr. Dolittle: The Album 21		
Rammstein 73	Hope Floats 66		
Ras Kass 198	How Stella Got Her Groove Back 87		

CAPITOL'S LENNON BOXED SET IS AN INTIMATE AFFAIR

(Continued from page 11)

and Rob Stevens.

Ono says she wanted the set to depict Lennon in warts-and-all fashion. The point, she notes, was "not to give a best-foot-forward kind of thing, in terms of a goody-goody person. Because he wasn't [one], and it was very important to show him as he was. He was always honest in his work, you know, and that was one caring point that I had, to be sort of three-dimensional."

Capitol VP of A&R Dave Ayers, who served as project coordinator for the "Lennon Anthology," says, "I think that Yoko was really successful in creating this portrait of the person behind the myth, the music—flaws, anger, sorrow, the whole bit."

Each CD covers a distinct period in Lennon's career. Disc one, "Ascot," surveys 1970-71 and the making of "Plastic Ono Band" and "Imagine." It includes stunning early versions of "Working Class Hero" and "Imagine," among other signature tracks. The second disc, "New York City," features politically charged material from 1972-73. It contains striking live performances from benefits at New York's Apollo Theater and Madison Square Garden and home recordings that were embryonic sketches for the song "Mind Games."

Disc three, "The Lost Weekend," surveys 1974, when Lennon separated from Ono and lived in Los Angeles. Among the highlights are bizarre exchanges between Lennon and producer Phil Spector during the disorderly L.A. sessions for the oldies album "Rock 'N' Roll" and an unsettling cover of "Be My Baby" from those sessions.

The fourth disc, "Dakota," may be most affecting; among its wealth of home recordings are some uncannily spot-on Lennon parodies of Bob Dylan and a poignant vignette of young Sean Lennon singing "With A Little Help From My Friends" to his parents.

Of the set's biography-style organization, Ono says, "The thing was of course suggested to me that maybe this box should be not chronological and [should] just do like fast and then slow [songs] and then heavy and then light kind of singing, you know? And I just didn't want to do that. Because [I wanted] a Lennon anthology to give his life and the passage of life, how his thinking was going as a musician, singer, songwriter . . . I just wanted the weight of history to be there."

Ono says that perhaps a third of the material on the "Lennon Anthology" was first heard on the Westwood One radio series "The Lost Lennon Tapes."

She believes that the set's home recordings and early studio takes reveal to listeners the full measure of Lennon's talents.

"For instance, 'Imagine' is the first take," she says. "It's not after he's sung [it] 20 times, so there's that strong initial power. And something like 'Working Class Hero,' that's even before take one. He sings so incredibly well because he has his soul in it. That's the kind of thing that the hardcore fans are gonna see—that he was even more of a great singer than they expected [from hearing] the catalog."

The set, which utilizes an "Imagine"-style cloud motif throughout its design, is packaged in a lift-top box not unlike the one that housed Rykodisc's 1992 Ono compilation, "Ono-

box." The CDs are housed in Digi-paks bearing Lennon's distinctive artwork.

A 60-page booklet includes notes by Anthony DeCurtis of Rolling Stone and some astonishingly candid reminiscences by Ono herself.

BIRTHDAY KICKOFF

Capitol used Oct. 9, which would have been Lennon's 58th birthday, as a "launching pad" for the "Lennon Anthology," according to senior VP/GM (U.S.) Lou Mann.

On that date, Capitol debuted Ono's audio introduction to the set and the track "I'm Losing You" on its World Wide Web site (www.hollywoodandvine.com). Three other cuts from the set premiering there are "Oh My Love," which premiered on Oct. 16, "Watching The Wheels" on Friday (23), and "Sean In The Sky" Oct. 30.

Capitol ran 15-second teaser commercials during VH1's Oct. 9 celebration of Lennon's birthday. The same day, the cable outlet premiered a new video featuring the "Anthology" version of "Working Class Hero."

"It was originally intended as a sales solicitation piece," Mann says of the video. "We were out doing these presentations to [EMI Music Distribution] and to the retailers about our product coming in the fall. We took it to Yoko to show it to her, and she fell in love with it."

On Oct. 12, Capitol serviced a seven-cut sampler of tracks featured on both the boxed set and "Wonsaponatime" to triple-A and AC radio.

"It's like, 'This is something from the "Lennon Anthology" that you guys should be aware of, and we're not asking them to play any specific tracks," says Mann.

Ono has been as deeply involved in the publicity for the press-driven set as she was in its production.

"We've gotten Yoko to do a series of interviews, domestically plus internationally, and she's been incredible," Mann says. "What we wanted to do was preserve the integrity of what

she was trying to say and what she wanted to do. At the end of the day, she knew John better than anyone, so what better way to present this to the world than by having Yoko do it?"

Mann believes that the "Lennon Anthology"—which will likely be priced at \$60-\$70 at retail—should be an immediate must-have for Beatles fans, who have pushed cumulative U.S. sales of Capitol's 1995-96 "Beatles Anthology" series to nearly 7 million, according to SoundScan. He views "Wonsaponatime" as a curtain-raiser for the box among less devoted listeners.

"I believe that this is going to open up a different market to us," Mann says. "[Wonsaponatime] was constructed so meticulously—to really represent what this was all about—that I believe that's going to drive people back to the box."

"It was arranged for flow," says Ayers of "Wonsaponatime." "We took off a lot of the false starts and tape talk because, whereas I think that adds a lot of color over a four-hour listening experience, it's kind of disruptive over the course of a 50- or 60-minute listening experience. A lot of those kinds of little details are gone, and it's more of a collection of songs."

Len Cosimano, VP of merchandising at the 210-store Borders Books & Music chain in Ann Arbor, Mich., is upbeat about the boxed set's prospects in the holiday sales season.

"From what we've seen and heard, this will really meet the needs of the Lennon collector and will be a great gift idea," Cosimano says. "We think it's going to be a pretty strong title."

Ono says that while there won't be another Lennon collection of the magnitude of "Anthology," there is enough strong material left in the vault for other future releases.

"There are many beautiful tracks still left, but they don't amount to a coherent whole box. I don't know what I'll do, but there's some stuff there that I would consider [releasing]," she says.

\$7.98 DVD SINGLES DUE FROM ISLANDLIFE

(Continued from page 6)

also has a full-length, made-for-DVD music title, "Baaba Maal Live At Festival Hall," scheduled for release on Jan. 6, 1999. It will list for \$29.98.

"We're trying to do this as often as possible," says Beal of the singles, adding that the aim is to load on the DVD extras. "There's so much room on a single, and so little video, that you can really incorporate a lot of added features."

The Mocean Worker disc, for instance, will include a commentary from Dorn and video director E. Marko explaining the lyrics. An Islandlife World Wide Web site will further direct viewers who own PCs to what Beal calls "hidden bonuses" on the DVD.

The programs will be pitched to computer owners as well as DVD households.

Marvin Gleicher, head of Palm Pictures distribution and president/CEO of Islandlife's Manga Entertainment, says the company has "been talking to several hardware manufacturers" about cross-promotions with DVD

players, sound systems, and PCs.

Singles buyers generally are teens who don't often purchase consumer electronics gear that isn't portable. So while Gleicher says the retailers who have been told about the DVD singles are enthusiastic, Islandlife will cap initial replication at fewer than 10,000 copies per release.

"The volume will be small until there's a proven base," Gleicher says. Street prices should help determine volume. Gleicher says that to aid impulse purchases, some retailers might sell them for well under suggested list. "I don't know if there will be a MAP [minimum advertised price] on these," he adds.

Retailers selling below MAP risk losing co-op advertising.

But, based on his own experience, Gleicher thinks the singles' sound will be the big selling point: "The 5.1 [channel] mixes are going to become a religious experience for people," he says. "They have been for me. I didn't know those parameters existed until I heard them in a studio."



by Geoff Mayfield

RAP'S ROMP: For the second issue in a row, hip-hop owns the first three slots on The Billboard 200. So if you're one of the many people (mostly reporters from the consumer press) who have asked me over the last five years whether rap is on the verge of a fade, wake up and smell the coffee. Or, to paraphrase a **Danny & the Juniors** song title that defended rock'n'roll's honor in the '50s, rap is here to stay.

Holding down the fort again is **Jay-Z**, with an impressive second-week sum of 208,000 units. Of the six rap and/or hip-hop albums that have reached No. 1 on The Billboard 200 this year (not all rap albums are hip-hop, witness **Beastie Boys**, and not all hip-hop albums are rap, witness **Lauryn Hill**), Jay-Z sees the second-smallest second-week evaporation. His tally slides by 41%, compared with the 37% hit that Hill took in her second week at No. 1. **DMX**, **Master P**, **Beastie Boys**, and **Snoop Dogg** each had more than a 50% decline in their second complete weeks on the street.

With debuts at No. 3 by **Bizzy Bone** (from the busy **Bone Thugs-N-Harmony** family) and No. 8 by **Kurupt**, hip-hop accounts for half of The Billboard 200's top 10 titles. The former's "Heaven'z Movie" moves 130,000 in its first week, while the latter's "Kuruption!" tallies 83,000. The next two bows—**Cypress Hill** (No. 11, 79,500 units) and **Mack 10** (No. 15, 67,000 units)—also represent the genre.

ON DECK: The highest debut next issue will likely be another rap title, the various-artists package "Bad Boy Greatest Hits." But don't look for the fireworks we've seen over the past two weeks, during which eight albums have debuted in the top 10. A VP at one chain says that the Bad Boy compilation will do OK business but that first-day action on the other Oct. 13 releases was tepid.

With no competition from new titles, **Lauryn Hill** stands a good chance of recapturing The Billboard 200's peak. Meanwhile, the slate on Tuesday (20) brings an eclectic lineup of new albums, including a live **Aerosmith** hits album, a **Black Sabbath** reunion, **Deanna Carter**'s sophomore outing, and a Christmas album from **Brian McKnight**.

PRICE CHECK: Ladies and gentlemen, the \$17.98 barrier has been pierced. Although \$17.98 continues to be most common list or equivalent price for CDs from premium artists and soundtracks, **Kiss** raised the ante when its "Psycho-Circus," now No. 58, opened at No. 3 with a price tag of \$19.99, a price usually reserved for multi-CD sets. Mercury attributed the higher price to the album's unique and costly multi-image package.

Even though **Kiss** raised the bar, a quick survey reveals that even the most likely suspects in the crowded fourth-quarter release schedule—including **Mariah Carey**'s hits package, the new **Alanis Morissette** set, and the "Prince Of Egypt" soundtrack—will be at \$17.98. Same for **Whitney Houston**; at this late date, Arista still doesn't know whether Houston will deliver an album of new material or her long-promised hits package, but the label *does* know that whichever way it turns out, it will be \$17.98.

Thus, \$17.98 is today what \$16.98 was five years ago—the higher-priced spread—while \$16.98 has replaced \$15.98 as the industry's most common price point. However, a comparison of last issue's Billboard 200 and the one from the same week in 1997 shows that \$17.98 is occurring more frequently.

Last issue's chart sported 48 CDs with a list or equivalent of \$17.98 (most distributors don't apply list prices to CDs, although **BMG** and **WEA** still do) and 134 \$16.98s. The number of \$16.98 CDs on the Oct. 18, 1997, Billboard 200 was about the same, 131, but that list had but 25 \$17.98s.

There were nine albums priced higher than \$17.98 on last issue's chart. All but the aforementioned **Kiss** title were multi-CD offerings. At the same time last year, six of the 200 charted titles were multi-CD sets with tags of \$18.98 or more.

The past year has also seen the \$15.98 price go the way of the milkman. There were only five on last issue's Billboard 200, compared with 28 on the Oct. 18, 1997, chart. Shelf prices lower than \$15.98, usually applied to developing artists, are also dwindling. There were just four last issue, compared with 10 a year ago.

Although \$15.98 CDs and midline and budget albums costing less than \$15.98 occupy about as much space on last issue's Top Pop Catalog Albums chart as they did on the one from the same week in '97, the lower price points are disappearing from the Heatseekers chart, which is devoted to new and developing artists. There were 19 titles at \$15.98 or less on last issue's catalog list, compared with 23 for the same week last year. On Heatseekers, last issue's chart had just eight \$15.98 albums and nine at \$14.98 or less. A year ago, there were 17 \$15.98s and 10 at lower marks. Last issue's chart sported 31 \$16.98 Heatseekers, compared with 21 for the same '97 week.

PUERTO RICAN RETAIL ENJOYS A POST-STORM SALES SURGE

(Continued from page 6)

Rico are up anywhere from 75% to 100% above pre-hurricane levels.

SoundScan declines to specify sales numbers, but notes that Puerto Rico makes up about 4% of the total Latin sales it measures. Sales of the stateside Latino market in 1997 as tallied by SoundScan were 13.2 million units.

Sam Goody's local marketing representative, Aileen Rodríguez, says album sales are being driven by a large number of people flocking to malls in search of a bit of diversion—and perhaps a blast of air conditioning.

Georges snuffed out the electricity for nearly all of the island's 3.8 million residents, converting their homes into concrete hot boxes with minimal amenities. Three weeks after the storm, power has been restored to only about half of all households.

A telethon aired by the Puerto Rico, Miami, and New York affiliates of Spanish-language TV network Telemundo Oct. 11 was expected to raise \$15 million in aid, according to telethon producer Tony Mojena. He adds that a portion of the proceeds raised in the U.S. was to be earmarked for Haiti and the Dominican Republic, which also suffered heavy damage.

Numerous celebrities appeared on the telethon, including Emilio Estefan Jr., Jennifer Lopez, Jimmy Smits, Rubén Blades, and Marc Anthony.

Given the stunning rebound in their business, music retailers would seem to be one group not in need of financial assistance.

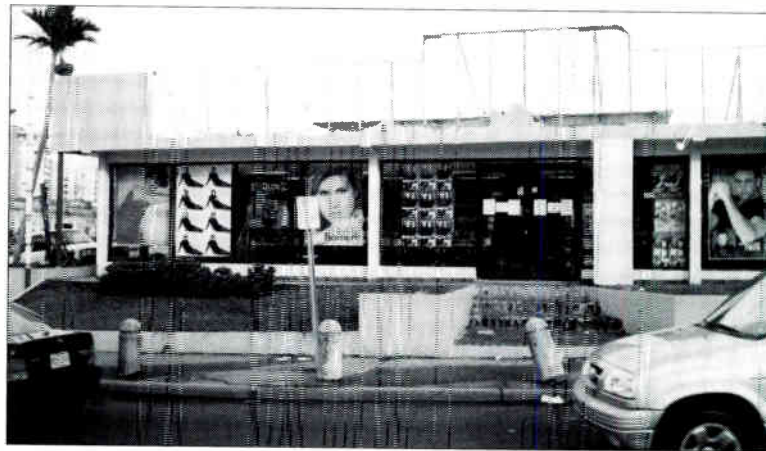
Indeed, most retailers point out that they lost one week's sales revenue in the wake of the hurricane, but they are uniformly optimistic and anticipate recouping their losses by the time the holiday season heats up.

Mickey Hernández, GM of 15 Pentagrama Records stores and its lone sister outlet Music Zone, estimates lost revenue for the first week at \$500,000.

Nevertheless, Hernández adds that a recent resurgence in sales—up 10% to 20% at most of his companies' outlets—could offset those losses over the next two months.

"The large number of new releases have given us a boost," says Hernández, while ticking off the names of artists who have just dropped new product, such as Shakira and Enrique Iglesias.

Several retailers point out as well that new albums by local favorites Olga Tañón and Grupo Manía are likely to speed the



The majority of island retailers categorized their damage as minimal, confined largely to superficial items, including store-front signs and display windows, as well as water damage. Above, an outlet of La Gran Discoteca, which is back in business (Photo: Karl Ross).

recovery of the record business.

Some retailers did report more severe damage. The main accounting office of La Gran Discoteca is shut down due to wind

damage at the chain's Caguas headquarters.

Meanwhile, the majority of La Gran Discoteca's 25 stores, according to company executive

assistant Janet Sterling, were operational within three to five days after the storm.

The majority of island retailers categorized their damages as minimal, confined largely to superficial items, including store-front signs and display windows, as well as water damage from minor flooding.

Not all retailers have enjoyed a post-hurricane sales surge. Jorge Jover, president of Casa de los Tapes, reports that sales at the 18-store chain are slightly sub-par, his Carolina outlet notwithstanding. Still, he foresees a "bonanza" once people start cashing in their disaster-relief checks.

"When there is a crisis," says Jover, "it seems to strengthen two areas of the economy: entertainment and alcohol. It's a reality. If you don't have enough money to go out, what are you going to do? Stay home and watch a video or listen to records."

One of Jover's customers at the Carolina store, Héctor Sierra, says he plans to do precisely that. Sierra says his lights are back on at home, though the hurricane seems to have left the insurance executive burned out.

"I'm looking for some old-time salsa to listen to tonight at home," Sierra states. "I'm staying in and taking it easy."

Assistance in preparing this story was provided by John Lannert.

Mercury Inks Ravenous Deal With Steinman

BY DOUG REECE

LOS ANGELES—Mercury's multi-year deal with Jim Steinman and his new label, Ravenous, is meant to bring the famed producer/songwriter deeper into the label's fold.

"It's a vehicle to create an incentive for Jim Steinman to make some records for Mercury," says Mercury Records president/CEO Danny Goldberg. "He and I go back a long time, and we've been talking a long time, but those conversations have finally taken form with Ravenous."

"It's not an exclusive deal, but we're hoping it will motivate him to bring things here," he adds.

Goldberg; Steinman; Steinman's manager, David Sonenberg; and Mercury senior VP of A&R Steve

Greenberg will suggest projects for the new label. Promotion and marketing will be handled by Mercury staffers.

Ravenous' first signing, Boyzone, is on Polydor's roster in the U.K. Though most Polydor artists are released on A&M here, Greenberg's initial interest in the act led the group to Mercury and subsequently Ravenous.

Steinman, who was not available for comment, was already involved with the act through his song "No Matter What," which was co-written by Andrew Lloyd Webber and Steinman for the former's musical "Whistle Down The Wind." A version of the song recorded by Boyzone became a No. 1 hit on the U.K.

singles chart.

Meanwhile, Steinman has written additional material especially for the U.S. version of Boyzone's album "Where We Belong," which bows Nov. 17 following the Oct. 5 release of the lead single "All The Time In The World."

"In the context of Jim working with the act and our desire to give Ravenous some visibility, it seemed like a good idea to put the album out under Ravenous in the U.S.," says Goldberg.

He also says the Ravenous deal was formed before merger discussions began between PolyGram and Universal, which has just pacted with producer/songwriter Desmond Child (see story, page 6).

DESTON PACTS WITH UNIVERSAL

(Continued from page 6)

CEO Doug Morris says that the deal with Deston was in large part a result of "being impressed with Desmond's work with [Universal artist] Billie Myers. We're very excited about working with Desmond and Winston, who are very talented people."

Universal Music Group vice chairman/COO Mel Lewinter adds, "Desmond has a proven track record, and we have great expectations for this label."

Child's track record as a songwriter and/or producer encompasses a slew of hit singles, including Ricky Martin's "The Cup Of Life," Bon Jovi's "Livin' On A Prayer," Aerosmith's "Dude (Looks Like A Lady)," and Trisha Yearwood & Garth Brooks' "Where Your Road Leads."

Although Deston will have satellite offices in Miami and Nashville, the label will be sparsely staffed because it will be a boutique imprint, say Child and Simone.

"We're a lean, mean, fighting machine," says Simone.

According to Morris, Child and

Simone will be handling all A&R responsibilities for Deston. "We won't be taking unsolicited material," says Child. "We find a lot of new talent through attorney referrals."

Simone adds, "We're always on the lookout for talent, but it's not like we go out to a lot of nightclubs. We're looking for unique voices. Our background is having hits, and we want hit records."

Deston artist Raize says that the success of the Tony-winning "The Lion King" and his exposure on "The Rosie O'Donnell Show" helped him land a record deal.

"It makes a difference working with people who can understand things from an artist's perspective," he says.

Raize, who is currently juggling his "Lion King" work and recording his album, describes his debut set as "very pop with an R&B flavor. I'll be staying in 'The Lion King' for a short time after the release of the album. I'll be promoting the album, but I haven't made plans for a tour yet."

Child says that Deston is one of the music enterprises he and Simone run; they also work with music production (including the Miami-based Gentlemen's Club recording studio) and music publishing.

"The appeal of our label to an artist," says Child, "is that [Simone and I] come from an artist and management background, so we have this sensitivity to an artist's needs. We can relate to them more on a one-to-one basis."

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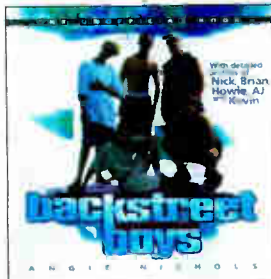
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DISC MAKERS

Backstreet Boys Bestseller Yields Fact-Filled Sequel

Billboard Books, publisher of New York Times bestsellers "Hanson: The Official Book" and "The Backstreet Boys," recently released the latest title in its expanded publishing program on popular music groups. "Backstreet Boys Confidential" picks up where "The Backstreet Boys" left off—providing in-depth profiles of the five members of the group. The book includes details on the group members as they were growing up, profiles their individual talents, and taps the Boys thoughts on romance, success, and what the future holds. "Backstreet Boys Confidential" offers a unique look at the band



from someone who has long had an insider's perspective. Author Angie Nichols has been following the band since the then-unsigned group was touring high schools around the country. The Backstreet Boys are one of the most popular bands of the '90s with album sales at more than 20 million worldwide. "Backstreet Boys Confidential" provides a candid look at this successful group and is filled with 60 color photographs of the band. Fans of the Boys will not be disappointed with this latest offering from Billboard Books. The 96-page book is available for \$16.95 in bookstores now.

Billboard Online Wins Award

Billboard Online, the Internet home of Billboard magazine, has been awarded a bronze medal in the "business-to-business" category by the New York Festivals' 1998 Interactive Media Competition. The site was one of 24 demonstrating finalists out of a field of 330 entrants. Winners were determined by a panel of experts from the fields of multimedia, advertising, publishing, and design.



The Billboard site (www.billboard.com) offers free access to twice-daily music news reports, artist features, chart highlights, new-release listings, exclusive album reviews, fan polling, music samples, an interactive tour itinerary search, and more. In addition, a premium area for online subscribers provides electronic access to the current editions of Billboard and Billboard Bulletin and to Billboard's editorial and chart archives and other databases.

PERSONNEL DIRECTIONS

Sylvia Sirin is the new assistant to the president and publisher of Billboard. In this position, she provides administrative support to the president and publisher as well as the editor-in-chief of Billboard. Sirin's career in the music industry began in 1982 as an assistant office manager at Studio Instrument Rentals,



where she was involved in recording sessions by performers like Billy Joel, Diana Ross and KISS. Sirin has also worked as an assistant to New York concert promoter Ron Delsener and at Columbia and CBS Records. Sirin holds a bachelor's degree in media studies and photography from Fordham University.

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Backstreet's 'Heart' Turns On The AC

POLE POSITION on the Adult Contemporary chart is back in domestic hands after a 47-week shutout of U.S. artists, thanks to the ascension of the Orlando, Fla.-based Backstreet Boys, who collect their first AC chart-topper with "I'll Never Break Your Heart" (Jive). It's the longest stretch of time that the pinnacle of the AC chart has been held by international acts since the chart was initiated in July 1961.

Brook Benton topped the very first AC chart with "The Boll Weevil Song." An act from outside of the U.S. didn't reach the summit until March 1962, when the U.K.'s Kenny Ball & His Jazzmen hit No. 1 with "Midnight In Moscow." Later that year, Britain's Mr. Acker Bilk and Frank Ifield had runs at the top with "Stranger On The Shore" and "I Remember You," respectively. In June 1963, the first non-U.S., non-U.K. AC No. 1 was Kyu Sakamoto's "Sukiyaki."

But the last American to hang out at the AC zenith before the Backstreet Boys was LeAnn Rimes, who began an 11-week run in September 1997 with "How Do I Live" (Curb). That title yielded to Elton John's "Something About The Way You Look Tonight" (Rocket) the week of Nov. 22. No other British act has reached the top since, but still the top spot did not return to American hands until the last issue.

Following John, Canada's Celine Dion had a 10-week reign with "My Heart Will Go On" (550 Music). Next came Australia's Savage Garden with an 11-week run for "Truly Madly Deeply" (Columbia). When that single descended, two Canadian acts settled in for a 16-week run: Shania Twain and Dion

seesawed with "You're Still The One" (Mercury) and "To Love You More" (550 Music), respectively, with each title getting an eight-week nonconsecutive run at the top.

It may be small consolation to xenophobes that the Backstreet Boys have taken over the AC chart with "I'll Never Break Your Heart," as the quintet broke out of Europe despite its domestic origin. But for those who care, Americans rule the list once more—for now.

"Heart" is the third Backstreet Boys single to appear on the AC list and the first to reach No. 1. The group has now peaked in the top three positions, as "Quit Playing Games (With My Heart)" went to No. 2 in October 1997, and "As Long As You Love Me" stopped at No. 3 in May.

The domination by international acts of the AC chart is in sharp contrast to last year, when Dion and John were the only artists from outside of the U.S. to reach No. 1. The other chart-topping AC acts in 1997 were Toni Braxton, Kenny Loggins, Jewel, Bob Carlisle, Chicago, Michael Bolton, Shawn Colvin, and Rimes.

'NIGHT' FEVER: It looks like "One Week" at No. 1 is all Reprise's Barenaked Ladies are going to get, as Monica recaptures the top spot on the Hot 100 with "The First Night" (Arista). Counting her duet with Brandy on "The Boy Is Mine," that gives Monica 16 weeks at the top in 1998, tying her with Boyz II Men as the act with the second-highest number of weeks at No. 1 in a calendar year during the '90s. Puff Daddy remains ahead with 19 weeks.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	561,661,000	587,664,000 (UP 4.6%)
ALBUMS	455,328,000	495,992,000 (UP 8.9%)
SINGLES	106,333,000	91,671,000 (DN 13.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	347,010,000	398,084,000 (UP 14.7%)
CASSETTE	107,229,000	96,664,000 (DN 9.9%)
OTHER	1,089,000	1,244,000 (UP 14.2%)

OVERALL UNIT SALES THIS WEEK

13,557,000

LAST WEEK

14,041,000

CHANGE

DOWN 3.4%

THIS WEEK 1997

13,822,000

CHANGE

DOWN 1.9%

ALBUM SALES THIS WEEK

11,938,000

LAST WEEK

12,389,000

CHANGE

DOWN 3.6%

THIS WEEK 1997

10,865,000

CHANGE

UP 9.9%

SINGLES SALES THIS WEEK

1,619,000

LAST WEEK

1,652,000

CHANGE

DOWN 2%

THIS WEEK 1997

2,957,000

CHANGE

DOWN 45.2%

YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION

	1997	1998		1997	1998
NORTHEAST	19,854,000	21,307,000 (UP 7.3%)	SOUTH ATLANTIC	60,601,000	71,580,000 (UP 18.1%)
MIDDLE ATLANTIC	49,675,000	55,389,000 (UP 11.5%)	SOUTH CENTRAL	47,072,000	56,900,000 (UP 20.9%)
E. NORTH CENTRAL	58,169,000	65,668,000 (UP 12.9%)	MOUNTAIN	24,627,000	28,769,000 (UP 16.8%)
W. NORTH CENTRAL	24,118,000	28,020,000 (UP 16.2%)	PACIFIC	62,894,000	70,450,000 (UP 12.0%)

ROUNDED FIGURES

FOR WEEK ENDING 10/11/98

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



Succeed.



Rolling Stone

"A hip-hop soul classic"

Time

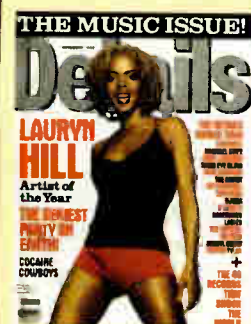
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(#1-Time Magazine's list of Hip-Hop's Top 10 CDs)

XXL Magazine

"...not only verifies Lauryn Hill as the most exciting voice of a young, progressive hip-hop nation, it raises the standards for it."

Spin

"...pounds, bounds, clowns and resounds"
(9 out of 10)



"...a one-two punch of confessional and confrontational songwriting chock full of solid, strong, inventive, and rich songs."

"Thoughtful and passionate... Lauryn raises the bar for intelligent, introspective pop"

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 • #2 Debut in The United Kingdom • #2 Debut in Norway • #3 Debut in France
 • #9 Debut in Germany • #10 Debut in Sweden
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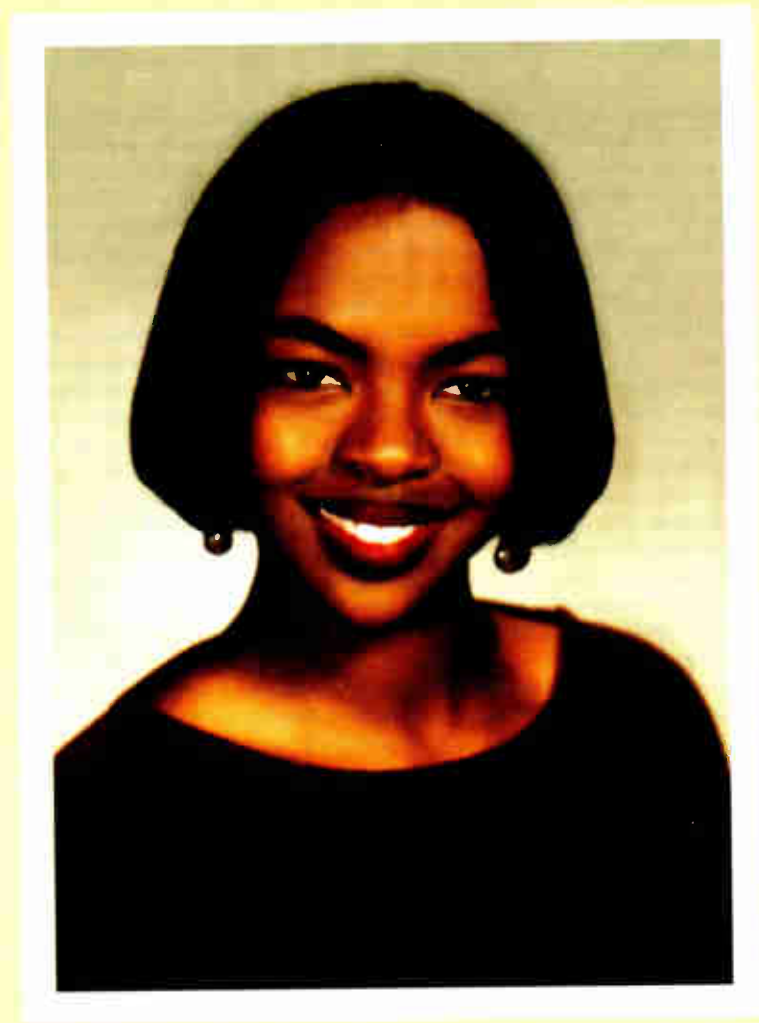
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