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

Sony's Stringer, Mottola Get New Roles In Revamp

BY CHUCK TAYLOR

NEW YORK—A shift in the executive tier of Sony Corp. of America (SCA) has added a new level of leadership to the company's U.S. music division, as Howard Stringer is upped from president of SCA/chairman of Sony Electronics/CEO of Sony Canada to chairman of Sony Corp. of America.

Also announced were new appointments for Thomas Mottola, promoted from president/CEO to chairman/CEO of Sony Music Entertainment, and John Calley, upped from president to chairman/CEO of Sony Pictures Entertainment.

In his new role, Stringer will



STRINGER

MOTTOLA

NEWS ANALYSIS

report directly to Nobuyuki Idei, president/co-CEO of Sony Corp. in Tokyo, while Mottola and Calley will now report to Stringer. Both will maintain responsibility for the daily operations of their divisions. Previously, the executives reported directly to Idei.

"My only goal," says Stringer, "is to simplify decisions that require collaborative interests and to make life easier for Tommy Mottola and John Calley. I already communicate a lot with John on television and movies, and Tommy doesn't need my help at all."

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A New Universal Emerges As A Global Force

Larsen Unveils International Picture Morris' Team Puts Plans Into Action

BY ADAM WHITE

LONDON—The task of integrating the Universal and PolyGram operations in the world outside North America could hardly be greater. It's no wonder that Universal Music International (UMI) chairman/CEO Jorgen Larsen and his team have been busy since May.

Most of PolyGram's worldwide music-business revenues and profits were generated by its powerhouse European operations, boosted by a strong Asia-Pacific sector—the company's Japanese unit, for example, has been gaining on perennial market-leader Sony—and a growing Latin America segment. As London-based Larsen exercises leadership of this business, he and a modest-sized (so far) central support team must redefine the structure of dozens of companies around the globe and evaluate the effectiveness of thousands of employees therein.

Larsen estimates that his division is now responsible for \$3.8 billion to \$4 billion of the total Universal Music Group (UMG) revenue and that it employs 8,000-9,000 people. The group's worldwide market share is 23% by his estimate, pitting it

against the company where Larsen worked for 20-plus years, CBS/Sony Music.

Danish citizen Larsen, age 57, reports to UMG chairman/CEO

Doug Morris—both men, coincidentally, have written hit songs—and he was named in June as the executive to take charge of the international

(Continued on page 79)

BY DON JEFFREY

NEW YORK—Having become the world's largest record company with a market share of more than 23%, Universal Music Group now

takes on the challenge of making itself the leanest and most profitable through a massive restructuring that will pare label rosters and eliminate thousands of jobs.

With the \$10.4 billion acquisition of PolyGram by Universal parent Seagram completed, executives have disclosed details of the consolidation, which they say will result in the projected \$300 million in annual cost savings.

"It will be achieved," says Doug Morris, chairman and chief executive of Universal Music Group, the umbrella name for the combined operations.

To help run the company, Morris has assembled a worldwide executive team that includes Bruce Hack, vice chairman; Zach Horowitz, president/COO; and Jorgen Larsen, chairman/CEO, Universal Music International.

Morris will report to Seagram (Continued on page 75)

SPECIAL REPORT

B'board Awards Win Retail Raves

Spike Seen For Next; Brooks, Dion, Usher Also Score

BY CHRIS MORRIS

LAS VEGAS—Retailers believe that Arista R&B group Next stands to reap immediate commercial gains in the wake of winning eight 1998 Billboard Music Awards.

The vocal trio stood out in a pack of other multiple award-winners that included such multi-platinum sellers as Garth Brooks, Celine

Dion, LeAnn Rimes, Backstreet Boys, and Usher, who won artist of the year.

Singer/songwriter James Taylor accepted the Century Award, Billboard's highest honor for distinguished creative achievement.

At the awards show—broadcast live by Fox on Dec. 7 from the Grand Garden Arena at the MGM Grand

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DION



BROOKS



NEXT

GOOD WORKS

Warner Bros. Records Inc. Teaming On Millennium Project ... P10



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Virgin's New U.S. Megastore Team Is Taking Shape... P60

Latin American Body To Work To Collect Royalties

BY JEFF CLARK-MEADS

LONDON—Latin American labels are to seek the \$55 million they believe they are missing each year through uncollected performance royalties.

In February, regional industry body FLAPF will establish its Performance Rights Division. The organization's executive president, Gabriel Abaroa, says the new arm will assist in collections where they are

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LA MÚSICA ES UNIVERSAL

radio

We Proudly Welcome PolyGram To The Universal Music Group

Universal



WB N'ville Refocuses On 'Core' Biz

BY DEBORAH EVANS PRICE
and LISA COLLINS

NASHVILLE—In a concerted effort to get back to “core business,” changes are taking place at two of Warner Bros. Nashville’s subsidiary labels. Warner Gospel is closing its doors Friday (18), and Warner Western is transitioning to a catalog-driven operation.

“It requires a real focused kind of process when getting into a niche business,” says Warner Bros. Nashville president Jim Ed Norman. “In order for us to be able to serve our core business and artists, we decided we really needed to curtail the activities in that niche business.”

Norman says he views the gospel and western labels differently. “Gospel wasn’t really niche,” he says. “Warner Western is a niche business, a completely different kind of business . . . I have not put gospel music in the category of a niche business at all. Gospel music is a mainstream business.

We made a decision not to pursue that business at this time, but I think we remain open to the possibilities for the future.”

In June, Warner Nashville, which had been shopping a deal to sell the gospel label for more than a year, instead decided to keep it. Warner Gospel VP/GM Demetrius Alexander-Stewart told Billboard earlier this year that with that decision, Warner Bros. Records Inc. president Phil Quarataro had made a commitment on behalf of Warner Bros./WEA “to give gospel the support it had been sorely lacking” (Billboard, June 20).

Of the five acts making up the Warner Gospel roster—Donnie McClurkin, Beverly Crawford, O’Landa Draper Associates, Carlton Pearson, and the Brooklyn Tabernacle Choir—three boasted sales topping 100,000 units according to the company. McClurkin’s 1996 self-titled debut is nearing sales of 230,000 units. Additionally, the label, which was originally launched in 1990,

was instrumental in servicing Take 6 (officially signed to Reprise) to the gospel marketplace and had worked in concert with Qwest Records to promote the Winans and Andraé Crouch.

Alexander-Stewart says the move came as “a total shock” to the recently revamped label, which had been reduced to a staff of five but had big plans for 1999. “We had been—over the past year—in preparation for our rollout in 1999 as part of our transition from Warner Alliance to Warner Gospel,” she says. “At this point, we’re not sure of the fate of the artists that are on our label. We understand that representatives are working to secure another deal with a label affiliated with Warner Music Group.”

Thus far, response from the artists has been mixed. Alexander-Stewart says, “In speaking to the artists, while they were quite shocked, they still believe that we will all remain under the same umbrella at

(Continued on page 85)

Billboard’s Holland Among ASCAP Award Winners

NEW YORK—Billboard’s Washington bureau chief, Bill Holland, was honored Dec. 3 with an ASCAP-Deems Taylor Special Citation in the pop articles category for his Billboard Report on record company archival problems.

The two-part Billboard Report, titled “Labels Strive To Rectify Past Archival Problems,” appeared in the July 12 and 19, 1997, issues of Billboard.

“Bill Holland took it upon himself to conduct an in-depth inquiry into the state of the music industry’s archival legacy and its impact on the future,” says Billboard editor in chief Timothy White. “At the point that I and managing editor Susan Nunziata encouraged Bill in his journalistic passion we felt he was onto a very important story. Indeed, it turned out to be a landmark report that was so good it also won Billboard’s own Paul Ackerman Award for investigative industry reporting. Thus we are thrilled ASCAP also recognized the high quality of Bill’s efforts.”

Adds Holland, “It was essential for Billboard to address this important issue, which had long been overlooked. It’s significant not only to the potential assets of record companies but also to the preservation of our country’s cultural heritage.”

The 31st annual ASCAP-Deems Taylor Awards, for outstanding print and media coverage of music in 1997, were presented at a reception at Lincoln Center in New York.

Other Special Citation Awards were given to Philip Blackburn for the book “Harry Partch: Enclosures 3” (American Composers Forum); Charles Hamm for the book “Irving Berlin: The Melting Pot Years” (Oxford University Press); and Ira Robbins for “The Trouser Press Guide To ‘90s Rock” (Fireside Books).



Billboard’s Washington bureau chief, Bill Holland, received an ASCAP-Deems Taylor Special Citation Dec. 3 at a ceremony at New York’s Lincoln Center. Pictured, from left, are ASCAP marketing VP Phil Crosland, Billboard managing editor Susan Nunziata, Holland, Billboard deputy editor Irv Lichtman, Billboard editor in chief Timothy White, and ASCAP communications VP Karen Sherry.

The broadcast award in television was presented to KCET Los Angeles and Golden Books Family Entertainment for the program “The Charlie Horse Musical Pizza,” created and hosted by the late Shari Lewis. The broadcast award in radio was presented to WGBH Boston for the monthly program service “Art Of The States,” with executive producer Jon Solins, producer Joel Gordon, and associate producer Matthew Packwood.

The authors and publishers of eight books were also honored at the ceremony: Rob Bowman, “Soulsville U.S.A.” (Schirmer Books); Linda Cutting, “Memory Slips” (Oxford University Press); Scott Deveaux, “The Birth Of Bebop” (University of California Press); Denny Martin Flinn, “Musical! A Grand Tour” (Schirmer Books); Herbert G. Goldman, “Banjo Eyes” (Oxford University Press); Jessie Ann Owens, “Composers At Work” (Oxford University Press); Anthony Tommasini, “Virgil Thomson” (W.W. Norton & Co.); and Judith Tick, “Ruth Crawford Seeger” (Oxford University Press).

Eight writers and editors of journal, magazine, and newspaper articles; program notes; and liner notes were also presented with awards, along with their respective publishers: Francis Davis for the articles “The Man From Heaven” (Atlantic Monthly) and “Ornette Coleman” (Fi); David Fricke for liner notes to the “Zabriskie Point” soundtrack (Rhino Records); Christopher Gibbs for his article “Schubert’s Final Years” (The Schubertade); David Hamilton for his article “Pitching The High C’s” (Opera News); Kim H. Kowalke for his article “For Those We Love” (American Musicologist Society); John Lahr for his article “Sinatra’s Song” (The New Yorker); Greil Marcus for his article “Bob Dylan” (Rolling Stone); and Josef Woodward for his articles “Kenny Barron,” “Chick Corea,” and “Out Of India” (JazzTimes).

The ASCAP-Deems Taylor Awards are presented in honor of Deems Taylor, a composer, music critic, and editor who served as ASCAP’s president from 1942 to 1948. Eight ASCAP writer and publisher members served as judges for this year’s competition: Charles Dodge, Deborah Frost, Phil Galdston, Kyle Gann, Larry John McNally, Richard Miller, Eric Von Schmidt, and Melinda Wagner.

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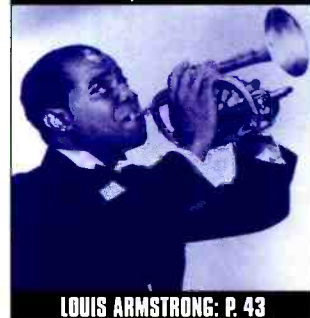
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GUEST COMMENTARY

Industry Should Return To Local Approach

BY HAROLD CHILDS

The late speaker of the House, Thomas P. "Tip" O'Neill, used to say that "all politics is local." In my opinion, the same thing applies to music. The problem—evident in lackluster sales and exacerbated by a proliferation of big corporations controlling the business—is that this basic tenet has largely been forgotten in the quest for national hits out of the box.

There was a time when everybody listened to popular music on the radio. Today, interest in music is flat at the local level, and so is consumer sales response. This is in large part because there are no local choices in recorded music being offered to consumers through broadcast or other outlets. There is nothing for them to call their own, to rally around, to support.

At one time, as now, the landscape was controlled by a few majors. Then along came the independent labels. They brought in an era when the music was created by local and regional artists in

'Although independent labels are proliferating today, they are caught up in the fever to start out with a national hit'

Harold Childs, who has held executive positions at A&M, Qwest, and Warner Bros., is a music marketing consultant based in Los Angeles.

Philadelphia, Chicago, Memphis, Detroit, etc., that broke out through local radio stations to eventually find national audiences.

Remember that Elvis Presley, Otis

Redding, the Temptations, James Brown, and even Nirvana all started out as local acts. Motown, Stax, King, and Philadelphia International, among many others, began as local labels. The music industry was at its healthiest and growing when there were both majors and independents.

Although independent labels are proliferating today—thanks to inexpensive new technologies and alternative promotional vehicles such as the Internet—they are caught up in the fever to start out with a national hit. This has them competing with the majors and wasting their resources going up against the giants when they could be using their strength at the local and regional levels to nurture careers and get results upon which to build and grow.

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

Ham Is New ForeFront Prez As Founders Exit

BY DEBORAH EVANS PRICE

NASHVILLE—In news that staggered the contemporary Christian music community, ForeFront Records co-founders Dan Brock and Eddie DeGarmo announced they are leaving the company next spring following a six-month transition period. Senior VP Greg Ham has been named the new president of ForeFront.

Outgoing president/CEO Brock and executive VP of A&R DeGarmo started the label with Dana Key and Ron Griffin in 1988 and sold the company to EMI in 1996. Both Brock and DeGarmo had contracts for five years after the EMI purchase, with an option to exit after the third year.

"I'm very fulfilled and very pleased with the EMI acquisition. I couldn't be happier about that decision. Eddie and I have no regrets," says Brock. "We think we've put the company with the right people. I feel great about letting Greg continue."

Brock and DeGarmo both say they just feel a need to move on, spend more time with their families, and pursue other projects. "I've worked so hard I don't slow down enough to really hear God," says Brock. "I feel in my heart that I need to slow down. I need to hear what he has for me next."

Says DeGarmo of his decision to leave the label, "I've had a lot of years of 75- to 80-hour weeks, and I just felt like it was a good time for me to step away from that. With Dan leaving, and with Greg accepting the job as president, it just felt right to leave this thing and allow it to grow past me."

FUTURE PLANS

Brock plans to spend time with his family next summer, then possibly work as a consultant with ForeFront on some projects next fall. First on DeGarmo's agenda is launching "Hero," a play he's co-written with Bob Farrell. The plot revolves around Jesus not having been born nearly 2,000 years ago, but instead coming today to New York to spread the gospel.

Artists and managers were surprised to learn of the departures. "They were very gracious and met with us," says True Artist Management's Laurie Anderson, who co-manages ForeFront/Virgin band dc Talk. "It was not something we expected at all... It's a very bitter-sweet thing. While we have the utmost respect for Dan and Eddie and would prefer that they stay, we have total confidence in Greg Ham. He is amazing. We will definitely feel the loss when they go, but we are so positive about what the future there with Greg Ham will be."

Ham started in the mailroom and has been with the company 10 years, rising through the ranks. "I'm excited and I'm saddened," Ham says. "I've worked with these guys for so long. To see something grow and be part of something, and to be around people of this integrity, to learn from them and be part of that team—God has really blessed me."

Ham is gearing up for first-quarter releases from Considering Lily and Pete Stewart and is looking to fill

two executive posts. "I'll be looking for a VP of marketing and a VP of A&R—high-caliber people with passion for what we do, because that's what ForeFront has been about," Ham says.

Brock and DeGarmo's announcement came on the heels of Star Song senior VP of A&R John Mays' resignation (see Higher Ground, page 35). Mays opted to exit in the wake of EMI Christian Music Group's decision to make Star Song an imprint focusing on concept recordings and church-resource product (Billboard, Dec. 5).

According to Ham, Hearn has assured him that ForeFront will retain its autonomy. "What's made ForeFront work is the independent way of thinking that we've had. Even through the purchase by EMI, we've had an independent state of mind," Ham says. "Keeping that is vital to the culture at ForeFront and its success. I think Bill knows that."



Ho, Ho, Ho From Yoko Ono. Capitol Records executives and associates joined Yoko Ono Dec. 1 in New York's Times Square to reiterate the holiday message that Ono and John Lennon posted on billboards in the world's major cities 29 years before: "War is over! If you want it. Merry Christmas from John & Yoko." Pictured near the new billboard, from left, are Lou Mann, senior VP/GM at Capitol Records; Dave Ayers, VP of A&R at Capitol Records; Ono; Peter Shukat, attorney; Capitol Records president Roy Lott; and Michael Phillips from the management company Studio One.

Capitol Starts R&B Ramp-Up

BY ANITA M. SAMUELS

Capitol's first steps in resurrecting R&B and hip-hop at the label have occurred with the hiring of David Linton as senior VP of urban promotion and marketing.

As Capitol Records president Roy Lott told Billboard when he first assumed the position in April, one of his goals was to bring R&B back to the label. "We need to get Capitol back into black music," he said (Billboard, April 18).

Linton will assume his post Jan. 4 at Capitol in Los Angeles. He remains a VP of promotion at Arista in New York until Friday (18) and therefore says he cannot comment on the new position until he leaves his current post (Billboard Bulletin, Dec. 9).

Lott also declines comment.

In 1996, Capitol's black music department, which included artists such as Portrait, Mad Cobra, and Channel Live, was folded into sister label EMI Records, which is now defunct in the U.S. While a handful of R&B acts remained at Capitol, a number of other artists who were not picked up by EMI were subsequently dropped (Billboard, March 9, 1996).

New Argentine Promoter Makes Splash Pop Art Is Rival To Long-Dominant Rock & Pop

BY MARCELO FERNÁNDEZ BITAR
BUENOS AIRES—After 12 years of dominating Argentina's concert scene, Rock & Pop International productions now finds itself in competition with a scrappy new rival that may threaten its market hegemony—Pop Art International Productions.

Confirmation of Pop Art's arrival on Argentina's concert turf came in September; the 9-month-old firm produced two sold-out Backstreet Boys shows Sept. 18-19 at Buenos Aires' Boca Juniors Stadium. The pair of performances drew 85,000 concertgoers.

Hundreds of spirited Backstreet Boys fans camped near the stadium five days before the show in hopes of securing first-row views of their idols. In addition, more than 2,000 admirers surrounded the hotel in a 24-hour-a-day vigil during the group's visit.

Pop Art placed another feather



"Saturday Night Fever"-themed party at Buenos Aires disco El Divino.

Heading up Pop Art is owner Roberto Costa, a former top executive with Rock & Pop, the president of which is Daniel Grinbank.

Costa says he decided to form his own outfit "because I felt that I had reached a professional limit, and I could not grow any more under Grinbank's shadow."

Grinbank, who has exclusive lease agreements with two Buenos Aires stadiums, recently teamed with the Mexico City-based live entertainment company CIE to expand his operations into non-music events such as theatrical productions.

Grinbank declined comment on Pop Art's arrival.

Costa attributes Pop Art's fast start to his willingness to check out other venues not controlled by Grinbank. One of those venues was Boca Juniors.

"Boca Juniors proved highly successful with the concerts of Backstreet Boys and Bee Gees," says

Costa. "Many people thought that the neighborhood where the stadium was—just five minutes south of downtown Buenos Aires—would not attract fans used to concerts in other venues. But the people came and sold out three shows."

Apart from the success of the Backstreet Boys and Bee Gees shows, Pop Art has promoted well-attended shows at smaller locales by a diverse slate of artists, including singer/guitarist George Benson, Mexican diva Thalía, avant-garde theater group Momix, techno-rock act Primal Scream, synth-rock pioneers Kraftwerk, and classic rock icon Steve Winwood.

Costa's entrance into the Argentine live market has been welcomed by promoters and agents alike.

Phil Rodríguez, a longtime promoter in Latin America and president of Miami-based Water Brother Productions, partnered with Costa for the Backstreet Boys concerts.

Rodríguez credits Costa's prosperity to his detailed, no-nonsense approach to promotion. "Costa is straight up," says Rodríguez. "He has the expertise, and he provides TLC to the artists. And he is hands-on."

Jorge Pinos, VP of the William Morris Agency, who partnered with Costa on the Bee Gees concert, says he is planning to work on more shows with Costa.

"Daniel Grinbank is a professional, and he does everything fine," says Pinos. "But he is into rock'n'roll, and he won't do some of the other acts that [Costa] can do."

Assistance in preparing this story was provided by John Lannert.

BMG's Logic Records Bows DJ-Focused Imprint

BY MICHAEL PAOLETTA

NEW YORK—BMG-owned Logic Records U.S. is expanding its dancefloor-conscious operation with the newly formed imprint Logic 3000.

Staffed by the, same employees of the 4-year-old, New York-based Logic Records U.S., Logic 3000 will cater to underground club DJs by introducing them to superstar DJs from Europe, with the hope of establishing a Euro-style club culture that regards DJs as artists.

"We received many comments from club DJs at the last Billboard [Dance Music] Summit," says label GM Kelly Schweinsberg. "They were all telling us the same thing—that Logic wasn't catering to the DJ anymore, that the label had become too commercial, too pop-oriented. It was a definite wake-up call."

With this knowledge, Schweinsberg had several discussions with executives at the label's 9-year-old,

Frankfurt-based parent company, Logic Records, which is owned by BMG Ariola Germany. During these talks, it was decided that something had to be done.

Logic 3000 will focus on licensing material from two of Germany's highly influential dance labels: 4-year-old, Munich-based Kosmo and 14-year-old, Berlin-based Low Spirit, both of which are also owned by BMG Ariola Germany.

Over the years, Logic U.S. has licensed several titles from the two labels, including Eniac's "In Your Face" and Westbam's "Sonic Empire."

"Both labels are overflowing with talented artists," says Schweinsberg. "And since we have history with both labels, and we all go through the same BMG network, it made perfect sense to form this bond. In essence, the two labels are forming the strong foundation for Logic 3000."

(Continued on page 85)



JUAN LUIS GUERRA 440

Ni es lo mismo ni es igual

Mi PC

No Vale La Pena

La Hormiguita

Quisiera

El Niágara En Bicicleta

Palomita Blanca

Testimonio

Amapola

El Primo

Sobremesa

Amor De Conuco



Karen Publishing Co.

PolyGram

Latino U.S.



Sinatra FBI Files Opened

Reports Reflect Complex Life

BY BILL HOLLAND

WASHINGTON, D.C.—There were no major revelations to be found in the 1,275 pages of once-secret files on the late Frank Sinatra collected by the FBI for decades and released to The Hollywood Reporter and other news organizations Dec. 9.

The 6-inch-high stack of material, dating back to a 1938 mug shot of Sinatra following an arrest on "seduction" charges and ending in the mid-'80s with several death threats and extortion attempts on Sinatra and his family, was released under the provisions in the Freedom of Information and Privacy Acts.

Much of the material was accumulated during the directorship of J. Edgar Hoover, who frequently kept private files on popular figures.

The files form the by-now familiar mosaic of photocopied news articles, rumor-drenched show

business columns, and partially blacked-out reports by agents and FBI interviews with informants on Sinatra's activities onstage and off.

The Hoover-era material includes inconclusive reports on the singer's alleged social and business ties to organized-crime figures and disproved connections to the American Communist Party.

It also includes a World War II-era letter sent to the FBI by columnist Walter Winchell, in 1944, which alleged that Sinatra paid \$40,000 for a 4-F draft classification during World War II. An FBI probe found the allegation to be false.

The subjects of other papers include threats on Sinatra's life and reports of the 1973 kidnapping of his son, Frank Jr. The kidnapers were tracked down and apprehended by the FBI and the extortion money found.

(Continued on page 85)

WB's 'Sing' To Benefit U.S. Treasures

BY EILEEN FITZPATRICK

LOS ANGELES—Warner Bros. Records Inc. is joining first lady Hillary Rodham Clinton's effort to raise money to save America's treasures.

On May 18, Warner Bros. will release the multi-artist benefit album "Sing, America: A Celebration Of America And Its Music," featuring previously released folk, country, classical, and jazz tracks and other songs that were born in the U.S.A.

Net proceeds from the album, which carries a suggested \$16.98-



taining."

Fifteen tracks have been scheduled, but Altschul says another three or four may be added before the release date. He stresses that the project is a one-off and will not develop into a series.

The title track of "Sing, America" is an original song penned by former Warner Bros TV producer James Kellahin and Ian Seaberg. It will be rerecorded by opera singer Denyce Graves.

The song has previously been released as a single to Armed Forces Radio and has been played during Fourth of July broadcasts for the past several years.

'We wanted to create an album that today's listeners would find entertaining'

Graves performed at the launch of the Save America's Treasures project earlier this year and was recommended for "Sing, America" by Warner Bros. Records Inc. VP of A&R Gregg Geller, who, along with Altschul, is a co-producer on the album.

"This song is very different from what I normally do," says the RCA artist best known for her highly charged version of "Carmen." "It's very majestic, and the lyrics are very powerful and befitting of America. It's the kind of song that makes you cry."

Classic American folk songs are represented by "This Land Is Your Land," performed by Peter, Paul & Mary; "City Of New Orleans" by Arlo Guthrie; "Amazing Grace" by Judy Collins; and "Oh, Susanna" by James Taylor.

As an example of the album's diversity, Bob Dylan's war-protest anthem "Blowin' In The Wind" is included with "Take Me Home, Country Roads" by John Denver. Rounding out the collection are Paul Simon's "Graceland"; "Living In The Promiseland" by Willie

Nelson; "Summertime" with Armstrong and Ella Fitzgerald; "The House I Live In" by Frank Sinatra; "This Is My Country" by Curtis Mayfield & the Impressions; "Sir Duke" by Stevie Wonder; "America" by Neil Diamond; Aaron Copland's "Fanfare For The Common Man," performed by the New York Philharmonic under the direction of Leonard Bernstein; and "If I Can Dream" by Elvis Presley.

All net proceeds from the album will be donated to the Millennium Committee, of which Altschul is a member. Warner Bros.' distribution company, WEA, has waived its normal fee in support of the project, and participating labels and artists are donating royalty and licensing fees.

Altschul wouldn't place a sales goal on the title but says that Warner is prepared to commit its resources to fully promote "Sing, America."

"It would be wonderful if we could sell enough units to make a multi-million-dollar contribution to the committee," he says.

Marketing plans include a companion book and a promotion on the Home Shopping Network.

Altschul says Home Shopping Network's sister channels, the History Channel and USA Networks, will cross-promote "Sing, America."

Warner plans to seek out niche markets, such as gift stores in national parks, to also sell the title.

Warner will also embark on a campaign to get donated air time for a yet-to-be-produced public service announcement on VH1, MTV, and other music channels.

"Every dollar we can save through donated advertising will allow us to contribute so much more to Save America's Treasures," Altschul says.

A radio single and retail promotions are also planned. Altschul says the company hasn't decided which track will be the single.

"Our hope is make this album like a 'We Are The World,'" he says, "and generate a lot more public attention to this cause."



Cuckoo For CoCo Lee. Sony Music Entertainment executives joined Asian superstar CoCo Lee at the Sony Club in New York to celebrate the re-inking of her long-term recording deal with Sony Music International. The deal will include her English-language debut, due on 550 Music next year. The artist, who speaks Mandarin, Cantonese, English, and French, won an award in the 1998 MTV Video Music Awards. Shown, from left, are David R. Glew, chairman of Epic Records Group; Roger Lee, managing director of Sony Music Taiwan; Polly Anthony, president of Epic Records/550 Music; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; CoCo Lee; Mel Ilberman, chairman of Sony Music International; Richard Denekamp, president of Sony Music Asia; and Robert M. Bowlin, president of Sony Music International.

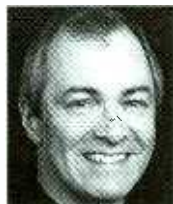
EXECUTIVE TURNTABLE

RECORD COMPANIES. Paul Atkinson is named VP of A&R at Capitol Records in Hollywood. He was president of the record division at nu.millenia.

Virgin Records Nashville names Susan Levy VP of artist development, Larry Hughes VP of promotion, Lorie Lytle VP of publicity, and Doug Baker national director of promotion. They were, respectively, VP of artist development at Capitol Nashville, VP of promotion at Mercury Nashville, VP of publicity at Capitol Nashville, and director of radio marketing at Capitol Nashville.

Arista Records in New York appoints Mark Hason senior director, office of the president. He was head of production, video, and television at Tommy Boy Music.

Bang II Records in Nashville promotes Elroy Kahanek to executive



ATKINSON



LEVY



HUGHES



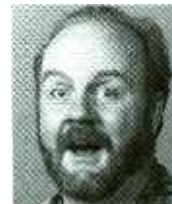
LYTLE



HASON



KAHANEK



TIERNEY



HACKENBERG

VP. He was VP of artist development.

Thane Tierney is named director of catalog development at Rhino Records in Los Angeles. He was product manager at Hannibal Records.

Higher Octave Music in Malibu, Calif., names Dorothea Hackenberg national retail/marketing coordinator. She was a marketing coordinator at Universal Music and Video

Distribution.

Zomba Recording Corp. in New York promotes Jennifer Negri to national singles sales manager and names Maurice B. Dixon Northeast regional sales/marketing manager. They were, respectively, executive assistant to the senior VP/GM and national sales manager at Independent Label Sales/PolyGram Group Distribution.

Also, Zomba Recording promotes

Linda Finke to regional sales/marketing director, Midwest, in Chicago; Julia Dillon to regional sales/marketing director, West Coast, in Los Angeles; and Jenny Colwell to regional sales/marketing director, Southeast/mid-Atlantic, in Atlanta. They were regional sales managers.

RELATED FIELDS. Paul T. Couch is named GM of the Ryman Auditorium in Nashville. He was production

coordinator at Opryland Productions.

Metropolitan Entertainment Group in New York names Mike Geremia manager of the special events division. He was head of the National Concerts Network.

Rene G. Boisvert is named to the Oakland Paramount Theatre board of directors in Oakland, Calif. He remains an entertainment/sports industry consultant.



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Contact:
Michael Lewis 212.536.5008

ISSUE DATE: JAN 16
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MIDEM I

This January, music professionals from across the globe will converge in Cannes for MIDEM '99. Billboard's annual MIDEM special supplement will cover the buyers, the sellers, their goals and strategies. Also included will be a profile of Frances Preston, MIDEM Person of the Year.

ISSUE DATE: JAN 23
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Germany's premier music-video channel is a driving force in the world's third-largest music market. This 5th anniversary issue will chart Viva's history, including an in-depth interview with Viva's CEO, Dieter Gorny as he takes Viva into the next millennium. Be a part of this memorable issue.

ISSUE DATE: JAN 30
AD CLOSE: JAN 5

Christine Chinnetti
44.171.323.6686

ASCAP 85TH ANNIVERSARY

Billboard spotlight's this industry giant, providing a one-on-one interview with president and chairman, Marilyn Bergman, a graphic timeline outlining ASCAP's 85 years, and a look into the future. Don't miss your chance to wish ASCAP another 85 years of success.

ISSUE DATE: FEB 13
AD CLOSE: JAN 19

Adam Waldman
212.536.5172

UPCOMING SPECIALS

BRITS-UK - Issue Date: Feb. 13 • Ad Close: Jan. 19

ASIA PACIFIC QUARTERLY I - Issue Date: Feb. 27 • Ad Close: Feb. 2

CHILDREN'S ENTERTAINMENT - Issue Date: Feb. 20 • Ad Close: Jan. 26

NEWBURY COMICS - Issue Date: Mar. 6 • Ad Close: Feb. 9

LATIN #1 PUERTO RICO - Issue Date: Feb. 20 • Ad Close: Jan. 26

IRMA-ITA - Issue Date: Mar. 6 • Ad Close: Feb. 9

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Carla Bley Gets 'Fancy'

Classical Debut For Watt Jazzer

BY BRADLEY BAMBARGER

NEW YORK—Although Carla Bley lives among the Catskills of New York and has been a renowned composer and arranger of jazz for some three decades, her music has always had the air of classical Europe about it. "Kurt Weill plays gospel," you might dub Bley's sound, or possibly, "Erik Satie does Duke Ellington."

Over the years, Bley has also occasionally pursued her muse in the reverse sense, imbuing the classical format with a New World freshness and improvisatory freedom. On Tuesday (15) in the U.S., Bley's ECM-distributed Watt imprint issues the first collection of her essays in this realm—titled, with typical drollery, "Fancy Chamber Music."

Bley's sundry commissions for piano and string-based groups were collected

under the aegis of 1997 tours of the U.K. and Europe. With Bley on piano and longtime companion Steve Swallow on bass, the ensemble was completed by six members of the English chamber orchestra Opus 20.

"We wore fancy clothes, and there were potted palms onstage," Bley says. "It was all very formal, and it was also a lot of fun. I would love to play this material some more. Of course, some of my regular big-band audience probably wanted to know where the trumpets were and got up and left. But I know some of them thought it sounded like what it is that I always do, only not quite as loud."

British composer Gavin Bryars is one member of that audience who finds that Bley's chamber music resonates perfectly well with her inimitable jazz aesthetic. "Just as people may find it puzzling that she does these pieces," he says, "so people had difficulty with her improvised work when she moved from the successful touring band of the '70s and early '80s to her electric sextet. But I always hear the same original voice."

"I find Carla's fully composed pieces to contain the same balance of wit, elegance, and exquisite

craft that marks her other work," Bryars adds. "Whenever I'm asked, 'Who is your favorite contemporary composer?' I always say, 'Carla Bley.'"

Highlights from the highly accessible "Fancy Chamber Music" include the wryly melodious "Wolfgang Tango," the two aptly titled "Romantic Notions" (orchestrated from a set of piano pieces written for new-music virtuoso Ursula Oppens), and the haunting "End Of Vienna."

Numbers like "Wolfgang Tango" and the mini-epic "Tigers In Training" are infused with irony, and the

CD booklet for "Fancy Chamber Music" pokes elaborate fun at the corporate pretensions of the classical milieu. Yet Bley insists that the album was invested with far more than irreverence.

"We tried hard not to take ourselves too

seriously, and I hope people think the booklet is funny," Bley says. "But I also hope they think 'End Of Vienna' is beautiful. There is room for both."

Born in 1938 in Oakland, Calif., Bley grew up playing piano and organ in church, eventually moving on to the jazz scene of '60s New York. Active with the free-minded Jazz Composers' Orchestra in the late '60s, Bley founded the boutique label Watt in 1973 with trumpeter/composer Michael Mantler.

Watt's longtime relationship with ECM has yielded more than 30 albums—17 of those Bley's, including such standouts as "The Carla Bley Band Live!" (1982), "Fleur Carnivore" ('89), "Big Band Theory" ('93), and "The Carla Bley Big Band Goes To Church" ('96). Bley also arranged and composed material for bassist Charlie Haden's Liberation Music Orchestra projects, including the classic ECM disc "The Ballad Of The Fallen" from '83.

Bley's "Live!" set has been the most popular Watt album at 90,000 copies sold worldwide, according to the label. ECM distributes and markets the records around the world via its various local deals:

(Continued on page 15)



BLEY

Tumbleweed's Cowboys Ride Again

BY ELENA OUMANO

In more than two years of nonstop touring behind 1996's "Tell The Truth," the Reggae Cowboys have corralled huge herds of American and Canadian fans. That debut set, an indie release on the group's own Tumbleweed label (released in Canada in 1995 and picked up in the U.S. by Pure/Mercury in December 1996), won raves from radio stations and critics, as did the group's live act, with dreadlocked band members entangling the sounds and images of Jamaica and America's fondest myths while wearing full Wild West mufti.

"Taos loves the Reggae Cowboys," confirms Brad Hockmeyer, PD for KTAO Taos, N.M. "Tell The Truth" was one of our top albums for '97. The Cowboys have a fresh sound that jumps out of the radio, and it's fun music."

In mid-January, the group—Bird Bellony (aka Stone Ranger), Sync Rabess (Click Masta Sync), Marshall King (Henderson King), Iain Green (Hitman I), and Roy Clarke (Gully)—aims to build on that base of support with a new album, "Rock Steady Rodeo," which will also be released on Tumbleweed.

The band is currently "talking to labels" about a distribution deal, says Bellony, the group's lead vocalist, lead guitarist, and producer. "But we're making the album available in the U.S. through one-stops like Universal One Stop and Ernie B in the U.S., who gets into major chains like Virgin," he adds. "Canada is our main market; we can always do our thing there. Internationally, a Brazilian label, Natasha Records [distributed by Sony], is releasing the album there, and we're touring Brazil for the first time in March or April."

According to manager Nancy Bowman, "Tell The Truth" sold 10,000 units in Canada and the U.S.

"We did really well with 'Tell The Truth,'" says Larry Jones of five-store record-store chain Sounds Familiar. "They're a kick-ass band that fills a niche no one else is dealing with. We put the first CD on the preview rack for new, hot records and in listening booths, because the group's outlaw reggae is really fresh and holds its own in any genre, and we plan to do the same with the next one."

"The first album did well," says Bellony. "Pure/Mercury got it in the stores, and we're grateful that you can find it anywhere around the country. We also got a lot of radio support, mainly from triple-A radio around this country. We don't have anything internationally yet. I think

they would love us in Europe and Japan, but the label didn't want to take a chance."

Reggae Cowboys were founded in Toronto in 1993 by Bellony and Rabess, both of whom grew up in the eastern Caribbean island of Dominica. "We were thinking that the reggae scene needed something different," says Bellony.

In the '50s, '60s, and '70s, scores of dated and inexpensively made American western movies found their way to the Caribbean and—as the lyrical themes and nom de music assumed by many recording artists and promoters suggests—were absorbed into the popular culture. Bellony and Rabess dug beneath those rote cowboys-against-Indians



REGGAE COWBOYS

movie themes to reach less commonly told real stories of the American West.

"After watching all those western flicks and studying the Middle Passage in school when we were growing up, we came up with the concept that mainly involved paying tribute to the black cowboys, the black men who founded the [American] West," Bellony continues. "I also know about the specific history of Native American interactions with African-American slaves and free men. For the second album, we continue the history lesson with 'Geronimo,' which pays tribute to Native Americans. Since we spoke about black cowboys in the first album, we figured we should pay tribute to the first people of the land in the second."

Effortless and natural, the Cowboys' fusion of western themes and reggae riddims actually rediscovers a musical synthesis found in reggae's early years, when the island was tuning in to American country & western music, along with seminal R&B.

In "Rock Steady," the reggae one-drop beat—laid out by rhythmic slashes of keyboards and rhythm guitar and syncopated basslines—makes an easy-rocking foundation for the band's greatest asset, Bellony's tasteful six-string architecture. Soaring without showboating, his fluid guitar passages are stud-

ded with evocative signatures from the soundtrack to American cowboy culture, real and imagined, past and present.

"The first album is a classic," says Bellony, who produced all the tracks for both albums. "It established the concept, and people really love it. But with the second album, we took a step up; we had more money for production to begin with."

Production costs were underwritten by a grant from the Canadian government's FACTOR, a fund to assist Canadian music talent, and executive producer/manager Bowman. "Cowboy Riddim," the video from the first album, appeared on cable TV's "Rockers" program; Canada's version of MTV, MuchMusic; and the Country Music Network in Canada.

A video of the sophomore CD's title single, "Rock Steady Rodeo," will go out "to all the mainstream U.S. and Canadian video shows," says Bellony, "including MTV, MuchMusic, VH1, and BET."

Between albums, the group lost its original drummer and keyboardist to the hardships of touring. They've been replaced, and "the band is much tighter now," says Bellony.

Despite—or, perhaps, because of—its genre-defying style and challenging lyrical content, the group remains unsigned. In the hallowed tradition of Blues Traveler and other groups that won label deals only after self-funded and -promoted touring had carved out a huge fan base, the Cowboys are on the road "all the time," says Bellony.

"Everywhere we go, no matter if it's hardcore reggae fans or just music lovers, audiences are quickly converted to our marriage of musics," he adds. "We play to packed houses around the country. We don't play in the usual reggae venues; we mostly do rock or blues clubs—the venues reggae bands don't often do—so we get the heavily crossover audience we need to survive."

Survival also includes venue sales. "When we're on the road, we sell so much product it's ridiculous. We sold about 300 CDs in three weeks at clubs on this current tour," Bellony says.

"We want to see this band get to the top," he continues, "but it's a hard sell, because some [label] people don't quite get what you do, and they often have misconceptions based on their ideas of reggae or guys in cowboy hats. But our audience gets it right away."

Making 'The Cut' On MTV Talent Show

Program Brings Unsigned Artists To Industry's Attention

BY CARLA HAY

NEW YORK—Talent contests on TV are often considered a joke, but many in the music industry are taking a serious look at MTV's "The Cut."

"The Cut," a 30-minute program that debuted Sept. 28, features unsigned acts performing live to a rotating panel of three music-industry judges. The grand prize is a professionally made video paid for by MTV, with the video to be shown on the network (The Eye, Billboard, Sept. 5). The finals for "The Cut" will be televised Saturday (12) on MTV.

"I've had A&R people tell me that it's easier to do their job now because all they have to do is watch 'The Cut,'" says the show's talent executive, Edna Sims-Bruce.

The story behind "The Cut" goes further than its MTV debut. "The Cut" is based on the Real Deal Showcase, an R&B/hip-hop talent contest that took place in the Los Angeles area from the mid-'80s until the concept was sold to MTV earlier this year. Sims-Bruce was the showcase's founder, and she says that artists who participated in the Real Deal Showcase when they were unknowns include Brandy, Coo-

lio, and Destiny's Child.

The idea for "The Cut" was first brought to MTV's attention by independent producer Adam Pyle, who is credited with being one of the show's creators. MTV contacted Sims-Bruce, who says she was immediately enthusiastic about the show. The pilot was taped in March, and the series has aired in various time slots on MTV. MTV executive of production John Miller says, "I liked the idea of putting unknown talent on the air. I'm thrilled that the artists we have on the show are quality artists."

Although "The Cut" may draw comparisons to "Star Search" (the U.S. talent show that ran in TV syndication from the mid-'80s to early '90s), there are several key differences between the two programs.

The first and most obvious difference is that "The Cut" focuses only on music artists, whereas "Star Search" featured other entertainers



GRADEN

such as stand-up comedians and dancers. Another difference is that contestants on "The Cut" must be between the ages of 14 and 29, an age limit that isn't surprising, given MTV's target demographic of 12- to 24-year-olds. ("Star Search" contestants had a much wider age range.) And unlike "Star Search," contestants on "The Cut" are not allowed to perform cover songs.

Two other differences give "The Cut" a more personal voice than "Star Search" had: Judges on "The Cut" are not allowed to perform cover songs. (Continued on page 17)



The Faces Of Christmas. Singers Jeffrey Osborne and Sheena Easton recently performed their current AC release "A Place Where We Belong" at the Oakdale Theatre in North Haven, Conn., as part of the nationwide tour supporting Windham Hill's "Colors Of Christmas" album. Joining the pair on the tour were Deniece Williams and Philip Bailey. The album also includes songs from Roberta Flack, Peabo Bryson, Oleta Adams, and Melissa Manchester.

Lava's Sugar Ray Aims To Stay Off 'One-Hit-Wonder Cruise Ship'

BY CHARLES R. BOULEY II

LOS ANGELES—On its third Lava/Atlantic collection, "14:59," Sugar Ray aims—with a healthy dash of humor—to dispel the idea that it's a one-hit wonder.

Even the title of the set, due in stores Jan. 19, pokes fun at the idea that the world's interest in the band may not stretch beyond last year's multimillion-selling disc "Flood" and



SUGAR RAY

the top 40 radio smash "Fly."

"We're making light of the fact we know that 'Fly' was a phenomenon," says front man Mark McGrath, contemplating the concept of 15 minutes of fame. "We know the possibility of a one-hit-wonder syndrome. Frankly, all I ever wanted to be was a one-hit wonder. But once you actually get that one hit and don't follow it up with a really strong record like matchbox 20 or Third Eye Blind, they just put you on that one-hit-wonder cruise ship. Next thing you know, you're playing shuffleboard with Kajagoogoo."

Judging from the initial radio response to the single "Every Morning," Sugar Ray won't be booking passage on that ship just yet. The

track was leaked to a handful of stations several weeks before its planned release date of Dec. 1, and it received widely positive feedback. In fact, the band's hometown station, KROQ Los Angeles, was the first to play the single, where it immediately became the third-most-requested song of the day.

"Mark McGrath is a great front man, and [the band] writes great songs—it's proven by this first single," says Lisa Worden, the station's music director. "We played cuts from [the band's first album] 'Lemonade & Brownies,' two songs from 'Flooded,' and now we're first with this one. That's not just blind loyalty; it's because they're worth it."

Such enthusiasm comes as no surprise to Lava president Jason Flom. "They've made the album that people thought they were buying when they purchased the last album," he says. "'Every Morning' will keep a young demographic interested in the band, and the band's musicality will [draw] more mature rock and pop fans interested as well."

Jeff Dandurand, the label's director of product development, agrees. "It's great to see continued growth and artist development happen with them," he says. "They have a self-deprecating sense of humor that I find refreshing. They realize this is rock, and it's a fun thing. They're not going to change the world, but they're going to have fun while they're playing."

(Continued on page 16)

Backstage At The Billboard Music Awards With Usher, Imbruglia, Houston, Others

ARTIST OF THE YEAR award winner Usher is making his mark as both an actor and a recording artist. In addition to a role in "The Faculty," he said, "I am working on another film already called 'Light It Up.' I play a student who gets into a hostage situation with other students. It stars Forest Whitaker, Sara Gilbert, Vanessa Williams, and Judd Nelson." While Usher says his first love is still music, he admits that he's not working on a new album. "I'm taking time off from that right now, with the exception of this show, to do the acting thing. I want to be able to dedicate 100% of my time to come up with another album when I'm ready."

NATALIE IMBRUGLIA, who won adult top 40 track of the year for "Torn," said her fans shouldn't expect a full North American tour any time soon. "I don't want to tour until I have two albums' worth of material," said Imbruglia. "I'm going to go straight into writing in January with Phil Thornalley [co-writer of "Torn"]. I'm going to write with a bunch of people. The problem is, I have too many people I want to write with."

WHITNEY HOUSTON said that she liked "Heartbreak Hotel," the song she performed on the awards show with Faith Evans and Kelly Price, the minute she heard it. "The fact that I could sing it with two other great vocalists really appealed to me. It's a song men and women can identify with. We've all checked in, and we should all check out at some point" . . . Evans said she plans to do a January promotional tour in support of her recently released Bad Boy/Arista album, "Keep The Faith." Evans added, "I want to do a theater tour in February—mostly venues like House of Blues, the Beacon [in New York]. Then to follow it, I want to do a bigger tour." Asked about the possibility of a joint tour with Houston and Price, Evans said, "I would love to [do it]," modestly adding, "I don't know if I'm large enough" . . . Price said she couldn't believe it when she got the call from Houston's people to sing on the track, featured on Houston's new album, "My Love Is Your Love." "I was like a little kid," she said. "Whitney said she saw me sing on [a TV show]. How odd is that? When we were recording, it felt so good to be around other women in the industry who are into family like I am. We all said a prayer before we recorded it."

ROCK TRACK OF THE YEAR winner Kenny Wayne Shepherd isn't resting on his laurels. "I'm in the process of writing my third album right now," Shepherd said. The teen blues guitar phenom is embarking on a headlining national tour beginning Dec. 27.

ART ALEXAKIS, front man of Everclear, winner of modern rock artist of the year, doesn't anticipate another album from the group for a year and a half. "I'm making a solo record," Alexakis says. "It's pop, with some R&B, lots of strings, and horns." He says of the band, "We just want to take some time off . . . [but] we want to come back and do another big-ass rock record."

HOWIE DOROUGH of double-award winner the Backstreet Boys says the group's European success led the way for the phenomenal success of its self-titled Jive release, which has sold more than 8 million copies stateside. "The success abroad helped us tone [sic] our craft. We came to the U.S. with a story; we'd already worked out the nuts and bolts." Even so, the U.S. success has been overwhelming. "If you can make it in America, you can make it anywhere. The audience here is a little more fickle than anywhere else."

FEMALE ARTIST OF THE YEAR Shania Twain says people who try to pigeonhole her music as country or pop are missing the point. "I get so frustrated by that!" she said. "Even as a listener, it bothers me with other artists. When I first came out with 'The Woman In Me,' people said it may be the death of my career. They said, 'It isn't pop; it isn't country.' It's both, and it has certainly paid off for me. I've ignored a lot of advice from my label."

THE EVENING'S BIG WINNER, Next, which walked away with eight trophies, says it may shake it up on its next album, which the act has already titled "Welcome To Nextasy." Group member R.L. said it will come out in June, adding that "no one will expect what we're doing."

IN NON-AWARDS NEWS: Bruce Springsteen & the E-Street Band will reunite for a worldwide tour starting in the summer . . . Michelle Schweitzer, formerly with Kathryn Schenker Associates, has been named senior VP of media relations for Epic Records Group, where she will oversee the media departments for both Epic and 550. Melani Rogers, senior VP of publicity at Epic Records, is expected to take on a role with Sony international corporate communications . . . Van Morrison has signed a worldwide deal with Pointblank/Virgin Records.

Assistance in preparing this column was provided by Chris Morris and Carrie Bell.



by Melinda Newman

BILLBOARD AWARDS WIN RETAIL RAVES

(Continued from page 1)

Hotel here—Next collected trophies for new artist of the year, new R&B artist of the year, R&B group of the year, R&B singles artist of the year, and Hot 100 Singles duo or group of the year. Its single "Too Close," from the platinum album "Rated Next," drew nods as R&B single of the year, Hot 100 single of the year, and R&B singles airplay track of the year. (Awards were determined by point-of-sale and airplay data supplied by SoundScan and Broadcast Data Systems.)

"I see Next as the real winner," says Storm Gloor, director of music at the 129-store Hastings Entertainment chain, based in Amarillo, Texas. "We should see a spike in their sales. We did see an increase on [the day after the broadcast]." Gloor says that current albums by Brooks, Mariah Carey, and Whitney Houston, who all appeared on the show, also experienced sales increases after the telecast.

John Michael, media manager at the 312-store Best Buy chain in Eden Prairie, Minn., anticipates that December sales of "Rated Next" will increase 75%-80% over November's totals.

"Next would show the biggest percentage gain [of the winners], because all of a sudden seeing that they won that many awards will help drive sales," Michael says. "That type of artist will get more benefit



TAYLOR

from the awards show."

"If Next's sales go up, it'll be interesting," says Stan Goman, executive VP/COO of 119-store Tower Records in West Sacramento, Calif. "That show does increase sales appeal."

Next member R.L. told Billboard he was stunned by the group's success: "It's a blessing to be in the same company as these other artists. We never expected something like this."

Another R&B artist who notched a major triumph at the '98 Billboard Music Awards was Usher, who also won R&B artist of the year and Hot 100 Singles artist of the year. The young singer performed a medley of "Nice & Slow," "You Make Me Wanna . . .," and "My Way," from his 1997 LaFace/Arista album "My Way."

"I guess I feel like the man now," Usher exultantly told Billboard after the show. "I'm somebody."

He added, "It's a privilege to win any award, but this one means so

much, because it is determined by the people's likes."

Country superstar Brooks added six more Billboard Music Awards to a mantle now laden with a total of 24 statuettes—the most received by any artist. He was named country artist of the year, male albums artist of the year, country singles artist of the year, and country albums artist of the year; his 1997 Capitol Nashville album "Sevens" was chosen as country album of the year and male album of the year.



RIMES

Brooks told Billboard that his wins this year were the sweetest: "This has hands-down been the best year of my life, careerwise, so winning this year means more.

We've sold more records this year, seen more people on tour than any other year, and I've had no label problems."

Filling in at the last minute for an ailing Madonna, Brooks got the awards show off to a high-flying start: He was lofted above the heads of the crowd in a wired harness during a performance of "Ain't Going Down (Til The Sun Comes Up)."

Canadian vocalist Dion was feted as album artist of the year and adult contemporary artist of the year. Sony Classical's "Titanic" soundtrack album, which contains Dion's ubiquitous hit "My Heart Will Go On," was named album of the year and soundtrack album of the year, while the song was selected as soundtrack single of the year. And Dion's own 550 Music/Epic album "Let's Talk About Love" was chosen as female album of the year.

During a live satellite feed from her hometown of Montreal, where she was performing, Dion was presented with her six awards by singer/songwriter Carole King. Thanking the fans in her native tongue, Dion cried, "*Merci beaucoup, tout le monde!*"

Teen country sensation Rimes received a special Billboard Hot 100 Award for her single "How Do I Live," which set new records for the most weeks ever spent in the Hot 100 (69), the top 40 (61), and the top 10 (32). She told Billboard, "This award stands out from all I have won. To have a song on the chart for 69 weeks is cool alone. The fact that it is the longest amount of time makes it a milestone in my career."

Rimes also was named female country artist of the year, contemporary Christian artist of the year, and country singles sales artist of the year; her Curb album "You Light Up My Life—Inspirational Songs" drew contemporary Christian album of the year honors.

Mercury Nashville artist Twain was named female artist of the year and Hot 100 Singles female artist of the year, and she won the award for best-selling country single of the year for "You're Still The One."

Twain told Billboard she saw special significance in her female artist

of the year award: "The biggest part of this title for me is that it's based on statistics, as opposed to opinions, which is how you get limited by labels. This shows me we've succeeded in growing beyond labels."

During the awards ceremony, Twain performed "From This Moment On" with a 22-piece band.

The Century Award was presented by Shawn Colvin, who said, "James Taylor was, and still is, everything I'd like to be as an artist. In his songs, there is a wealth of empathy, intelligence, grace, and danger . . . When you hear James, you need to surrender, because he is going to get to you." Taylor thanked his mother and family, his audience, ex-manager



TWAIN

Peter Asher, and current manager Gary Borman. He also singled out "my old pal Kooch, [musician/producer] Danny Kortchmar, who got me started in this business, and who promised that he'll let me know when it's time to leave."

Pop superstar Carey received a special Billboard Hot 100 Award, acknowledging her 13 No. 1 singles—the most ever by a female artist. Carey sang "I Still Believe" during the show.

Several other award winners played live at the ceremony. Adult contemporary group of the year the Backstreet Boys, who also collected group album of the year honors for



BACKSTREET BOYS

their self-titled Jive set, stomped to a medley of "I'll Never Break Your Heart" and "All I Have To Give." Lauryn Hill, whose Ruffhouse/Columbia debut "The Miseducation Of Lauryn Hill" was dubbed R&B album of the year, bumped through "Doo Wop (That Thing)." And Natalie Imbruglia sang her international hit "Torn," which won as adult top 40 track of the year.

Other artists who were on hand to collect their awards during the telecast included modern rock artist of the year Everclear and R&B albums artist of the year Jay-Z. During the show, it was announced that Marcy Playground's "Sex And Candy" won as modern rock track of the year, Lord Tariq & Peter Gunz's "Deja Vu (Uptown Baby)" was selected as rap single of the year, and Mase was named rap artist of the year.

Making forceful live appearances during the show were Houston, who sang "Heartbreak Hotel" with guest vocalists Kelly Price and Faith Evans; Hole, which ripped through "Malibu"; and Semisonic, which wrapped up the broadcast with the

appropriate "Closing Time."

In a live feed from the Hard Rock Cafe casino, Bette Midler fronted the Royal Crown Revue on "One Monkey Don't Stop No Show."

Other award recipients were on hand for special presentations during a party at the Studio 54 nightclub in the MGM Grand on Dec. 6.

Teen blues guitarist Kenny Wayne Shepherd, who also won blues album of the year for his Revolution recording "Trouble Is . . .," collected his rock track of the year award for "Blue On Black." Darren Hayes, who is partnered with Daniel Jones in the Australian act Savage Garden, received the group's Hot 100 Singles airplay track of the year trophy for "Truly Madly Deeply."

"I'm really thrilled," Shepherd said. "This is my first major award. I've gotten guitar awards, but this

one is really exciting."

"It's probably one of the most prestigious awards we could be given," said Hayes. "The reaction to our single in America is probably 50% of our success."

The 1998 Billboard Music Awards, which sold out all 10,000 seats in the Grand Garden Arena, drew a 7.6 rating and a 12 share, down from an 8.6 rating and a 13 share last year. The show was No. 2 in its time slot among 18- to 49-year-olds, beating CBS and NBC, with a 5.4 rating and a 14 share.

A complete list of year-end charts, upon which the Billboard Music Awards are based, will appear in the Dec. 26 issue of Billboard.

Assistance in preparing this story was provided by Melinda Newman and Carrie Bell.

COMMENTARY

(Continued from page 6)

There needs to be a return to the old model. We need a new spirit out there, in the hinterlands, at the grass roots. Something is needed to reinvigorate people's interest in music, to restore the verve and excitement that comes from experiencing new music where you find it—in local communities, clubs, events, and festivals. This is the kind of music, built on a solid local base, that is sustainable beyond the first single or two.

The solution is to get back to basics, and that means going back to the game plan of building local followings, then regional ones, and then, perhaps, national ones. To independent promoters, I say, Wake up! You are the people with the know-how to loose the music genie. You are the key to revitalizing the music business by helping to nurture this local talent.

Think about it: Local radio has a responsibility to its own community; it should respond to it, and will if prodded. Suppose promoters were to give

their time, doing what they know best, to promoting new, largely unheralded, local music acts to local radio?

It wouldn't come easily, but rappers and hip-hoppers have proved it can be done. Promoters would have to sell local radio (with the help of local retailers) to get it to give up some air time to local artists who have a fresh musical agenda.

If there was such a grass-roots "people music" movement, a new energy would result: It would pump creativity into the marketplace. Careers would blossom and develop naturally in scope from regional to national. A new national network, an independent structure, would bring back growth—and that would be to everyone's benefit.

Together we can revitalize the music industry by using proven promotion techniques that develop and break out, from the source, new artists and music that broad audiences can enjoy.

CARLA BLEY GETS 'FANCY'

(Continued from page 13)

with BMG Classics in North America; PolyGram in France, Germany, the Benelux, and Japan; and such independents as New Note in the U.K.

Bley has spent much of her energy over the past few years touring Europe and Japan with Swallow; they have recorded three albums, the latest of which is the live set "Are We There Yet?," due from Watt next year. "Fancy Chamber Music" was released in June in Europe.

Bley is currently working on material for her new jazz octet, 4+4. The group will kick off a tour with a weeklong stand in April at the Tokyo Sweet Basil's; summer festivals in Europe will follow. Bley's compositions are published by Alrac Music (BMI), and she is booked internationally by Thomas Stöwsand, who is based in Rotholz, Austria. For her rare U.S. gigs, she is represented by the Boston-based Ted Kurland.

No U.S. concerts for "Fancy

Chamber Music" are planned—which will limit the album's potential for broadening Bley's audience, points out Bruce Gallanter, owner of New York's Downtown Music Gallery. But in an attempt to take advantage of the music's dual appeal, BMG plans to cross-merchandise the disc to classical and jazz retail as well as service both radio formats.

Like most venturesome artists, Bley has her greatest U.S. exposure via National Public Radio, with an extensive "Jazz Profiles" piece airing this spring. Her albums have received regular airplay on such influential programs as John Schaefer's "New Sounds" on WNYC New York; "Fancy Chamber Music" will also air in the weeks to come, Schaefer says. Yet indicative of Europe's higher mainstream regard for jazz musicians, Bley is the cover feature in the December issue of Swiss Air's in-flight magazine.

Skyrocketing Success Of World Circuit's 'Social Club' Spurs Related Projects

BY NIGEL WILLIAMSON

LONDON—"Buena Vista Social Club"—the Ry Cooder-produced album that relaunched the careers of Cuban veterans such as Ruben Gonzalez and Compay Segundo—has become one of the most successful world music albums of all time. U.K.-based World Circuit Records has reported that the album, recorded in Havana by the group of the same name and released worldwide in September 1997, passed the 1 million unit worldwide sales mark in November.

World Circuit has announced its plans for next year; these include an album by Ibrahim Ferrer, the 71-year-old singer featured on "Buena Vista." Again produced by Cooder in Havana with many of the same musicians, the album is currently untitled but has informally been dubbed "Son Of Buena Vista." It's scheduled for an April release.

The second solo album by 80-year-old pianist Gonzalez will be released around the same time; Cooder also plays on it.

The albums will coincide with the release of a Buena Vista Social Club documentary feature film made by director Wim Wenders, shot in Havana and at a concert July 1 at Carnegie Hall in New York.

"Buena Vista Social Club" has been in the top 10 of Billboard's Top World Music Albums chart for 14 months and is also still in The Billboard Latin 50.

Sales in the U.S. stand at 300,000, according to SoundScan. The album has sold consistently across all other major territories, including 60,000 in the U.K. and 184,000 in Holland,

according to the label. In Holland it has been in the album chart for more than a year, peaking at No. 6.

David Bither, VP of Nonesuch, which licenses all World Circuit product in the U.S., says, "There are other world music albums that have sold a million, such as the Gipsy Kings, who are also on Nonesuch. But we are not going to argue with anyone who says 'Buena Vista' is the first album of its kind to sell a million copies. Its success has been quite phenomenal."

World Circuit owner Nick Gold initially hoped that the album—recorded in Havana in March 1996—might sell 100,000 copies.

Gold recorded two other albums in Havana at the same time: "Introducing Ruben Gonzalez" and the Afro-Cuban All Stars' "A Toda Cuba Le Gusta." World Circuit reports that both albums have now sold more than 250,000 copies each.

Gold has spent the entire year preparing World Circuit's next tranche of Cuban albums for releases in 1999. The only album the label has released in the U.K. in 1998 was "Los Heroes" by Estrellas De Areito; the double album hit stores Nov. 16. It made the classic "Descarga" sessions available on CD for the first time; those sessions were produced in 1979 in Havana by trombonist and arranger Juan Pablo Torres. Originally released on five vinyl LPs, the sessions have long been unavailable and were much sought-after.

Torres, who has lived in New York for the past six years, says, "Those sessions captured a unique moment in time which can never be repeated. We had some of the all-time Cuban

greats who were at the end of their careers and have now died, such as Felix Chappotin and Enrique Jorrin.



COODER

Then we had another generation of great players, like Paquito D'Rivera and Arturo Sandoval from Irakere. Finally, we had a third generation of then up-and-coming musicians who have since gone on to become famous."

The "Los Heroes" sessions have the same relaxed feel that made "Buena Vista" such a hit. The album featured a number of players who went on to play on World Circuit's

SUGAR RAY

(Continued from page 14)

All parties are quick to point to producer David Kahne when citing a key source of Sugar Ray's creative growth.

"David Kahne was the difference between the first and second record, and now he has grown with the band—or the band with him," Flom says.

Under Kahne's guidance, "14:59" shows the band—which also includes Rodney Sheppard on guitar, Murphy Karges on bass, Craig "DJ Homicide" Bullock on turntables, and Stan Fraiser on drums—continuing to widen its mainstream pop radio sound.

"We came in to this record with the attitude that we wanted to make some radio songs," McGrath says. "There's nothing wrong going in the project knowing that you have to craft a single for the label—especially if you're willing to do that as a band. Call me an ass, but I thoroughly enjoyed hearing our song on the radio. It's incredible. I wish that for every band."

McGrath adds that an attitude geared toward success certainly helps artist/label relations.

"Once you make them money, it's amazing how supportive they can get," he says with a laugh. "We did want to please them, so, at a leisurely pace, we went in and blew \$400,000 as quickly as we could on making the record."

As the release of "14:59" draws near, the promotional machine behind the band is hitting high gear. It's a machine that will rely heavily on the band's live appeal. A handful of holiday-oriented dates have been planned, including KROQ's Acoustic Christmas; these will be a useful warm-up to a tour planned for early '99. The act is managed by Chip Quigly and booked by John Dittmar of Pinnacle.

All elements are in place to equal the group's past sales with its future sound. How will McGrath and his bandmates embrace success beyond "Fly"?

"I keep asking when people are going to find me out," he says with a smile. "Until then, why not enjoy it?"

current crop of releases, including Gonzalez and several members of the Afro-Cuban All Stars.

Torres will also be featured on the second Afro-Cuban All Stars album, which Gold plans to record at the end of January. Torres joined Gonzalez and the All Stars onstage at concerts in October in New Jersey and at New York's Town Hall.

The Ferrer album is seen by World Circuit as the long-awaited follow-up to "Buena Vista."

"It will appeal to the same people who bought 'Buena Vista,' because Ibrahim was one of the main singers, and much of it has the same feel," Cooder says. "But there is also quite a lot that is different about it in terms of the repertoire. We've used strings on some tracks, and Ibrahim is one of the great bolero singers."

Ferrer is excited at being thrust into the spotlight in the twilight of

his career. "I was on tour in Europe in 1962, and then the missile crisis broke out," he recalls. "I thought I was at the start of an international career, but then I had to go back to Cuba, and nothing happened for 35 years. I had retired when Nick Gold and Ry Cooder asked me to record for them. This was always what I wanted to do. I'm finally living the dream of my youth in the body of an old man."

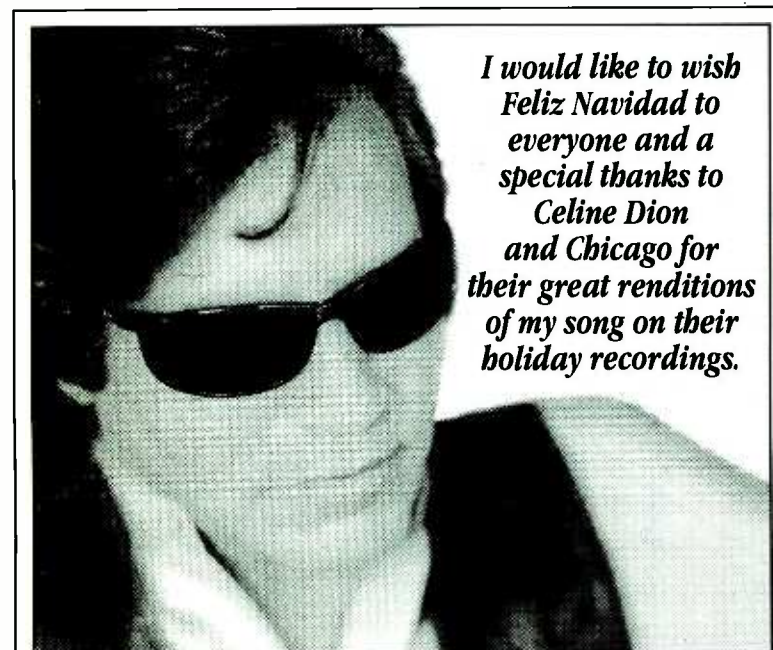
Gerry Lyseight, who gave the "Buena Vista" album its first radio play on his Planet Mambo show on the BBC's London station, GLR, says, "World Circuit crafted something they believed in and worked every angle to keep it in the public eye. They gave it the attention that great music deserves but rarely gets. They did it all with taste, care, and respect, and it couldn't have happened to a nicer label."

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
DWE MATTHEWS BAND WELA FLECK & THE FLECK TONES	Madison Square Garden New York	Dec. 2-3	\$1,212,705 \$32.50	37,314 two sellouts	Deisener/Slater Enterprises
VICENTE FERNANDEZ	Universal Amphitheatre Universal City, Calif.	Nov. 13-15	\$1,422,075 \$128.50/\$59.50 \$56.45/\$1.50	17,326 three sellouts	Universal Concerts
CELINE DION	Pepsi Arena Albany, N.Y.	Dec. 1	\$451,295 \$15.55/\$35	13,774 sellout	Metropolitan Entertainment Group
DEPECHE MODE STABBING WESTWARD	Rosemont Horizon Rosemont, Ill.	Nov. 24-25	\$769,743 \$37.75/\$27.75	23,567 25,000 two shows	Jam Prods.
MAHMHAIN STEAMROLLER	E Center of West Valley City West Valley City, Utah	Dec. 1-2	\$628,929 \$52/\$47/\$37/\$27	16,270 sellout	Magicworks Entertainment Inc.
NEIL DIAMOND	Kiel Center St. Louis	Dec. 4	\$880,400 \$42.50/\$35	17,326 19,364	Apregan Entertainment Group
NEIL DIAMOND	Pepsi Arena Albany, N.Y.	Nov. 13	\$553,932 \$42.50/\$30	13,369 sellout	Apregan Entertainment Group
NEIL DIAMOND	Maple Leaf Gardens Toronto	Nov. 15	\$551,911 (\$254,482 Canadian) \$35.05/\$27.42	14,431 16,033	Apregan Entertainment Group
NEIL DIAMOND	Marine Midland Arena Buffalo, N.Y.	Nov. 11	\$550,100 \$42.50/\$30	13,159 14,563	Apregan Entertainment Group
DEPECHE MODE	Alamodome San Antonio	Nov. 20	\$533,570 \$45/\$25	19,998 sellout	PACE Entertainment

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I would like to wish Feliz Navidad to everyone and a special thanks to Celine Dion and Chicago for their great renditions of my song on their holiday recordings.

And to all our friends at PolyGram - Prospero Año and thanks for making SEÑOR BOLERO a success!

JOSE FELICIANO

Management: JOHN REGNA (201) 265-8262 Label Manager: DANIEL LICEA (305) 264-0606

Artists & Music

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

THE TIME IS RIGHT: The film music industry has beckoned two more enthusiastic entrepreneurs, dance music veterans **Curtis Urbina** and **Sergio Cossa**. Urbina and Cossa, who helmed the marketing department at Emergency Records in the '80s, have formed New York- and Rome-based Pacific Time Entertainment to acquire publishing rights, initially to score music from foreign films that have not had broad exposure in the U.S.

"We are two guys who love the movies and foreign films," says Urbina, who serves as Pacific Time president in New York. Cossa will helm the Rome office. "We are looking to find those films that people in certain circles know of, cult foreign-film classics, and spotlight them and their music."

Urbina says the company is targeting foreign-film buffs at first but eventually would like to segue into broader-interest projects and even compilation soundtracks for independent films. "We are attempting to build a small niche in the soundtracks area so we can position ourselves to be able to compete down the road with any major company to get a soundtrack," he says.

When it came to compiling score material, Urbina took a page from his days at Continuum Records, where he broke ground creating compilations of techno music, and launched the Composer's Compilations series. "We are now approaching composers directly, as opposed to just working with film companies," Urbina says. "A lot of these rights are still retained by the composers—in the cases where music has been released overseas we are working with the appropriate label—so we are able to come up with a package the composer is happy with that we can take to a new audience."

Slated for release Jan. 26 are albums featuring the works of composers **Nicola Piovani** and **Pino Donaggio**. Piovani has composed scores for more than 100 films, including **Federico Fellini's** "Ginger And Fred," the **Taviani brothers'** "Good Morning, Babylon," and **Roberto Benigni's** current "Life Is Beautiful." Donaggio has scored many of **Brian DePalma's** films, including "Carrie," "Dressed To Kill," and "Blowout."

Pacific Time's first original score album will be music from Pan Am Films' "The Versace Murder," featuring the music of **Claudio Simonetti**. The album is tentatively slated for release in the U.S. in April, when distribution for the movie is expected to begin. As for the distribution of its product, Pacific Time is close to finalizing a deal with Navarre Corp. and will also focus on the Internet and alternative sales channels, such as alliances with publications like Film Score magazine. "We are also attending every indie film festival we can get to—from Sundance to the Long Island Film Festival," Urbina says. "We realize we're new in this market, and if you ask who we are modeling ourselves [after], I have no problem saying it is labels like Milan and Varèse Sarabande, who are doing exactly what we want to do. They are loyal to the independent market."

SECOND HELPING: RCA Victor has uncovered a second album of music from "The Full Monty" to coincide with the premiere of the movie on HBO this month. "More Monty" contains "Everybody Plays The Fool" by **Main Ingredient** (featuring **Cuba Gooding Sr.**), "Turn The Beat Around" by **Vicki Sue Robinson**, "More, More, More" by **Andrea True Connection**, and "Shame" by **Evelyn "Champagne" King**. The original soundtrack has sold more than 450,000 units worldwide, according to the label.

PRODUCTION NOTES: You just never know where the next "new" soundtrack might pop up. On March 2, Rhino Records will release "Steal The Sky," a collection of music **Yanni** wrote to accompany the 1988 HBO original movie of the same name. The previously unreleased album—created just before the prolific composer/performer's star really began to rise—is primarily synthesizer-driven but also includes more exotic ingredients like a *zimbalom* and an Arabic ensemble.

Motown Records has set an early-January release date for the soundtrack to "Our Friend, Martin," a direct-to-video animated movie about the life of **Dr. Martin Luther King Jr.** 20th Century Fox Home Entertainment will release the tape Jan. 12 to coincide with the late civil-rights leader's birthday and holiday, and Black History Month. The album features such classics as "Reach Out And Touch Somebody's Hand" and "Ain't No Mountain High Enough," sung by **Deborah Morgan**, a member of Motown's current class.

CORRECTION: Barry Cole is the president of Clear Music, of which Shooting Gallery is a client. He was incorrectly identified in a recent Soundtracks and Film Score News column (Billboard, Dec. 5).

'THE CUT'

(Continued from page 14)

"Cut" not only give scores, but they also explain why they gave those scores. "The Cut" also features videotaped bios of the contestants, which include interviews with the artists and a visit to their homes or social environments.

"The Cut" executive producer **Kathy Cotter** says, "We take a look at what the artists' lives are like when they're not performing. That's something that we've found makes the viewers relate to [the contestants] more."

So how do people get on "The Cut"? Unsigned artists who apply to be on the show must first send in a demo tape or CD to MTV's offices in Santa Monica, Calif.

Sims-Bruce explains the procedure for how acts are selected to be on the show: "We listen to every recording we get. A lot of people might not believe that, but it's true. My husband, **Damian Bruce**, is the show's director of talent. He and his staff listen to the tapes, and he sets up the auditions. I come to the auditions, which are judged by a committee. The acts which we choose are then presented to **Kathy Cotter**, and she makes the final decision on who will be on the show, based on our recommendations."

"The Cut"—taped before a live studio audience in Burbank, Calif.—is hosted by **Lisa "Left Eye" Lopes** of the R&B/hip-hop group **TLC**. **Sims-Bruce** says, "Lisa had been in Los Angeles for a TLC photo shoot, and I thought she'd be a really special host."

Any hopeful contestants who are expecting MTV to provide a glamorous, all-expenses-paid trip are in for a rude awakening: MTV does not pay to bring any artists to auditions or to be on the show. Consequently, a good number of the artists who have ended up on "The Cut" happen to live in the L.A. area. There have been plenty of other artists who've traveled long distances to be on "The Cut," and as **Sims-Bruce** says, "If people want to be on the show badly enough, they find a way."

Once on the show, the contestants must perform an original song in less than two minutes. No lip syncing is allowed, but prerecorded tapes with background music are permitted. Each judge then gives the contestant a score on a scale of 1 to 10. The artist with the highest score at the end of each episode then advances to the semifinals.

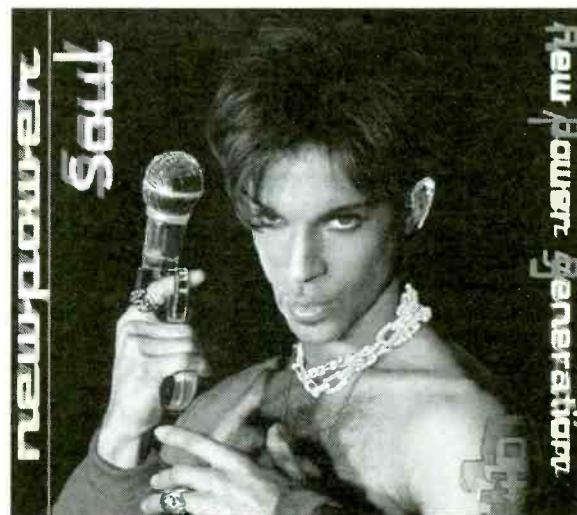
Although producers of "The Cut" say that they welcome a variety of music, even loyal viewers of the show can't help but notice that R&B and rap are the dominant forms of music on "The Cut."

Cotter explains, "Because of the production schedule and budget, we can't have artists who need live instruments on the show. That's why you don't see any rock bands. The artists on the show are usually vocalists, and they tend to come from R&B and hip-hop."

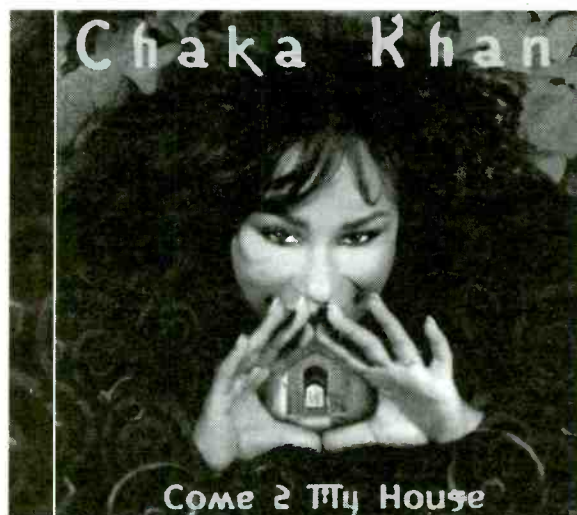
Don't expect any extreme avant-garde acts to make "The Cut" either. Says MTV executive VP of program-

(Continued on next page)

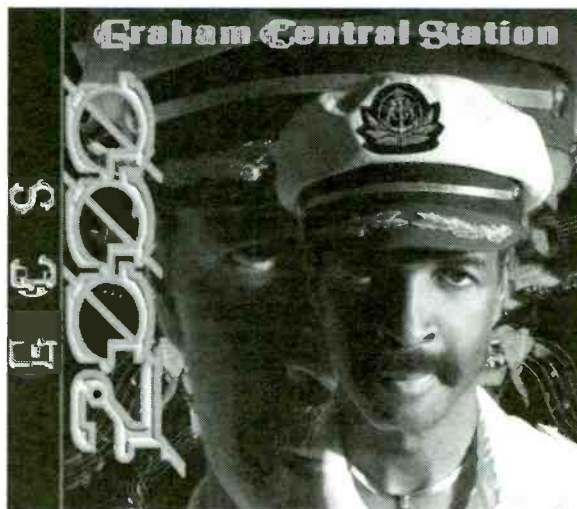
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'THE CUT'

(Continued from previous page)

ming Brian Graden, "It's a pretty mainstream show because it's about popular music."

Sims-Bruce adds, "We've had gospel, rock, jazz, and even ska represented on our show. The finals are a diverse group of people."

So what is "The Cut" like from a contestant's point of view? Chris Wilson, a 22-year-old L.A.-based singer/songwriter who made it to "The Cut" semifinals, recalls how he got on the program.

"A friend of mine found out about the show from MTV's Web site, and she suggested I send in a tape."

Wilson, who describes his music as "acoustic alternative pop, kind of like Sarah McLachlan," says he entered the contest as "a fluke. I didn't think the show was my style of music. But it felt good when I was there. The contestants were actually rooting for each other."

After winning for his song "The Way That She Loves Me," Wilson says, "several major labels" have contacted him and he even found an attorney as a "direct result" of the show. He says that these developments in his career wouldn't have happened so quickly if he hadn't been on "The Cut."

"I moved to L.A. from Brockport, N.Y., three months ago, and this is a dream come true. Being on the show was a 'win/win' situation, because even if I didn't win the contest, I knew it would be good exposure."

All contestants on "The Cut" are required to sign an agreement that they will not sign a record deal until after the show's season finale.

Alison Ball-Gabriel, Warner Bros. Records VP of A&R (U.S.), is one of the music-industry professionals who has been a judge on "The Cut." She says that the show is "filling a void for record executives looking for new talent. This way, unsigned artists have a chance to be heard when they probably wouldn't have had that chance."

Ball-Gabriel says that she watches the show regularly and has contacted "about two or three acts" that have appeared on "The Cut," although she declines to name those acts.

As for the artists chosen to be on the show, Cotter says, "I think all of them have something intangible that makes them special. We don't see 'The Cut' as a show for amateurs. The people on our show are between the amateur and professional levels, because we like to pick people who have already taken their own steps to advance their careers."

For now, the future of "The Cut" is uncertain because MTV hasn't decided if the show will be picked up for a second season.

MTV's Graden says, "I don't know if the extended life of the show will be the winner going on to huge success or if it will be a second season, or both."

But as Ball-Gabriel sees it, "If MTV doesn't pick up the show for another season, then someone else is going to take the show and maybe re-tool it. It's a unique show that has a lot of fans, and it's providing a valuable service to the music industry."

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	DECEMBER 19, 1998	TITLE
1	NEW		FULL BLOODED	NO LIMIT 50027*/PRIORITY (10.98/16.98)	MEMORIAL DAY
2	2	7	NEW RADICALS	MCA 11858 (8.98/12.98)	MAYBE YOU'VE BEEN BRAINWASHED TOO.
3	1	21	FIVE	ARISTA 19003 (10.98/16.98)	FIVE
4	4	6	DIVINE	PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
5	3	11	SHAKIRA	SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
6	5	15	THE FLYS	DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
7	7	23	CLEOPATRA	MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
8	8	17	JENNIFER PAIGE	EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
9	6	4	TQ	CLOCKWORK 69431*/EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
10	11	17	THE WILKINSONS	GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
11	9	7	REBECCA ST. JAMES	FOREFRONT 25189 (10.98/15.98)	PRAY
12	13	21	TRIN-I-TEE 5:7	B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
13	15	15	TATYANA ALI	MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
14	14	10	TYRESE	RCA 66901* (9.98/13.98)	TYRESE
15	12	22	EVERYTHING	BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
16	20	5	BILL GAITHER & THE GAITHER VOCAL BAND	SPRING HILL 25458 (10.98/15.98)	STILL THE GREATEST STORY EVER TOLD
17	47	2	DIANA KRALL	IMPULSE! 3111/GRP (7.98 CD)	HAVE YOURSELF A MERRY LITTLE CHRISTMAS
18	18	11	LEE ANN WOMACK	DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
19	38	11	ORGY	ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
20	10	5	OLGA TANON	WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
21	16	34	ELVIS CRESPO	SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVENTE
22	22	42	JAGGED EDGE	SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
23	34	11	TRICK DADDY	SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
24	19	4	LA THE DARKMAN	WU-TANG 3007*/SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY
25	21	7	FATBOY SLIM	SKINT 66247*/ASTRALWERKS (10.98/16.98)	YOU'VE COME A LONG WAY, BABY

26	NEW		BOB & TOM	B&T 65001/BIG MOUTH (17.98/25.98)	BACK IN '98
27	23	4	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
28	36	5	CHAYANNE	SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
29	24	49	SEVENDUST	TVT 5730 (10.98/15.98)	SEVENDUST
30	RE-ENTRY		DIANA KRALL	IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
31	26	6	RAY BOLTZ	WORD 69543/EPIC (10.98 EQ/16.98)	HONOR AND GLORY
32	25	23	RICH MULLINS AND A RAGAMUFFIN BAND	MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
33	37	13	SUSAN TEDESCHI	TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
34	28	3	MICHAEL CARD	MYRRH/WORD 69652/EPIC (10.98 EQ/16.98)	STARKINDLER: A CELTIC CONVERSATION ACROSS TIME
35	35	7	GODSMACK	REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
36	41	6	SARA EVANS	RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
37	27	10	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
38	29	7	BURLAP TO CASHMERE	SQUINT 541013/A&M (8.98 EQ/12.98)	ANYBODY OUT THERE?
39	39	15	KEB' MO'	OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
40	17	48	AVALON	SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
41	32	8	KATHY TROCCOLI	REUNION 10007/JIVE (10.98/16.98)	CORNER OF EDEN
42	31	19	THE W'S	5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
43	49	5	KID ROCK	LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
44	46	7	GHETTO MAFIA	RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
45	40	31	ROY D. MERCER	CAPITOL 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
46	RE-ENTRY		RAY BOLTZ	WORD 68512/EPIC (10.98 EQ/16.98)	A CHRISTMAS ALBUM
47	48	5	PLACEBO	HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
48	43	11	CHRIS RICE	ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
49	30	5	FIVE IRON FRENZY	5 MINUTE WALK 25216/FOREFRONT	QUANTITY IS JOB 1 (EP)
50	44	3	FFH	ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU

POPULAR UPRIISINGS

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

EASY DOES IT: Well-known in their home country and catching on quickly in Japan, Dutch duo **Arling & Cameron** import their groove to the U.S. Feb. 16 with "All-In," their first re-



Soul Supermen. Ill Frum Tha Soul popped up on the Hot R&B Singles chart in 1994 with "What Cha Missin'," a song the act recorded for indie Brown Street as part of a production deal. The trio, which signed to RCA through a deal with the now-defunct Atlanta-based Kaper, is now preparing for the bow of its self-titled debut Jan. 12. The group's first single, "Black Superman," is getting airplay on stations including WPEG Charlotte, N.C.

lease on L.A. indie Emperor Norton.

In addition to running its own label, Drive-In, the act has written songs for such Japanese-based acts as **Fantastic Plastic Machine** and **Pizzicato Five**, whose

Ready Made label is the home for Arling & Cameron in that country.

Emperor Norton head of promotion and marketing **Heather Long** describes the group as "easy tune," a European phrase that denotes a sort of pop-based drum'n'bass concoction.

"We can't really have them tour just for the electronic crowd because they kind of cross the boundaries, but we'll definitely bring them over here for some dates," says Long. "We'll work them to [dance/electronic] genre and modern rock specialty shows, as well as college radio and regular commercial stations."

The act veered from its habit of working with unknown singers on "All-In" and enlisted noted Dutch vocalist **Fay Lovsky** on "Gershwin," a tribute to the composer.

MOVIE MOVES: A 30-minute short film featuring Oscar-winning actor **Morgan Freeman** and Heatseeker Impact artist **Queen Pen** will accompany the



Willing & Able. Look to X-ecutioners member Rob Swift to come out of the box strong with his solo debut, "The Ablist." Wicked cuts include "Dope On Plastic" and "All That Scratching Is Making Me Rich!" Following the Feb. 23 release of the album on Asphodel, Swift will tour with a band.

March release of the **Section 8 Mob's** "Guilty By Association," the first album to go through the new Dark City/Tommy Boy alliance.

The film, which will be titled "Repercussions," after the current single from the album, features clips from seven songs on the album.

COMING SOON: Evan Frankfort, a former member of Sony/Work act **Maypole**, has recorded a four-song demo currently making the rounds. Since the dissolution of Maypole, the artist has toured with the **Wallflowers** and the **Jayhawks** as lead guitarist. Facing the prospect of inclement Minnesota weather this winter, Frankfort turned down a job offer from the latter group, which is all the better for those on the West Coast. Cuts such as "Judgement Call" and "Even" reveal a knack for solid, hooky pop/rock writing.

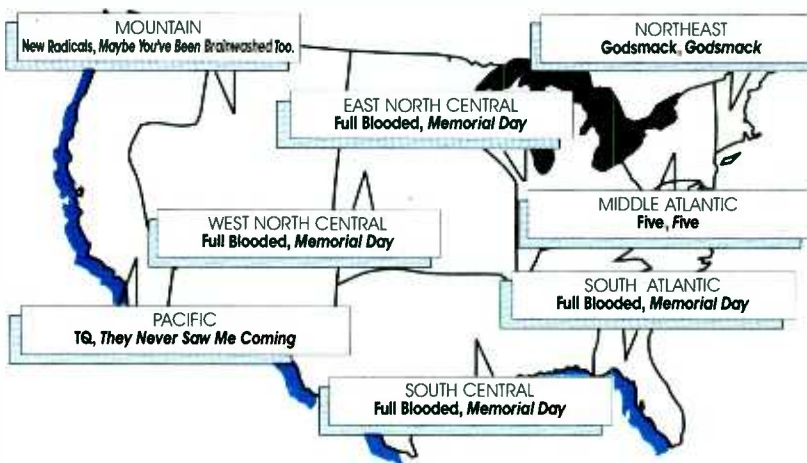
The album, which will be completed by the end of the year, according to Frankfort's manager at L.A.-based **Dishell Multimedia Group**, will be self-released early



Dark Side. Los Angeles-based Elektra artist Jason Falkner says he intended, and failed, to make his sophomore effort, "Can You Still Feel?," less severe than his debut, "Jason Falkner Presents Author." "Some of my darker stuff goes right through people because it's so melodic and they don't get to the depth that's in there, but [this album] ended up being a little darker, which was totally not my intent," says Falkner. While preparing for the Feb. 23 release of the new album, Falkner has produced such local acts as **Eagle and Space Twins** in his home studio and recorded a pair of singles for indie Lovitt. Falkner will kick off promotion for "Can You Still Feel?" with late January/early February showcase dates in New York and L.A.

next year if it isn't picked up by a label.

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- NORTHEAST**
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 8. Cleopatra Comin' Atcha!
 9. Tatyana Ali Kiss The Sky
 10. Susan Tedeschi Just Won't Burn

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► SEAL

Human Being
 PRODUCER: Trevor Horn
 Warner Bros. 46828
 British pop star Seal, who enjoyed huge hits on both of his first two albums, may fall short on his third go-round, which does not seem to contain a hit on the order of "Crazy" or "Kiss From A Rose." Nevertheless, "Human Being" is a solid album that may turn out to be a sleeper. Any of a number of cuts could do the trick at radio, including the title track, the catchy "Latest Craze," the spiritual ballad "Lost My Faith," and the hi-NRG nugget "Excerpt From." In a marketplace crowded with high-profile, record-setting releases, Seal may have gotten lost in the holiday shuffle. However, once the air clears, some of the quality music here may get its chance to cut through the airwaves.

ORIGINAL CAST RECORDING

The Slow Drag
 PRODUCER: John Yap
 Jay 1287
 This unusual musical, which played in the U.K. last year, was inspired by the life of jazz musician Billy Tipton, a woman who got away with posing as a man for her entire career. The show itself has an eclectic selection of 12 standards, mostly performed by musical theater veteran Kim Criswell with torchy effectiveness. The album also includes Criswell performing four other evergreens that aren't part of the show. The great songs tell their own stories, so it's not necessary to know Tipton's tale to enjoy Criswell and her intimate jazz accompaniment.

RAP

► DJ QUIK

Rhythm-Al-Isn
 PRODUCER: DJ Quik
 Profile/Arista 19034
 For his first album away from Death Row Records, this genial MC jokerster is better than business than usual, cracking wise on the lighter side of the street and easy-bouncing to sunny Cali rhythms but shaping that laid-back conversational flow with greater skill and sophistication. The prototypical jheri-curl pimp MC has clearly rethought his part in hip-hop. "We Still Party" and "So Many Ways" are as much fun as a backyard barbecue, but it's not all about macking. "You're A Ganxsta" squashes a longstanding beef with MC Eiht via a heartfelt and sober message, but odes to weed and not particularly current Jamaican DJ diction ("Bombudd II") have been done. Where the laid-back Quik really shines is at the studio mixing board, where he concocts succinctly edited clusters of sultry R&B, feel-good oompapolka horns, symphonic epiphanies, dirty funk, and whatever else works, as in the soulful jazz fugue "Whatever You Do."

CONTEMPORARY CHRISTIAN

► KATHY TROCCOLI

Corner Of Eden
 PRODUCER: Nathan DiGesare
 Reunion 02341 0007
 Kathy Troccoli could sing the phone book in that husky alto and enthrall listeners, but what's kept her at the top of the contemporary Christian music crowd for years is her ability to marry that passionate voice with great songs. She once again does that on her new Reunion album, which features a top-notch collec-

SPOTLIGHT



EELS
Electro-Shock Blues
 PRODUCERS: E, others
 DreamWorks 50052
 The brilliant and stunningly original debut album by eels established them as one of the top acts of 1996 and justified the bidding war that took place to sign them. In the time between that album and the band's current release, eels front man E endured death and hardship among his family and friends—events that brought out the dark, edgy side of his writing. From the Morphine-like "Hospital Food" to such titles as "My Descent Into Madness," "Going To The Funeral," and "The Medication Is Wearing Off," "Electro-Shock Blues" offers a counterpoint to the group's signature hit, the subversively soothing "Novocaine For The Soul." One of this album's most touching moments is "Three Speed," a nostalgic survey of adolescence in the '70s that describes a ride in a three-speed bike with a banana seat. An album of subtle beauty that should not be overlooked despite its lack of obvious airplay candidates.

tion of songs, all of which she co-wrote. Lyrically, the album explores themes at the core of a believer's existence—mercy, hope, and the healing peace of God's love. Troccoli's powerful pipes are backed by some of the world's best musicians,

SPOTLIGHT



THE CARDIGANS
Gran Turismo
 PRODUCER: Tore Johansson
 Mercury 314 559 081
 The Swedish band that broke through in the U.S. with the infectious single "Lovefool" and the album "First Band On The Moon" follows up with a harder-edged work that sacrifices none of the group's trademark melodicism—it just casts it in a harsher light. The controlled turmoil that permeates this album is most evident on the opener, "Paralyzed," in which vocalist Nina Persson's lilting melody is punctuated by sharp accents of electric-guitar feedback. Other highlights include the jangly "Erase/Rewind," the Garbage-reminiscent single "Favorite Game," and the languid "Junk Of The Hearts." Like its predecessor, "Gran Turismo" is an unpredictable album loaded with potential sleeper hits for modern rock, pop, triple-A, and college stations. A welcome return.

including Michael Omartian, Steve Cropper, Steve Winwood, Chris Rodriguez, and the Nashville String Machine, which adds immeasurably to the poignant ballad "Goodbye For Now." Other standouts include the title cut, "He Will Make A Way," "When I Look At You," and the Celtic-flavored "We Will Know Love." Another outstanding effort from one of the contemporary Christian genre's most gifted artists.

VITAL REISSUES*

JOHN COLTRANE
The Classic Quartet—The Complete Impulse! Studio Recordings
 ORIGINAL PRODUCERS: Bob Thiele, John Coltrane
 COMPILATION PRODUCER: Michael Cuscuna
 Impulse! 280
 A jazz titan whose influence on musicians of all genres has been immeasurable, the late John Coltrane left a rich recorded legacy that stands as one of the most vital catalogs in all of music. Of his various artistic incarnations, the one that stands in the minds of most fans and critics as the "definitive" Trane is the "classic quartet" period, after the tenor saxophonist left Miles Davis' band to lead his own ensemble. With pianist McCoy Tyner, drummer Elvin Jones, and bassist Jimmy Garrison, Coltrane realized sublime artistry and pushed his improvisational skills to the sky. An eight-disc set, "The Classic Quartet" includes every commercially released side Coltrane and the band cut for Impulse! before the artist ventured off in 1965 to explore avant-garde routes. The last disc offers previously unreleased alternate takes and works in progress that illuminate the ensemble's magic ("Crescent," "Beesie's Blues," and "A Love Supreme, Part II—Resolution" are some of the high points). Timeless music repackaged in a manner befitting its quality.

DAF
Die Kleinen Und Die Bösen; Alles Ist Gut; Gold Und Liebe; Für Immer
 PRODUCERS: DAF, C. Plack
The Grey Area/Mute 9082; 9083; 9084; 9085
 Before Aphex Twin, before Juan Atkins, before Front 242, before Nitzer Ebb, and before Marilyn Manson, there was Düsseldorf, Germany-based DAF (Deutsch Amerikanische Freundschaft). In the early '80s, DAF cleverly merged synthetic, post-disco beats and post-art-punk musicality to create muscular soundscapes. A four-member group on its 1980 debut, "Die Kleinen Und Die Bösen," DAF quickly evolved into a duo composed of founding members Robert Görl (musician/programmer) and Gabi Delgado-Lopez (singer/lyricist). In the course of 18 months, the pair recorded "Alles Ist Gut," "Gold Und Liebe," and "Für Immer." At the end of 1982, they disbanded. In their short time together, Görl and Delgado-Lopez were master provocateurs, embellishing their music with topics both political and sexual. Years later, songs like "Der Mussolini," "Der Räuber Und Der Prinz," "Sex Under Wasser," "Muskel," and "Ein Bisschen Krieg" continue to push buttons.

THE FLORIDA BOYS

Showers Of Blessings
 PRODUCER: Roger Bennett
 Homeland 9860
 The Florida Boys are as familiar to Southern gospel fans as church revivals and fried chicken on a Sunday afternoon. Like those comforting favorites, the Boys' music just seems to get better as the years go by. (The group can trace its roots back to the mid-'40s.) Members Les Beasley, Glen Allred, Buddy Liles, Allen Cox, and pianist Derrell Stewart have developed a strong blend that features tight harmonies and evocative solo performances. The track listing is just one great gospel classic after another, including "Supertime," "Are You Washed In The Blood," "When The Roll Is Called Up Yonder," "Leaning On The Everlasting Arms," and "There Shall Be Showers Of Blessings." There are no overwrought arrangements or gimmicks here—just simple, straightforward production fueled by heartfelt performances. These guys help set the standard in the Southern gospel industry, and this album shows why they lead the pack.

GARY OLIVER

Just One Word
 PRODUCERS: Dan Cleary, Gary Oliver
 Wright Music 9821
 A powerful prayer opens this recording and sets the tone for an album of worship music recorded live at New Birth Missionary Church in Decatur, Ga. Billed as "an evening of prayer and worship," this project reveals Gary Oliver's gifts as both vocalist and evangelist. He has a powerful ability to stir members of the congregation and translate the worship experience to the recording process. The musical portion of the album opens with Oliver's version of "The Lord's Prayer," then proceeds to several original compositions including "I Love You," "Just One Word," and "Let Your Glory Fill This Place." Another aspect that makes this project particularly enjoyable is Oliver's voice—a full, rich instrument that doesn't get lost amid the enthusiastic backing of the choir. A must for praise and worship fans.

LATIN

WANDA
Cartas De Chica Misteriosa
 PRODUCER: Pablo Pinilla
 Fonovisa 9743
 This label's entry into the expanding pre-teen pop market is a promising pop/dance set by the cute Spice Girls-type quintet Wanda; the members' angelic voices grace lovesick tales such as the title track, "Sofia," and "Serás Tú."

COUNTRY

JAMES KING
Bed By The Window
 PRODUCER: Ken Irwin
 Rounder 0425
 James King is an unrepentant old-time bluegrass singer who likes his music gritty. The title cut is a true weeper about roommates in a nursing home. There are classic old songs about a lonely burial in potter's field, unrequited love, burying a mother, eternal sorrow—all subjects that bluegrass was created to address. There are modern songs like the witty Don Cook-Chick Rains cut "I Don't Do Floors," but King's metier is the sad song—the truly sad song—and he inhabits those very comfortably indeed. The fact that he can easily take songs by Richard Farina and Stonewall Jackson—two writers with wildly disparate sensibilities—and make them seem of one piece on the same album is a testament to his song sense and his ability to make the listener care.

CLASSICAL

★ **TRIOLOGY PLAYS ENNIO MORRICONE**
 PRODUCER: Jakob Palfrader
 RCA Victor 74321 54857
 With its debut disc, the young Vienna-based string trio Triology recasts a dozen of Italian film-music doyen Ennio Morricone's signature themes—and it does so with the ideal mix of respect and association. The various "spaghetti western" tunes are here in fresh guises, as are the affecting melodies of "La Due Stagione Della Vita," "The Sicilian Clan," "The Mission," "Once Upon A Time In America," and "Tie Me Up, Tie Me Down." Cellist/arranger Tristan Schulze, violinist Daisy Jopling, and violinist Aleksey Igulesman are in tune with their hometown's grand chamber music tradition, although they put a very contemporary imagination to work in giving this music vibrant life beyond the cinema.

NEW AGE

MAKYO
Shringara
 PRODUCER: Gio
 World Domination 10086
 Another ethno-techno excursion into Eastern exotica, this time by Japanese synthesist Gio, recording as Makyo. He programs the usual mix of softer techno beats, synthesizer washes, and sound shards. Then he tops them off with vocal samples, including Indian singer Lakshmi Shankar. "Shringara" is a Sanskrit expression for "erotic essence," and Makyo makes the most of that connection with breathy voices and pulsing dance rhythms. Tracks like "Devadasi" are kinetic dances, with dervish rhythms that drop out and suspend you in space before whiplashing into the next groove. "Chandan" takes a more hypnotic stance, mixing in tabla grooves and whispered chants. "Shringara" doesn't quite have the stamina for a full disc, but Makyo finds a nice zone between contemplation and dance.

CHRISTMAS

MARTINA McBRIDE
White Christmas
 PRODUCERS: Martina McBride, Paul Worley
 RCA67654
JOHN JONETHIS
The Ultimate Lounge Christmas With John Jonethis
 PRODUCER: John Jonethis
 Essential/Brentwood 0417

THE SALSOUL ORCHESTRA
Christmas Jollies
 PRODUCER: Vincent Montana Jr.
 Salsoul/The Right Stuff/Capitol 53714

VARIOUS ARTISTS
The Real Meaning Of Christmas, Vol. 2
 PRODUCERS: various
 Verity 43121

STOVER & WELLS
A Virtuoso Christmas
 PRODUCER: Jeff Wells
 K-tel 4203

VARIOUS ARTISTS
K-tel's Christmas Rock Greats; K-tel's Original Christmas Classics
 COMPILATION PRODUCER: Bill Isaacs
 K-tel 4146; 4145

PAUL BROOKS
Hooked On Christmas
 PRODUCER: none listed
 K-tel 4021

FOR THE RECORD

The phone number listed last issue in a spotlight review of "Pearls In The Snow—The Songs Of Kinky Friedman" is good only for those wishing to place orders for the title. Those seeking information about Friedman or his label, Kinkajou Records, should contact 615-321-0033.

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

SINGLES

EDITED BY CHUCK TAYLOR

POP

► NATALIE IMBRUGLIA *Smoke* (3:59)

PRODUCER: Matt Bronleewe
WRITERS: N. Imbruglia, M. Bronleewe
PUBLISHERS: BMG, PRS, Windswept Pacific, ASCAP
RCA 65603 (CD promo)

Artists whose debut singles hit as big as Imbruglia's "Torn" seem to have trouble these days keeping radio's attention. (Case in point: Duncan Sheik.) There's no good reason why Imbruglia's "Wishing You Were Here" wasn't bigger than it was at radio, and there's even less of an excuse why this elegant and melancholy third single shouldn't put the Aussie artist back on track to become a long-term name brand at adult and mainstream top 40. Vocally, "Smoke" is more vulnerable than what we've heard before, as Imbruglia sings the sad, sad tale of a woman trying to accept the abuse she and her mother endured when she was a child. Lyrical imagery is mighty, with phrases like "bleeding is breathing" and "you're hiding underneath the smoke in the room." Instrumentally, the piano-driven track takes on a dream-like quality, gaining urgency as it runs through the verses. And vocally, it's probably her best performance on the double-platinum "Left Of The Middle." This is a fine piece of work and a song that demands attention from radio and fans of quality pop music. Thankfully, RCA has put together a beautiful, wholly satisfying videoclip to accompany the track, making the package complete. As close to art as you're going to find on the airwaves.

► R. KELLY *When A Woman's Fed Up* (4:38)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly Publishing, BMI
Jive 42574 (CD promo)

Hot on the heels of his No. 1 duet with Celine Dion, Kelly fires up another easy-flowing ballad—much more R&B-inclined this time. It seems that his angel has now lost the faith and gone and left him. Amid a flurry of strings, an acoustic guitar, and his own sad, sorry background vocals, Kelly tells his brothers out there all about woe and regret, about how well his lady used to cook, about how he took her for granted, about how there's nothing you can do when she runs out of love. It's a successful outing and an unusual viewpoint in an environment that more often supports posturing and bragging rights from its male artists. Top 40 and R&B females are going to eat up this sexy apology, as will R&B radio, to be followed eagerly by cosmopolitan top 40s.

► PRAS (FEATURING THE PRODUCT G AND B AND FREE) *What'cha Wanna Do* (4:12)

PRODUCER: Pras
WRITERS: S.P. Michel, J. Duplessis, M. Moor-Hough, D. McRae, M. Wright
PUBLISHERS: Sony/ATV Tunes LLC/Tete San Ko, ASCAP, T-Bass Productions, BMI
Ruffhouse 41727 (CD promo)

Fugee delegate Pras follows the international smash "Ghetto Supastar (That Is What You Are)" with this smooth, highly listenable track that's easily destined for similar success across the board at top 40, R&B, and hip-hop radio. The production is flawless on this track, which sounds joyous and silky, beginning with its sample of the instantly recognizable first two notes of Culture Club's "Do You Really Want To Hurt Me?" and going to a frequently heard two-note background choral sample that adds a near-angelic quality to the song. There are so many variables at work here, from the instantly memorable title-line melody to unintrusive, back-and-forth male/female rapping to a sung bridge pushing for faith and strength. Pras proves himself a master of composition

and melody, putting two outstretched fingers right on the pulse of what pop music has come to mean. Please, won't you say hello to one of the first big hits of 1999.

R & B

★ GERALD LEVERT *Taking Everything* (no timing listed)

PRODUCER: Darrell "Delite" Allamby
WRITERS: G. Levert, D. Allamby, L. Browder, A. Roberson
PUBLISHERS: Divided Music, BMI; 2,000 Watts/WB Music/Toni Robi Music, ASCAP
REMIXERS: Dave Anthony, Darryl "Delite" Allamby
EastWest/Elektra 7371 (CD promo)

"Took my heart, took my car, took my credit, my kids, everything." It's tough love for Levert on this lamenting ballad of loss and regret, featuring a soulful performance that's as raw and stark as a flash of lightning in the dark of night. You can practically envision the artist standing in the doorway of his house, taking in the moment that she finally left, wondering how it all crumbled away like this. Every element of this song just drips with emotion; it's apparent that Levert and company worked it good to deliver a message all about the debilitating "price I had to pay." Pushing the creative envelope, the CD promo also offers a Millennium 2000 Dance Edit, which completely transforms the song into a neck-slugging back-and-forth anthem between Levert and the jilted lover. This time, the attitude is more, "No, you're not taking my Benz," with her response, "I trusted you, then I busted you"—it changes the whole story and offers an awfully clever turn over the original version. Either way, Levert serves up a clear winner here, offering programmers a tough but equally rewarding choice, since both versions are so terrifically satisfying. Nice job.

COUNTRY

► LEE ANN WOMACK *I'll Think Of A Reason Later* (3:00)

PRODUCER: Mark Wright
WRITERS: T. Martin, T. Nicholas
PUBLISHERS: Hamstein Cumberland Music/Baby Mae Music/EMI Blackwood Music Inc./Ty Land Music, BMI
Decca DRN5P-72076 (CD promo)

Womack's sophomore album, "Some Things I Know," has confirmed the promise shown on her debut release and continues to demonstrate why she's one of the top new female vocalists to emerge late in this decade. Her last single, the hit "A Little Past Little Rock," with its angst-ridden lyric, displays Womack at her heartbroken best. For a total change of pace, this feisty little number portrays a woman spurned, but it's more mischievous than mournful. Tony Martin and Tim Nicholas have penned a cute, clever lyric about a woman who sees her ex's fiancée in the social section of the paper and immediately decides that "she don't take a very good picture." She then proceeds to declare that even if the woman "spends all winter bringing the homeless blankets and dinner," she hates her, and she'll "think of a reason later." It's totally country, and one of the strengths of the tune is its accessibility. The lyric is very conversational with lots of country phrasing, and Womack turns in an engaging performance, convincing as the redneck woman scorned. Country radio programmers and audiences should make this one of the earliest hits of the new year.

► TY HERNDON *Hands Of A Working Man* (3:40)

PRODUCER: Byron Gallimore
WRITERS: D.V. Williams, J. Collins
PUBLISHERS: Warner-Tamertane Publishing Corp./Sugar Bend Music, BMI
Epic ESK 41664 (CD promo)

This third single from Herndon's excellent "Big Hopes" album follows on the heels of his No. 1 hit "It Must Be Love." This cut may not be as hook-laden as its predecessor, but it is by no means lacking in appeal or impact. It's a straightforward homage to the attributes of a man who steadfastly takes care of his family. The lyric paints a vivid picture of a working man who punch-

es a time clock to pay for braces and other family necessities. He may get tired and frustrated, but he never loses sight of his priorities. Celebrating the working man is a recurrent theme in country music, and on this number, Herndon offers a solid song and a strong performance that should be widely embraced by country programmers and the working-class listeners who live this lyric.

★ ANDY GRIGGS *You Won't Ever Be Lonely* (3:20)

PRODUCERS: David Malloy, J. Gary Smith
WRITERS: A. Griggs, B. Jones
PUBLISHERS: Sony/ATV Songs LLC/Mo Fuzzy Dice Music/Famous Music Corp., ASCAP
RCA RDJ65642-2 (CD promo)

Griggs is a Monroe, La., native whose RCA debut is set for March of next year. After the death of his brother Mason, who fronted a local band, Griggs began learning his songs and carrying on the music. If this single is any indication of what's to come, he does his brother proud. His voice sounds like a mixture of Travis Tritt and Mark Collie. There's a depth and resonance that brings to life this ode to everlasting love and commitment. It's a promising debut that should perk up the ears of country radio programmers and should make Griggs the new male vocalist to keep an eye on.

DANCE

► MOUSSE T. VS. HOT 'N' JUICY *Horny* (3:47)

PRODUCER: Mousse T.
WRITERS: Mousse T., E. Rennalls
PUBLISHERS: Edition Merg, GEMA; Irving Music, BMI
REMIXERS: Boris Dlugosch, Tiefschwarz, Max Reich, Samuel Malm
American/Columbia 79065 (CD single)

As one of many highlights on the new "South Park" collection, "Horny" has the potential to be the novelty smash of the season. With lyrics that are ultra-self-explanatory, "Horny" will either bring a giddy smile or a look of disdain. While it has been wholly embraced by club pun-dits who tend to appreciate anything cheeky and suggestive, those at radio may find themselves more comfortable distancing themselves from it. Of course, carefree, adventurous types will see "Horny" as the best thing to come down the pike since Rice Krispies treats. Better yet, perhaps they will simply look to European radio—which treated this as a full-fledged pop record—and turn it into a major hit.

NEW & NOTEWORTHY

BELL BOOK & CANDLE *Rescue Me (Let Your Amazement Grow)* (3:25)

PRODUCERS: Ingo Politz, Bernd Wendlandt
WRITER: not listed
PUBLISHER: Turbo Beat Music
Blackbird Recording Co./Sire 38913 (CD promo)

This Berlin-based pop trio of Jana Grose, Andy Birr, and Hendrik Roder has already taken its debut album to the top five in Germany, and it was just signed to Blackbird/Sire in the U.S. in October. You'll see why with one spin of this full-bodied anthemic midtempo number, which at times is as reminiscent of new age vocalist Enya as it is of rockers the Cranberries. The melody is simply enchanting and instantly accessible without crossing too far into pure pop territory. Given the right care and a serious marketing campaign from Blackbird (which recently championed Everything's "Hooch"), this song has the goods to make it at modern rock, triple-A, and adult top 40. It sounds like nothing else over the airwaves, and in a world that's just, it would break down some of those barriers and broaden Bell Book & Candle's popularity from its home base. This song is pure delight. Look for the U.S. release of "Read My Sign" in February.

★ LIGHTHOUSE FAMILY *High* (6:10)

PRODUCER: Mike Peden
WRITERS: P. Tucker, T. Baiyewu
PUBLISHER: Songs of PolyGram International, BMI
REMIXERS: Boris Dlugosch, Francois Kevorkian
Island 7982 (CD promo)

After being released in the U.K. nearly a year ago, this spiritual gem of a single is finally seeing the light of day here. One of many high points on the duo's delicious sophomore album, "Postcards From Heaven," "High" has been released to AC radio in its original form. For the clubs and dance radio, it has been lovingly reconstructed by two of clubland's most revered remixers: Boris Dlugosch and Francois Kevorkian. In its original state, "High" is a postcard-perfect R&B-splashed slice of pop music. In the hands of both Dlugosch and Kevorkian, it becomes an anthemic house-inflected pop song. There is just no denying the song's buoyant beats, mahogany-hued vocals, and soaring rhythms. It's one of those songs that truly deserves to be a hit at both radio and clubs. If, as Faithless proclaims, God is a DJ, "High" is poised for much success.

★ MATT BIANCO *Sunshine Day* (3:46)

PRODUCERS: Mark Reilly, Mark Fisher
WRITERS: Osei, Tontoh, Amalfio
PUBLISHER: EMI Odeon, S.A. Madrid
REMIXERS: Eddie Baez, Leo & Alex, Michael T. Diamond
Jellybean Recordings 2543 (CD promo)

You'll be in the midst of a party with this festive Latin-flavored, straight-ahead, uptempo pop track flavored by diva-esque background vocals, a saxophone, clapping, and disco-waxed guitars. The chorus comes straight out of the K.C. & the Sunshine Band era, as catchy and smile-invoking as any of those songs from seemingly simpler times. It's been a decade since the group Matt Bianco released its first single, "Get Out Of Your Lazy Bed," and the outfit sounds as fresh as if it were still reveling in the '80s. Also check out the juicy club mix and Diamond's UV Ray mix. Taken from the upcoming album "World Go Round."

ROCK TRACKS

SEMISONIC *Secret Smile* (3:46)

PRODUCER: Nick Launay
WRITER: Dan Wilson
PUBLISHER: not listed
MCA 4305 (CD promo)

Semisonic follows its mega-successful breakthrough, "Closing Time," with a catchy number that could deepen the group's roots at modern rock and possibly also raise its profile at top 40. There's something decidedly '70s about the instrumentation and vocal of this lazy rocker—perhaps à la the Atlanta Rhythm Section—which offers the tale of a man whose sense of self is awfully secure: "Nobody knows it/But you've got a secret smile for me/And you use it only for me." While the song is good and the chorus is plenty sticky, its overall impact isn't nearly as unique or engaging as its predecessor. Just how successful it becomes will depend on how fond radio is of its new friend Semisonic. In any case, it certainly deserves its shot. Available in four mixes on the promo CD.

THE UNINVITED *Too High For The Supermarket* (4:35)

PRODUCER: Thom Panunzio
WRITER: not listed
PUBLISHER: Jam or Die Music, BMI
Igloo/Atlantic 8744 (CD promo)

From Cheech & Chong to "Half Baked," pot stories have passed for comedy ever since our pop culture first inhaled. The Uninvited fall in step on "Too High For The Supermarket," a novelty single chronicling a fated, sedated munchies run. Spoken-style lyrics—generally well-rhymed—tell the not-so-subtle story over a cheerful, bass-driven rock accompaniment with occasional organ. This joint is jam-packed with wasted wackiness and breaks only for a whispered bridge: "Everyone in here is staring at you." "Too High" is sure to create a buzz among the young, the blunted, and the bloodshot.

RAP

► MARCO POLO *Jerry! Jerry!* (3:18)

PRODUCER: Nelson Curry
WRITER: M. Thomas
PUBLISHERS: No Salt/Gigolo Chez, BMI
Robbins 76869-72032 (CD promo)

This lightheaded ode to "The Jerry Springer Show" attempts to explain the allure of this wildly popular American entertainment staple, featuring everything from grandmas being slapped and stripping nurses to friends beating each other up. There's also the tale of Shamiqua, with "the weave in her hair, gold tooth, and a beeper." According to Marco Polo, "stuff like that make me a Jerry fan, the best show on TV/not Oprah, not Jenny, not Ricki." It's a fun take on all that's tacky on the program, with chairs flying and those terribly classless guests going at it with one another, and it could make for a clever programming option, given the host's heightened profile via his recent movie release. Note that the song is not endorsed or sponsored by the talk show—this one's all on the artist. It could result in a hot radio minute in areas where the show performs well.

CHRISTMAS

KENNY ROGERS *It's Not Just Christmas/Let It Snow, Let It Snow* (no timing listed)

Dreamcatcher Records 001 (CD promo)

PERRY PAYNE *Santa Claus Won't Get Lit Up (At The Trailer Park This Year)* (no timing listed)

Hometown Productions 214 (CD single)
Contact: 212-749-9164.

PATSY MAHARAM *The Daughter Of Santa Claus* (3:37)

Wild Chrysanthemum 187 (CD single)
Contact: 212-371-4142.

K-CI & JOJO *In Love At Christmas* (3:58)

So So Def 41719 (CD promo)

VOICES OF SOUL *Someday At Christmas* (4:42)

So So Def 41720 (CD promo)

'N SYNC *Merry Christmas, Happy Holidays* (3:25)

RCA 65619 (CD promo)

CELINE DION *Don't Save It All For Christmas Day* (no timing listed)

550 Music/Epic 69523 (CD album cut)

PEABO BRYSON & ROBERTA FLACK *The Gift* (4:07)

Windham Hill 98-64 (CD promo)

THE JONESES *Where Will You Be On Xmas Day* (4:36)

Karousel Records 9393
Contact: 718-434-9169.

MXPX *Christmas Day* (3:00)

A&M 00787 (CD promo)

PATSY "Kid" *Santa Claus/Happy Holly-Day* (3:21)

Roperry 2255 (cassette single)
Contact: 212-371-4142.

EDDIE MONEY & RONNIE SPECTOR *Everybody Loves Christmas* (4:05)

CMC International 87241 (c/o BMG) (CD single)

ANGELA WINBUSH *All I Want For Christmas* (3:21)

Island 7368 (CD promo)

MARIAH CAREY *O Holy Night* (4:27)

Columbia 9119 (c/o Sony) (CD promo)

LOS DEL RIO *Macarena Christmas* (4:12)

Ariola 2290 (c/o BMG) (CD single)

DAVID BENOIT FEATURING MICHAEL FRANKS *Christmas Time Is Here* (3:05)

GRP 5257 (CD single)

JIMMY BUFFETT *Christmas Island* (2:55)

Margaritaville/MCA 1019 (c/o Universal) (CD promo)

RAY STEVENS *Little Drummer Boy Next Door* (3:02)

MCA Nashville 1018 (c/o Universal) (CD single)

ISLEY BROTHERS FEATURING RONALD ISLEY *Special Gift* (4:00)

Island 7369 (CD promo)

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

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

ROOTS OF RAP: SUGERHILL RECORDS

Rhino Home Video
30 minutes, \$12.99
As with other important sociocultural breakthroughs, most thirtysomethings remember where they were the first time they heard "Rapper's Delight." This lyrically winding, rhythmically infectious song—which grew out of a rap that then pizza boy Big Bank Mike sang to himself while preparing food—ushered in a new age of music that is as much about documenting the urban experience as it is about keeping the beat. The Sugarhill Gang was one of a handful of Sugarhill Records acts that broke big in the early '80s, and this tape provides videoclips of five of the most memorable songs. Most of the clips, which include "The Message" by Grand Master Flash & the Furious Five with Melle Mel, Mel's "Pump Me Up," and Sugarhill Gang's "8th Wonder," are more than six minutes in length. The production values, not surprisingly, are mediocre, but the music and the scenes they portray are top-notch.

BEAR IN THE BIG BLUE HOUSE: I NEED A LITTLE HELP TODAY

Columbia TriStar Home Video
50 minutes, \$12.95
This latest installment in the Jim Henson Entertainment series stars a gentle giant of a bear and his friends, who pay tribute to the merits of helping out and finding lost items. The Big Blue House is abuzz with the sounds of good cheer as the characters do everything they can to help their sniffling, sneezing bear friend feel better during a bout with a cold. "Lost Thing," the second feature on the tape, finds the friends literally turning the house upside down in their quest to find a lost stuffed animal. Their mission includes some serious sleuthing but also plenty of fun, such as a spirited game of hide-and-seek.

ALL THAT GLITTERS

Tapeworm Distributors
25 minutes, \$19.95
The suave host of this informative tape promises that viewers will know more about diamonds than most salespeople do after they take a look at this video—and he's probably right. Holiday time is always a big time for engagements, and this video aims to arm shoppers with the knowledge they need to get the best value for their buck. Aside from details about the four Cs of the diamond industry—carat, cut, clarity, and color—this tape adds a fifth C, cost. It also provides some tips on how to figure out what the jeweler actually paid for the stone. The focus here is on center stones, or the main diamond in a given piece of jewelry, leaving decisions about ancillary stones and settings to the viewer. There's also a brief history of diamonds that reveals how the stones are formed and why they are so precious.

JINGLE BABIES

Jingle Cats Music
40 minutes, \$19.98 (CD), \$24.5.98 (DVD)
With its festive red cover complete with raised holiday icons and a bouncing baby holding a trumpet, this tape will certainly get some attention on store shelves. Offering a unique, Christmas twist on the babies-watching-babies video trend, it features infants and tod-

dlers goo-gooing, cooing, hiccuping, burping, and, yes, crying the tunes to familiar holiday songs. The babies' lead vocals are backed by smooth instrumentals and augmented by creative onscreen animations that depict them dancing in the clouds, riding in Santa's sleigh, adorned with angel wings, and the like. Tunes include "Silent Night," "Jingle Bells," "Up On The Housetop," and "Carol Of The Bells." Contact: 800-962-7228.

BLUE'S CLUES: RHYTHM AND BLUE

Paramount Home Video
50 minutes, \$14.95
Nickelodeon's most popular preschool show gets its top ratings for a reason. An older-brother type named Steve seeks help from the audience to solve all kinds of conundrums related to his animated dog Blue. This particular tape focuses on music and sounds. In the first episode, the mystery is what song game Blue wants to play. Clues include a spider and rain, and along the way Steve plays and sings with a variety of recurring and new characters. The second episode focuses on making music with everyday items, such as glasses, varying levels of water, and pots and pans. As with all "Blues Clues" programs, the video's best assets are empowering kids to think and congratulating them for being as smart as they are.

GREAT AMERICAN CRAFTSMEN: MOCHAWARE

Carpenter and Dietz Productions
30 minutes, \$24.95
One in a series of videos created to keep alive knowledge about a variety of

lost traditional-American arts, this tape homes in on Mochaware, one of the most popular decorative ceramics of the early and mid-19th century. A modern-day potter with his heart in the past invites viewers to his studio to see how he creates an array of vases, bowls, and plates—at surprising speed. Along the way, he discusses and demonstrates everything from the way the clay is molded to various methods of coloring and decorating it. While there is plenty of information disseminated here, the tenor of the tape is one of reverence, not do-it-yourself encouragement. New to the series is a program on tin-smithing.

GARTH BROOKS: HIS LIFE . . . FROM TULSA TO THE TOP

MVP Home Video
45 minutes, \$19.95
Following a dizzying introduction that speeds through Brooks' massive assemblage of awards, other trophies, and concert sellouts, this tape proclaims it will unearth the human being under the cowboy hat. As is the case with any unauthorized biography, it hits a bunch of speed bumps trying to keep pace with the superstar and is already somewhat outdated given the new records set by Brooks' "Double Live" package. The focus here is really on the pre-platinum Brooks, who is described by a variety of "I knew him when" types ranging from his high school home economics teacher to his football coach to sundry "family friends." Participation from the entertainer himself comes in the form of a taped interview Brooks gave in 1990 that is spliced in when appropriate.

ENTER*ACTIVE BY DOUG REECE

BUST A GROOVE

989 Studios
Playstation
The rhythm-impaired might want to steer clear of this funkified, so-hip-it-hurts, futuristic dance-competition simulator. Using a player controller model similar to the one that let users bust a rhyme in "Parappa The Rappa," gamers are asked here to synchronize animated dancers to the beat of the music. With each move getting progressively harder, it's all most gamers can do to keep from stepping on their two left feet. Players will end up focusing so much on which control button to hit, that unless they are watching another player, they'll probably miss out on some highly entertaining and hilarious dance moves. Music selections are excellent.

TIGER WOODS 99

Electronic Arts
Playstation
It's a shame that this game doesn't live up to the formidable reputation of the golfing phenom, especially considering that Electronic Arts is far and away the best producer of sports titles. Instead of kicking up the game play a notch, Electronic seems to have figured that just having Woods' name attached would be enough to save the day. Unfortunately, with the flood of golf titles already in the market, another ho-hummer is the last thing gamers need. Woods' commentary and mid-air shot-control fea-

tures are little solace in the face of choppy graphics and mediocre shot-setup controls.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

THE WORLD'S SHORTEST STORIES

Edited by Steve Moss
Read by Frank Muller, Suzanne Toren, and Kathy Garver
Listen & Love Audio
Two hours (unabridged), \$16.95
ISBN 1-885408-30-7
This marvelously inventive collection of mini-stories is the result of an annual writing contest begun by Moss, who challenged writers to create a good story in a mere 55 words. Surprisingly, these entertaining micro-tales have all the elements of good storytelling, including mystery, suspense, romance, humor, and irony, and most have surprise endings that pack a delightful punch. What is most impressive in this collection of great stories is the sheer variety. Some are poignant; others are comic. The impressive readers throw themselves into the task of performing these little tales and use their considerable vocal talents to evoke the perfect mood for each story. They also create a delightfully diverse cast of characters, including hardened gangsters, starchy-eyed lovers, happy children, Irish maids, and Cockney prostitutes. Moss reports that many creative-writing teachers have started using "55 Fiction" (as the genre is called) as a helpful exercise in their classes because the process requires writers to focus on the most basic elements of storytelling and forces them to choose words that deliver the maximum effect. After hearing this collection, listeners may well be inspired to try their own hand at composing such a piece. For those willing to try, the tape ends with information on entering Moss' annual contest. Let's hope a second volume of these tiny gems will not be long in coming.

SHOCK ROCK

Edited by Jeff Gelb
Read by various readers
The Publishing Mills
Four hours (unabridged), \$24.95
ISBN 1-57511-008-3
Noting that rock music has often incorporated horror themes, editor Gelb set out to find horror stories with rock themes. The result is this collection of eight stories. None of these horror authors have mainstream name recognition, but fans of "Lost In Space" will recognize actor Bill Mumy, who does a good job with "The Black '59." In the tale, a talented, honest, but struggling musician comes into the possession of a guitar formerly owned by a psychotic, murderous heavy metal star. Mumy's depiction of how the dead metal star's spirit possesses the young musician, driving him to murderous acts, is chilling. Mumy is also the best narrator of the group. Another effective tale is Michael Garrett's "Dedicated To The One I Loathe," in which a rock group that died in a plane crash materializes to play one last gig for its biggest fan, a lonely female singer/songwriter. What makes these two stories work so well is the characterizations of the protagonists. We care about them, so their fates interest us. The other stories, unfortunately, lack such characterizations and depend on blood and gore for their horror effects. The other narrators are mainly rock musicians, who are not necessarily talented readers and make no effort to differentiate the voices of the various characters. Joan Jett, however, evinces a touching vulnerability as the waif-like singer in Garrett's story. The audiobook comes with a "soundtrack album" featuring such songs as the Greg Kihn Band's "Jeopardy" and Blue Oyster Cult's "(Don't Fear) The Reaper."

IN PRINT

THE GREAT ROCK DISCOGRAPHY

By Martin C. Strong
Times Books
949 pages, \$32

For those who read Billboard or other music publications that cover the industry in detail, "The Great Rock Discography" may be up your aisle—the bookstore aisle, that is. This book isn't as visually inviting as other reference guides, but page for page, it packs a wallop informational punch.

Written by Martin C. Strong, who's also compiled other reference tomes like "The Great Psychedelic Discography" and "The Wee Rock Discography," this hefty book, in its fourth edition, covers artists from a wide span of musical genres. There's Miles Davis, the Men They Couldn't Hang, Herbie Hancock, and Buffy Sainte-Marie, plus all manner of classic and alternative rock acts in between. Strong hails from the U.K., hence the "Discography's" pronounced British slant, such as entries on such U.K. faves as Dodgy, Napalm Death, Mansun, and recent arrivals like Arab Strap and Photek.

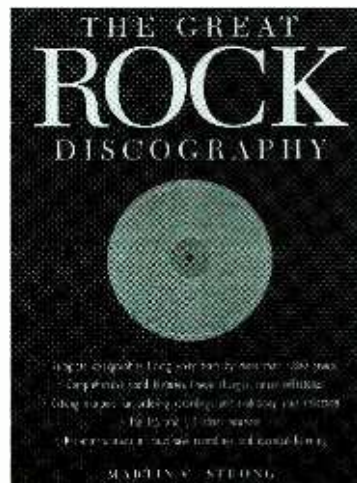
Caricaturesque illustrations are provided by Harry Horse, whose drawings have also appeared in books like "A Scottish Golf Guide" and children's books like "A Friend For Little Bear."

Each entry contains a wide array of information, including a

complete discography (with singles, EPs, albums, and compilations, along with catalog numbers, chart peak, and track listings), recommended albums, group line-ups, and songwriters.

The entries also include a listing of covers, which provides a rather insightful glance at influences. For example, Therapy? has covered Undertones, Police, U2, Judas Priest, and the Stranglers, among others. For many entries, there's also a "Trivia" subhead, which provides interesting tidbits, for instance that Blur front man Damon Albarn's father managed the Soft Machine and that Runrig doesn't perform on Sundays due to the group members' religious beliefs.

Unfortunately, the explanation



of how to decipher the chart and U.S./U.K. release information in the discography is less than elucidating.

Another shortsighted omission is that the list of group members has birth dates but not the date of death, when appropriate (i.e., Sublime's Brad Nowell and Styx's John Panozzo), so the only way you'll know that a musician has passed away is by digging into the group biography—and the Styx entry doesn't mention Panozzo's demise.

More annoying is the fact that the group histories are written in incomplete as well as complete sentences and are filled with artist names and song and album titles in capital letters. Strong also has a tendency to write in a breathless style, such as that in the Jimi Hendrix entry. His statement that Hole got its name from the Greek tragedy "Medea" reeks of fawning rock writing akin to that found in the British music weeklies. But ultimately, it is worth plowing into these histories to glean the genuine information lurking within.

The back cover of "Discography" claims that it is "the most compulsively readable rock'n'roll book ever published." Readability may be this tome's most obvious shortcoming, but for the dogged music lover, it may be worth the effort.

BETH RENAUD



Isn't It Divine? The members of Pendulum Records/Red Ant Entertainment trio Divine pose with some legendary divas after a taping of "Motown Live." Pictured, from left, are Sheila Hutchinson of the Emotions, Kia Thornton of Divine, Wanda Vaughn of the Emotions, Nikki Bratcher of Divine, Jeanette Hawes of the Emotions, and Tonia Tash of Divine.

A+ Makes Grade At 'Hempstead'

Rapper's 2nd Universal Set Builds On Female Teen Base

BY DAVID NATHAN

LOS ANGELES—In 1995, then 13-year-old rapper A+ became the first artist to be released on Universal Records through its association with Kedar Entertainment, home to such hitmakers as Erykah Badu and Chico DeBarge. Although the Long Island, N.Y., native's debut, "Latch Key Child" achieved only modest success, Universal, Kedar, and the now 16-year-old rapper have high hopes for his sophomore set, "Hempstead High," due

in the U.S. Jan. 26.

The set features a sample from Badu and a number of guest appearances by DeBarge, the Lost Boyz, Canibus, Pierre Cardan, and Psycho Drama. The first single, "Enjoy Yourself," has spent six weeks on Hot R&B Singles and debuted on The Billboard Hot 100 in the Nov. 14 issue.

"Enjoy Yourself" has also made an impact in the international marketplace, according to Lynn Scott, director of marketing for Kedar Entertainment. "Germany and Japan have jumped on the single, so we are moving quickly to embrace the response, which has been overwhelming. A+ will be going to Germany before the end of 1998 and heading to the U.K. and Japan after the album's release in January."

In late August, a video for the single was serviced to BET, the Box, and local video outlets.

"I grew up a lot," says the rapper, whose real name is Andre Levins, of the time between albums. "When my first album came out, I was just thinking about making a record. I didn't know what kind of pressure there was in the business. It took a lot longer to make this record because we wanted it to be more universal [and to] make a bigger impact."

Levins co-wrote four of the 13 cuts on "Hempstead High," which features production by Smith Brothers, Sugarless, Bink Dog/Teamsta, Clark Kent, Lil' Shawn, and Mo-Suave-A Productions.

With the reaction to "Enjoy Yourself," executives at Universal and Kedar anticipate a strong consumer reaction to the rapper's second album.

"We started off our campaign with the single by targeting the markets where his first album did well," says Marc Offenbach, VP of sales for Universal. "We got immediate play at BET when we serviced the video, and we ended up shipping 100,000 singles. The plan now is to send out a six-song sampler to retail at the end of December, to begin a teaser campaign for the album at the beginning of January, and to have A+ do some walk-throughs at independent retail stores two weeks before the album drops."

CLEAN-CUT IMAGE

To help build momentum for the single (which was previewed at the Mix Show Power Summit in early September in Miami), A+ began doing live performances on shows with DMX and the Lox in August, says Scott. "One of the biggest things he has going for him is the reaction of his audience, which is primarily female. He has a clean-cut image—he's like the rappin' Usher, and the girls love him when they see him."

Scott notes that there will be two versions of "Hempstead High," since the guest spots by various rappers on the album include explicit lyrics: "Since the album is named after his high school, we knew there could be some controversy with some of the lyrics, so there will be a stickered version."

In conjunction with the album's release, the label is planning contests with such publications as Black Beat and Right On, according to Scott.

Sincere Thompson, VP of street promotion and marketing at Kedar Entertainment, adds that the label's biggest challenge is overcoming the perception of A+ as a teen rap artist.

"We want people to know that he's stepped up from his last album and that the new album

(Continued on next page)



A+

Owls Join Hip-Hoppers In Christmas Special; After 8 Years, Kashif's Back With New Set

HIP HOLIDAYS: Elektra artists Busta Rhymes, Missy "Misdemeanor" Elliott, and her protégé, Nicole Wray, will headline "Mentor And The Hip-Hop Owls: A Christmas Story," a nationally syndicated TV holiday special geared toward children between the ages of 4 and 12. In addition, Motown's DJ Jus and Lil' Nique of the Biv 10 Pee-Wee All-Stars will perform original rap material between each segment.

The artists will join live costumed owls to bring a message of togetherness and charity during the holidays. The show features traditional Christmas songs along with original dance and music numbers. Rhymes will pair with the Biv 10 All-Stars for an R&B rendition of "The Twelve Days Of Christmas," while Wray and Elliott will duet on "Joy To The World."

The hourlong show is scheduled to air nationally throughout December. "Mentor And The Hip-Hop Owls: A Christmas Story" is produced by Ernie Fritz and directed by Lee Rolontz and is distributed by Warner Bros. Domestic Pay-TV.

you have had artists such as Maxwell, Erykah Badu, and D'Angelo—people like that who have brought some old-school sensibilities to the music. You also have what seems to be a rekindled interest in a lot of things that people like myself, people like Mtume, were doing. Here in the States, we have a lot of radio stations that focus totally on what they call the classics, and it's a fertile time."

The vocalist calls his new set a "contemporary-sounding R&B album with funky and sexy tunes." The album also features guest musicians such as Dwayne Wiggins of the now-defunct group Tony Toni Toné, percussionist Sheila E., saxophonist Gerald Albright, and Johnny Britt of jazz duo Impromptu.

"You have today's sounds done with yesterday's kind of textures," says Kashif about the new album. "So I think that if you listen to the record, you have a couple of groove things that people can dance to. You have some really strong ballads, and I've also always been known for instrumentals."



by Anita M. Samuels



A GIFT OF GIVING: On Saturday (19), Kenny Latimore, Phil Perry, Glenn Jones, Jesse Powell, and Voices Of Theory, among others, will be on hand to perform at the KJLH third annual House Full of Toys Benefit Concert at UCLA's Royce Hall in Los Angeles. The fund-raiser, which begins at 7 p.m., is being held in conjunction with the KJLH Los Angeles on-air toy drive. Proceeds from the concert will go toward the purchase of toys and other items for disadvantaged children and their families. KJLH staffers buy personalized gifts from letters submitted by the station's listeners.

Last year the drive helped 26 families; this year the goal is to make Christmas a reality for 50.

WHO LOVES KASHIF? On Dec. 7, U.K.-based Expansion Records released the album "Who Loves You?" by vocalist/songwriter/producer Kashif. The album is tentatively scheduled to be released in the U.S. by the artist's own label, Brooklyn Boy Entertainment, in late February or early March.

Although it's been eight years since his last album, the singer says the time is right for him to make a comeback.

"For a while, much of the music was overlaid with samples and things of that nature," Kashif says. "But

'RUSH' HUMANITARIAN: Russell Simmons received the 1998 Moet & Chandon Humanitarian Award Dec. 9 at the Puck Building in New York. In addition to his award, the organization donated \$10,000 to the Rush Philanthropic Arts Foundation, which was founded by Simmons and his brother Daniel in 1995.

The newly created Moet & Chandon Humanitarian Award recognizes prominent African-Americans whose professional accomplishments are matched by his or her contributions to the community.

'JAM ON': "Jellybean" Benitez has signed producer/songwriter Dave "Jam" Hall to a music publishing deal with his company, JB Music Publishing. Hall, who is also president of Hall of Fame Records, has produced for such artists as Mariah Carey, Madonna, Mary J. Blige, Michael Jackson, and Tina Turner.

JB Music Publishing is a joint venture between Benitez and Wasserstein Perella Entertainment. A number of acts, including Boyz II Men, LL Cool J, Foxy Brown, and Brian McKnight, have had their songs published through the company. "Space Jam" and "Men In Black" were also published by JB Music Publishing.

Assistance in preparing this column was provided by Kwaku in the U.K.



Trin-I-Tee B-Rite. Gospel trio Trin-I-Tee 5:7 performed for a Kmart managers' conference at Nashville's Opryland Hotel. Pictured, from left, are Trin-I-Tee's Panzi Johnson (filling in for Terri Brown-Britton) and Chanelle Haynes; Dennis Wigent, director of internal communications for Kmart Corp.; and Trin-I-Tee's Angel Taylor.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
NO. 1/GREATEST GAINER					
1	2	3	5	GHETTO COWBOY ♦ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	1 week at No. 1
2	1	2	8	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
3	3	1	7	DOO WOP (THAT THING) ♦ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	
4	4	7	8	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
5	5	9	7	MONEY'S JUST A TOUCH AWAY ♦ MACK 10 FEAT. GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	
6	9	11	9	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
7	6	6	15	SUPERTHUG (WHAT WHAT) ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
8	10	8	3	TAKE IT THERE ♦ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	
9	14	16	6	THE REAL ONE ♦ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LI'L JOE 889	
10	8	4	10	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	
11	7	12	13	INVASION OF THE FLAT BOOTY B*****S TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
12	19	35	7	JUST DON'T GIVE A F*** EMINEM (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	
13	12	10	10	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
14	11	18	6	ENJOY YOURSELF ♦ A+ (C) (D) (T) KEDAR 56212/UNIVERSAL	
15	16	17	5	CROSTOWN BEEF MEDINA GREEN (C) (D) (T) RAWKUS 168	
16	13	20	16	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
17	15	26	22	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
18	18	19	11	JUST THE TWO OF US ♦ WILL SMITH (M) (T) (X) COLUMBIA 79038*	
19	21	22	5	TRAVELLIN' MAN ♦ DJ HONDA FEATURING MOS DEF (C) (D) (T) RELATIVITY 1734	
20	20	23	9	THE STREET MIX ♦ MAG 7 (C) (D) (T) BIV 10 860850/MOTOWN	
21	17	31	12	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
22	22	43	19	GOODBYE TO MY HOMIES ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
23	24	5	11	TOPS DROP FAT PAT (C) (D) WRECKSHOP 2221	
24	23	41	26	COME WITH ME ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
25	30	13	19	NEVER ENOUGH 5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105	
26	NEW	1	1	LIZARD-LIZARD ♦ NO GOOD-N-JIGGIE FEAT. LUKE (C) (D) (T) LUKE/LOUD 65628/RCA	
27	40	45	3	DOIN' IT LIVE BIG MACK (C) (D) (T) FATT SAK 0005	
28	NEW	1	1	DJ WILL U PLEASE PLAY RAHEEM (M) (T) (X) TIGHT 2 DEF 4499*	
29	38	27	4	RAISED IN THA HOOD VOLUME 10 FEAT. MR. NONSTOP AND KOKANE (C) (D) STREET INSTITUTE 6001/SAGESTONE	
30	27	14	39	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
31	25	37	24	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
32	31	34	15	I AIN'T HAVIN' THAT ♦ HELIAH SKELTIAH FEAT. STARANG WONDIAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
33	26	29	18	DEFINITION ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
34	35	30	15	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
35	NEW	1	1	EVERY THING I WANT ♦ TEE KEE FEAT. DA'IMON (C) (D) (T) HOC HOLLYWOOD 7002*/WHITE LION	
36	29	—	2	ADRENALINE ♦ THE ROOTS (T) MCA 55514*	
37	37	24	4	HOT SPOT ♦ FOXY BROWN (T) VIOLATOR/DEF JAM 566499*/MERCURY	
38	32	39	14	DR. GREENTHUMB CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
39	47	15	4	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) WINGSPAN 0002	
40	39	40	22	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
41	41	—	38	RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
42	44	—	73	HOW DO U WANT IT/CALIFORNIA LOVE ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
43	34	44	8	YEAH YEAH YEAH ♦ DOWN SOUTH PLAYERS (C) (D) (T) RESTLESS 72988	
44	50	32	12	DEADLY ZONE ♦ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	
45	43	28	4	RUFF RYDERS' ANTHEM ♦ DMX (T) RUFF RYDERS/DEF JAM 566217*/MERCURY	
46	45	—	29	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
47	49	50	19	BANANAS [WHO YOU GONNA CALL?] ♦ QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN	
48	42	25	5	GET AT ME ♦ MONIE FEATURING KANE & ABEL (C) (D) TIGER/INTERSOUND 9545/PLATINUM	
49	RE-ENTRY	4	4	BUCKTOWN REMIX COCOA BROVAZ FEATURING M.O.P. (M) (T) (X) DUCK DOWN 53455*/PRIORITY	
50	36	—	2	MIDDLE FINGER U. ♦ SAUCE MONEY (T) MCA 55516*	

Records with the greatest sales gains this week. ♦ Videoclip available. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1998, Billboard/BPI Communications.

R&B

A+ MAKES GRADE

(Continued from preceding page)

will establish his credibility among his peers. We've had him do some interview training with [media coach] Dyana Williams, and he's been busy perfecting his stage show. We're going to be having listening parties in New York, Atlanta, Philadelphia, Los Angeles, Washington, D.C., and in the Carolinas in January. He's [also] going to be performing in front of personnel from key radio stations."

MORE OF AN EDGE

Radio programmers and retail buyers agree that having major R&B and rap artists as guests on the project is a plus.

"The new album has more of an edge to it," says Sonya Askew, urban music buyer for the Ohio-based Camelot Music chain. "I expect it will do well particularly on the East Coast in the Wall

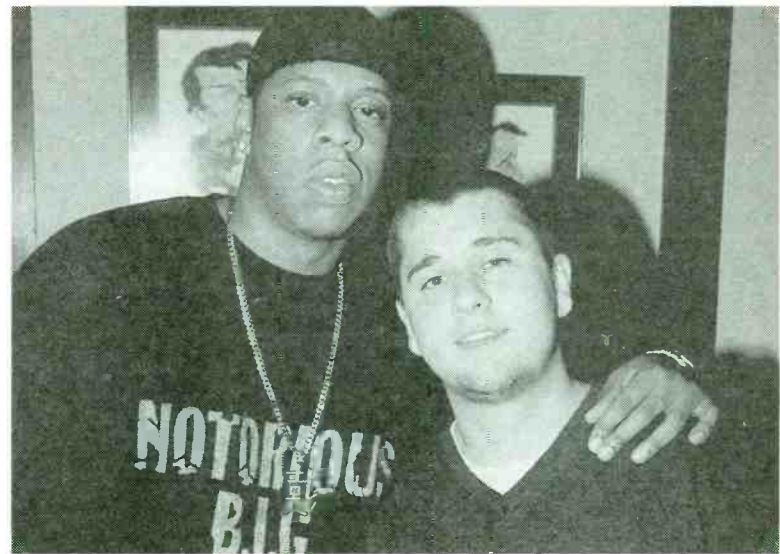
'He's like the rappin' Usher and the girls love him.'

Street. I expect that the same consumer who likes Will Smith's 'Miami' is going to enjoy A+'s new project."

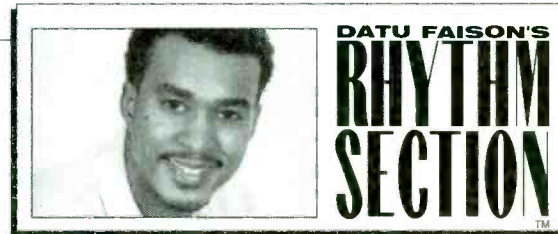
Colby Colb, on-air personality/assistant music director at WUSL-FM Philadelphia, says the first single generated "a good response from the audience who has grown up with A+. Listening to the album, he's obviously getting better with tunes, and I think the cut with DeBarge ["It's On You"] has 'hit' written all over it."

Other tour plans include more dates with DMX and the Lox and a possible mall tour in early 1999.

A+ is managed by Bar Management, and his songs are published by his own Latch Key Child Music (BMI).



Hard Knock Platinum. Def Jam rapper Jay-Z chills out with Damion Young, PD of KPWR Los Angeles, during a visit to the station.



STAY INFORMED: Billboard's expansion of its R&B core panel last issue prompted a change in the formula that determines how chart points are tabulated for Hot R&B Singles. A record's position on the chart is determined by "points" that come from three sources: the sum of a song's total audience on R&B stations monitored by Broadcast Data Systems (BDS), SoundScan-tabulated sales at the core panel, and reports from small-market stations.

Prior to the enlargement of the R&B store panel, retail points were calculated by dividing a single's core-panel sum by four. To keep the chart's ratio in balance, the divider for the core panel's larger totals is now six.

The BDS audience total is divided by 10,000. (Since BDS reports audience in hundreds, one simply moves a decimal point two places to the left to determine chart points.)

Stations from markets not monitored by BDS are pulled from Billboard Information Network (BIN). The points are determined by playlists provided by the reporting small-market stations. The points on BIN are added to the adjusted sums from BDS and SoundScan.

BDS accounts for about 50% of the total points on Hot R&B Singles. SoundScan determines about 40% of the points, and small-market stations contribute about 10%.


In the Jan. 9 issue, Billboard will introduce a chart that includes non-commercial singles, following the lead of the revamped Hot 100 chart, which bowed in the Dec. 5 issue. The reason for the change is a reduction in R&B hits being released as retail-available singles by major labels hoping to lure consumers into purchasing full-length albums.

The change in the chart formula will bring a change in the chart's name. The new moniker will be Hot R&B Singles & Tracks, denoting the inclusion of radio-only titles. However, songs released commercially will fare better on the new chart, since those songs will benefit from points from both airplay and retail, compared with points only from airplay.

A complete explanation of the new chart will be provided when it's unveiled in the Jan. 9 issue.

HERE TO STAY: It wasn't enough for Deborah Cox to take over the No. 1 position on Hot R&B Singles, a slot that "Nobody's Supposed To Be Here" (Arista) has held for seven consecutive weeks. Now—with this issue's 54.2 million airplay benchmark—the tune is closing in on the record for the largest R&B audience in a single week. The previous holder of the title, "All My Life" (MCA) by K-Ci & JoJo, tapered off at 55.2 million back in April.

Considering Cox has almost twice the points of the No. 2 song, Faith Evans' "Love Like This" (Bad Boy/Arista), Cox could look to hold for several more weeks as the single posts another week of retail increases. The longest-running No. 1 singles of 1998—Usher's "Nice & Slow" (LaFace/Arista) and Brandy & Monica's "The Boy Is Mine" (Atlantic)—both held the top position for eight weeks. Cox's album "One Wish" bullets at No. 19 on Top R&B Albums, up 7% in sales.

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Billboard TOP R&B ALBUMS

DECEMBER 19, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	—	2	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98) 2 weeks at No. 1	GREATEST HITS	1
2	4	4	11	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
3	5	3	4	R. KELLY ▲ ³ JIVE 41625* (19.98/24.98)	R.	1
4	2	1	4	METHOD MAN DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
5	6	2	3	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	2
6	8	8	6	DRU HILL ▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
7	7	6	3	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
8	9	7	3	WHITNEY HOUSTON ARISTA 19037 (11.98/17.98)	MY LOVE IS YOUR LOVE	7
9	3	—	2	RZA AS BOBBY DIGITAL GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
▶ GREATEST GAINER ◀						
10	17	19	26	BRANDY ▲ ³ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
11	15	14	29	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
12	10	10	15	LAURYN HILL ▲ ¹ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
13	16	13	10	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
14	14	5	3	GETO BOYS RAP-A-LOT 46780*/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
15	18	18	11	KIRK FRANKLIN GOSPO CENTRIC 90178*/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
16	20	16	16	THE TEMPTATIONS ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	8
17	21	21	5	JUVENILE CASH MONEY 53162*/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
18	11	—	2	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
19	23	20	10	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
▶ HOT SHOT DEBUT ◀						
20	NEW	—	1	FULL BLOODED NO LIMIT 50027*/PRIORITY (10.98/16.98) HS	MEMORIAL DAY	20
21	12	—	2	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
22	13	—	2	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
23	28	27	17	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
24	22	11	5	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
25	19	—	2	STEADY MOBB'N NO LIMIT 50026*/PRIORITY (10.98/16.98)	BLACK MAFIA	19
26	27	26	12	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
27	25	17	6	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
28	24	9	5	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
29	26	15	4	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
30	29	24	5	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
31	NEW	—	1	VARIOUS ARTISTS N.W.A. STRAIGHT OUTTA COMPTON 10TH ANNIVERSARY TRIBUTE PRIORITY 53532* (10.98/16.98)		31
32	33	47	54	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
33	31	31	20	GERALD LEVERT ● EASTWEST 62261*/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
34	34	39	21	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
35	38	33	11	KEITH SWEAT ▲ ELEKTRA 62262*/EEG (10.98/16.98)	STILL IN THE GAME	2
36	36	35	4	VARIOUS ARTISTS THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2 POLYGRAM TV/DEF JAM 565668*/MERCURY (10.98 EQ/17.98)		29
37	32	12	9	MACK 10 ● HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
38	30	23	4	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
39	37	34	9	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
40	35	29	5	CRUCIAL CONFLICT PALLAS 53163*/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
41	43	32	21	TRIN-I-TEE 5:7 B-RITE 90094*/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
42	40	51	25	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
43	42	45	17	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
44	60	—	2	BRIAN MCKNIGHT MOTOWN 530944 (11.98 EQ/17.98)	BETHLEHEM	44
45	44	36	7	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
46	53	61	33	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
47	45	43	15	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42

48	64	95	6	98 DEGREES MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	48
49	50	53	10	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
50	46	60	28	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
▶ PACESETTER ◀						
51	79	—	2	BABYFACE EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE	51
52	74	55	11	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	52
53	41	22	4	GHETTO COMMISSION NO LIMIT 50011*/PRIORITY (10.98/16.98)	WISE GUYS	12
54	49	52	61	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
55	48	40	7	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
56	55	30	9	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	4
57	62	38	4	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
58	47	42	19	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
59	56	63	10	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	53
60	39	25	3	KID CAPRI TRACK MASTERS 68781*/COLUMBIA (10.98 EQ/16.98)	SOUNDTRACK TO THE STREETS	25
61	59	59	42	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
62	70	—	2	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	62
63	52	37	3	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (11.98/16.98) HS	HEIST OF THE CENTURY	37
64	72	49	7	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
65	61	72	30	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
66	66	77	6	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
67	67	58	12	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
68	68	70	23	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
69	51	41	11	A TRIBE CALLED QUEST ● JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
70	58	68	21	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
71	63	57	10	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
72	54	54	8	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
73	94	73	7	DA KAPERZ D-LO/LIKWID 8010/FULLY LOADED (10.98/15.98)	DA KAPERZ	68
74	71	50	10	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12
75	73	75	43	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
76	69	62	9	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
77	57	44	9	CYPRESS HILL ● RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
78	77	71	64	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
79	84	—	11	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
80	92	28	5	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98) HS	TWENTY-TWO: P.A. WORLD WIDE	28
81	76	86	63	BRIAN MCKNIGHT ▲ ² MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
82	78	69	10	VARIOUS ARTISTS ● NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
83	80	78	62	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
84	75	66	23	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
85	93	79	8	VARIOUS ARTISTS LIL' JOE 234* (10.98/15.98)	LUKE'S HALL OF FAME VOLUME 3	59
86	97	88	15	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
87	83	94	67	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
88	82	82	55	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
89	89	—	61	USHER ▲ ⁴ LAFACE 26043*/ARISTA (10.98/16.98)	MY WAY	1
90	88	48	6	KOOL G RAP ILLSTREET/DOWN LOW 6001/K-TEL (10.98/14.98)	ROOTS OF EVIL	43
91	86	—	76	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
92	65	56	7	GAMBINO FAMILY NO LIMIT 50718*/PRIORITY (10.98/16.98)	GHETTO ORGANIZED	3
93	85	85	17	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
94	91	89	57	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
95	81	65	9	TELA RAP-A-LOT 46588*/VIRGIN (10.98/16.98)	NOW OR NEVER	13
96	90	83	6	VARIOUS ARTISTS DEF JAM SURVIVAL OF THE ILLEST: LIVE FROM 125—N.Y.C. POLYGRAM TV/DEF JAM 538176*/MERCURY (10.98 EQ/17.98)		22
97	99	99	17	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
98	RE-ENTRY	24	THE 2 LIVE CREW LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59	
99	NEW	1	LES NUBIANS HIGHER OCTAVE 45997/VIRGIN (16.98 CD)	PRINCESSES NUBIENNES	99	
100	RE-ENTRY	3	THE TEMPTATIONS MOTOWN 530562 (8.98 EQ/16.98)	THE ULTIMATE COLLECTION	60	

○ 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.

GETO BOYS
DA GOOD DA BAD & DA UGLY

ALBUM FEATURES DMX, YOUNGOUTH, TELA, DEVIL, BORNACELL, 007, OUTLAWS, GOTTI, GHETTO TWINS, GORILLA CLICK, & CAME

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A Centuries-Old 'Flower' Takes Root On Modern Dancefloors

IN A TRANCE: Luminaire's "Flower Duet '99," released Nov. 24 on New York-based GlassNote, is a refreshing departure for clubland. Oddly enough, what makes this memorable track so enticing is not something new but a sample snipped from the nearly 200-year-old opera "Lakmé." Composed by **Delibes**, the opera contains the song "The Flower Duet," which has received massive exposure, thanks in part to a British Airways TV commercial.

Luminaire is a pseudonym for DJ/producer/remixer **Jonathan Peters**, who controls the turntables at New York's Sound Factory. He creates an aural treat similar to the work of **Robert Miles**, **Nalin & Kane**, and **Brainbug**. Already a smash in New York clubs, "Flower Duet '99" should fare much better in Europe, where it will likely be embraced by clubsters and popsters.



by Michael Paoletta

Well, it's here, the track that everyone's been inquiring about: "Someone" by **Ascension**. Too bad it's a promotional release.

Culled from **Paul Oakenfold's** essential beat-mixed CD "Tranceport" on Kinetic/Reprise, this gem—produced by **Ricky Simmons** and **Steve Jones** (**Space Brothers**, **Chakra**, and **Sapphire**)—is that all-too-rare trance track that combines melody, emotion, and an actual song. Oh, and don't forget the sublime vocals of **Roxanne**.

BT, who's had numerous songs on the Hot Dance Music/Club Play chart,

including the No. 1 hits "Remember" and "Blue Skies," returned Dec. 1 with "Godspeed" on the Washington, D.C.-based Music Now imprint. But unlike the U.K. import issued on Renaissance Music, the stateside version doesn't include the acoustic guitar-splashed mix by **Brothers In Rhythm**. Instead, it offers a new mix from **Holmes Ives** (the Memnon mix), as well as **BT's** groovy original 12-inch mix.

Fans of **Brothers In Rhythm** are encouraged to also seek out the team's remix of **Garbage's** "Special," which is available on a promotional-only 12-inch from Mushroom U.K. While the group's American label, **Almo**, is releasing "Special" as the next single, it won't feature these highly coveted cinematic excursions.

Premier drum'n'bass label **V Recordings** returns with the American-only release of two previously unreleased tracks. Issued Nov. 17 via the



No Fool. Songwriter/producer/artist **M.J. Cole** has inked a worldwide publishing deal with **BMG Music Publishing U.K.** Known for his underground club remixes for artists like **Goldie**, **Kym Mazelle**, **Soul II Soul**, and **Drizabone**, Cole recently enjoyed commercial pop success with his restructuring of **Another Level's** "Guess I Was A Fool," which debuted at No. 5 in the U.K. These days, when he's not in the studio putting the finishing touches on his debut album, Cole can be found operating his independent label, **Prolific**. Shown at **BMG Music Publishing U.K.'s** London office, from left, are **BMG's Ian Ramage**; **BMG's Grenville Evans**; Cole's manager, **Jeremy Tuson**; **BMG's Jill Pearson**; **Cole**; **BMG's Paul Curran**; and **BMG's Annie Woolf**.

Source/Astralwerks Export France's Cassius

BY DYLAN SIEGLER

NEW YORK—As the U.S. dance community continues its fascination with anything *français*—**Air**, **Dimitri From Paris**, and numerous others—along come the boys from French house duo **Cassius**, and they're ready for their close-up.

Signed to **Virgin France**, **Cassius** has seen its aptly titled debut, "1999," licensed to **Source/Astralwerks**. Scheduled for Jan. 28 release in France and the U.S., "1999" comprises 12 years of collaboration, ample sophistication, and a listenable dance groove that French fans have embraced.

Phillipe Zdar and **Hubert "Boombass" Blanc-Francart**, who met 12 years ago, first worked publicly together as the production team behind French rap sensation **MC Solaar**. Meshing their mutual love of hip-hop with *en vogue* techno grooves, the two began releasing singles, EPs, and remixes together as **La Funk Mob** on the **Source** and **Mo' Wax** labels in 1994.

Under the moniker **L'Homme Qui Valait Trois Milliards**, the pair released its first single in the **Cassius** vein, "Foxy Lady," in 1996; the single appears as "Foxy" on "1999."

With individual careers ablazing (**Zdar** is half of **Motorbass**, and **Boombass** produced all four **MC Solaar** albums), the two incorporated as **Cassius** earlier this year. Their goal: to create a distinctive dance album that defies pigeonholes—one they "will not be ashamed of in 10 years," says **Zdar**.

While the self-published "1999" references disco, funk, and new wave, the album's achievement is its subversion of in-your-face house music structure, uniting breakbeats, subtle melodies, and listenable basslines. While "1999" is certainly danceable, it forgoes the

incessant repetition that is the spine of some house music.

The album's long-term appeal remains to be seen, but **Boombass** and **Zdar** say they're psyched that the album still satisfies them six months after its completion.

The duo thrives on experimentation, and the album was born of trial and error. According to **Zdar** and **Boombass**, the two would begin pro-



CASSIUS

gramming a track in the studio, and "two or three hours later, we would have something different" from the initial inspiration.

The partners believe that their experience and maturity set them apart from other hip French dance acts. "It doesn't mean we're better; it just means that we're different," notes **Zdar**.

During the past year, **Cassius**, which is self-managed and booked by its label, has increased its visibility as the opening act on **Daft Punk's** U.K. tour and as guest DJs at the acclaimed **Respect** nights at **Paris' Queen** club.

In **New York**, the two created interest—due in part to *not* following the latest musical trend—when they manned the turntables at the house-heavy club **Twilo** and at **PS. 1**, an art museum that played home to several **Respect** Is Burning dance parties.

At **Source** and **Astralwerks**, goals for "1999" include crossing the al-

bum over from the underground dance circuit to the mainstream dance scene.

According to **Nick Clift**, senior director of labels at **Astralwerks**, the first single, "Cassius 1999 Remix," has been serviced to record pools, key dance mix shows at commercial radio, **Billboard**-reporting DJs, and press.

A six-minute sampler will be given away at clubs and raves nationwide, as well as to the core audience's favorite fashion retailers, like **Diesel**. The act will be on the road in the States throughout winter and early spring.

On Feb. 19, **Cassius**, along with **Dimitri From Paris** and DJ/producer **Francois Kevorkian**, will reprise **Respect Is Burning** at **Twilo**.

According to the label, **Cassius** hopes to gain the support of college radio but will be focusing on commercial mix shows at "the **KCRWs** of the world," referring to the public radio station in **Los Angeles**.

Aaron Mertes, sales associate at **Desirable Discs II** in **Dearborn, Mich.**, says French dance music has been increasing in popularity at the store. **Mertes** adds that he sees definite potential for **Cassius**, especially if **Astralwerks** gives the act the kind of promotional backing it focused on **Fatboy Slim**. **Astralwerks'** brand recognition, says **Mertes**, will also help **Cassius'** sales potential.

For his part, **Zdar** says **Cassius** is content to revel in the attention that French dance music has attracted after years of "exclusion, seclusion, and frustration." But regardless of citizenship, says **Boombass**, "We just want to do cool beats. If we can help inspire others to some day make music, or just enjoy music like ours, then it's good."

New York-based Ultra Records network, this double A-side features the hauntingly beautiful "Slide Away" by **DJ Die**, who is best-known as a member of **Roni Size's Reprazent**, as well as for his solo tracks on **V Recordings** and **Full Cycle**.

Side B offers the **James Bond-like** "Now It's Time" by **Ray Keith** who, in addition to working behind the counter of **London's** much-esteemed **Black Market** dance retailer, owns **Dread** and **Penny Black Records**. He also toured with **Bryan Gee** and **Jumping Jack Frost** during the first **Planet V** stateside tour in **November 1997**. Both tracks are culled from **V Recordings'** "Planet V," a 17-track compilation scheduled for **March** release.

FOR THE RECORD: According to the **Basement Boys** (**Jay Steinhour** and **Teddy Douglas**), despite what was reported in this column last issue, singer/songwriter **Crystal Waters** remains contractually obligated to perform recording services

for the **Basement Boys**. The **Basement Boys** say that there have been some problems for some time between themselves and **Waters**, stemming from her decision earlier this year to pursue a career in jazz. The **Basement Boys** note that in **September** of this year they suspended the running of the term of the long-term contract between them and **Waters** in order to allow all three more time to record demos in the dance music genre. The **Basement Boys** say that they have expressed a willingness to permit **Waters** to work with outside producers.

However, says **Waters**, "I've fulfilled all my contractual obligations. I've enjoyed working with **Teddy** and **Jay** and would like to continue working with them in the future. But at the same time, I look forward to moving on."

BREAKING BORDERS: **DJ Jean's** "U Got My Love," originally released in **June** on the **Rotterdam, Netherlands-based Mo'Bizz Recordings**, will be reissued **Jan. 4** on **Mo'Bizz Recordings GSA** (Germany, Switzerland, and Austria). So, if ya missed this hyperkinetic houser the first time around...

The **Salsoul Orchestra's** classic "Ooh I Love It (Love Break)" has been overhauled by **Mike Gray** and **Jon Pearn**, otherwise known as the production/remix team **Full Intention**. Released **Dec. 7**, the remix finds the pair *not* altering the song's original vibe in any drastic way—and that should please purists. That said, it has more punch than it once did, which will certainly put a smile on the faces of today's club pundits.

DJ Dado & Simone Jay's "Ready Or Not" continues where **Dado's** year-old Euro-pop hit "Coming Back" left off. Released **Nov. 16** on **Time Records** Italy, "Ready Or Not" arrives with a li'l something for everyone. In addition to the original energetic version (our personal fave), both **Steve "Silk" Hurley** and **Jaydee** take the track deep underground. **EMI** has licensed the track for the rest of Europe, with

(Continued on next page)

Billboard. Dance Breakouts

DECEMBER 19, 1998
CLUB PLAY

1. I'M BEAUTIFUL BETTE MIDLER WARNER BROS
2. TAKE ME TO THE TOP PLASMIC HONEY JELLYBEAN
3. THE REASON SYLK 130 QVUM
4. ACTIVATE THAT KID CHRIS PRESENTS HARD FEELINGS EMPIRE STATE
5. TOMORROW KIM ENGLISH NERVOUS

MAXI-SINGLES SALES

1. TAKE ME TO THE TOP PLASMIC HONEY JELLYBEAN
2. TOGETHERNESS 2 TECHNOIDS LOGIC
3. POWER JOI CARDWELL EIGHTBALL
4. WHEN YOU HEAR THE MUSIC LOST & FOUND GOSSIP
5. DISCO 3000 DANI KONIG LOGIC 3000

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	1	3	6	BELIEVE WARNER BROS. 44576	◆ CHER 2 weeks at No. 1
2	3	6	10	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
3	5	11	7	DON'T LET THIS MOMENT END EPIC 79059	◆ GLORIA ESTEFAN
4	4	9	8	I'M GONNA GET YA BABY EDEL AMERICA 4375	BLACK CONNECTION
5	8	8	8	STRONG IN LOVE EDEL AMERICA 3990	◆ CHICANE FEATURING MASON
6	2	2	10	YOU BETTER MCA 55512	MOUNT RUSHMORE
7	11	16	6	I LIKE THE WAY 4 PLAY 1018	DENI HINES
8	10	14	7	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
9	9	12	9	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
10	16	19	5	THESE ARE THE TIMES GEFEN 063/AQUA BOOGIE	PURE SUGAR
11	7	4	12	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
12	15	17	6	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
13	6	1	11	THE FIRST NIGHT ARISTA PROMO	◆ MONICA
14	13	15	8	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
15	17	7	11	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
16	12	5	10	CUBIK:98 ZTT PROMO/UNIVERSAL	808 STATE
17	25	45	3	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
18	20	24	6	SNOW ON THE SAHARA EPIC PROMO	◆ ANGGUN
19	18	18	9	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
20	23	31	4	MUSCLES TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
◀ POWER PICK ▶					
21	27	—	2	OUTSIDE EPIC PROMO	◆ GEORGE MICHAEL
22	29	—	2	BLUE MONDAY ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
23	21	27	6	YOU DON'T KNOW STRICTLY RHYTHM 12546	MASS SYNDICATE FEATURING SU SU BOBIEN
24	38	—	2	PRESSURE STRICTLY RHYTHM 12555	ULTRA NATE
25	32	35	4	WISHING ON A STAR BLACK CULTURE IMPORT/ATLANTIC	RANDY CRAWFORD
26	30	40	3	POWER EIGHTBALL 127	JOI CARDWELL
27	36	41	3	UNE VERY STYLISH FILLE ATLANTIC PROMO	◆ DIMITRI FROM PARIS
28	24	21	9	BRING BACK THE LOVE STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
29	28	34	5	COLD WORLD TANTRUM 1511	EDDIE BAEZ FEATURING SYREN
30	14	13	12	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
31	26	30	6	DAYS LIKE THIS COLUMBIA PROMO	◆ KENNY LATTIMORE
32	19	10	11	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566	◆ DEEP DISH WITH EVERYTHING BUT THE GIRL
33	39	39	4	SUNSHINE DAY JELLYBEAN 2543	MATT BIANCO
34	40	47	3	RELEASE ME INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
35	22	20	12	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
36	43	—	2	NO NOS TENEMOS (NNT) H.O.L.A. 341079	PROYECTO UNO
37	46	—	2	CONTACT EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
38	42	46	3	I'M COMIN' WEST END 1001	TAANA GARDNER
39	31	28	9	LOVE IS ALL AROUND PRELUDE 0001	BRENDA DURMANN
40	45	42	5	WOMAN 2000 AV8 059	KANO & IZE-1
41	49	—	2	IN MY HOUSE TOMMY BOY SILVER LABEL 1309/TOMMY BOY	THE P.I.M.P. PROJECT
◀ HOT SHOT DEBUT ▶					
42	NEW ▶	1	1	U GOT MY LOVE MO' BIZZ IMPORT	DJ JEAN
43	NEW ▶	1	1	LOOKING FOR THE PERFECT BEAT TOMMY BOY 330	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE
44	NEW ▶	1	1	THAT ZIPPER TRACK MOONSHINE 88455	DJ DAN PRESENTS NEEDLE DAMAGE
45	NEW ▶	1	1	HIGH ISLAND 563349	◆ LIGHTHOUSE FAMILY
46	NEW ▶	1	1	YESTERDAY VAZ 860875/MOTOWN	◆ DEBELAH MORGAN
47	NEW ▶	1	1	DEEP LOVE I.C.U. 005	ISLAND GROOVE
48	35	22	14	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
49	33	25	14	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
50	34	29	12	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOYV VS. ENIAC

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	4	BELIEVE (T) (X) WARNER BROS. 44576	◆ CHER 3 weeks at No. 1
2	2	3	30	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
3	3	4	11	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
4	4	5	11	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
5	5	6	33	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
6	6	7	12	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
7	7	9	20	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
8	9	11	36	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
9	8	10	5	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
◀ GREATEST GAINER ▶					
10	18	—	2	WOULD YOU...? (X) OVAL 27558/M2	◆ TOUCH AND GO
11	15	2	3	NIGHT WIND (M) (X) MODERN VOICES 007	◆ TONY MASCOLO
12	10	15	7	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
13	16	12	28	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
14	13	13	25	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
15	14	20	27	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
16	17	16	7	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M:G
17	11	14	15	SUAVENTE (X) SONY DISCOS 82795	◆ ELVIS CRESPO
18	19	17	5	IF I CAN'T HAVE YOU (T) (X) LOGIC 62020	◆ L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)
19	12	18	7	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
20	26	21	7	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
21	23	28	39	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
22	37	19	32	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
23	25	24	7	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
24	20	—	2	PRESSURE/NEW KIND OF MEDICINE (T) (X) STRICTLY RHYTHM 12555	◆ ULTRA NATE
25	21	23	29	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
26	27	25	45	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
27	28	39	48	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
28	34	—	2	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
29	24	26	17	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
30	29	27	20	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
31	22	22	14	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
◀ HOT SHOT DEBUT ▶					
32	NEW ▶	1	1	WE LIKE TO PARTY! (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
33	30	—	12	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
34	32	43	35	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
35	40	48	67	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
36	RE-ENTRY	4	4	LOOKING FOR THE PERFECT BEAT (T) (X) TOMMY BOY 330	AFRIKA BAMBAATAA & SOUL SONIC FORCE
37	36	40	4	NEXT TIME (T) (X) CLASSIFIED 0311	PINAY
38	33	35	46	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
39	RE-ENTRY	14	14	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
40	NEW ▶	1	1	FLOWER DUET '99 (T) (X) GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
41	38	38	19	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
42	RE-ENTRY	4	4	I STILL LOVE YOU (T) (X) METROPOLITAN 4529	LIL SUZY
43	47	30	27	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
44	42	46	32	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
45	RE-ENTRY	20	20	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
46	48	—	19	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
47	31	29	3	I LIKE IT (T) VELOCITY 61021	BRICK NATION FEATURING CRAIG TRAVIS
48	41	47	39	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
49	49	31	5	YESTERDAY (T) (X) VAZ 860875/MOTOWN	◆ DEBELAH MORGAN
50	35	49	4	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA

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.

DANCE TRAX

(Continued from preceding page)

a Jan. 8 release date.

Frankie Goes To Hollywood alert! The act's former front man, **Holly Johnson**, has issued the promotional-only "Hallelujah!" on his own Pleasuredome Records U.K. The song, which owes its bassline to the **Doobie Brothers**, is a slice of gospel house with remixes from the Wales-based **Soundscapers**, **Eric Kupper**, and Johnson himself, who's responsible for the Frankie Says mix. FYI, "Hallelujah!" acts as a teaser for the

singer's forthcoming album. We can hardly wait!

DEFINITION OF A TRACK: New York's F-111 has licensed **Hardy Hard's** "Here Comes That Sound" from Germany's influential Low Spirit Records. Released Dec. 8, "Sound" is, in essence, a remix of **Love Deluxe's** 20-year-old disco hit "Here Comes That Sound Again." **Jason Jinx** supplies a hard-edged mix guaranteed to push some over the

(dancefloor's) edge.

Wave Classics is reissuing two retro pieces of wax that have been unavailable for years. **Powerline's** early-'80s jazz/funk Paradise Garage classic "Journey" was released Dec. 11, while **Boris Gardiner's** Loft-era conga breakdown "Melting Pot" arrives Friday (18). Today, both tracks are standards at the weekly **Body & Soul** party in New York.

PARADISE FOUND: **Luther**

Vandross returns to dancefloors with "Are You Using Me?" Taken from the singer's underappreciated album "I Know," this **Masters At Work**-produced R&B-infused house song is going to have a tough time receiving mass club exposure—and not because it's lackluster. On the contrary, this is classic Vandross, which means full-on soulful vocals sumptuously surrounded by rich orchestral swells. And therein lies the problem: It

may be too sophisticated for today's young turks who control the dancefloors.

We can already hear American DJs claiming that it's "not hard enough" or that it "needs a fierce dub." Perhaps that's why Virgin Records is releasing it only as a promotional tool. Wouldn't it be way cool, though, if this became the surprise hit of the winter, forcing the label to release it commercially. We can dream, can't we?

Decca's Chesnutt Does Rock 'Thing'

BY DEBORAH EVANS PRICE

NASHVILLE—Ask anyone to describe Mark Chesnutt, and most will readily classify him as a traditionalist or honky-tonk singer. While those are apt descriptions, Chesnutt feels he's capable of much more, and he set out to demonstrate the full



CHESNUTT

range of his talents with his current single, "I Don't Want To Miss A Thing," a cover of the Aerosmith hit from the movie "Armageddon." The first single from his Decca album of the same name, due Feb. 9, is No. 24 on Hot Country Singles & Tracks after five weeks.

Chesnutt says he loved the idea of cutting the song the minute his producer, Decca senior VP Mark Wright, suggested it. "I thought it

was a good idea," Wright says. "Mark thought I wouldn't agree to cutting it, but I'd already heard the song and thought it was great. Steve Tyler wouldn't do a bad song."

Wright says he first heard the song because one of his teenage daughters had changed the station on his car radio, and the next time he got in his car and turned on the radio, he heard the Aerosmith version. "I thought it was awesome," he says. "I immediately called Chesnutt."

Wright says he and Chesnutt only listened to the Aerosmith tune once more before cutting their version so they could focus on making the song Chesnutt's. "When we finished, it sounded like a huge hit," Wright says. "That's why we [stopped promoting] 'Wherever You Are' [Chesnutt's previous single]. We felt like this song was a perfect Mark Chesnutt single."

Chesnutt admits he was con-

cerned about how country radio would respond to the song initially. "I was nervous, but I'm nervous about every single," he says. "I didn't want people to think I was trying to cash in on the movie's success. I just thought this was such a great song."

Bill Reed, music director at KXXY Oklahoma City, agrees. "It's really taking off," he says. "I think Mark Chesnutt has hit an early home run for 1999 on this one. We're getting very positive response from our listeners."

"It's a smash," says KIKK Houston music director Jay Kelly. "After three weeks, it's our No. 1 most-requested song. We're spinning it 54-plus [times] a week."

Both Wright and Chesnutt are
(Continued on page 32)



The Grass Is Green. Tim McGraw congratulated the two writers of his recent hit "Where The Green Grass Grows" at a reception at ASCAP. Shown, from left, are Jess Leary, McGraw, Craig Wiseman, and ASCAP VP Connie Bradley.

Sony/ATV Tree Adopts New Written Policy On Song Holds

BY CHET FLIPPO

NASHVILLE—Citing an increasingly knotty problem in this song publishing capital, Sony/ATV Tree Publishing here is putting into effect the first firm written policy regarding song holds.

The new policy goes into effect Jan. 1 and may evolve into a Music Row standard.

Holds are basically a verbal agreement between song creators and administrators (writers and publishers) on the one hand and song users (artists, A&R staffs, and record labels) on the other.

A hold traditionally has amounted to a gentlemen's agreement that a label or artist or A&R staffer could exclusively hold on to a song for a varying amount of time for the purpose of—perhaps—recording it.

"A hold is a grant of the first-use license of a song," says Sony/ATV Tree VP/GM of creative services Woody Bomar. "That's how this whole thing got started. The publisher has the right to accept or reject the first recording of a song and grant the first license. Once a song has been licensed and released by an artist, anyone who wants to can record it. But the publisher has the right of refusal on the first recording of a song. But it's a mess, it's turned into a real mess, and we're just trying to do something to add some order and some accountability to the system."



BOMAR

The problem with the system traditionally has been that hold agreements can be abused to the point where a song is held for years. Also, a song would be held for one specific artist but then recorded by another; an artist would hold on to a song to withhold it from another artist; a proliferating number of publishers, writers, co-writers, and co-publishers make the mere act of keeping track of holds a nightmarish job; and there is no one consistent hold policy from one firm to the next.

Bomar says the process had become so unwieldy that it was time for some sort of governing instrument to be put into place. In the past, he notes, when Music Row was smaller and simpler, "you had one producer holding a song for one artist, with one writer and one publisher for the song. Now you have multiple writers and multiple publishers pitching a song to A&R directors, to artists, to managers, to producers, so you've got lots of people pitching to lots of people. Plus, some of the writers may have hired independent song pluggers themselves."

Another problem that evolved, he says, involves "people trying to take control of your song and running it through every artist on their roster. That effectively takes a song off the market for a long time. Part of our policy addresses that. We're saying, 'This is still our song.'"

The Sony policy, Bomar says, is essentially this:

- Length of hold: Sony/ATV staff song pluggers may grant a hold up to 30 days to a producer or label for

(Continued on page 32)

Hall Of Fame Teams With Country.com For Net Presence; Notable New Year's Shows

ON THE ROW: The Country Music Hall of Fame and Museum has been considering for some time a means of going online with its considerable research archives: some 200,000 phonograph records, 60,000 photographs, 5,000 films and videotapes, thousands of posters, books, sheet music, periodicals, and hundreds of hours of taped interviews.



Now, it's going into partnership with country.com, the

World Wide Web site for the CMT and TNN cable networks. The pairing will also ultimately provide an E-commerce outlet for the hall's own products, such as records, books, and magazines.

"It was a natural partnership," Hall of Fame acting director Kyle Young tells Nashville Scene. "And it's an important deal for us. We knew we needed an Internet presence, and what struck me about country.com is their track record. What is unique about them is their tremendous marketing engine with CMT and TNN. Since we're content people, we didn't want to try to build a site or get cash to build one. You can really hurt yourself on the Net if you're not careful."

In addition to making its research facility available online worldwide to scholars and country fans alike, Young says, the hall can sell its products via the Net. "We're well-positioned," he notes. "Our product line is a perfect niche market for country.com. Our little record label [CMF Records] is unique and synonymous with the hall. We can get our brand in front of millions of people. This will also allow us to create 'sitelets,' or little sites to promote the museum's activities."

Meanwhile, progress on the new downtown Country Music Hall of Fame has been delayed for a year due to slow fund raising. Total cost for the facility will be approximately \$37 million. The present capi-

tal campaign goal is \$15 million, and Young says he wants to have \$12 million in the bank before groundbreaking. "We've got \$10 million on hand now," Young says, "and the other \$2 [million] could come in any day now. You may see some dirt moving down there real soon. We'll be open in early 2001."

NEW YEAR'S EVE SHOWS OF NOTE: Merle Haggard at Billy Bob's Texas in Fort Worth, Texas; a Foster & Lloyd reunion at the Bluebird Cafe in Nashville; and Tim McGraw, the Wilkinsons, and Dixie Chicks at the Nashville Arena.



by Chet Flippo

After a 25-year absence, the Grand Ole Opry will return to its former home, the Ryman Auditorium, for two nights. The Opry, which left the Ryman for Opryland March 16, 1974, will return there for shows Jan. 15-16. The Ryman seats about 2,000, as opposed to about 4,400 at the Opry House.

PEOPLE: Elroy Kahane is named executive VP at Bang Records II, reporting to chairman Ilene Berns. Former executive VP Larry King exits the label . . . Arista/Nashville promotes David Macias to senior director of sales and marketing, reporting to VP Rick Shedd . . . Giant Records names Fred H. Baker Jr. product manager, reporting to senior VP Connie Baer . . . Gary Chapman signs with TBA Entertainment Corp. for management . . . Grand Ole Opry Group president Steve Buchanan names Paul Couch GM of the Ryman . . . Trey Bruce signs with Big Tractor Music.

City Hall Records, Hep Cat Distribution, and Record Depot will handle distribution for HighTone Records' HMG imprint as of Jan. 4. Releases for next year include albums from Big Sandy & His Fly-Rite Boys, and Wayne Hancock band spinoff Biller & Wakefield.

DECEMBER 19, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
◀ No. 1 ▶						
1	1	1	3	GARTH BROOKS CAPITOL 97424 (19.98/26.98) 3 weeks at No. 1	DOUBLE LIVE	1
2	2	2	57	SHANIA TWAIN ▲ ⁷ MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	4	45	DIXIE CHICKS ▲ ¹ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	2
4	6	6	33	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	4	3	4	SOUNDTRACK 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
6	7	9	10	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	6
7	5	5	29	SOUNDTRACK ▲ ² CAPITOL (LOS ANGELES) 93402 (10.98/17.98)	HOPE FLOATS	1
8	8	7	15	ALABAMA ▲ ¹ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
◀ GREATEST GAINER ▶						
9	10	16	9	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	9
10	9	8	14	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
11	15	20	3	SOUNDTRACK DREAMWORKS 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	11
12	11	10	7	TOBY KEITH MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
13	12	14	79	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
14	14	13	27	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
15	13	11	31	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
16	16	15	38	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
17	17	12	7	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
18	18	19	27	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
19	21	23	31	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
20	23	22	17	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
21	22	21	33	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
22	26	39	6	VARIOUS ARTISTS HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	22
23	20	18	54	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
24	28	28	67	MARTINA MCBRIDE ▲ ² RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
25	19	17	31	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
26	24	25	8	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
27	27	27	64	BROOKS & DUNN ▲ ⁴ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
28	25	24	21	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
29	29	26	19	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
30	30	35	21	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
31	31	30	17	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	20
32	34	36	65	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
33	33	31	11	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
34	36	29	8	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
35	32	32	26	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
36	35	34	67	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
37	37	33	11	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	38	38	29	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
39	40	40	21	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
40	39	41	5	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
41	47	48	33	STEVE WARINER CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
42	43	50	29	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
43	45	45	31	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
44	44	42	10	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
45	41	37	5	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
46	42	43	14	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
47	46	44	9	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
48	54	53	14	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
49	52	49	6	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	47
◀ PACESETTER ▶						
50	64	—	2	VARIOUS ARTISTS RCA 67698/RLG (4.98/9.98)	COUNTRY CHRISTMAS CLASSICS	50
51	49	55	33	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
52	51	51	67	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
53	48	46	73	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
54	55	52	57	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
55	50	57	33	ROY D. MERCER CAPITOL 94301 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
56	53	47	13	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
57	56	56	60	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
58	62	63	85	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
59	69	73	70	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
60	60	54	28	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
61	58	64	83	ROY D. MERCER CAPITOL 54781 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
62	59	66	59	ROY D. MERCER CAPITOL 21144 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
63	68	60	24	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
64	67	72	93	LEANN RIMES ▲ ² CURB 77856 (10.98/16.98)	UNCHAINED MELODY/THE EARLY YEARS	1
65	63	59	30	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
66	71	—	17	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
67	57	70	15	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
68	61	69	79	ROY D. MERCER CAPITOL 54782 (7.98/11.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
69	65	65	26	DWIGHT YOAKAM REPRIS 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
70	66	71	11	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66
71	73	74	6	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	68
72	RE-ENTRY	71	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5	
73	RE-ENTRY	48	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8	
74	RE-ENTRY	74	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8	
75	70	61	10	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36

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**[®]

DECEMBER 19, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98) 31 weeks at No. 1	THE HITS	172
2	2	SHANIA TWAIN ▲ ¹¹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	200
3	3	GARTH BROOKS ▲ ³ CAPITOL 98742 (7.98/11.98)	BEYOND THE SEASON	88
4	4	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	23
5	5	BURL IVES MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	7
6	8	JOHN DENVER RCA 67641 (10.98/16.98)	ROCKY MOUNTAIN CHRISTMAS	8
7	6	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	163
8	11	VINCE GILL ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	63
9	9	REBA MCENTIRE ▲ MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	49
10	7	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	126
11	10	JOHN DENVER LASERLIGHT 12762 (3.98/6.98)	CHRISTMAS LIKE A LULLABY	9
12	12	GEORGE STRAIT ▲ ² MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	49
13	13	PATSY CLINE ▲ ⁵ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	611

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	TRISHA YEARWOOD ● MCA NASHVILLE 11091 (4.98/6.98)	THE SWEETEST GIFT	14
15	21	ALABAMA RCA 66927/RLG (10.98/15.98)	CHRISTMAS VOLUME II	16
16	23	JOHN BERRY CAPITOL 32663 (7.98/11.98)	O HOLY NIGHT	23
17	25	ALAN JACKSON ▲ ARISTA NASHVILLE 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	46
18	22	VARIOUS ARTISTS HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	11
19	—	KENNY ROGERS ● MAGNATONE 108 (10.98/16.98)	THE GIFT	20
20	16	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	148
21	17	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	60
22	—	ANNE MURRAY SBK/EMI 31145/CAPITOL (5.98/11.98)	BEST OF THE SEASON	4
23	18	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	118
24	19	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	110
25	15	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	236

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

POETRY IN MOTION: With 5,234 plays and approximately 41 million audience impressions, Brooks & Dunn's affectionate cover of Roger Miller's 1966 classic "Husbands & Wives" (Arista/Nashville) shoots 3-1 on Hot Country Singles & Tracks, up 240 plays. By a mere two-spin margin, the duo replaces Faith Hill's "Let Me Let Go" (Warner Bros.) at the top. Although Hill's song loses the spin race, it edges Brooks & Dunn's audience tally by a little more than 1 million impressions. (While audience figures aren't a factor on Hot Country Singles & Tracks, our sister publication, Country Airplay Monitor, publishes a separate weekly scorecard that tracks audience impressions.)

"Husbands & Wives" is found on Brooks & Dunn's "If You See Her" package, which holds at No. 14 on Top Country Albums.

By the way, Miller's original take of "Husbands & Wives" peaked at No. 5 on our airplay chart and was covered 15 years later by David Frizzell & Shelly West, who took it to No. 16. Some 32 years after Miller's version became a hit, many of his admirers, myself included, continue to pose the question, "Why in the world didn't he write a second verse?"

STOMP THEM GRAPES: Aging like a fine wine, Alabama's 1983 single "Christmas In Dixie" (RCA) re-enters Hot Country Singles & Tracks at No. 61 with airplay at 92 monitored stations. That track is eligible to re-enter the chart because it hasn't accrued the maximum number of allowable chart weeks (see legend under chart, page 33). The label first released the song as a double-sided single that rose to No. 35 on our country radio chart. (The flip side was "Christmas Is Just A Song For Us This Year" by Louise Mandrell & R.C. Bannon.) The song was included on Alabama's 1985 "Christmas" set—not to be confused with "Christmas Volume II," a 1996 release that rises 21-15 on Top Country Catalog Albums. (The earlier package is available through BMG Special Products.) "Christmas In Dixie" is also found on "Country Christmas Classics" (RCA), which earns our percentage-based Pacesetter trophy on Top Country Albums. That multi-artist compilation gains 75% to shoot 64-50.

CHRISTMASTIME'S A COMIN': In addition to the aforementioned "Country Christmas Classics," Nipper's Nashville workshop swipes our Greatest Gainer award as Martina McBride's "White Christmas" scans more than 38,000 pieces, up more than 11,000 scans. It moves 10-9 on Top Country Albums and 100-68 on The Billboard 200. Her "Evolution" rises 28-24 on the former and re-enters the big chart at No. 157.

Ron Howie, sales and marketing VP at Nashville's RCA Label Group, says he expects another substantial increase following TNN's Dec. 9 cable-cast of "A Classic Christmas." McBride's special included excerpts from a pair of live Christmas shows taped at the Tennessee Performing Arts Center Nov. 27-28.

At press time, a TNN programming staffer tells Country Corner that a repeat broadcast has not been scheduled.

DECCA'S CHESNUTT DOES ROCK 'THING'

(Continued from page 30)

pleased with country radio's acceptance and credit songwriter Diane Warren for writing a song that can be readily embraced by different formats. "It's the song," Chesnutt says. "A singer is only as good as the song, and that song has everything. It's got the emotion. It's got the range."

Wright agrees. "Diane Warren writes songs people want to take home with them," he says. "Her songs don't just get played on radio, they sell. Her songs cross all boundaries."

For Chesnutt, cutting "I Don't Want To Miss A Thing" was more than just putting his own spin on what was already a hit song, it provided a chance to show the industry he's capable of cutting more than traditional material. "I've been pigeonholed as a traditional country singer," he says, "and for the past few years, that hasn't been the way to go to sell records and concert tickets. I needed something to get

everybody's attention—to show people that 'Hey, this guy can sing something other than just George Jones songs.'"

Wright thinks the new album will represent the diversity of Chesnutt's talent. "I'm real pleased with the album," he says. "It covers a lot of the things he can do and really shows the depth of Mark's talent. Sometimes he's a little overlooked and [labeled a] honky-tonker, but it's time to remind people of all he can do." (Chesnutt's songs are published by Songs of Jasper [ASCAP].)

Dave Weigand, VP of marketing and sales at MCA/Decca, says that on Dec. 1 the label released a commercial CD/cassette single of "I Don't Want To Miss A Thing" and is getting great response from retail. "The shipment exceeded our expectations," says Weigand. "We had pre-orders for close to a quarter of a million units, the biggest shipment of any commercial single on Decca. The single is setting up the album and giving us deeper penetration. There's a lot of anticipation at retail for the album's release."

Weigand says another factor that will likely boost Chesnutt's album

sales is his participation in the Crown Royal tour. Chesnutt will headline 40 dates in 1999, kicking off Jan. 20. "It's a big deal to me," says Chesnutt, who is booked by Buddy Lee Attractions and managed by Ladd Management. "I always wanted to headline a tour sponsored by a big company. This is our second year. Last year it was so successful, they decided to do it again. I couldn't be happier."

Weigand says Chesnutt will be doing a satellite media tour surrounding the Crown Royal dates, as well as relaying information via his World Wide Web site (www.markchesnutt.com). "We're also going to have an aggressive advertising campaign," says Weigand, "encompassing print, direct mail, radio, cable, and other outlets."

Weigand notes that the label also plans to secure listening posts early and have the music available for consumers to hear two or three weeks prior to the album's release date.

"This is Mark's eighth album," Weigand says, "and we think it will be a breakthrough for him. The response to the single thus far has been over the top."



With The Troops. Lari White spent much of November performing for U.S. troops in Bosnia, Turkey, Germany, and Italy. Here, White is greeted by U.S. Air Force Brigadier General David S. Sibley.

SONY/ATV TREE

(Continued from page 30)

a specific artist. The request and response must be in writing (fax or mail).

- **First pass:** If the designated artist passes on the song, the publisher may pitch it elsewhere. If the label or producer want to consider it for another designated artist, that must be requested in writing.

- **Extensions:** The designated artist may request extensions in 30-day increments by written request.

- **Sole responsibility:** Sony/ATV Tree is responsible only for the copyright share it controls and is not responsible for any co-publisher hold commitments made.

The policy, Bomar says, should introduce a measure of control to publishers and clarify the hold issue for everyone involved.

He says there is no way of know-

ing how many songs are being held by all publishers in Nashville at any one time, but he notes that Sony/ATV Tree alone gets between five and 10 new hold requests per day.

Bomar says he's received positive responses from people on both sides of the hold situation. "I've heard resistance from only one label," he says. "One objection was that it would be too much paperwork. My answer was, 'If it's too much paperwork, you've got too many songs on hold.' But I've already had other publishers call, enthusiastically, and ask for a copy of our agreement."

An informal poll shows that other publishers welcome the move. Both peer music and the New Country Song Group said they would adopt a similar written policy beginning with the new year.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
25 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	ASCAP/Magnason, BMI/Red Quill, BMI) WBM
64 BEHIND CLOSED DOORS (Warner House of Music, BMI) WBM	70 IT'S ONLY LOVE (Heart Of Hearts, BMI/McLachlan-Scroggs Int'l, BMI/Why Walk, ASCAP)
66 THE BIG ONE (Rites Of Passage, BMI)	17 IT'S YOUR SONG (Gooby, BMI/Pan For Gold, BMI/Copy-right Management, BMI) WBM
34 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Laggy Bayou, ASCAP) HL/WBM	75 I WALK THE LINE REVISITED (Sony/ATV Tunes, ASCAP/House Of Cash, BMI/Bug, BMI) HL
31 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM	65 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)
33 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/JKids, ASCAP) HL/WBM	58 I WON'T LIE (EMI April, ASCAP/Pedathead, ASCAP/Famous, ASCAP) HL
57 CAN'T STOP THINKIN' 'BOUT THAT (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL	41 KEEPIN' UP (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM
61 CHRISTMAS IN DIXIE (Maypop, BMI/Wildcountry, BMI) WBM	53 KINDLY KEEP IT COUNTRY (Viny Mae, BMI) WBM
26 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM	56 LET IT SNOW, LET IT SNOW, LET IT SNOW (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner Chappell, ASCAP) HL/WBM
50 DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)	2 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM
43 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJuiie, BMI/Steve Warner, BMI) WBM	20 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
28 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Tenlee, BMI/Sony/ATV Cross Keys, ASCAP) HL	69 LOOSEN UP MY STRINGS (Blackened, BMI) WBM
29 FLY (THE ANGEL SONG) (Golden Phoenix,	27 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
	42 ONE DAY LEFT TO LIVE (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM
	48 ORDINARY LIFE (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)
	36 POWERFUL THING (Mighty Nice, BMI/Andersons, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
	63 A RANDOM ACT OF SENSELESS KINDNESS (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI)
	7 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
	60 SHORTENIN' BREAD (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI) WBM
	47 SLOW DOWN (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM
	38 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckalesia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM
	4 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI) WBM
	55 SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
	15 SPIRIT OF A BOY, WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM
	14 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM
	73 STRAIGHT TEQUILA (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
	37 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL
	40 THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)
	12 THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
	46 THESE ARMS OF MINE (Curbsongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI) WBM
	68 TOUCHDOWN TENNESSEE (Acuff-Rose, BMI) WBM
	21 UNBELIEVABLE (Mighty Nice, BMI/Al Andersons, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM
	5 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
	62 WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI)
	22 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM
	59 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmobile, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL
	10 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI)
	45 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL
	71 WRITE IT IN STONE (Music Corp. Of America, BMI/Pembo, BMI)
	9 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI)
	16 WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
	67 YOU HAVEN'T LEFT ME YET (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
	35 YOU MOVE ME (PolyGram International, ASCAP/Piercepittsongs, ASCAP) HL
	6 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM
	3 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Tern-000, ASCAP) HL/WBM
	49 YOU WERE MINE (Woolly Puddin', BMI/Bug, BMI)
	74 YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard HOT COUNTRY SINGLES & TRACKS

DECEMBER 19, 1998

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 163 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
No. 1						
1	3	5	13	HUSBANDS AND WIVES D. COOK, K. BROOKS, R. DUNN (R. MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
2	1	2	15	LET ME LET GO D. HUFF, F. HILL (S. DIAMOND, D. MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	1
3	4	7	17	YOU'RE EASY ON THE EYES K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	TERRI CLARK (V) MERCURY 566218	3
4	5	6	18	SOMEONE YOU USED TO KNOW C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	4
5	6	8	19	WE REALLY SHOULDN'T BE DOING THIS T. BROWN, G. STRAIT (J. LAUDERDALE)	GEORGE STRAIT (V) MCA NASHVILLE 72071	4
6	9	11	18	YOU'RE BEGINNING TO GET TO ME J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	6
7	8	9	10	RIGHT ON THE MONEY K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	7
8	2	1	19	IT MUST BE LOVE D. JOHNSON (C. BICKHARDT, J. SUNG RUD)	TY HERNDON (V) EPIC 79049	1
9	13	13	14	WRONG AGAIN M. MCGRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	9
10	7	3	18	WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
11	12	12	20	FOR YOU I WILL P. MCMARKIN, A. TIPPIN (T. MARTIN, M. NESLER)	AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	11
12	14	15	17	THERE YOU HAVE IT M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	12
13	15	17	7	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	13
14	18	23	11	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	JO DEE MESSINA CURB ALBUM CUT	14
15	17	20	11	SPIRIT OF A BOY, WISDOM OF A MAN J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTRINK)	RANDY TRAVIS DREAMWORKS ALBUM CUT	15
AIRPOWER						
16	21	27	6	WRONG NIGHT D. MALLOY, R. MCENTIRE (J. LEO, R. EOWLES)	REBA (V) MCA NASHVILLE 72075	16
17	11	10	6	IT'S YOUR SONG A. REYNOLDS (B. HILL, P. WOLFE)	GARTH BROOKS CAPITOL ALBUM CUT	9
18	20	21	15	GETCHA SOME J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 566432	18
AIRPOWER						
19	23	26	11	HOLD ON TO ME C. PETOCZ, J. M. MONTGOMERY (B. CALY, W. RAMBEAUX)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	19
20	10	4	20	A LITTLE PAST LITTLE ROCK M. WRIGHT (J. BROWN, T. LANE, B. JONES)	LEE ANN WOMACK (C) (D) (V) DECCA 72068	2
AIRPOWER						
21	24	28	8	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138	21
22	22	22	24	WHERE THE GREEN GRASS GROWS B. GALLIMORE, J. STROUD, T. MCGRAW (J. LEARY, C. WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
23	26	24	22	HONEY, I'M HOME R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 566220	1
24	36	41	5	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078	24
25	19	16	13	ABSENCE OF THE HEART C. FARREN, D. CARTER (D. CARTER, C. FARREN, C. JONES)	DEANA CARTER (V) CAPITOL 58738	16
26	25	18	23	DON'T LAUGH AT ME C. CHAMBERLAIN (A. SHAMBLIN, S. SESKIN)	MARK WILLS (V) MERCURY 566054	2
27	31	33	12	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	SARA EVANS (C) (D) (V) RCA 65584	27
28	28	25	25	EVERYTHING'S CHANGED D. COOK, W. WILSON (R. MCDONALD, P. NELSON, L. BOONE)	LONESTAR BNA ALBUM CUT	2
29	32	36	9	FLY (THE ANGEL SONG) T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, R. M. BOURKE)	THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	29
30	27	19	21	HOW DO YOU FALL IN LOVE D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	ALABAMA (V) RCA 65561	2
31	34	38	8	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TEREN)	BILLY RAY CYRUS (V) MERCURY 566582	31
32	29	30	17	IF I LOST YOU B. J. WALKER, JR., T. TRITT (T. TRITT, S. HARRIS)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	29
33	33	35	13	BY THE BOOK R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	33
34	38	40	15	A BITTER END B. CHANCEY, C. YOUNG (D. DODD, K. BEARD)	DERYL DODD (C) (D) COLUMBIA 79013	34
35	35	31	18	YOU MOVE ME A. REYNOLDS (G. KENNEDY, P. PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT	3
36	43	55	4	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	36
37	40	42	12	TAKE ME D. HUFF (S. SMITH, B. DIPIERO)	LARI WHITE LYRIC STREET ALBUM CUT	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	41	43	9	SOMEBODY'S OUT THERE WATCHING T. HASELDEN, R. ZAVITSON (R. LERNER, F. GOLDF, S. BOOKER)	THE KINLEYS (C) (D) EPIC 79064	38
39	37	34	17	GUILTY C. FARREN (B. WARREN, B. WARREN, D. BERG)	THE WARREN BROTHERS (C) (D) (V) BNA 65552	34
40	60	—	2	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 566220	40
41	53	70	3	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	41
42	45	47	11	ONE DAY LEFT TO LIVE K. STEGALL (D. DILLON, R. BOUDREAU, J. NORTHROP)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	42
43	44	45	10	EVERY LITTLE WHISPER S. WARINER (B. KIRSCH, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	43
44	46	50	8	I'M YOURS J. STROUD, J. KING (P. COLEMAN, C. D. JOHNSON)	LINDA DAVIS (C) (D) DREAMWORKS 59015	44
45	47	49	14	WINE INTO WATER G. NICHOLSON, T. GRAHAM BROWN (T. G. BROWN, B. BURCH, T. HEWITT)	T. GRAHAM BROWN INTERSOND ALBUM CUT	45
46	51	57	4	THESE ARMS OF MINE W. C. RIMES (J. TWEL, G. THOMPSON)	LEANN RIMES CURB ALBUM CUT/MCG	46
47	50	52	12	SLOW DOWN J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	MARK NESLER ASYLUM ALBUM CUT	47
48	52	54	7	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136	48
49	69	—	2	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT	49
50	57	61	6	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	SAWYER BROWN CURB ALBUM CUT	50
51	55	58	6	I'LL TAKE TODAY M. WRIGHT, B. HILL (K. M. ROBBINS, W. ROBINSON)	GARY ALLAN (V) DECCA 72079	51
52	66	—	2	HERE'S YOUR SIGN CHRISTMAS D. GRAU (B. ENGVALL, D. GRAU)	BILL ENGVALL WARNER BROS. ALBUM CUT	52
53	42	39	11	KINDLY KEEP IT COUNTRY T. BROWN (V. GILL)	VINCE GILL (V) MCA NASHVILLE 72072	33
54	65	—	2	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY BNA ALBUM CUT	54
55	49	48	13	SOMETHING TO THINK ABOUT P. MCMARKIN (T. MARTIN, T. NICHOLS)	DAVID KERSH CURB ALBUM CUT	46
56	62	—	12	LET IT SNOW, LET IT SNOW, LET IT SNOW R. CHANCEY, E. SEAY (S. CAHN, J. STYNE)	RICOCHE (C) (D) COLUMBIA 78749	43
57	58	62	5	CAN'T STOP THINKIN' 'BOUT THAT R. CHANCEY, B. CHANCEY (M. DODSON, D. DRAKE, S. MULLINS)	RICOCHE COLUMBIA ALBUM CUT	57
58	61	60	7	I WON'T LIE N. WILSON, B. TANKERSLEY (B. BOUTON, H. LINDSEY)	SHANNON BROWN (C) (D) (V) ARISTA NASHVILLE 13144	58
59	54	46	14	WHERE YOUR ROAD LEADS A. REYNOLDS (V. SHAW, D. CHILD)	TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	18
60	59	59	5	SHORTENIN' BREAD S. RIPLEY, W. RICHMOND (W. RICHMOND, S. RIPLEY, C. VAN BEEK, D. KEESSE)	THE TRACTORS (V) ARISTA NASHVILLE 13147	57
61	RE-ENTRY	11	11	CHRISTMAS IN DIXIE H. SHEDD, ALABAMA (T. GENTRY, R. OWEN, J. COOK, M. HERNDON)	ALABAMA (C) (V) RCA 64436	35
HOT SHOT DEBUT						
62	NEW	1	1	WHEN MAMA AIN'T HAPPY T. BROWN (R. GILES, G. GODARD, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	62
63	75	—	2	A RANDOM ACT OF SENSELESS KINDNESS D. KENNEDY, A. SMITH (F. MYERS, G. BAKER, J. WILLIAMS)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84194	63
64	68	72	4	BEHIND CLOSED DOORS J. SLATE, J. DIFFIE (K. O'DELL)	JOE DIFFIE EPIC ALBUM CUT	64
65	56	51	19	I WILL STAND B. CANNON, N. WILSON (M. GERMINO, C. BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	27
66	74	73	5	THE BIG ONE B. BECKETT, P. GREENE (J. JIMS, P. MATTHEWS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	66
67	RE-ENTRY	5	5	YOU HAVEN'T LEFT ME YET T. BROWN, G. STRAIT (D. H. OGLESBY, K. ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	67
68	67	64	4	TOUCHDOWN TENNESSEE K. CHESNEY, C. BRADLEY (D. DILLON, K. CHESNEY)	KENNY CHESNEY BNA PROMO SINGLE	64
69	71	66	19	LOOSEN UP MY STRINGS C. BLACK, J. STROUD (C. BLACK, H. NICHOLAS)	CLINT BLACK (V) RCA 65585	12
70	NEW	1	1	IT'S ONLY LOVE R. SCRUGGS (R. SCRUGGS, M. C. CARPENTER)	RANDY SCRUGGS (WITH MARY CHAPIN CARPENTER) REPRISE ALBUM CUT	70
71	NEW	1	1	WRITE IT IN STONE W. WILSON (K. HARLING)	KEITH HARLING (V) MCA NASHVILLE 72081	71
72	70	—	3	INNOCENT BYSTANDER D. GATES, B. DEAN (B. DEAN, D. GATES)	BILLY DEAN CAPITOL ALBUM CUT	68
73	64	56	16	STRAIGHT TEQUILA C. HOWARD, A. SMITH (D. STAFFORD, J. HARGROVE)	TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	47
74	73	—	2	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS RCA ALBUM CUT	73
75	RE-ENTRY	6	6	I WALK THE LINE REVISITED R. CROWELL (R. CROWELL, J. CASH)	RODNEY CROWELL WITH JOHNNY CASH (C) (D) (V) REPRISE 17149	61

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®

DECEMBER 19, 1998

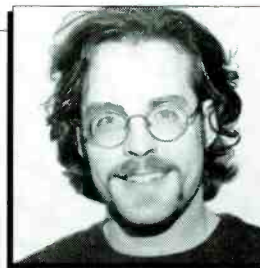
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	40	THIS KISS WARNER BROS. 17247	FAITH HILL
2	2	4	5	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
3	4	6	12	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
4	NEW	1	1	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
5	3	2	24	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
6	5	3	41	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
7	6	5	13	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
8	8	8	13	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
9	7	7	13	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
10	10	16	5	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
11	9	11	7	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
12	12	12	79	HOW DO I LIVE CURB 73022	LEANN RIMES
13	13	14	9	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	15	6	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
15	11	9	36	COMMITMENT CURB 73055	LEANN RIMES
16	14	10	14	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
17	17	22	9	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
18	15	13	18	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
19	22	21	3	A BITTER END COLUMBIA 79013/SONY	DERYL DODD
20	19	19	15	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
21	18	17	30	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
22	21	20	7	STRAIGHT TEQUILA CURB 73066	TRINI TRIGGS
23	23	—	8	ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY 566052	SAMMY KERSHAW
24	25	24	21	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
25	20	18	21	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY

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.

Artists & Music

Classical KEEPING SCORE



by Bradley Bamberger

AMERICA, ON A BUDGET: Among the many shrewd strategies Naxos has employed internationally over its phenomenal decade-long rise has been its effort to record the national repertoire of various countries using native musicians—e.g., issuing Debussy's "Pelléas Et Mélisande" with an all-French cast and Grieg's complete solo piano music by Einar Steen-Nøkleberg. Along with lending the recordings an idiomatic flavor, this touches critics where they live. Naxos founder Klaus Heymann knows that many classical pundits are inveterate boosters of the home team.

Naxos hasn't used many American artists over the years, and it has yet to achieve the towering market share in the U.S. that it enjoys in places like Sweden and the U.K. (Billboard, June 21, 1997). But Naxos' new "American Classics" series taps the native talent pool on its way to offering a new vision for the States. Launched in November with eight titles, the series is planned as an ambitious 200-disc survey of the American classical canon—going far beyond Gershwin, Ives, Copland, Barber, and Bernstein to cover everything from New England pastoralists to West Coast minimalists and all the nooks and crannies of Americana in between.

Many late-19th-century American composers churned out reams of ersatz Tchaikovsky and faux Brahms, and the first batch of "American Classics" doesn't shy away from that—as it includes Arthur Foote's very European Piano Quintet and two string quartets (the finest of the faux), performed by the Da Vinci Quartet with the late pianist James Barbagallo. An artist with a more recognizably "American" sound is Edward MacDowell, whose promise as the signature U.S. composer was sadly unfulfilled at his early death in 1908. In the initial installment, he is represented by the first two volumes of his complete solo piano music, played by Barbagallo.

The first contemporary American composition to be included in the series is Benjamin Lees' exceedingly Mahlerian Symphony No. 4, performed by the National Symphony Of Ukraine led by Theodore Kuchar. (European orchestras are the rule so far, since domestic bands' union stipulations are too expensive for this project.) And for many, the pick of this first litter will be the disc featuring Walter Piston's music for violin and orchestra, with stalwart soloist James Buswell. Eight additional "American Classics" titles are out this month, with more than a dozen due early next year. Expect the songs of MacDowell, the piano solos of Charles Griffes, and the nature suites of Ferdinand Gröfé (the original orchestrator of Gershwin's "Rhapsody In Blue").

"American Classics" is being produced by the husband-and-wife team of Victor and Marina Ledin. Based in the San Francisco Bay Area, the Ledins have also curated Naxos' complete Liszt edition, in addition to helping



THE LEDINS

records for the Ivory Classics label. The Ledins have scoured libraries and archives for American scores, often reconstructing manuscripts and creating performing parts from neglected material. The pair has also worked hard to match expert soloists to the music, although some finds were serendipitous: Pianist Eteri Andjaparidze demonstrated her off-the-cuff knowledge of Zez Confrey's novelties while on a break during a heavy Prokofiev session.

According to the Ledins, it has been this spirit of discovery that has fueled their efforts to create a conspectus for the melting pot of American music. "It has been exciting," Victor says. "You read about so many of these composers—Florence Price, William Grant Still—as

footnotes in books, but you don't really know what their music sounds like. But we want to get this music off dusty shelves and into people's ears."

Much American music has gone long unrecorded because "when it comes to art music, Americans can be uncomfortable with their own culture," Victor says. "If it's from Europe, then it seems more authentic. But even though some people may put down the American Romantics as throwbacks, the slow movement of Foote's Piano Quartet—which comes out next year—is one of the loveliest things you'll ever hear. These composers aren't going to replace anyone's affection for Bach and Beethoven, yet they did create some very compelling music."

Naxos may be able to open listeners' minds to "American Classics" because "the label has a reputation for quality," says Arend Lubbers, a buyer for Borders Books & Music. "I think that, together with the budget price, could get people to follow them almost anywhere."

In presentation, the series represents a step up for the utilitarian Naxos, as the discs boast transparent jewel cases and sharper design, greatly improved liner notes, and enticing exterior blurbs. The series is designed expressly for the U.S. market, although some of the material will be released internationally via Naxos' full-priced sister imprint, Marco Polo.

ART OF THE STATES: Prior to the Naxos "American Classics" series, the stateside catalog was given a considerable boost recently by albums of American songs from the fine Barbara Bonney on Decca/London and Jennifer Larmore on Teldec, as well as high-profile American opera aria discs from Dawn Upshaw on Nonesuch and Renée Fleming on Decca/London (Keeping Score, Billboard, June 27).

Beyond the vocal realm, such indie labels as Delos, New Albion, Bridge, CRL, and Cedille continue to make valiant efforts on behalf of American classics. But since 1975, it has been the ever-devoted New World Records that has truly done the Lord's own work in disseminating the music of homegrown composers (Billboard, March 19, 1994). The not-for-profit imprint of the New York-based Recorded Anthology of American Music, New World has built an impressive 300-title catalog that covers some 600 composers—including major names like Roger Sessions, Milton Babbitt, and Ned Rorem, along with such junior luminaries as Ellen Taaffe Zwilich, John Harbison, and recent BBC Masterprize finalist Stephen Hartke, among many others.

This fall, New World reissued music from several pioneering late-'70s LPs. One disc features the violin sonatas of Amy Beach and Arthur Foote in stylish performances by Joseph Silverstein and Gilbert Kalish, as well as a few lesser numbers by representatives of the well-intentioned (though faintly embarrassing) "Indianist" school. Another set revolves around Edward MacDowell's "Twelve Virtuoso Studies," performed to their utmost by the late pianist Malcolm Frager.

In covering the polar opposite of Beach and MacDowell, New World last month released vocalist/composer Joan La Barbara's new album, "Shamansong," which features three minimalist soundscapes for voice in various exotic settings. And in February, expect a disc of George Rochberg's String Quartets Nos. 3-6 played by the Concord String Quartet.

New World's wares are disseminated to more than 300 libraries and music schools across the country. The discs offer not only interesting music but some rare lessons in Americana; every issue features substantial liner notes, including a list of related recordings and a bibliography. The label is distributed to retail by Albany in the U.S., Harmonia Mundi in the U.K., Choice Music in the Benelux and Germany, and Tokyo M-Plus in Japan.

ARABESQUE RECORDINGS issued late last month the third and final volume in Joanne Polk's survey of the solo piano music of that most famous of American female composers, Amy Beach (1867-1944). Her works inhabit a dreamy world of salon melodies and programmatic poetics, epitomized by the Chopin-esque title piece, "Fire-Flies." The disc features liner notes by Adrienne Fried Block, whose "Amy Beach, Passionate Victorian: The Life And Work Of An American Composer" was published this fall by Oxford University Press.

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Deutsche Grammophon is synonymous with classical music. Its success determines in large measure how the business is doing, and, likewise, Deutsche Grammophon's problems reflect the realities of these challenging times.

DG can never shrink from its obligation to present the highest-quality music to a vast public of different tastes. Whether Bernstein's "West Side Story" or Stockhausen's "Gesang der Junglinge," Anne-Sophie Mutter in Brahms and Maria João Pires in Chopin, Deutsche Grammophon represents something special for everyone.

In the future, the yellow label must be determined to maintain traditions while aspiring to be progressive. This is a difficult line to walk but essential if the future is to stand for something while maintaining financial stability.

I am confident that the label will walk this line with confidence as the music business enters into a period of technological advances in sound and consumers' increasing ease of access to our recordings.

Quality will survive!

Chris Roberts
President
PolyGram Classics & Jazz

HAMBURG—Over the past century, Hamburg's fortunes have fluctuated with those of Germany, the prosperous "free" city struggling through inter-war depression, half destroyed in July 1943 and since recovering its status among Europe's wealthiest trading centers.

During the same period, Deutsche Grammophon Gesellschaft mbH, founded in 1898 by inventor Emile Berliner, has risen from a business selling novelty sound machines from the rear of a Hamburg bicycle shop to become a company synonymous with classical music on record. Along the way, it has weathered financial crises, advanced new technologies and produced a catalog of great recorded interpretations second to none.

Karsten Witt, praised for his programming expertise as artistic director of Vienna's Wien Modern festival, returned to his hometown in 1996 to become president of Deutsche Grammophon. The record company's glory days, supported by Herbert von Karajan's best-selling Berlin Philharmonic discs and an early commitment to CD technology, were part of DG history long before Witt's appointment.

Despite falling profit levels, a reduction in the number of recording sessions and the renegotiation of several major-artist contracts, the straight-talking boss refuses to accept the theory that classical music and its core audience are in terminal decline. Above all, he says, Deutsche Grammophon remains committed to serious classical projects. Local territories may come up with ephemeral DG compilations, but Witt and his Hamburg team prefer longterm artistic strategies to quick marketing fixes.

He cites the company's complete 87-CD "Beethoven Edition," its growing "Originals" back-catalog series and new releases such as Anne-Sophie Mutter's integral recording of Beethoven's violin sonatas as measures of artistic health in its centenary year. Likewise, Witt suggests that Deutsche Grammophon's enthusiastic staff and recently refurbished headquarters, close to the shores of Hamburg's magnificent Alstersee, indicate a self-confident company determined to regain market share and reach out to a younger generation of potential classical-record fans.

Karsten Witt

THE BILLBOARD EXECUTIVE INTERVIEW

Deutsche Grammophon is still the benchmark classical company for many record buyers, its yellow label considered a seal of quality in classical music recordings. With the recent takeover of parent company PolyGram by Seagram, are you concerned that DG's traditional values and way of business might be changed?

It may certainly be true for many parts of PolyGram, but I think we're not going to be at the center of any changes. You have to be prepared for an owner to look at the figures and maybe set different structures for the way we deliver our product. But, for Deutsche Grammophon, I don't really see any essential change. The brand is extremely strong, and I think Seagram recognizes the importance of brand awareness. Deutsche Grammophon is identified with classical music and important artists, and I don't think we'll ever change this direction.

You're committed to the principles of high quality established by Emile Berliner when he began his gramophone business a century ago. He also wanted his enterprise to promote culture. Is it possible to meet Berliner's ideals at a time when quality and culture do not guarantee record sales, especially to a young audience?

Everybody talks about the decline of classical music, but I completely disagree with that view. If you look at the status of classical music today, you'll see there are more concerts, more orchestras, more new concert halls and festivals than ever before. I'm optimistic, because we now have more young people making music than ever, with a third of the younger generation in Germany taking part in music. In parts of South America and China, for example, there's a new generation desperate to learn about Western cultures.

It could take years for those young people, however inspired by classical music, to become affluent record collectors. Meanwhile, you and other record-industry executives are faced with the problem of growing the existing mature classical market. What do you see as the biggest threats to future expansion of the market?

In the 100 years of Deutsche Grammophon, the company has been at its most prosperous and profitable at times of new technological developments, be it the invention of electrical recording, the LP, stereo or CD. We now have a mature technology with the additional disadvantage that the sound carriers do not deteriorate. Imagine what would happen to the clothing industry if someone invented clothes that do not wear—it would be a catastrophe for the world clothing market. From a consumers' point of view,

By Andrew Stewart



the CD is fantastic, but it's a problem for producers and retailers. Even so, over a number of years, sales of classical CDs have remained absolutely stable: the problem for us is not the turnover, but the profit. We have an oversupply—and, therefore, a price battle—which means the whole business has become much less profitable. We've also failed

to win new customers, which is related to the way in which classical music is perceived—as inaccessible.

Deutsche Grammophon has been criticized for adding to that inaccessibility, with scholarly sleeve notes and a conservative packaging style. You've also personally expressed doubts about those glitzy compilation albums that place greater value on sales returns than artistic integrity. How do you make classical music attractive to newcomers without alienating purists or "cheapening" the product?

Today, there are so many consumer choices, which means you have to cover many areas and price categories to reach different target groups. We're active in all price categories and also in compilations, although not as intensively as other companies, and always within certain ideals of quality. As an introductory offer to new classical-music consumers, I think compilations serve a very important purpose.

One of the hardest tasks for any classical company is that of selling core repertoire. How can you justify yet another recording of a Beethoven symphony or, for example, Mozart's Don Giovanni?

For much of its history, Deutsche Grammophon released all types of music, which allowed us to compensate for difficulties in one area with successes in others. These other activities have [since] been absorbed elsewhere within PolyGram, leaving behind the yellow label that was once associated with DG's prestige activities. We're a team who are devoted to classical music, and it's not an option for us to give up and say that we should never record another work from the core repertoire. I believe that classical music will always be an important part of the music and recording business, and that, long term, Deutsche Grammophon will remain a profitable company. The value of our catalog makes it possible for us to take a long-term view of new investments and look at returns in terms of five or even 10 years.

Investing in the future requires investment in artists, especially so for a company that depends on recording the thoughts of great performers. Are you concerned about what many critics see as a shortage of outstanding young musicians?

In our case, it's quite clear that, even in recent times, we've been successful with young artists. If you look at the company's history, artists such as Martha Argerich, Gidon Kremer and Krystian Zimerman came to Deutsche Grammophon when they were very young. The same is true for the violinist Gil Shaham, who is only 27 but has

Continued on page DG-8



A Missionary For The Modern

Pierre Boulez

The Billboard Artist Interview



CHICAGO—Pierre Boulez has gone from enfant terrible to elder statesman over the course of his five decades as composer, conductor and deep thinker about music. Yet, even though some of the polemical zeal of youth has been tempered with time, he still relishes his role as a missionary for the modern.

Since the late '80s, Boulez has created for Deutsche Grammophon a peerless Baedeker to the sound of the 20th Century, covering precursors Berlioz, Wagner and Mahler; and on to Schoenberg, Berg and Webern; Stravinsky and Bartók; Debussy, Ravel and Messiaen; Ligeti, Birtwistle and, of course, Boulez.

Boulez's DG recordings with such groups as the Chicago Symphony Orchestra, the Cleveland Orchestra, the Vienna Philharmonic and the Ensemble InterContemporain of Paris have only bolstered a reputation that began with his founding of the pioneering contemporary-music concert series "Domaine Musical" in the mid-'50s and the composition of such major works as "Le Visage Nuptial" and "Pli Selon Pli."

Following years at the head of both the New York Philharmonic and the BBC Symphony Orchestra, Boulez returned to his native France in 1977 to direct the Institut de Recherche et de Coopération Acoustique/Musique (IRCAM) and its resident Ensemble InterContemporain.

Currently president of Ensemble InterContemporain and principal guest conductor of the Chicago Symphony, Boulez is renowned on both sides of the Atlantic as the sagest of musicians, able to make the densest scores come alive with crystalline clarity. He made his first album for Deutsche Grammophon with Wagner's "Parsifal," recorded live in 1970 at Bayreuth, and recorded the first complete version of Berg's "Lulu" for DG in 1979. An exclusive DG artist since 1989, Boulez conducted an acclaimed Welsh National Opera production of Debussy's "Pelléas Et Mélisande" that has become a contemporary classic on video. His 1993 recording of Bartók's "Wooden Prince" and "Cantata Profana" won four Grammy Awards. And in 1995, his 70th-birthday year, *Gramophone* magazine named Boulez its artist of the year.

Boulez's most recently issued recordings include Mahler's Ninth Symphony, Bartók's opera "Bluebeard's Castle" and Schoenberg's "Pierrot Lunaire" with soprano Christine Schäfer. A long-awaited recording of Boulez's "Répons" is due early in 1999 in DG's new "20/21" contemporary-music series.

By Bradley Bambarger

In a recent *New York Review Of Books* essay, the scholar/pianist Charles Rosen described you as a veritable “public institution.” Do you feel like an institution?

No, no. I don't feel at all like that. To me, a “public institution” implies that you no longer move. And I still feel a certain mobility.

To forge a bond between artist and audience, do you feel that recordings have a special role in classical music, particularly with more modern repertoire?

Recordings are, to me, absolutely indispensable. First, not everyone lives in a large city where they can see music performed regularly. So, just as compensation for these people, recordings are necessary. Second, recordings enable people to become familiar with the music. And familiarity is necessary to understanding, particularly with new music.

The only danger in recordings is that, if someone listens to, say, a Brahms symphony and thinks that is *the* symphony. In this way, recordings are proof that there is no such thing as “authenticity” in performance. Recordings can only offer a document of the style in a certain period. Performances are so influenced by the time in which they are made, and, with distance, you can see the mannerisms ever more clearly, as when you look at an old photograph and see the old style of moustache or necktie.

If you listen to the old recordings of Beethoven, for instance, you hear Wagnerized Beethoven. That was the period: Wagner was so influential that he gave this color to interpretations of Beethoven. Now, with research into authenticity, people feel that Beethoven should be performed more like Haydn. I am sure that, in 50 years, this vision will likewise be thought of as a curiosity, if not deadly wrong.

So it is still necessary for someone else to record Debussy's “La Mer”—even though you and many others have done it so well?

Yes, I think so. With the discovery of old tapes, there was this trend in France, you know: “Ah, when Furtwangler played the Fourth of Brahms in Berlin on the 10th of April 1942, now that was the performance of Brahms' Fourth.” Well, I'm sure it was a very good performance, but you cannot say that it was *the* performance, because a perfor-

however modest, is not common. This requires an artistic will that I find in Deutsche Grammophon.

Do you have any DG recordings of which you are most proud?

I am not at all narcissistic in that way. I might listen to one of my recordings once or twice. But I also don't look at old photo albums. I prefer to think of the future. I would like to record all the concerto literature of Bartók, for example. I am recording Bartók's second violin concerto and rhapsodies with Gil Shaham in Chicago, and I would also like to record the piano concertos. And I am recording *Das Lied von der Erde* with the Vienna Philharmonic, but I would also very much like to record the lieder of Mahler. There are also some of my own works I should like to record. I am writing a violin concerto for Anne-Sophie Mutter, but even though I know she is in a rush, there are two other pieces I must finish first. I am completing “Notations,” as well as a piece for three pianos, three harps and three percussion keyboards, titled “Sur Incises.”

In 1983, you wrote an article in dialogue with philosopher Michel Foucault that spoke to the public's relative disconnection to contemporary music. What has changed in 15 years?

Nothing has changed, nothing. With Foucault, he was upset and surprised that, although his students had a highly cultured knowledge of philosophy and other subjects, music was practically non-existent for them. They were just listening to some vague rock'n'roll, and that's it. But I don't think it was, or is, the fault of the students. If musical culture would be instilled in them from a very young age, there would not be this gap. People, often the highest politicians, say, “Ah, music is for the elite.” But that isn't true. It is basic education. In the Cité de la Musique that I helped found in Paris, I am pleading for the building of a media center with many recordings, video, connections to the Internet, connections to the museums of music and of science. I believe artistic culture brings with it more general intelligence and curiosity. It has social consequences.

How vital is it that composers themselves interact with the public, that they write for an audience?

Well, in many ways, I've devoted my life to this. IRCAM is a center for research, but the pieces commissioned by

Boulez's DG recordings have only bolstered a reputation that began with his founding of the pioneering contemporary-music concert series “Domaine Musical” in the mid-'50s and the composition of such major works as “Le Visage Nuptial” and “Pli Selon Pli.”

mance is something transient. I am of the generation that has a certain view of Debussy, but I am sure that younger conductors like Esa-Pekka Salonen or Simon Rattle have a different view. They are of a different time, a different culture. And their recordings help reinforce the fact that no one recording can be the true “La Mer.”

Even as a composer, I only trust myself as a performer to a certain extent. If someone is able to spend more time with one of my scores than I am, then they will do better. They will be more free. I am able to have this view with Stockhausen, Berio and Ligeti. But with my own works, I have less distance—that distance from the head to the arm that aids performance.

Many people thought they would never see the day when Boulez would record Mahler. How does Mahler figure into your recording program with Deutsche Grammophon?

I wanted to record a kind of survey of 20th Century music, and, for me, Mahler is the root of the Second Viennese School, to which I have strong ties. But I came to Mahler late. There was no Mahler performed in Paris until many years after the war. Not until '58, when I lived in Germany, did I hear the Fourth Symphony and “Das Lied von der Erde.” But getting to know Mahler for me has been discovering the missing link between Wagner and Schoenberg. And now I understand much better Alban Berg, who absorbed so much Mahler. Also, I've found that, ironically, the most emotional composers, like Mahler and Wagner, are the most fantastic architects. The balance of large-scale structure and the emotional world that is brought from that is what draws me to both the operas of Wagner and the symphonies of Mahler.

What does Deutsche Grammophon stand for after 100 years, do you think? What does that yellow cartouche imply?

For me, the name Deutsche Grammophon stands for what it always has, and that is the quality of the recording. Also, the name implies a certain artistic will. For instance, my ability to create an encyclopedia of 20th Century music,

IRCAM are performed by Ensemble InterContemporain. We established a regular series of concerts to expose people to the work. With the Ensemble, such pieces as the Ligeti Piano Concerto are part of our repertoire; we've performed it 20 or 30 times all over. The same with some pieces of mine, such as “Le Marteau Sans Maître” or “Répons.” This notion of contemporary repertoire is very important, so that it becomes familiar. As Berg said, you must play the classic as if it were modern, and you must play the modern as if it were classic.

There have been some charges made in the media over the past year that you, Ligeti and other composers of your generation and aesthetic bent have helped drive the general public away from contemporary music. How do you answer that?

Well, such people always speak in the vague. I will speak concretely. Recently, I gave some concerts in London of exclusively 20th Century music, including an homage to Elliott Carter. And, in Chicago, we performed the Mahler First Symphony and then the Carter Clarinet Concerto; people stayed for the Carter, and they seemed very pleased with the piece. We performed Stockhausen's “Gruppen” in Paris and Brussels, and all the concerts were full. We had a Ligeti festival in Paris and Salzburg with the opera “The Grand Macabre,” and the performances were completely packed. So, I don't know what these people mean when they say contemporary music has no audience.

Do you think art and commerce are reconcilable to a degree?

Of course, “success” isn't the goal of everything, although being so experimental that you lose lots of money isn't the purpose either. But not being daring at all will not make you money in the long run, and of that I am certain. In my concert programs, I don't want to make things difficult for the sake of being difficult, but I do try to attract people by offering something rare: a sense of adventure. Really, I am an optimist, albeit a realistic one. Progress may seem slow, yet I never give up. I am very obstinate in that way. ■



PHOTO: TOM SPECHT/DGG

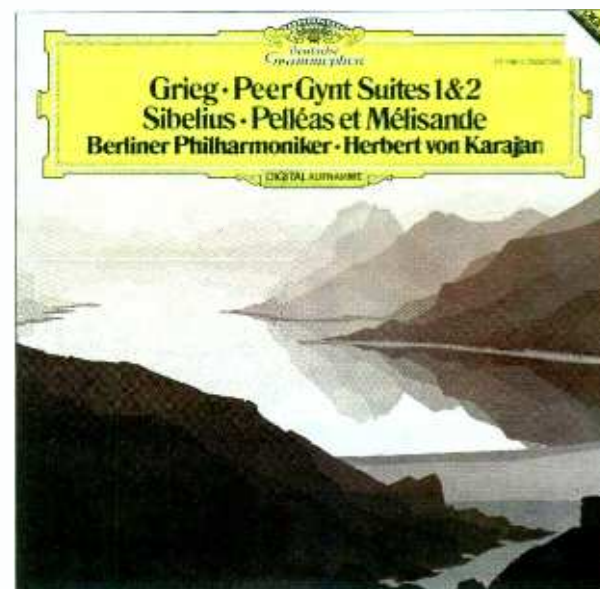


PHOTO: SANDRA JOHNSON/DGG

From the top: Anne-Sophie Mutter, The Deutsche Grammophon cartouche since 1951 and Gil Shaham

I didn't have the pleasure and honor of knowing my grandfather inasmuch as he died two months after I was born. But, as his only descendant who's in the audio-engineering as well as the record business, and one who feels a great debt is owed to him, I've made it my life to study him and perpetuate his memory. I got plenty of help in this direction from my father, Edgar, who had the distinction of being president of the Berliner Gramophone Co. of Canada, as well as its two successors: the Victor Talking Machine Co. of Canada and RCA Victor of Canada. It should be remembered that my grandfather was co-founder of three recording giants: British Gramophone (EMI), Deutsche Grammophon (PolyGram) and Victor Records (RCA/BMG). This is to say nothing of the fact that he introduced what reigned for half-a-century as the world's most famous trademark, the dog, Nipper, listening to "his Master's voice" on a gramophone, a word Emile coined and which appears in all the world's dictionaries. Amazing accomplishments for any one person. Deutsche Grammophon was, in my opinion, always closest to Grandpa's heart. Perhaps this is because his brother ran the company; or maybe because it was located in his hometown of Hanover, where the penniless refugee was able to return in triumph; or perhaps it was because Deutsche Grammophon pressed the first records in Europe. In return, DG has responded with affection, not only via the 75th- and the present 100th-birthday celebrations, which recognize the fact that Grandpa created not just the company but the entire recording industry in which we all toil, but by its erection of the recording center, named the Emil Berliner Haus.

—Oliver Berliner

★ ★ ★

To be the No. 1 classical record label for 100 years is an astonishing achievement, and it has been a pleasure and an honor for me to be associated with this remarkable company.

—André Previn

★ ★ ★

We have been with the yellow label the longest (one of the Berlin Philharmonic's first recordings was of Beethoven's Fifth Symphony in 1913), and the majority of our recordings are released on it; 80% of the Karajan productions. Almost all of the recordings produced with our present conductor-in-chief Claudio Abbado are released on Deutsche Grammophon as well. This is where the greatest volume is, compared with all the other record companies. We hope to continue our successful work into the new millennium.

—Peter Brem, managing director, Berlin Philharmonic Orchestra

★ ★ ★

The name of rare individual companies or organizations is more than just a mere name but a symbol for the entire industry. For us—as well as doubtless also many others—the name Deutsche Grammophon is a prime example of this. The hundred years in which it has now been in existence are superbly documented by the 28 years of collaboration with the Vienna Philharmonic Orchestra, including some of the greatest artists of our century—particularly the orchestra's two only honorary conductors, Karl Böhm and Herbert von Karajan.

—Clemens Hellsberg, managing director, Vienna Philharmonic Orchestra

★ ★ ★

Deutsche Grammophon has been one of the most positive forces in the history of great music in the Twentieth Century. With their uncompromising commitment to quality, longterm relationships with the world's greatest established artists, support for young and developing artists and for music by living composers, DG has played an absolutely vital role in the health and development of our great artform, as well as making it accessible to lovers of music around the world. Through their commitment to these key values, DG has also created the unmistakable brand that is trusted around the world. Many happy returns from your multitude of admirers, and we all look forward to sharing another great century with you!

—Clive Gillison, London Symphony Orchestra

★ ★ ★

Deutsche Grammophon has given the world (some of) the finest musical recordings of the century. May it continue in its pursuit of excellence for at least another 100 years!

—Judith Arron, executive and artistic director, Carnegie Hall

★ ★ ★

Deutsche Grammophon has been the blue-chip stock of classical music retail. Its long and well-known tradition of excellence in the core repertoire has provided consistent and reliably strong sales no matter what the retail climate is like.

—Ray Edwards, national classical manager, Tower Records

★ ★ ★

Over the last 100 years, DG has maintained an unflinching dedication to create, preserve and foster the finest classical music worldwide. In the inaugural Lincoln Center Festival, we were honored to present the U.S. premiere of an ensemble recorded so brilliantly by Deutsche Grammophon—John Eliot Gardiner, his Orchestre Révolutionnaire et Romantique and the Monteverdi Choir. A return visit by these renowned early-music experts is planned for Festival 99 as we await with anticipation the next century of Deutsche Grammophon artists.

—Nigel Redden, director, Lincoln Center Festival

Tribute quotes compiled by

Debbie Galante Block, Wolfgang Spahr and Andrew Stewart

1887

- Emile Berliner receives a patent for his new invention, the gramophone and the gramophone record.

1898

- Deutsche Grammophon Gesellschaft mbH founded

1900

- Deutsche Grammophon Gesellschaft mbH becomes a joint-stock company, and the central office is relocated to Berlin; the factory remains in Hanover.

1902

- Feodor Chaliapin signs a contract with Deutsche Grammophon. In Milan, Enrico Caruso records 10 arias for the company.

1903

- Gramophone discs measure up to 30 centimeters and play for five minutes at 78 rpm.

1904

- The Hanover factory moves to new premises in Podbielskistrasse.

1905

- Deutsche Grammophon becomes supplier by appointment to the Royal Households of Britain and Spain.

1909

- The "Recording Angel" trademark is replaced by "His Master's Voice," featuring Nipper the dog, designed by Francis Barraud.

1913

- First complete recording of Beethoven's Fifth Symphony by the Berlin Philharmonic Orchestra, conducted by Arthur Nikisch

1914

- Outbreak of war. Deutsche Grammophon is forbidden to produce war-goods, and its assets are confiscated by the German government as enemy property. In 1916, the German and British companies split.

1917

- Deutsche Grammophon purchased by Polyphon-Musikwerke of Leipzig

1922

- Introduction of the "father-mother-son" process for matrix production

1924

- Under the conditions of the Versailles Treaty (Anglo-Mixed Arbitral Tribunal), restrictions introduced during the war are repealed. DG creates its own trademark, "Polydor".

1925

- Introduction of the electro-acoustic recording system

1926

- Wilhelm Furtwängler's first recordings for Deutsche Grammophon (Beethoven's Fifth Symphony and Weber's "Overture to Der Freischütz") with the Berlin Philharmonic

1928

- Complete recording of Beethoven's Missa solemnis (Berlin Philharmonic conducted by Bruno Kittel) is released on 11 30-cm. discs.

1929

- Emile Berliner dies Nov. 27.

1932

- DG's mother company, Polyphon, is integrated into Deutsche Grammophon Gesellschaft AG. The central office in Berlin is closed, and the company returns to Hanover.

1934

- High Fidelity ("hi-fi") recording is developed.

1935

- First experiments with stereo recording in the U.S.

1937

- Deutsche Grammophon AG is liquidated. Deutsche Grammophon GmbH is established through the financing of Deutsche Bank and Telefunken.

1938

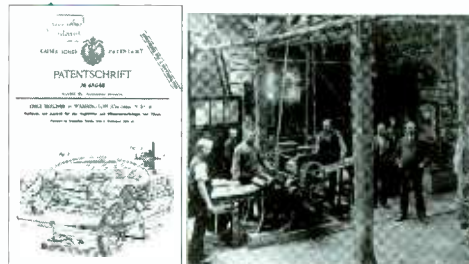
- Herbert von Karajan makes his first recording for Deutsche Grammophon.

1941

- Siemens becomes sole owner of Deutsche Grammophon GmbH.



Where The Time Went Highlights Of DG's Century



The gramophone patent (1887) and the first gramophone factory in Hanover, 1898 (Joseph Berliner at right)



A self-caricature by Caruso for Deutsche Grammophon



The Emil Berliner Haus in Hanover (top), 1997, and first paper label, 1901

1943

- Hanover factory bombed

1944

- Berlin office bombed

1945

- Berlin studios destroyed

1946

- Hanover factory rebuilt
- Deutsche Grammophon becomes the first company worldwide to make all recordings using magnetic tape.

1947

- Foundation of Archiv Produktion

1948

- First postwar catalog

1949

- "His Master's Voice" trademark is sold to Electrola. The yellow Deutsche Grammophon label with tulip crown is introduced.
- Invention of variable "grooving" increases the playing time of discs to nine minutes at 78 rpm.
- First recordings with Dietrich Fischer-Dieskau and Ferenc Fricsay

1950

- Wilhelm Kempff begins his first complete recording of Beethoven's Piano Sonatas for Deutsche Grammophon.

1951

- Introduction of 33-rpm plastic long-playing records
- Amadeus Quartet makes its first recordings for Deutsche Grammophon.

1953

- Deutsche Grammophon produces its first plastic 45 rpm "singles."

- Karl Böhm signs with Deutsche Grammophon and makes his first recording (Beethoven: Symphony No. 5). Deutsche Grammophon releases its first complete operatic recording.

1954

- First complete recording of a spoken drama

1956

- The company's main administrative offices move to Hamburg.
- First stereo recording made

1957

- Foundation stone laid for second factory in Hanover-Langenhagen. The new Deutsche Grammophon trademark, the "small cartouche," introduced.

1959

- A second factory in Hanover-Langenhagen begins production of injection-moulded records.

1962

- Siemens and Philips merge their recording interests to form DG/PPI (Philips Phonographische Industrie).
- First stereo recording of the nine Beethoven Symphonies with Karajan

1965

- Introduction of the MusiCassette

1969

- Deutsche Grammophon releases its first 12-part Beethoven Edition on 76 LPs.

1971

- Formation of PolyGram International

1972

- Leonard Bernstein makes his first recording for Deutsche Grammophon.

1975

- Archiv Produktion releases its first Bach Edition, in 11 parts on 99 LPs to mark the 225th anniversary of the composer's death.

1979

- First digital recording (Tchaikovsky's Violin Concerto with Gidon Kremer and the Berlin Philharmonic conducted by Lorin Maazel)

1981

- First compact disc launched at the Salzburg Easter Festival by the developers, Sony and Philips, and PolyGram, the first European producer.

1982

- Introduction of the compact disc (CD). First Deutsche Grammophon title in mass production: Richard Strauss's "Eine Alpensinfonie" with the Berlin Philharmonic conducted by Herbert von Karajan.

1983

- PolyGram's three classical-repertoire centers combine under a single management known as PolyGram Classics International.

1984

- Siemens sells 40% of its half share in PolyGram International to Philips (effective Jan. 1, 1985). The remaining 10% is acquired by Philips in 1987.

1985

- Deutsche Grammophon releases its first recording, to feature the legendary pianist Vladimir Horowitz (soundtrack to the documentary "The Last Romantic").

1988

- In celebration of the conductor's 80th birthday, Deutsche Grammophon releases the "Karajan Edition," 100 masterpieces with the Berlin Philharmonic, on 25 CDs.

1991

- Introduction of 4D Audio Recording technology

1996

- Opening of the Emil Berliner Haus in Hanover. The dedication ceremony is attended by members of the Berliner family.

1997

- Archiv Produktion celebrates its 50th anniversary.
- To mark its 100th anniversary, DG releases the "Complete Beethoven Edition" on 87 CDs. New Year's Eve concert in Berlin celebrates the beginning of the Deutsche Grammophon 100th Anniversary Year. ■

(Reprinted from the Deutsche Grammophon web site at www.dgclassics.com)

View With Some Room

As DG's Man In The U.S., ALBERT IMPERATO Has An Expansive Vision About Helming The World's Most Famous Classical Label In The World's Most Underexploited Classical Market.

By Bradley Bambarger

NEW YORK—In the New World, Deutsche Grammophon has always been one of the prototypical Old World brands—with the yellow label's cartouche signifying all that is deep and timeless about European culture. Yet, even as the DG logo has served as the ultimate seal of approval for a loyal core audience, it also has been seen as a bit imposing for another, less classically minded segment of the U.S. market.

In the past few years, leading up to the label's centenary celebrations, DG—under its U.S. label chief Albert Imperato—has been tireless in its efforts to cultivate classical consumers of every stripe, particularly those more resistant to traditional entreaties. And those efforts have paid off, either in increased sales of DG titles, enhanced stateside stature for DG artists, or in lessons learned for the future.

One of the most successful entrees into a U.S. mass market for DG was Imperato's linking of violinist Gil Shaham's recording of Vivaldi's "Four Seasons" with the Weather Channel in 1994. An atmospheric video for a track aired ubiquitously, helping push the disc's sales to nearly 70,000 copies in the U.S., according to SoundScan.

The next year saw Imperato veer from Vivaldi's evergreen to the relatively untilled fields of Messiaen, in an expansive campaign to promote DG's significant series of recordings devoted to the French master. Even though the populist approach to a high-minded 20th Century composer annoyed some classical critics (and never translated into breakthrough sales), the campaign "succeeded in getting a lot of people talking about a composer whose name they couldn't even pronounce before," Imperato says. DG's Stateside credo has been all about trying to break down barriers, with enthusiasm and innovation. And that tack goes for the great artists of DG's current roster, as well as for the titans of its peerless catalog (represented by such issues as the hit "Originals" series and "The Complete Beethoven Edition"). As Imperato has come to find, a balance has to be kept between DG's hallowed past and its optimistic future.

"We've had to ask ourselves," Imperato says, "How much of the story of DG's great past can we tell, while leaving room for what the label is doing now?" I think DG in Germany, the U.K. and Japan has a luxury of more nostalgia than we could ever have here. In the U.S., if you're not constantly laying claim to the future, you'll be left behind."

100 REASONS TO LISTEN

Most emblematic of Imperato and company's efforts on behalf of DG is the groundbreaking "100 Reasons You Should Be Listening To Classical Music" campaign—surely the most energized and substantial marketing program ever conducted by a classical record label in the U.S. Running from July 1997 to January 1999, "100 Reasons" consists of nationwide retail and direct-mail promotions conducted in league with Borders Books & Music and the Discover card.

The campaign touted such "Reasons" as "Try Something New" (pegged to the Emerson String Quartet's Edgar Meyer/Ned Rorem album) and "Travel To Exotic Places" (paired with the Orpheus Chamber Orchestra's French Impressionist disc, "Pavane") in a shopper's guide and print advertising. The program also included an educational brochure and, most importantly, an unprecedented series of 18 DG artist in-store performances (arranged by PolyGram Classics' indefatigable promotion director Wende Persons).

According to Imperato, the worth of the "100 Reasons" campaign totals some \$2 million, including actual expenditures and contributed resources from Discover and Borders. He adds that one of the results of that effort has been double-digit increases in DG catalog sales over the past year.

REVERENCE AND MARKETING

Having worked his way up in the PolyGram system, Imperato is now the head of core classics not only for DG but for its sister PolyGram labels, Decca/London and Philips Classics. Famously artist-friendly, Imperato has mixed the joie-de-vivre in his marketing campaigns with a real reverence for DG's music-makers.

"Listen," he says, "without the Beethoven and Mahler concerts I saw Bernstein conduct, I wouldn't be involved in classical music, personally or professionally. I was converted by his artistry."



From the top: John Eliot Gardiner, Maria Joao Pires, Anne Sofie von Otter and Myung-Whun Chung

DG has been able to foster the standing of several of its artists in the U.S. to a greater degree than ever before, most notably violinist Anne-Sophie Mutter. Against many predictions, she even hit Billboard's Top Classical Albums chart, with a disc of challenging contemporary music: Krzysztof Penderecki's Violin Concerto No. 2, "Metamorphosen."

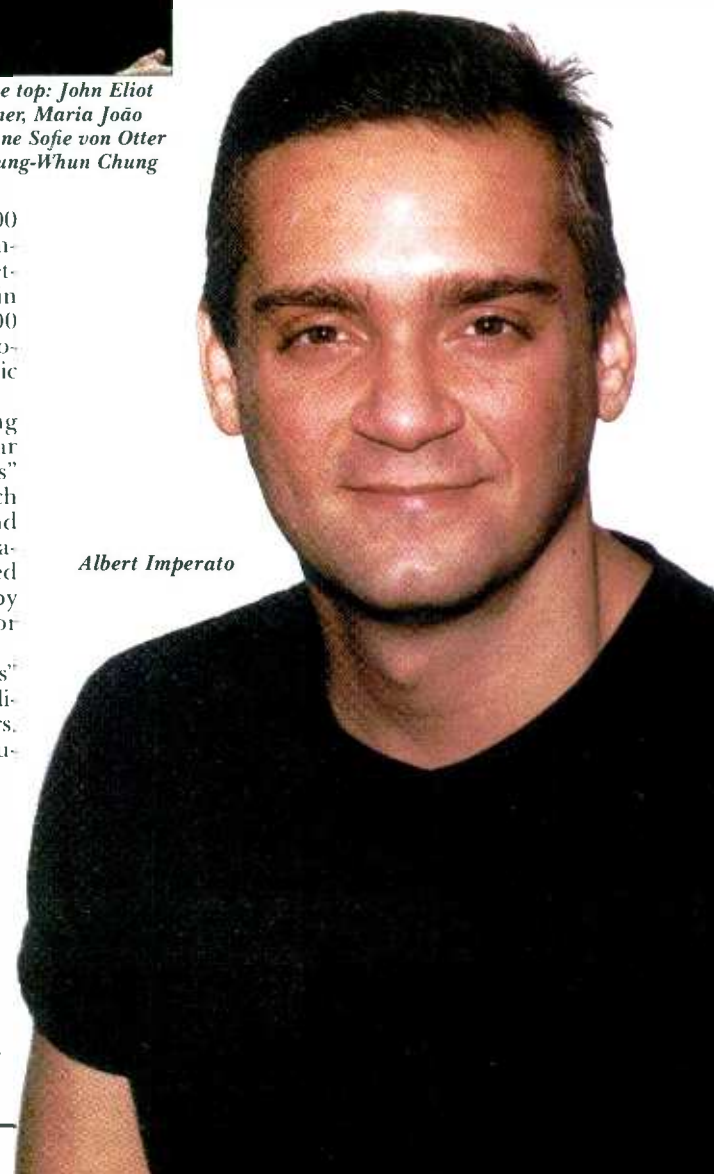
BREAKING THE POND BARRIER

With Mutter's stateside success—along with that of conductor/composer Pierre Boulez, who has homes away from home with the Chicago and Cleveland orchestras—Imperato would like to see more European artists connect with the American people.

"Really, the Atlantic is as much of a barrier as anything," he says. "We need to make a home in our country for DG's current artists: Bryn Terfel, John Eliot Gardiner, Maria Joao Pires, Anne Sofie von Otter, Myung-Whun Chung, Christian Thielemann. But to do that, we have to get them over here and in the public eye."

Among a raft of New Year's resolutions, DG's U.S. arm will be furthering its relationships with such key partners as public radio and Tower Records. A few great expectations: Shaham's reading of Bartok's Violin Concerto No. 2 with Boulez and the Chicago Symphony Orchestra, which comes out in March (timed to Shaham's performance of the work with the New York Philharmonic); the long-awaited recording of Boulez's "Repons," which will be issued as one of the first titles in DG's promising "20/21" contemporary-music series; and the second installment in Gardiner's Schumann cycle, with the conductor making the rare dual U.S. appearance with Beethoven concerts in May in Los Angeles and with Schumann in July in New York.

The goal isn't to translate Deutsche Grammophon into 'American' as much as it is to "carry the torch for the label and its artists in a way that makes the home office proud," Imperato insists. "Plus, while it's true that the U.S. is a market with little familiarity with classical music, that presents not only a challenge but an opportunity. And I prefer to focus on the opportunity, which is being the world's most famous classical label in the world's most underexploited classical market." ■



Albert Imperato



A Critic's View

At the suggestion of Chris Roberts, the president of PolyGram Classics & Jazz, Billboard commissioned noted British classical critic and author Norman Lebrecht to offer his perspective of the Deutsche Grammophon centenary.

By Norman Lebrecht

LONDON—For an industry that measures artistic progress in gold and platinum, the record business is hopeless at celebrating its own milestones. EMI's centenary last year was marked by a collapse of communications between popular and classical divisions, with the result that even well-intentioned outsiders were unable to decipher what on earth the company was about. In mid-year, it appeared that chairman Sir Colin Southgate was trying to sell up to the whiskymen at Seagram and the "glorious tradition" of EMI was put nicely into perspective as an overpriced bargaining chip.

Deutsche Grammophon, in its centenary year, finds itself in a similar quandary—though for different reasons. A more tightly focused company could scarcely be imagined, dealing as it does in a purist mode of classical music—none of the crossover slush, movie tracks, minimalism and ethnic primitivism that have muddled the lists of its competitors. DG, with its bright yellow shield, occupies the recognized summits of Western sonic invention: the three Bs and all that flows therefrom.

In the past decade, however, cerebral summitry has been condemned by the PC-lobby as wickedly elitist, and DG has been struggling to strike a credible centenary note. The death in 1989 of its dominant conductor, Herbert von Karajan, removed a center of gravitas and sense of purpose. The sale of the label's parent company, PolyGram, earlier this year to Seagram introduced a cloud of uncertainty. We know what DG used to be. What it is now, and might become tomorrow, is an issue that concerns not only the label itself but the entire classical spectrum.

For DG is more than just a market leader in classical recording. It has, over two generations, been the benchmark and barometer of classical fortunes. Even in the oil-recessional 1970s, when the label was last put up for sale, it exuded the confidence of strong convictions. New releases and reissues alike were strategically packaged, design and liner notes pitched an inch and a half above middlebrow to make the consumer feel both slightly inferior and aspirational. Artistic content and sound quality were uniformly excellent. DG's Bach or Mozart may not have been the most thrilling on record, but the Saturday rack-browser reckoned it the most reliable, whether for personal reference or as a seasonal gift.

Within the industry, this self-assurance was widely envied and never equalled. It stemmed from the exigency of renewal in a defeated Germany. DG, which had toed the Nazi line to the point of revising St Matthew's Passion, cranked back into action in 1947 with Bach recordings on Baroque organs and Berlin concerts under the deceptively serene conducting of Ferenc Fricsay and Eugen Jochum. By the time Karajan rejoined the label in 1959 as chief conductor of the Berlin Philharmonic, DG was prosperous enough under Siemens and Philips' joint ownership to spearhead his drive for world conquest.

"THE WORLD'S GREATEST CONDUCTOR"

Karajan commandeered the central repertoire and recorded it over and over again in ever-improving technology, five times in varied media for the Beethoven symphonies. His enthusiasm for electronics was projected as dynamism, though it was, in fact, the hallmark of caution and conservatism.

So long as Karajan kept rolling, DG knew no other god. He accounted for one-third of the label's output and put all other artists in the shade. But, when Karajan entered his long decline, DG executives long trained in sycophancy failed to appreciate that his death would leave not a hiatus but a wasteland. Having promoted one man for 30 years as "the world's greatest conductor," DG had undermined the viability of any successor.

Claudio Abbado, elected in Berlin, was not cut out to be

a flag-bearer. Abbado split his recording loyalties with Sony, and, when he decided last year to quit the orchestra, DG, which had just signed him to an extended contract, was among the last to be told.

For central authority, the label relied increasingly on Pierre Boulez, doyen of ascetic modernism. Boulez was big in Japan, chic in Vienna and something of a catch in Chicago. But to the 20-somethings that DG needed to lure into a habit of disc-buying, the Frenchman was a busted flush. As a composer, he had not produced a new work for 19 years. As a maestro, he hobnobbed with world leaders and was no magnet for youth.

If DG was to rebuild a future, it needed time to develop raw talents like the conductor Christian Thielemann and the pianist Gianluca Cascioli. But time was on no one's side in the nervous '90s, as sales crashed and new artists were given just two discs to prove their mettle. In the fire-sale of falling stars, DG defenestrated fewer bodies than its PolyGram sisters, Decca and Philips, but it suffered heavier blows to morale.

GERMAN LABOR, AMERICAN SOPRANOS

Restructuring his stable, PolyGram's president of classics and jazz, Chris Roberts, reserved the repertoiral high ground for Deutsche Grammophon and refused to let it dabble in the kind of movie auctions that netted Sony Classical 25 million sales for "Titanic." Corporate-level support, however, was not matched by Hamburg-level thrust. Three presidents in six years failed to provide lift-off. A planned move to Berlin, cutting staff by one-third, got bogged down in German labor laws. Huge contracts with American sopranos and conductors paid low dividends in U.S. sales.

An air of sameness and safeness settled upon the label. The centenary package contained no surprises. Apart from the bearish baritone Bryn Terfel and the Russian conductor-pianist Mikhail Pletnev, DG missed out on '90s charisma. While Kissin played on BMG and Bartoli sang on Decca, DG looked weary and confused, stripped of its greatest asset, serene confidence.

All of which poses mortal danger, not to the label alone but to the industry as a whole. For there has never been a time in 100 years of recording when the world had greater need of a strong DG. Month by month, the protective barriers between refined and commercial art are being kicked down by born-yesterday label bosses. Sony has become classical in name only, a movies-and-crossover label. EMI-Angel is home to Vanessa-Mae and Linda Brava, one fiddling in see-through swimwear, the other as a Playboy centerfold. Warner is stuck with non-sell maestros. Decca-London has been leaned by job losses.

For classical recording to recover in the midst of world recession, it needs a market leader to rearticulate core values—scorning the fool's gold of ephemeral movies and sugarplum composers whose gelded confections insult musical intelligence. If serious music is to endure as a consumer commodity, it will need to rediscover pride, passion and ingenuity and stop stealing free rides on the passing bandwagons of pop fashion.

This, then, is Deutsche Grammophon's challenge as it moves beyond its centenary. Cancel the bouquets. Forget the past, scrap the press junkets. Put three good brains in a room and get storming. Astonish us, for goodness' sake: make the old sound new again. Now, that would be a birthday treat worth celebrating. ■

Norman Lebrecht is music columnist of the London Daily Telegraph and best-selling author of "The Maestro Myth" (1991) and "Who Killed Classical Music?" (1997).

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THE BILLBOARD EXECUTIVE INTERVIEW

Continued from page DG-3

been a DG artist for nine years, or somebody like bass-baritone Bryn Terfel or pianist Gianluca Cascioli. We've never been afraid to sign young soloists and conductors and will certainly go on this way. It's important, however, for the long-term future of artists and the company, not to try and make children into stars, then drop them to take up the next prodigy that comes along. We aim to develop the artists' long-term career.

Do you think that too much emphasis has been placed on star names within the classical business? Or is there still room for new recordings of mainstream classical works by the best performers of the day?

Much of the coverage of classical music in the newspapers concentrates on new or unusual repertoire, not on artists. I don't understand why people believe that anybody can record a piece for the first time and,



Christine Schäfer



Bryn Terfel as Leporello

just because it's on CD, it must be a good performance. That's an argument for the stupid. I think it's so important for audiences to listen to great works time and again, which is why interpretations of those works by really wonderful performers still matter.

Once people have experienced the intimate relationship between a performer and an audience, they then want to compare his or her interpretations with those of others. We have always been committed to working with the leading artists of the age, which is why our catalog is so valuable. The challenge for us is to find artists and choose repertoire with them that leads to unique experiences.

What about when that process of matching artists and repertoire goes wrong, as it can so easily do in recordings of large symphonic works and opera?

The fact that there's less money available for recordings today has advantages, because it means you have to make careful choices. We

have to co-produce big projects with at least concert or opera promoters, which means that an understanding has already been estab-

Emil Berliner, inventor of the gramophone and gramophone record. Bottom left: Founder of Deutsche Gramophon Gesellschaft (1898)



Bottom right: with his first gramophone and one of the first zinc records



lished among the artists in performance before they come to record. Of course, it's not possible to guarantee that every recording will win awards, but it is our aim to produce outstanding interpretations, in which artists can make their point.

In many cases, our releases fulfill the wish of particular artists who have things to say, and there are always people who want to hear that. Anne-Sophie Mutter's new recording of the Brahms Violin Concerto, which she has already recorded for us before, was one of the most successful DG disc last year. No matter what critics think, that is a fact. We read about recordings where only a few hundred are sold worldwide, which gives the completely wrong impression that classical music is dead.

At Deutsche Grammophon, there is never a case where we don't measure sales in thousands. Although 40,000 or 80,000 may not compare well with CD sales from earlier years, it still means that these are important recordings. ■

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			NO. 1	
1	1	5	SOUNDTRACK 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM 3 weeks at No. 1
2	3	10	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA SPARROW 70038/MCA NASHVILLE	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
3	2	10	KIRK FRANKLIN GOSPO CENTRIC/INTERSCOPE 90241/WORD	THE NU NATION PROJECT
4	5	3	SOUNDTRACK DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
5	4	7	VARIOUS ARTISTS SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
6	7	8	MICHAEL W. SMITH REUNION 10015/PROVIDENT	CHRISTMASTIME
7	6	3	SOUNDTRACK DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
8	9	3	SOUNDTRACK DREAMWORKS (NASHVILLE) 50045/PROVIDENT	THE PRINCE OF EGYPT—NASHVILLE
9	8	11	DC TALK VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
10	10	18	POINT OF GRACE WORD 5444	STEADY ON
11	11	23	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
12	14	11	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
13	16	27	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
14	17	65	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
15	15	7	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT	PRAY
16	13	32	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
17	18	21	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
18	23	5	CECE WINANS PIONEER/SPARROW 1674/CHORDANT	HIS GIFT
19	20	8	BILL GAITHER & THE GAITHER VOCAL BAND SPRING HILL 5458/CHORDANT	STILL THE GREATEST STORY EVER TOLD
20	12	2	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
21	21	4	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD	LIVE FROM THE POTTER'S HOUSE
22	25	57	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
23	26	7	RAY BOLTZ WORD 5702	HONOR AND GLORY
24	24	23	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD	THE JESUS RECORD
25	27	3	MICHAEL CARD MYRRH 5792/WORD	STARKINDLER: A CELTIC CONVERSATION ACROSS TIME
26	28	7	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD	ANYBODY OUT THERE?
27	33	45	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
28	19	49	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
29	32	8	KATHY TROCCOLI REUNION 10007/PROVIDENT	CORNER OF EDEN
30	30	4	VARIOUS ARTISTS REUNION 10009/PROVIDENT	AWESOME GOD A TRIBUTE TO RICH MULLINS
31	36	10	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
32	31	19	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT	FOURTH FROM THE LAST
33	38	59	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
34	40	3	EDEN'S BRIDGE STRAIGHTWAY 0204/CHORDANT	CELTIC CHRISTMAS
35	RE-ENTRY		VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 — LIFT YOUR SPIRIT!
36	37	12	CHRIS RICE ROCKETOWN 5310/WORD	PAST THE EDGES
37	22	8	VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
38	29	5	FIVE IRON FRENZY 5 MINUTE WALK/FOREFRONT 5216/CHORDANT	QUANTITY IS JOB 1 (EP)
39	RE-ENTRY		MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
40	39	4	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU

○ 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. †S indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications.

Artists & Music

HIGHER GROUND



by Deborah Evans Price

MAYS DEPARTS: Well, it's official. Star Song senior VP of A&R **John Mays** is leaving the company. EMI Christian Music Group announced a couple weeks ago (Billboard, Dec. 5) that Star Song would become an imprint focusing on concept recordings and church resource product. Sparrow Label Group president **Peter York** said at the time that Star Song staff would be moved to the Sparrow label. Star Song VP of artist development **Mark Campbell** and other Star Song personnel will be absorbed into Sparrow; however, Mays' contract with EMI was up, and he has decided to move on. At press time, Mays didn't have a definite landing place in the wake of his departure, but he says that "there are several possibilities that have already crept up that are exciting to consider . . . I know I want to build and shape something into what I have a vision for. Honestly, it makes my heart beat fast just to think about it!"

I know that I speak for a majority of folks in the contemporary Christian music industry when I say that I will be anxiously awaiting Mays' next move. Throughout his years in the business, he's proved to be a man with a gift for finding and nurturing exceptional talent (**Cindy Morgan** and **Point Of Grace** while at Word and, most recently, **Nichole Nordeman** at Star Song). His integrity, compassionate heart, and sense of humor are a wonderful package that some lucky company will surely prize.

What is very disappointing is losing the possibility of what Star Song could have grown into, given all that it had been accomplishing. The past year at Star Song showed a steady growth in artistic vision. **The Newsboys** released one of my favorite records of all time. Nordeman was taking the industry by storm as the most-talked-about new artist in the industry, and "Experiencing God" is a wonderful project. It's disquieting to look at the label now and realize the meaning of the phrase "what might have been." York said in the aforementioned Billboard story that he felt it was necessary to make Sparrow and Star Song distinctly different labels and that it was more financially prudent to make this change, and I can appreciate that. That still does not soften the blow of witnessing art losing another round to commerce. It's sad to see a label with Star Song's history become just an imprint. That's one of the things many people feared when mainstream companies began acquiring Christian labels. Each label in the industry used to have a distinct personality. The recent homogenization of some of the contemporary Christian music industry's greatest labels (and I'm not limiting this observation to EMI) is cause for concern.

TESH TO HOST DOVES: **John Tesh** has been named host of the Gospel Music Assn.'s Dove Awards. The 30th-anniversary show will be held March 24 at the Nashville Arena. In previous years, the show has been aired live on TNN; however, this year the show will be broadcast through syndication on various network affiliates and independent stations across the country. The show continues to be produced by Nashville-based High Five Productions and will be syndicated by Central City Production. Dallas, Nashville, Detroit, Atlanta, and Orlando, Fla., are among the 20 broadcast cities confirmed at press time. Look for the Dove Award nominees to be announced at a press conference Jan. 27.

SOUNDS OF THE SEASON: For those of you who haven't yet listened to **Michael W. Smith's** wonderful "Christmastime" album, be sure to check it out. It's a wonderful way to lift your spirits. The project

includes some creative medleys, such as "Sing We Now Of Christmas/O Come O Come Emmanuel/Emmanuel" and "Away In A Manger/Child In The Manger," as well as such Smitty originals as "Hope Of Israel" and the beautiful "Welcome To Our World," penned by **Chris Rice**. Fans can catch Smith performing his holiday offerings on **Amy Grant's** Christmas tour, which also features **CeCe Winans**. Remaining dates on the tour are set for Phoenix; Anaheim, Calif.; Sacramento, Calif.; Portland, Ore.; and Seattle. Smith is also getting airplay on AC radio this month with "The Love Of My Life," a collaboration with **Jim Brickman**.

In other Reunion news, look for "Christmas Memories With Gary Chapman," a holiday special airing on multiple dates on the Family Net and Odyssey networks. Guests include **John Berry**, **Yolanda Adams**, **Collin Raye** (a Sony Nashville artist, Raye may soon be signing with a Christian label for representation in the contemporary Christian market; Reunion is taking his Christmas album "The Gift" to the Christian Booksellers Assn. market this holiday season), **Carolyn Arends**, and **LaRue**, a new Reunion duo comprising 17-year-old **Phillip** and his 15-year-old sister **Natalie** . . . **Kathy Troccoli** plans to release a Christmas album next year on Reunion . . . Also don't miss Reunion's tribute album to **Rich Mullins**, "Awesome God: A Tribute To Rich Mullins," which features the late artist's memorable songs performed by Smith, Arends, Rice, **Jars Of Clay**, **Billy Sprague**, **Kevin Max**, **Billy Crockett**, and others.

CH-CH-CHANGES: **Deborah Schnelle**, a founding member of Star Song vocal trio **Sierra**, has announced she's leaving the group, effective Jan. 30. Schnelle attributes her departure to "the rigors of road life." She will continue to work with Sierra in the role of finance administrator. Schnelle and her current accounting partner, **Chuck Webber**, plan to establish a full-service accounting and bookkeeping firm. Remaining Sierra members **Wendi Foy Green** and **Jennifer Hendrix** will continue with the group but have yet to announce a replacement for Schnelle.

In the Southern gospel community, **Brian Free** of **Brian Free & Assurance** has decided to embark on a solo career beginning Dec. 30 with a two-piece band comprising a piano player and his eldest son, **Ricky**, on drums. "This is something I've been thinking and praying about for a couple of years now, and I felt like this was what the Lord wanted me to do and where he was leading my ministry," says Free. "I'll be doing the same things I've been doing, but as a soloist. I'll still feature songs like 'For God So Loved,' 'He Thought Of Me,' and 'Looking For A City' . . . I really am looking forward to performing with a live band."

FOURTH-QUARTER WRAP-UP: One of the continual frustrations we journalists face is a shortage of space. This fall and winter in particular, there have been so many albums to write about, and breaking news has prevented some key releases from being featured in Higher Ground. Since this is the last column for 1998, I just can't let the year go by without calling attention to "The Songs Of Keith Green Series," which spotlights the work of one of Christian music's pioneering voices. Before his death in a July 1982 plane crash, **Green** had already amassed a substantial body of work. The four-CD collection features albums on the major themes of Green's ministry: worship, devotion, testimony, and evangelism. The four 12-song projects are titled "Oh Lord You're Beautiful: Songs Of Worship," "Make My Life A Prayer To You: Songs Of Devotion," "Because Of You: Songs Of Testimony," and "Here I Am: Songs Of Evangelism." Each album includes at least three previously unreleased concert versions of Green's most well-known songs, as well as five to 10 minutes of his teaching.

Sparrow Records is offering "The Songs Of Keith Green Series" at \$9.99 for CD and \$7.99 for cassette. In the winter of 1999, Green fans can expect the rerelease of "The Ministry Years" boxed set, which was

(Continued on page 44)

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RMM VP/GM Exits; Havana Jazz Fest

MARÍN STEPS DOWN: Bill Marín has resigned as VP/GM of RMM. Marín's resignation takes effect Dec. 31. While thanking RMM president **Ralph Mercado** for the opportunity to head up the label "during RMM's most successful financial period these past three years," Marín says that he is leaving the label to pursue "the creative side" of the business.

"Working in the daily operations of a record label was quite an experience and a very fulfilling one for me," says Marín. "The next challenge is to get into the A&R area and get involved with the young Hispanic talent out there."

Though he was not more specific about his future, Marín does not rule out the possibility of starting up his own label.

Meanwhile, Marín's responsibilities will be divided among **Debbie Mercado**, national director of publicity; **Vicente Iturbides**, national director of sales and marketing; and **Nelson Rodríguez**, national director of promotions.

RMM has announced other appointments. The label has named **José Raposo** Northeast promoter. He previously was the label's audio/video engineer.

Replacing Raposo is **Paul Pérez**, who was RMM's Northeast retail merchandiser. Also, **José Amoro** has been promoted club promoter for the Northeast region. He was administrative assistant in the same department.

JAZZ HABANERO: Roy Har-



by John Lannert

grove, **David Sánchez**, and **Michel Camilo** are among the esteemed jazz players slated to take part in the **Jazz Plaza Festival**, scheduled for Thursday (17) through Dec. 21 in Havana.

Directed by the celebrated Cuban jazz pianist **Chucho Valdés**, the jazz festival, now in its 13th year, will honor venerable U.S. jazz drummer **Max Roach**, who is expected to attend, according to officials of the Cuban Music Institute, organizer of the festival.

The Havana jazz festival has long served as a meeting—and jamming—place for U.S. and European jazz musicians and their Cuban counterparts. Among those on the bill this year are the latest incarnation of Valdés' seminal Cuban jazz fusion group **Irakere**; septuagenarian pianist **Frank Emilio Flynn**, a pioneer of *filin*, a Cuban jazz ballad style; and bluesy Cuban jazz vocalist/musician **Bobby Carcasses**.

Nightly performances will take place at the **Jazz Plaza Cultural Center** in the Vedado section of Havana and at other venues around the city. Young talents will be showcased at the intimate **La Zorra** and **El Cuervo** jazz clubs.

The hottest jams are expected to occur after hours in the bar of the **Hotel Riviera** or the **Hotel Nacional**, the latter of which was the site of a memorable musical encounter between **Dizzy Gillespie** and Cuban pianist **Gonzalo Rubalcaba** during one festival.

STATESIDE BRIEFS: *Feliciades* a WEA Latin pop/merengue star **Olga Tañón** and baseball idol **Juan González**, who tied the knot Dec. 7 in San Juan, Puerto Rico.

WEA Latina and Luaka Bop are going to jointly release **Café Tacuba's** next album, due to drop in March or April. **Maribel Schumacher** says WEA Latina is slated to drop the disc in the U.S. Latino market. After sales hit an as-yet-undetermined level, Luaka Bop will then take it to the other markets.

Jorge Pinos, VP of the William Morris Agency, says there is an appetizing slate of shows coming up next year, with scheduled stateside treks from **Enrique Iglesias** (first-quarter 1999), **José Luis Rodríguez** (June 1999), **Jon Secada** (third-quarter 1999), and **Shakira** (fourth-quarter 1999).

In addition, Pinos notes that he is preparing the farewell tour of **La Mafia**, which is slated to take place

(Continued on page 44)

LATIN TRACKS A-Z

TITLE (Publisher—Licensing Org.)	Sheet Music Dist.
21 AGUA PASADA (Gilfran. BMI/Lanfranco. ASCAP/Nelia. BMI)	
35 ASI COMO TU (Fonmusic. SESAC/TN Ediciones. BMI)	
29 ASI FUE (Careers-BMG. ASCAP)	
6 CIEGA, SORDOMUDA (Sony Discos. ASCAP/F.I.P.P. BMI)	
32 COMO BAILA (Sony Discos. ASCAP)	
8 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical. SESAC)	
4 CREI (PO W. SESAC)	
13 DAME UN BESO (Copyright Control)	
31 DEJAME EXPLICARTE (Warner/Chappell. Music File)	
1 DEJARIA TODO (1998 Deep Music. BMI)	
23 DIME COMO (Warner/Chappell. ASCAP)	
18 DIRECTO AL CORAZON (Edimusa. ASCAP)	
30 EL BOSQUE DE PALO (Warner-Tamerlane. BMI)	
14 EL CUERPO ME PIDE (Casper. ASCAP)	
9 EL PRIVILEGIO DE AMAR (Beechwood. BMI)	
2 ESPERANZA (EMI April. ASCAP/Unimusic. ASCAP)	
27 HOTEL CORAZON (Mas Flamingo. BMI)	
7 LA OTRA PARTE DEL AMOR (Warner-Tamerlane. BMI)	
37 ME EQUIVOQUE CONTIGO (Peer Int'l. BMI)	
10 ME HAS ECHADO AL OLVIDO (KMC. ASCAP/MCA. ASCAP/Livi. ASCAP)	
20 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane. BMI)	
36 ME VOY DE FIESTA HOY (Uva roja)	
3 MI PC (Karen. ASCAP)	
19 NINA BELLA (EMOA. ASCAP)	
28 PARA DARTE MI VIDA (WB Music Corp. ASCAP/Flamboyant)	
38 PENA TRAS PENA (De Luna. BMI)	
24 PIDO (Lanfranco. ASCAP)	
33 POR ARRIBA, POR ABAJO (Draco Cornelius. BMI/Warner-Tamerlane. BMI)	
11 POR MUJERES COMO TU (Vander. ASCAP)	
39 PRINCESA (Delmonte. BMI)	
22 QUE BONITO (Pacific. BMI)	
12 QUE HABRIA SIDO DE MI (New Edition EMOA. SESAC)	
40 QUIERO SER (Copyright Control)	
34 SI MI PAPA SE QUITARA (Caribbean Waves. ASCAP)	
25 SIN TI (Edimusa. ASCAP)	
17 SIN VERTE (Unimusic. ASCAP)	
5 TU AMOR (F.I.P.P. BMI)	
26 TU SONRISA (Sony/ATV Songs. BMI)	
16 TUS OJOS SON (EMD. ASCAP)	
15 YO NACI PARA AMARTE (F.I.P.P. BMI)	

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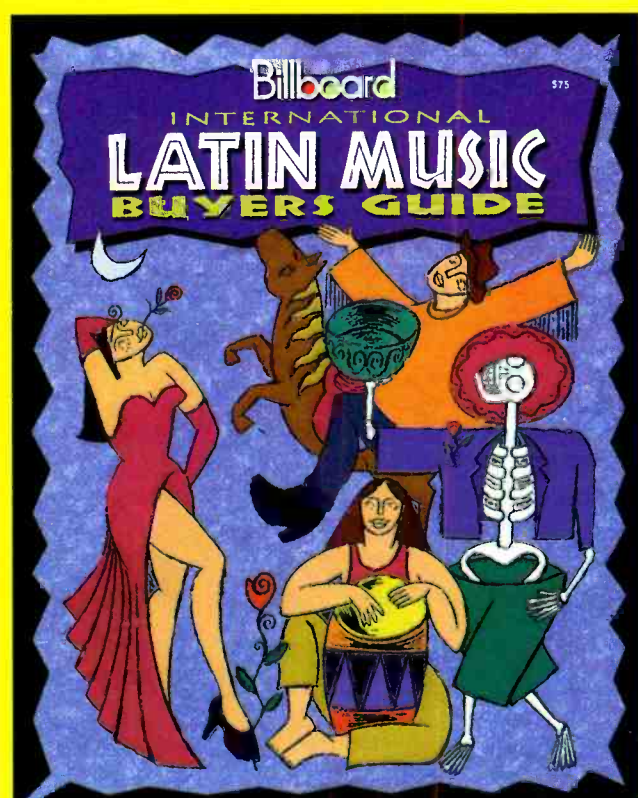


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	3	6	CHAYANNE SONY DISCOS	DEJARIA TODO ESTEFANO (ESTEFANO)
2	2	2	13	ENRIQUE IGLESIAS FONOVISA	ESPERANZA R. PEREZ-BOTIJA (E. IGLESIAS, C. GARCIA ALONSO)
3	7	19	3	JUAN LUIS GUERRA KAREN/CAIMAN	MI PC J. LUIS GUERRA (J. LUIS GUERRA)
4	6	7	4	TIRANOS DEL NORTE SONY DISCOS	CREI J. MARTINEZ (C. MONGE)
5	4	4	7	OLGA TANON WEA LATINA	TU AMOR R. PEREZ (K. SANTANDER)
6	3	1	9	SHAKIRA SONY DISCOS	CIEGA, SORDOMUDA S. MEBARAK, L. MENDEZ (S. MEBARAK, E. SALGADO)
7	9	15	9	GRUPO LIMITE RODVEN/POLYGRAM LATINO	LA OTRA PARTE DEL AMOR J. CARRILLO, G. PADILLA (ALAZAN)
8	5	5	13	LOS TEMERARIOS FONOVISA	COMO TE RECUERDO A. ANGEL ALBA (A. ANGEL ALBA)
9	8	6	7	MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO	EL PRIVILEGIO DE AMAR J. AVENDANO, LUHRS, A. ZEPEDA (J. AVENDANO, LUHRS)
10	18	18	9	JOSE FELICIANO RODVEN/POLYGRAM LATINO	ME HAS ECHADO AL OLVIDO R. PEREZ (R. PEREZ, R. LIVI)
11	12	8	36	PEPE AGUILAR MUSART/BALBOA	POR MUJERES COMO TU PAGUILAR (FATO)
12	10	21	15	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O. ALFANNO (O. ALFANNO)
13	24	30	4	GISELLE ARIOLA/BMG LATIN	DAME UN BESO J. VALDEZ (J. NUÑEZ)
14	NEW	1	1	VICTOR MANUELLE & ELVIS CRESPO SONY DISCOS	EL CUERPO ME PIDE G. SANTA ROSA (P. CASTRO, L. GARCIA)
15	15	16	29	ALEJANDRO FERNANDEZ SONY DISCOS	YO NACI PARA AMARTE E. ESTEFANO (K. SANTANDER, K. SANTANDER)
16	11	11	6	KARIS EMD/BMG LATIN	TUS OJOS SON L. CORPORAN, E. MONTANEZ (R. ARMANDO DEL VALLE)
17	21	26	4	PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO	SIN VERTE H. PATRON (H. ESTRADA)
18	17	13	15	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
19	16	9	6	MICHAEL STUART RMM	NINA BELLA A. FERNANDEZ (Y. ENRIQUEZ)
20	14	10	21	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M. MONTERROSAS)
21	19	14	12	FRANKIE NEGRON WEACARIBE/WEA LATINA	AGUA PASADA S. GEORGE (G. FRANCISCO)
22	20	23	7	LOS MISMOS EMI LATIN	QUE BONITO LOS MISMOS (M. E. CASTRO)
23	25	34	3	LUIS FONSI UNIVERSAL LATINO	DIME COMO A. ZEPEDA (A. MATHEUS)
24	27	25	9	LA MAFIA SONY DISCOS	PIDO M. LICHTENBERGER JR. (J. L. PILOTO)
25	26	32	13	GRUPO BRYNDIS DISA/EMI LATIN	SIN TI DISA RECORDS (M. POSADAS)
26	23	24	22	ELVIS CRESPO SONY DISCOS	TU SONRISA R. CORA, J. CASTRO (E. CRESPO)
27	22	22	14	LOS TUCANES DE TIJUANA EMI LATIN	HOTEL CORAZON G. FELIX (M. QUINTERO LARA)
28	13	20	14	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R. QUEZADA (V. VICTOR)
29	RE-ENTRY	3	3	TONO ROSARIO WEACARIBE/WEA LATINA	ASI FUE T. ROSARIO (J. GABRIEL)
30	30	—	2	JARABE DE PALO EMI LATIN	EL BOSQUE DE PALO JARABE DE PALO (J. DWORNIAK (JARABE DE PALO)
31	NEW	1	1	OBIE BERMUDEZ ARIOLA/BMG LATIN	DEJAME EXPLICARTE J. A. GONZALEZ (O. BERMUDEZ, C. LEMOS, K. APONTE)
32	NEW	1	1	GRUPO MANIA SONY DISCOS	COMO BAILA O. SERRANO, B. SERRANO (O. SERRANO)
33	RE-ENTRY	3	3	RICKY MARTIN SONY DISCOS	POR ARRIBA, POR ABAJO R. ROSA, K. C. PORTER (R. ROSA, L. GOMEZ ESCOLAR, C. LEMOS, K. APONTE)
34	NEW	1	1	DOMINGO QUINONES RMM	SI MI PAPA SE QUITARA D. QUINONES, M. SESENTON (D. QUINONES)
35	31	37	3	LOS TIGRES DEL NORTE FONOVISA	ASI COMO TU LOS TIGRES DEL NORTE (E. HERNANDEZ (I. RAMIREZ)
36	NEW	1	1	MELINA LEON TROPIC/SONY DISCOS	ME VOY DE FIESTA HOY E. REYES (L. REYES)
37	RE-ENTRY	2	2	ANA GABRIEL SONY DISCOS	ME EQUIVOQUE CONTIGO A. GABRIEL (J. A. JIMENEZ)
38	NEW	1	1	BANDA EL RECODO FONOVISA	PENA TRAS PENA G. LIZARRAGA (E. TORRES)
39	NEW	1	1	FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S. GEORGE (E. GONZALEZ)
40	40	28	7	LOS ANGELES AZULES DISA/EMI LATIN	QUIERO SER J. MEJIA AVANTE (J. MEJIA AVANTE)

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

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Star Tejano Group La Mafia Announces Split, Final Plans

BY RAMIRO BURR

SAN ANTONIO—La Mafia may be on the verge of parting ways, but the star Tejano act from Houston has a little unfinished business to take care of in 1999.

The sextet, which is taking a break in December and January, is slated to play a farewell tour of the U.S. next year. In addition, La Mafia owes its label, Sony Discos, one more album.

Ray Martínez, VP of Tejano sales for Sony Discos, says the album is due by next September.

"All they have is one single so far," says Martínez, who adds that the album hasn't yet been named.

La Mafia's breakup, announced during a press conference Dec. 3 in Houston, did not surprise the U.S. Latino record industry. There had



LA MAFIA

been intermittent speculation for the past several years that the band—formed in 1978 as Los Mirasoles—was going to separate.

At the press conference, La Mafia front man Oscar De La Rosa said that it was difficult to leave the group. He noted, however, that extensive road tours and a desire for an artistic change prompted the split.

"It just started getting to a point to where it was work, and it wasn't music anymore," said De La Rosa, who plans to move to Miami and start a career as a solo pop singer.

Future plans for the other band members are not known, although the band's keyboardist/producer Mando Lichtenberger Jr. likely will continue helping album projects. Rounding out the group is De La Rosa's brother Leonard González (guitar), David De La Garza (keyboards), Tim Ruiz (bass), and Michael Aguilar (drums).

Arguably one of the most prosperous groups in the Tejano genre, La Mafia began to successfully gravitate toward a pop/ballad sound in the early '90s when it signed with Sony Discos.

La Mafia notched four chart-topping singles on Hot Latin Tracks in 1993 and '94. But the band enjoyed less success in recent years on both Hot Latin Tracks and The Billboard Latin 50.

La Mafia's latest release, "Euforia," exited The Billboard Latin 50 after only 10 weeks. The album's leadoff ballad single, "Pido," reached No. 11 on Hot Latin Tracks.

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	11	SHAKIRA	SONY DISCOS 82746 HS 4 weeks at No. 1	DONDE ESTAN LOS LADRONES?
2	3	11	ENRIQUE IGLESIAS	FONOVISIA 080002	COSAS DEL AMOR
3	2	6	OLGA TANON	WEA LATINA 25098 HS	TE ACORDARAS DE MI
4	4	34	ELVIS CRESPO	SONY DISCOS 82634 HS	SUAVEMENTE
5	5	9	JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
▶ GREATEST GAINER ◀					
6	7	9	CHAYANNE	SONY DISCOS 82869 HS	ATADO A TU AMOR
7	6	43	RICKY MARTIN	SONY DISCOS 82653	VUELVE
8	9	17	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
9	8	3	LOS TUCANES DE TIJUANA	EMI LATIN 96599 HS	LOS MAS BUSCADOS
10	13	63	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
▶ HOT SHOT DEBUT ◀					
11	NEW		VICO C	CARIBBEAN 98110/EMI LATIN	AQUEL QUE HABIA MUERTO
12	10	61	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
13	12	53	ALEJANDRO SANZ	WEA LATINA 20281 HS	MAS
14	20	23	VICENTE FERNANDEZ	SONY DISCOS 82713 HS	ENTRE EL AMOR Y YO
15	14	63	ALEJANDRO FERNANDEZ	SONY DISCOS 82446 HS	ME ESTOY ENAMORANDO
16	22	17	GIPSY KINGS	NONESUCH/ATLANTIC 79510/AG	CANTOS DE AMOR
17	26	2	VARIOUS ARTISTS	SONY DISCOS 82912	TARJETA DE NAVIDAD VOL. 2
18	11	5	LOS TEMERARIOS	FONOVISIA 6078	15 EXITOS PARA SIEMPRE
19	19	57	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
20	17	4	GISELLE	ARIOLA 62790/BMG LATIN	ATADA
21	23	10	DI BLASIO	ARIOLA 61420/BMG LATIN	DESDE MEXICO
22	16	26	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS HS	UN SEGUNDO SENTIMIENTO
23	21	5	FEY	SONY DISCOS 82755	EL COLOR DE LOS SUENOS
24	24	14	TONO ROSARIO	WEACARIBE 24304/WEA LATINA HS	EXCLUSIVO
25	15	7	GRUPO LIMITE	RODVEN 559468/POLYGRAM LATINO HS	DE CORAZON AL CORAZON
26	25	5	KARIS	EMD 62364/BMG LATIN	YO VOY POR TI
27	18	10	FRANKIE NEGRO	WEACARIBE 24712/WEA LATINA	NO ME COMPARES
28	28	4	VARIOUS ARTISTS	J&N 82790/SONY DISCOS	MERENHITS '99
29	29	7	JULIO IGLESIAS	SONY DISCOS 82871	MI VIDA: GRANDES EXITOS
30	32	30	VICTOR MANUELLE	SONY DISCOS 82717 HS	IRONIAS
31	36	35	SELENA	EMI LATIN 94110	ANTHOLOGY
32	27	8	JOSE FELICIANO	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
33	35	17	LUIS MIGUEL	WEA LATINA 20845	TODOS LOS ROMANCES
34	39	8	MILLY QUEZADA	SONY DISCOS 82593	VIVE
35	31	6	MICHAEL SALGADO	JOEY 82925/SONY DISCOS	PURO PUEBLO
36	40	4	JENNIFER Y LOS JETZ	EMI LATIN 97994	MARIPOSA
37	33	12	LOS SUPER SEVEN	RCA (NASHVILLE) 67689/BMG LATIN	LOS SUPER SEVEN
38	RE-ENTRY		ALABINA	ASTOR PLACE 4014	THE ALBUM II
39	42	24	JARABE DE PALO	EMI LATIN 41762	LA FLACA
40	37	23	LOS TUCANES DE TIJUANA	EMI LATIN 93618 HS	AMOR PLATONICO
41	NEW		JERRY RIVERA	SONY DISCOS 82862	DE OTRA MANERA
42	38	15	FRANKIE RUIZ	RODVEN 55773/POLYGRAM LATINO HS	NACIMIENTO Y RECUERDOS
43	46	14	CONJUNTO PRIMAVERA	FONOVISIA 9663	NECESITO DECIRTE
44	34	25	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE HS	OZOMATLI
45	RE-ENTRY		RICARDO ARJONA	SONY DISCOS 82680 HS	SIN DANOS A TERCEROS
46	45	6	LAURA PAUSINI	WEA LATINA 24720	MI RESPUESTA
47	41	3	BANDA MAGUEY	RCA 62928/BMG LATIN	EXITOS EN VIVO
48	43	34	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
49	RE-ENTRY		RUBEN GONZALEZ	WORLD CIRCUIT/NONESUCH 79477/AG	INTRODUCING...RUBEN GONZALEZ
50	RE-ENTRY		LUIS MIGUEL	WEA LATINA 19798	ROMANCES

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
1	SHAKIRA SONY DISCOS DONDE ESTAN LOS LADRONES?	1	ELVIS CRESPO SONY DISCOS SUAVEMENTE	1	LOS TUCANES DE TIJUANA EMI LATIN LOS MAS BUSCADOS
2	ENRIQUE IGLESIAS FONOVISIA COSAS DEL AMOR	2	SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME	2	VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO
3	OLGA TANON WEA LATINA TE ACORDARAS DE MI	3	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH/AG BUENA VISTA SOCIAL CLUB	3	LOS TEMERARIOS FONOVISIA 15 EXITOS PARA SIEMPRE
4	JULIO IGLESIAS COLUMBIA MY LIFE	4	VARIOUS ARTISTS SONY DISCOS TARJETA DE NAVIDAD VOL. 2	4	GRUPO LIMITE RODVEN/POLYGRAM LATINO DE CORAZON AL CORAZON
5	CHAYANNE SONY DISCOS ATADO A TU AMOR	5	MARC ANTHONY RMM CONTRA LA CORRIENTE	5	SELENA EMI LATIN ANTHOLOGY
6	RICKY MARTIN SONY DISCOS VUELVE	6	GISELLE ARIOLA/BMG LATIN ATADA	6	MICHAEL SALGADO JOEY/SONY DISCOS PURO PUEBLO
7	VICO C CARIBBEAN/EMI LATIN AQUEL QUE HABIA MUERTO	7	CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO	7	JENNIFER Y LOS JETZ EMI LATIN MARIPOSA
8	MANA WEA LATINA SUENOS LIQUIDOS	8	TONO ROSARIO WEACARIBE/WEA LATINA EXCLUSIVO	8	LOS SUPER SEVEN RCA (NASHVILLE)/BMG LATIN LOS SUPER SEVEN
9	ALEJANDRO SANZ WEA LATINA MAS	9	KARIS EMD/BMG LATIN YO VOY POR TI	9	LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
10	ALEJANDRO FERNANDEZ SONY DISCOS ME ESTOY ENAMORANDO	10	FRANKIE NEGRO WEACARIBE/WEA LATINA NO ME COMPARES	10	CONJUNTO PRIMAVERA FONOVISIA NECESITO DECIRTE
11	GIPSY KINGS NONESUCH/ATLANTIC/AG CANTOS DE AMOR	11	VARIOUS ARTISTS J&N/SONY DISCOS MERENHITS '99	11	BANDA MAGUEY RCA/BMG LATIN EXITOS EN VIVO
12	DI BLASIO ARIOLA/BMG LATIN DESDE MEXICO	12	VICTOR MANUELLE SONY DISCOS IRONIAS	12	PEPE AGUILAR MUSART/BALBOA CON MARIACHI
13	FEY SONY DISCOS EL COLOR DE LOS SUENOS	13	MILLY QUEZADA SONY DISCOS VIVE	13	LOS TRIOS PLATINO/FONOVISIA AYER, HOY Y SIEMPRE... CON AMOR
14	JULIO IGLESIAS SONY DISCOS MI VIDA: GRANDES EXITOS	14	JERRY RIVERA SONY DISCOS DE OTRA MANERA	14	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE CASAS DE MADERA
15	JOSE FELICIANO RODVEN/POLYGRAM LATINO SEÑOR BOLERO	15	FRANKIE RUIZ RODVEN/POLYGRAM LATINO NACIMIENTO Y RECUERDOS	15	INTRODUCING...RUBEN GONZALEZ

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.

Cakewalk Among Parties Developing AudioX Driver Spec

CAKEWALK, Event Electronics, Yamaha, and Digital Audio Labs are jointly proposing to introduce products that support the AudioX open-driver specification.

Proposed by Cambridge, Mass.-based software developer Cakewalk, AudioX enables audio software products to control the functionality of advanced PC audio cards.

A Cakewalk statement says, "While current Windows drivers provide a standard way for audio hardware and software to communicate, they do not accommodate higher-end capabilities like real-time digital signal processing (DSP), mixing, and synchronization to film or video. While a user may purchase a digital audio card with built-in DSP effects like reverb and chorus, there is no guarantee that available software will take advantage of those effects. Similarly, a customer buying audio recording software has no guarantee that it will take advantage of advanced features of a particular audio card."

Representatives from each of the four AudioX development partners praised the project's nonproprietary aspects. Cakewalk president/CEO **Tom Cook** says in the statement, "Everyone wins with AudioX. Buyers gain freedom to choose the best product for an application without regard for compatibility; software developers gain support for every current and future sound card; and sound-card manufacturers gain the ability to market to the universe of buyers."

Mac Takanose, overseas marketing manager for Yamaha's Professional Audio Systems, adds, "One of our biggest challenges in the computer-based audio production market has been making sure there are enough software products that

support the digital mixing features we design into our audio cards. With AudioX, there is an efficient means of accessing our DSP technology through software."

Cakewalk and the AudioX development partners are careful to point out that their driver standard is compatible with existing streaming-audio driver technology, such as Win95 and NT drivers. (Although the first AudioX products will be Windows-based, the standard is compatible with the Macintosh platform as well.)

They also note that AudioX enhances those products by offering such features as SMPTE synchronization; varispeed; high-precision control over such parameters as volume, pan, mute, and solo; peak metering; dedicated DSP functions like EQ and reverb; patching of internal mixer channels to and from external converters or digital inputs; and bussing on a built-in digital mixer that includes pre- and post-fader sends and returns.

An AudioX developers meeting is scheduled for Jan. 29 at the Winter National Assn. of Music Merchandisers Show in Los Angeles. Besides software maker Cakewalk and diversified pro audio manufacturer Yamaha, Event Electronics makes monitoring systems, digital multitrack recorders, and mike preamps, among other products, and Digital Audio Labs designs and manufactures the CardD and V8 lines of PC hardware interfaces.

ON THE BOULEVARD: Back in the day, a mid-level recording studio could survive by doing demos, jingles, voice-overs, and the occasional label project. Today, with the proliferation of Adats, Mackies, and other inexpensive, high-performance gear, it takes ample measures of diver-



by Paul Verna

sification, imagination, and initiative to stay competitive in any region—be it a major hub like New York, Los Angeles, or Nashville or any of the thousands of small towns and suburbs that make up the fabric of middle America.

In one such suburb—New Milford, N.J.—Boulevard Production Specialists has carved a niche for itself by combining equipment rentals, sales, installations, facility design, and recording services into a streamlined operation run by twin brothers **James** and **Anthony Cioffi** and **Mike Marri**.

James, former manager of the New York Sam Ash store, oversees Boulevard's year-old sales unit, whose product line includes the Amex, Ashley, Audio Technica, Bose, Bogen, Calzone, Crown,

Crest, Community, Cloud Nine, EV, EAW, Horizon, Middle Atlantic, Mackie, Raxxess, Optikinetics, Speco, Yamaha Pro Audio, Vega Wireless, and Shure brands.

Anthony handles the live sound/P.A. rental division, which specializes in sound reinforcement, lighting, and backline services for all manner of events, from concerts to corporate functions to mall entertainment.

The basement of Boulevard's headquarters at 280 Boulevard—once an 8-track demo studio where the Cioffi brothers and Marri cut tracks as musicians in the '70s—is now a full-service recording facility run by studio manager/chief engineer Gene Porfido. Among its gear are 16-track analog and 24-track Tascam DA-88 systems; a Midas Ghost 32-channel console; a custom Bantam patch bay; and API mike preamps, vintage tube compressors, and other vintage processing gear.

Recent Boulevard studio clients include former EMI Records artist **Patti Rothberg**, local indie act **Fiffel**, and **Ours**, a DreamWorks signing that is at

work on its debut album at Bearsville Studios with producer **Steve Lillywhite**.

Besides the Cioffis and Marri, Boulevard's staff includes foreman **Eric Olsen**, Porfido, and system engineer **Jay Morgan**—also a former Sam Ash employee.

James says business is booming throughout the New York metro area. "This whole area is exploding," he says. "We do the malls, the museums, the theaters, the boardrooms, the churches—you name it. And the sales operation is booming as well."

As busy as they are with Boulevard, the Cioffis and Marri still find time to play some 100 gigs a year as a self-contained rhythm section. (James plays bass, Anthony guitar, and Marri drums.)

As it plans such events as a Yamaha 02R surround-sound clinic and a New Year's Eve rental gig for the "Late Night With Conan O'Brien" show, Boulevard is entertaining various offers for New Year's Eve of 2000. "Everybody's gearing up for a big party," says James. "We'll be ready."

PRODUCTION CREDITS

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

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONTEMP.
TITLE Artist/ Producer (Label)	I'M YOUR ANGEL R. Kelly & Celine Dione/ R. Kelly (Jive)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	LET ME LET GO Faith Hill/ Dann Huff, Faith Hill (Warner Bros.)	TURN THE PAGE Metallica/ Bob Rock, James Hetfield, Lars Ulrich (Elektra)	YOU'RE STILL THE ONE Shania Twain/ R.J. Lange (Mercury)
RECORDING STUDIO(S) Engineer(s)	BATTERY/CHICAGO RECORDING CO. (Chicago, IL) Alex Nesmith	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	MASTERFONICS (Nashville, TN) Jeff Balding	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	MASTERFONICS (Nashville, TN) Jeff Balding
RECORDING CONSOLE(S)	Neve VR/SSL 4040E/G	SSL 6056G	SSL 9000J	SSL 4064G	SSL 9000J
RECORDER(S)	Studer A827/ Sony Digital 48	Studer 800	Studer 827	Studer A800/Sony 3348	Studer D827
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	BASF 468/ Quantegy 467	Quantegy 467
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	IMAGE (Hollywood, CA) Chris Lord-Alges	THE PLANT (Sausalito, CA) Randy Staub	MASTERFONICS (Nashville, TN) Mike Shipley
CONSOLE(S)	N/A	SSL 6056G	SSL 4056E	SSL 4064G	SSL 9000J
RECORDER(S)	N/A	Studer 800	Sony 3348	Sony 3348	Studer D827
MASTER TAPE	N/A	Quantegy 499	Quantegy 467	Quantegy 467	BASF 900
MASTERING Engineer	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERDISK Tony Dawsey	THE MASTERING LAB Doug Sax	STERLING SOUND George Marino	MASTERFONICS Glenn Meadows
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	PDO-HTM



The Boulevard Production Specialists staff poses for a group photo outside its New Milford, N.J., headquarters. Shown, from left, are partners James Cioffi, Mike Marri, and Anthony Cioffi and foreman Eric Olsen.

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BIG... is best

small is beautiful

Warner Music International

Ten years ago Warner Music International acquired the German Teldec company and sowed the seeds of the dual company structure which now operates in the world's eight major markets and confirms our commitment to the concept that small is beautiful.

These dual companies operate alongside very effective single WMI companies in other territories and together they work to promote and develop international repertoire from our US sister labels and affiliates around the world alongside our own domestic talent, taking music across borders and into new regions.

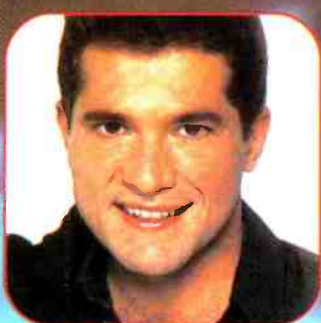
Each and every one of our affiliates, located in 37 countries, is dedicated to succeed in the all-important areas of A&R, marketing, promotion and sales.

Warner Music International may have started out with a small artists' presence but – a decade on – we have an impressive and important network of companies, with great rosters, who are making themselves heard, through their artists and music, on a truly global scale.

By focusing on nearly 60 best-selling artists signed to our companies around the world we are highlighting their talent, and also that of our own highly skilled executives, as a testimony to effective national and international artist development. This success will, in turn, bring to the fore new generations of artists who are destined to make their mark both domestically and internationally in the years to come.

Ramon Lopez, Chairman & CEO Warner Music International

Artists from Around our World



506 Artists



Shola Ama * Miguel

Clawfinger * Cleopatra * Phil Collins * Paolo Conte * Da

Miki Imai * Inner Circle * Tomomi Kahala * Katinguele * Aaron Kwok * I

Mike Oldfield * Fito Paez * Laura Pausini * Penicillin * Pooh * Mr Presider

MC Solaar * Mariya Takeuchi * Olga Tanon * Titas * Umberto Tozzi * Daw

A Family Of Artists

Warner Music International's current roster of top-selling domestic artists from our companies around the world features over 20 million-selling acts plus nearly 40 platinum artists — each already selling over 500,000 — who are poised to become the next generation of million-sellers.

Their combined sales over the past two years throughout WMI's 60+ territories have exceeded 60 million.

Warner Music International's philosophy that small is beautiful has resulted in some very big sales.

= 600 +
Million



ose * Sarah Brightman * Cafe Tacuba * Add Carabao * Jose Carreras * Catatonia * Sammi Cheng * Cher
iel * Pino Daniele * Die Toten Hosen * Enya * Grupo Molejo * Nikolaus Harnoncourt * Ryoko Hirosue
gabue * Maná * Loreena McKennitt * Luis Miguel * Morcheeba * Mark Morrison * Jimmy Nail * Nek
* Pretenders * Raihan * Chris Rea * Veronique Sanson * Alejandro Sanz * Scorpions * Simply Red
Upshaw * Vangelis * Westernhagen * Ophelie Winter * Tatsuuro Yamashita

In A World Of Music

throughout our 25 European affiliates. The result has been the breaking of more local repertoire, greater success in cross-border exploitation and a confirmed pan-European strategy including special marketing operations.

Manfred Zumkeller,
President Warner Music Europe

WM Latin America

During the past decade Warner Music Latin America has grown and developed into the most successful and aggressive company on the continent. Further expansion will focus on a proprietary presence in every country in the region through an innovative management structure. This initiative is built around the single market of Brazil alongside the four sub-regional hubs of Buenos Aires for the Southern Cone, Bogota for the Andean countries, Mexico City for Mexico and Central America and Miami for the US Hispanic market and the Caribbean.

This reorganisation will maximise the resources of a great organisation built over ten years. The forceful development of local repertoire in each country and the effective marketing of this repertoire throughout the region, coupled with the breaking of artists from the WMI affiliates around the world, remains of paramount importance to the certain further growth of our operations.

Andre Midani,
President Warner Music Latin America

Artist Development

New artists are the life-blood of the international music business and all Warner Music International affiliates around the world understand the importance of discovering, signing and developing tomorrow's superstars and platinum-selling artists for the new millennium.

The A&R process has centre stage at WMI coupled with a commitment to promote, market and develop artists locally, regionally and internationally. Over the past ten years we have shown our ability to work alongside artists and play a truly creative role in furthering their careers.

And today's artists such as Ultra, Buster Flex, Dario G, C Block, The Boyz, Lydia, Dolly, Young Deenay and Isla De Lange from Europe; Australia's Regurgitator, The Superjesus and Marie Wilson; Canada's Wide Mouth Mason and Lynda Lemay; Side A and K2 from SE Asia; and O Rappa, Andres Calamaro, Servando y Florentino and Frankie Negron from Latin America represent a truly international roster of emerging talent.

Peter Ikin, Senior Vice President
International Marketing/Artist Development



WM International

Warner Music International can proudly boast a top 20+ list of million and multi-million selling artists currently signed to its affiliates around the world. They, like us, are not content to sit back on these achievements and we both aspire to reach even greater heights. Working in close harmony, our companies and our artists will explore all opportunities to maintain these high levels of success.

Our presence in Europe, Latin America and Asia Pacific means we are able to marshal considerable international marketing power and ensure the exploitation of artists and recordings on a truly global scale.

In Japan, over the past two years, we have focused on strengthening management and reinforcing A&R resources. Exciting new artists have been added to the company's roster of superstar acts and with renewed energy, WM Japan is beginning to emerge despite the region's difficult economic position. Similarly in South East Asia, new executives have been recruited in key positions at both regional and local levels. At the same time, domestic A&R remains a key element for our eight affiliates.

WM Australia's determined approach to A&R and marketing in recent

years has resulted in an exciting roster of new local talent and significant success with our affiliate repertoire. WM Canada's position as the country's premier record company remains unchallenged and it continues to develop important local artists alongside the effective promotion of international artists.

Stephen Shrimpton,
President Warner Music International

WM Europe

Warner Music Europe's successful performances in recent years have been achieved as a result of a commitment to the organic growth of our companies coupled with artist development as the highest priority. This has come at a time when the major markets in the region have matured to a point where there is little room for growth through acquisition, as in the early part of the decade, or, for the time being, further expansion into Eastern Europe.

The evolution of existing strategies, with dual company structures in larger markets, has enabled WM Europe to be better focused in all its promotion and marketing activities and increase the A&R and artist development emphasis

Hip-O Box Offers Armstrong Tracks From Multiple Labels

AMERICAN ICON: Compilations culled from an artist's output on a particular label are fairly commonplace. However, it is rare to find a set that encompasses an artist's work on multiple labels, highlighting a particular period in his or her career.

Such is the case with "Louis Armstrong—An American Icon," released last month on Universal's Hip-O imprint. Spanning the years 1946 through 1968, the three-CD box includes Armstrong titles that originally appeared on a host of labels, including Victor, Decca, Columbia, Verve, Roulette, and ABC-Paramount. By drawing material from assorted sources, the 60-song set provides a comprehensive look into the post-World War II music of Armstrong while deftly sidestepping the politics that undoubtedly led to his recording for multiple labels within the same time frame.

"These tracks are scattered amongst dozens of CDs currently on the market," says Universal's **Andy McKaie**, who compiled "American Icon" along with Armstrong's friend and producer **George Avakian**. "Having it all in one place was the key to this project."

"Everything is presented chronologically, with the exception of 'Do You Know What It Means To Miss New Orleans?' We put that track first, because in many ways it represents a turning point in Armstrong's career. It foreshadowed his switch from playing with big bands to the smaller groups, which he primarily utilized for the rest of his life." Armstrong died in 1971.

That Armstrong's accelerated rise in fame coincided with his use of smaller bands was not a coincidence, according to producer Avakian. "The smaller groups afforded Armstrong more of an opportunity to cover popular songs of the day," the producer

explains. "In many cases, the covers endured longer than the original songs. Plus, the smaller bands also made it easier for him to tour. Bringing a big band on the road was risky, financially speaking, because you would have to pay 17 or 18 men. A smaller band made touring a lot more feasible."

"Louis was my friend," Avakian says. "So above all, this was a labor of love. He was a true gentleman and a great musician. Those are the qualities that I most wanted to convey to the listener."

HISTORY LESSON: On his latest release, **Paquito D'Rivera** temporarily trades the fiery Latin jazz that is his calling card for a romantic approach close to his heart. "100 Years Of Latin Love Songs," D'Rivera's first solo date for Heads Up International (Nov. 24), presents the Havana-born saxophonist/clarinet player on a selection of tunes culled from nine different Latin American nations. Each song represents a different decade, from 1900 to the present.

"Sometimes, it is difficult to turn vocal songs into instrumentals," says D'Rivera of the album's lush arrangements. "So we had to pick maybe four or five songs from certain years and see which sounded best. I wanted people who are not familiar with this music to hear it, to experience its beauty."

Half of the album's 10 titles find the instrumentalist backed by a full orchestra. "Playing with strings is something that I want to continue to

(Continued on page 68)



by Steve Graybow



D'RIVERA

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	7	WANDER THIS WORLD A&M 540984	NO. 1 7 weeks at No. 1 JONNY LANG
2	2	61	TROUBLE IS... ● REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	7	BLUES ON THE BAYOU MCA 11879	B.B. KING
4	4	97	LIE TO ME ▲ A&M 540640 [RS]	JONNY LANG
5	5	7	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
6	6	31	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY [RS]	SUSAN TEDESCHI
7	7	15	SLOW DOWN OKEH/550 MUSIC 69376/EPIC [RS]	KEB' MO'
8	12	3	TWELVE SONGS OF CHRISTMAS PRIVATE MUSIC 82166/WINDHAM HILL	ETTA JAMES
9	9	57	DEUCES WILD ● MCA 11711	B.B. KING
10	8	44	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
11	10	15	GREATEST HITS MCA 11746	B.B. KING
12	11	11	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
13	14	71	LIVE AT CARNEGIE HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
14	13	2	LIVE FROM CHICAGO RED INK 51826	THE MIGHTY BLUE KINGS
15	15	23	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	NEXT MILLENNIUM BLUNT 6370*/TVT [RS]	NO. 1 5 weeks at No. 1 BOUNTY KILLER
2	2	4	STRICTLY THE BEST 21 VP 1539*	VARIOUS ARTISTS
3	4	29	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
4	3	21	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
5	6	51	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	5	3	STRICTLY THE BEST 22 VP 1540*	VARIOUS ARTISTS
7	7	23	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
8	8	51	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP [RS]	BEENIE MAN
9	11	4	FREEDOM CRY VP 1536*	SIZZLA
10	9	8	A DAY IN THE LIVE... VP 1534*	BERES HAMMOND
11	10	54	INNA HEIGHTS GERMAIN 2068*/VP [RS]	BUJU BANTON
12	12	6	HEADS HIGH GREENSLEEVES 251	MR. VEGAS
13	13	18	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
14	15	58	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
15	NEW		NATTY AND NICE REGGAE CHRISTMAS ATLANTIC 75338/AG	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	63	ROMANZA ▲ PHILIPS 539207 [RS]	NO. 1 35 weeks at No. 1 ANDREA BOCELLI
2	4	7	CELTIC CHRISTMAS IV WINDHAM HILL 11367	VARIOUS ARTISTS
3	2	62	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENNITT
4	3	11	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
5	5	64	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG [RS]	BUENA VISTA SOCIAL CLUB
6	6	17	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
7	9	4	O.K. ISLAND 524559	TALVIN SINGH
8	8	2	PRIDE OF PUNAHELE PUNAHELE 18657	VARIOUS ARTISTS
9	13	2	WINTER'S CROSSING RCA VICTOR 63245	JAMES GALWAY & PHIL COULTER
10	12	8	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
11	10	19	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN [RS]	GAELIC STORM
12	NEW		NA LEO CHRISTMAS THE MOUNTAIN APPLE COMPANY 83005	NA LEO PILIMEHANA
13	11	6	THE ALBUM II ASTOR PLACE 4014	ALABINA
14	RE-ENTRY		SUPRALINGUA RYKODISC 10396 [RS]	MICKY HART/PLANET DRUM
15	15	86	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [RS]	RONAN HARDIMAN

○ 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. [RS] indicates past and present Heatseekers titles © 1998, Billboard/BPI Communications and SoundScan, Inc.

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Top Gospel Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	10	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE	No. 1 THE NU NATION PROJECT
2	2	3	SOUNDTRACK DREAMWORKS 50050/GEFFEN	THE PRINCE OF EGYPT—INSPIRATIONAL
3	3	21	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE	TRIN-I-TEE 5:7
4	6	9	CECE WINANS PIONEER 92810/AG	HIS GIFT
5	5	4	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC	LIVE FROM THE POTTER'S HOUSE
6	4	33	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
7	7	81	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
8	8	45	VARIOUS ARTISTS VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
9	10	37	CECE WINANS PIONEER 92793/AG	EVERLASTING LOVE
10	13	5	VARIOUS ARTISTS VERITY 43121	THE REAL MEANING OF CHRISTMAS VOLUME 2
11	9	12	YOLANDA ADAMS VERITY 43123	SONGS FROM THE HEART
12	11	8	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSOT/NEW LIFE 43117/VERITY	ANY DAY
13	12	6	TAKE 6 REPRISE 46795/WARNER BROS.	SO COOL
14	15	3	LOIS SNEAD BORN AGAIN 41020	SOMEBODY
15	17	15	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
16	25	2	SHIRLEY CAESAR EPIC	CHRISTMAS WITH SHIRLEY CAESAR
17	20	23	WALTER HAWKINS AND THE LOVE CENTER CHOIR GOSPO CENTRIC 90172/INTERSCOPE	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
18	14	7	KIM BURRELL TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
19	18	15	VARIOUS ARTISTS CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
20	19	57	KAREN CLARK-SHEARD ISLAND 524397	FINALLY KAREN
21	16	19	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116	LIVE AT LOVE FELLOWSHIP TABERNACLE
22	23	92	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
23	26	76	VICKIE WINANS CGI 161279	LIVE IN DETROIT
24	33	6	REVEREND EDGAR L. VANN, JR. AND THE SECOND EBENEZER BAPTIST CHURCH SOUND OF GOSPEL 225	LIVE IN DETROIT
25	22	58	BEBE WINANS ATLANTIC 83041/AG	BEBE WINANS
26	24	15	DAWKINS & DAWKINS HARMONY 1696	FOCUS
27	31	3	KEITH JOHNSON & THE SPIRITUAL VOICES WORLD WIDE 2609	THROUGH THE STORM
28	21	8	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR. WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
29	36	9	WHITFIELD COMPANY CRYSTAL ROSE 20953	STILL
30	27	59	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY	STRENGTH
31	29	10	JOE SIMON RIPETE 2258	THE STORY MUST BE TOLD
32	32	84	SHIRLEY CAESAR WORD 68003/EPIC	A MIRACLE IN HARLEM
33	34	13	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
34	30	72	THE CANTON SPIRITUALS VERITY 43021	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
35	RE-ENTRY	EDWIN HAWKINS WORLD CLASS GOSPEL 0003	LOVE IS THE ONLY WAY	
36	28	10	HOWARD SLIM HUNT & SUPREME ANGEL MAJESTIC 7005	OVER YONDER!
37	39	5	KEVIN MCFADDEN ATLANTA INT'L 10240	KEVIN MCFADDEN
38	37	29	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR CRYSTAL ROSE 20950	THE VISION
39	38	25	COGIC INTERNATIONAL MASS CHOIR WORLD CLASS GOSPEL 5002	LEANING ON JESUS
40	40	92	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!

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 titles. © 1998, Billboard/BPI Communications.



Men of Standard's new release from Muscle Shoals Sound Gospel may feel like rain, but it's a ray of sunshine for all those fans who love their exciting style of gospel music. The anticipation is now over.

MUSCLE SHOALS SOUND GOSPEL RECORDS

Artists & Music



by Lisa Collins

ALL IN THE FAMILY: Offspring of the famed Winans are hoping to help take gospel to the next level with the launch of the Winans Phase 2. So impressed were Myrrh Records executives that they signed the Detroit-based group, comprising Michael Jr., Marvin Jr., Juan, and Carvin III (ages 16, 17, 18, and 18, respectively). The group was showcased to national and local media as well as to Epic and Word sales and distribution representatives at a reception held Dec. 9 at TNN's Studio A in Nashville.

Not surprisingly, the group has opted for a more contemporary R&B flavor with its debut album, tentatively set for release in June. The high-priority debut will feature a track from Babyface, as well as a remake of the Bee Gees hit "Too Much Heaven." Producers also featured on the project include Rodney Jerkins (Whitney Houston, Brandy) and Narada Michael Walden.

SETTING NEW STANDARDS: The much-anticipated sophomore release from Men Of Standard, "Feels Like Rain," is set for release Jan. 19. "Every one of the songs is exceptional," notes Muscle Shoals gospel chief Telisa Stinson, who adds that the most difficult part of promoting the album is determining the lead single. The album, most of which was produced by Jimmy Moss (Karen Clark-Sheard), features two tracks produced by Fred Hammond. Men Of Standard are also

featured on Kirk Franklin's new release, "The Nu Nation Project."

INS AND OUTS: Helen Baylor is in the studios at work on her debut album from Verity Records, titled "Helen Baylor . . . Live." The concert was taped in July at Heritage Christian Center in Denver. The label is scheduling the release for March . . . James Moore is in rehearsal for the recording next month of his seventh album on Malaco Records . . . EMI Gospel and EMI Christian Music Publishing recently announced the signing of Montrel Darrett—to an exclusive artist and publishing pact . . . Among the new signings to Harmony Records are Angelo & Veronica and I.D.O.L. King, while Nancey Jackson is gearing up for a new studio album that will feature production from Fred Hammond, Tonex, and Frankie Cutlass . . . And the new year could find Vanessa Bell-Armstrong a free agent. After six albums, the celebrated gospel artist is no longer signed to Verity Records.

BRIEFLY: Born Again Records—now enjoying success with new artist Lois Snead, whose release "Somebody" debuted at No. 22 on Top Gospel Albums in the Dec. 5 issue—has signed Darryl Yancey & Shekinah . . . Actors Lisa Nicole Carson and Steve Harvey join CeCe Winans as hosts for the 14th annual Stellar Awards, slated for broadcast Jan. 9 from the Atlanta Civic Center . . . Finally, Gospel Today publisher Teresa Hairston resigns her post as president of the United Gospel Industry Council. Demetrius Alexander was asked to assume the post . . . Still riding high on the success of its "Greatest Hits" album—the sales of which have topped 100,000 units, according to Malaco—the Georgia Mass Choir is off on a 10-city Christmas tour of Spain.

LATIN NOTAS

(Continued from page 36)

in 1999. Recently signed to the agency was Carlos Ponce.

A statue of Ashé Records' *cuatro* virtuoso Yomo Toro will be unveiled and dedicated Friday (18) at the Centro De Julia De Burgos in New York. Commissioned by the National Puerto Rican Cuatro Festival, the statue will be on display from Saturday (19) through the end of January at the Museo De Salsa in New York.

CHART NOTES, RETAIL: One week after a buoyant Thanksgiving Day weekend, sales of titles on The Billboard Latin 50 took a predictable dip in sales to 116,500 units.

Sales of all but 11 albums went south in a big way, with many albums losing 20% or more of their sales from the previous issue.

Sales of Shakira's top-ranked title "Dónde Están Los Ladrones?" (Sony Discos) fell 15% to 10,500 pieces. Her hit disc, now atop the pop genre chart for the fourth week running, falls 170-200 on The Billboard 200.

Also down 14% to 6,000 units was Elvis Crespo's "Suavemente" (Sony Discos), which rules the tropical/salsa genre chart for the fifth successive week.

And while Los Tucanes De Tijuana held firm to the uppermost rung of the regional Mexican genre chart for the third consecutive week with "Los Más Buscados" (EMI Latin), sales of the album cratered 25% to 3,000 pieces.

CHART NOTES, RADIO: Despite a 1.1 million drop in audience impres-

sions to 14 million, Chayanne's "Dejaría Todo" (Sony Discos) remains at No. 1 on Hot Latin Tracks for the second week in a row. "Dejaría Todo" also tops the pop genre chart with 11.9 million audience impressions.

Juan Luis Guerra's "Mi PC" (Karen/Caimán), which vaults 7-3 on Hot Latin Tracks, tops the tropical/salsa genre chart for the second straight week with 10.5 million audience impressions.

Grupo Límite reaches the zenith of the regional Mexican genre chart this issue with "La Otra Parte Del Amor" (Rodven/PolyGram Latino), which earned 8.6 million audience impressions.

In its 36th week on Hot Latin Tracks, Pepe Aguilar's "Por Mujeres Como Tú" (Musart/Balboa) moves into second place for chart

longevity behind Alejandro Fernández's "Si Tú Supieras" (Sony Discos), which logged 42 weeks on the chart.

SALES STATFILE: The Billboard Latin 50: this issue: 116,500 units; last issue: 134,500 units; similar issue last year: 117,500 units.

Pop genre chart: this issue: 56,500 units; last issue: 63,500 units; similar issue last year: 51,000 units.

Tropical/salsa genre chart: this issue: 33,000 units; last issue: 36,500 units; similar issue last year: 35,500 units.

Regional Mexican genre chart: this issue: 22,000 units; last issue: 27,500 units; similar issue last year: 26,000 units.

Assistance in preparing this column was provided by Judy Cantor in Miami.

HIGHER GROUND

(Continued from page 35)

first issued in 1988. It will be followed by a for-sale Green video biography and print music reissues. Sparrow has also slated a rerecording of Green's "Songs For The Shepherd" album next year, which will be cut by contemporary acts for a late-summer or fall release.

When it comes to passionate singer/songwriters with plenty to say, the '90s aren't lacking for artists of substance. Among the best releases this fall were Nichole Nordeman's "Wide-Eyed," Layton How-

erton's "Boxing God," and Fernando Ortega's sophomore album, "The Breaking Of The Dawn." Ortega was recently the featured worship leader at the Vision of His Glory conference, conducted by Billy Graham's daughter Anne Graham Lotz. He can be seen performing Christmas shows with Myrrh labelmate Michael Card, billed as the Promise tour.

Here's wishing you a merry Christmas and God's blessing throughout the new year!

Songwriters & Publishers

ARTISTS & MUSIC

SESAC Hosts 3rd Awards Supper



SESAC senior executives gather with award recipients at the presentation at New York's Supper Club.



The R&B act Infinity performed at SESAC's awards presentation. Shown, from left, are members Theron Benymon and Ramon Adams.

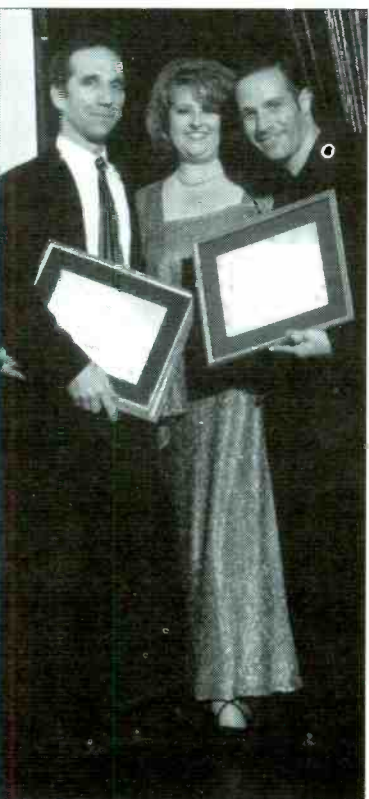


Pictured in the front row, from left, are Bill Velez, SESAC president/COO; Pat Rogers, SESAC senior VP writer/publisher relations; Richard Blackstone, senior VP of Zomba Publishing; Tse Williams, Zomba Publishing; artist Chico DeBarge; Tye V Turman, R&B writer/producer; artist/writer Jim Brickman; and Freddie Gershon, SESAC co-chairman. Shown in the back row, from left, are Gary Haase, jazz composer; Clyde Lieberman of BMG Publishing; Linda Lorence, SESAC VP of writer/publisher relations; Trevor Gale, SESAC director of writer/publisher relations; Ira Smith, SESAC co-chairman; and Wayne Bickerton, chairman of SESAC International.

Pictured, from left, are Zomba Publishing's Richard Blackstone and Tse Williams; Tye V Turman, a writer/producer who won a performance activity award for her hit single, "Sittin' On Top Of The World," recorded by Brandy; Trevor Gale, SESAC director of writer/publisher relations; and Zomba's Lisa Piacenti.



Linda Lorence, SESAC VP of writer/publisher relations, presents Diane Lapson from Bob Dylan's management office with an award for Dylan's "To Make You Feel My Love," which earned 100,000 AC radio performances and more than 1 million performances across the board. The song has been recorded by Garth Brooks, Billy Joel, Trisha Yearwood, and Dylan himself. Shown, from left, are Lorence and Lapson.



Pictured, from left, are Clyde Lieberman of BMG Music; Linda Lorence, SESAC VP of writer/publisher relations; and artist/writer Jim Brickman.



Shown, from left, are drummer/producer Cecil Brooks III, who received awards for his work on several jazz albums; Linda Lorence, SESAC VP of writer/publisher relations; and Barney Fields, VP of High Note Records and High Sign Music.



Linda Lorence, SESAC VP of writer/publisher relations, presents a performance activity award to gospel artist William Becton and his publisher, Red Rewmar Music, for his hit "Heart Of A Love Song."

SESAC played host to more than 250 songwriters, publishers, and executives at the performing right group's third annual music awards dinner, held Nov. 18 in New York. Winners included Windham Hill artist/writer Jim Brickman, named songwriter of the year for 1998, and Neil Diamond, whose "Red Red Wine" earned the Legacy Award. In addition, the publisher of the year award went to the Brickman-associated companies Swimmer Music, the Brickman Arrangement, and Multisongs/BMG. (Photos: Kay Williams)

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
I'M YOUR ANGEL	R. Kelly	Zomba/BMI, R. Kelly/BMI
HOT COUNTRY SINGLES & TRACKS		
HUSBANDS AND WIVES	Roger Miller	Sony/ATV Tree/BMI
HOT R&B SINGLES		
NOBODY'S SUPPOSED TO BE HERE	S. Crawford, Montell Jordan	Wixen/ASCAP, Famous/ASCAP
HOT RAP SINGLES		
GHETTO COWBOY	S. Howse, A. Henderson, K. Greer, J. Burke, F. Lindsey, R. Antonio	Mo Thugs/ASCAP, Siet/ASCAP, Layzie Bone/ASCAP, EMI April/ASCAP
HOT LATIN TRACKS		
DEJARIA TODO	Estefano	1998 Deep Music/BMI

U.S. Indie Gets Into The Spirit With Multiple Deals

ACTIVE 3-YEAR-OLD: Celebrating its third anniversary Nov. 1, Spirit Music, the U.S. indie that former BMI executive Mark Fried operates in New York in partnership with the U.K.'s Palan Music Ltd., has had its net publisher share double every quarter for the last three quarters, Fried tells Words & Music.

With this kind of cash flow—Fried won't cite specific dollar figures—the company has been able to make various investments based on dollars coming in, in addition to funding from its partner, which also subpublishes Spirit Music's catalog.

The company basically started life with administration deals designed to give new exposure to songs that have had a chart history over a five-decade span. The list now features more than 100 songs that made it onto the Billboard charts, Fried says.

Spirit Music has recently made a number of investments in various catalogs. They include an interest in Rainy Songs (SESAC) and writer/producer Peter Warner's Thunder Music (SESAC). The latter contains "Life In 1472," cut by Mariah Carey and Jermaine Dupri.

Spirit Music has also purchased Mamas & the Papas founder John Phillips' Phillips-Tucker Music (BMI). The deal includes an extension of the latter's administration of Phillips' recent works and new works through 2003.

In a co-publishing interest involving '80s works, the company is now linked with Pure Prairie League's ASCAP and BMI firms, Pure Prairie League Music and Kentucky Wonder Music, respectively.

In another purchase, Spirit Music has acquired three companies owned by Shaun "Kangol" Fequiere, an exclusive Spirit Music writer since 1997. Included are crossover rap titles such as

UTFO's "Roxanne, Roxanne" and Whistle's "(Nothing Serious) Just Buggin'."

Fried has also made several administration deals, including those with Chris Butler's Merovingian Music (BMI)—Butler was founder of new wave group the Waitresses—and Tony Green's Cicade Music (SOCAN/BMI), out of Canada. The latter includes two big hits by France Joli, "Come To Me" and "The Heart To Break The Heart."

Also, Spirit Music now administers for dance music writer James "Tip" Werrick's Werrick Music (ASCAP), as well as writer/artist D.K. Byron's Zen Archer Music (ASCAP).

As for the new year, Spirit Music first-quarter activity includes singles from new RCA artist Innocence, Sony's Little Sammy D, and soundtrack

placements in Paramount's "200 Cigarettes," Sony's "Jawbreaker," New Line's "Dairy Queens," Trimark's "Inconvenienced," and MGM's "Flawless."

BUG IN: The Dec. 5 column's item on David Bowie's songwriting contest on the Internet should have noted that the winner gets a \$15,000 publishing contract with Bug Music. Los Angeles-based Bug represents both Reeves Gabrels, Bowie's lead guitar player and songwriting collaborator, and Iggy Pop, who has often co-written with Bowie.

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

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."



by Irv Lichtman

BMG Music Publishing Execs 'Navigate New Waters' In Bermuda



A highlight of the Bermuda conference was a sailing regatta around the island, in which teams of execs competed for the "BMG Cup." Shown here is the winning team.

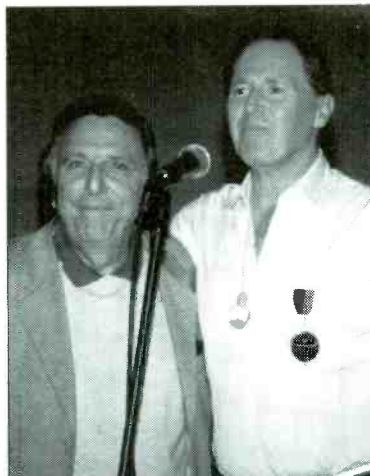
BMG Music Publishing executives gathered Oct. 20-24 in Bermuda for the company's third worldwide managing directors' conference, dubbed "Navigating New Waters." The event involved 68 delegates from 33 countries, who participated in four days of presentations and small group discussions about each territory, as well as plenty of island recreation.



Shown competing in the "BMG Cup" sailing regatta are Paolo Corsi, GM of popular music, BMG Ricordi Edizioni di Musica Leggera; Angelo Franchi, international creative director of BMG Music Publishing Rome; Marcelo Falcao, managing director of BMG Music Publishing Brazil; Marcos Juca, managing director of BMG Portugal; and Lars Karlsson, managing director of BMG Music Publishing Scandinavia.



Peter Vee, managing director of BMG Music Publishing South Africa, cuts a rug during the Island Farewell party.



Mario Cantini, managing director of BMG Music Publishing Rome, received an award honoring him for 30 years of service at BMG Music Publishing. Cantini is a founding member of the company in Italy and oversees pop music operations. Shown at the award presentation, from left, are Cantini and Nick Firth, president of BMG Music Publishing Worldwide.



Following the sailing regatta, conference delegates attended an Island Farewell party, including traditional *gombay* dancers, a limbo contest, live music, and a buffet. Shown is Nick Firth, president of BMG Music Publishing Worldwide, leading the group in a new dance move he reportedly perfected at the conference.



A private new-artist showcase at the conference featured Maverick Records singer/songwriter Jude, who is signed to BMG Songs, performing tracks from his major-label debut, "No One Is Really Beautiful." Shown following the showcase, from left, are Andrew Jenkins, VP of BMG Music Publishing International; Clyde Lieberman, VP of East Coast creative operations, BMG Songs; Renee Dabbah, assistant to the president, BMG Songs; Jude; Nick Firth, president of BMG Music Publishing Worldwide; Irina Loukatou, publishing coordinator at BMG Music Publishing Greece; and Danny Strick, president of BMG Songs.



Nick Firth, president of BMG Music Publishing Worldwide, presents Paul Curran, managing director of BMG Music Publishing U.K., with the President's Award for excellence in music publishing. Shown, from left, are Firth and Curran.



Andrew Jenkins, VP of BMG Music Publishing International, bravely navigates the limbo stick at the Island Farewell party.



Shown enjoying a meal at the conference, from left, are Robert Ott, GM of BMG Music Publishing Canada; Danny Strick, president of BMG Songs; and David Loiterton, VP of BMG Music Publishing Asia.

Independent Music Publishing

A BILLBOARD EXPANDED SONGWRITERS & PUBLISHERS SECTION

Media Exposure

Indie Pubs Find The Ticket To Getting Into The Movies And TV

BY RICHARD HENDERSON

Faced with the creative might of major music-publishing houses whose catalogs contain literally hundreds of thousands of titles, an independent music publisher could be forgiven for feeling outgunned in an effort to have its songs featured in hit films or on prime-time TV. However, creative strategizing by successful indie publishers ensures that their copyrights, too, can generate revenue via media placement. A number of executives from independent publishers were canvassed as to the tactics that ultimately enable their writers to profit from film and television licensing.

KEEP IN TOUCH

"Stay in touch with music supervisors and film and television studios," explains Stacey Palm, senior creative director of film & TV music for Famous Music. "Try to find out what they need as early as possible and get appropriate music to them." She emphasizes the personal touch when introducing lesser-known titles and artists. "Being enthusiastic about newer artists is the only way you'll get them in," says Palm. "If you are over the moon about the band, you can convince someone else that the music is worthy of consideration." This enthusiasm has paid off handsomely for Famous Music artist Heather Nova, whose music has been used in "Dawson's Creek" and the WB network's much-touted "Felicity." Another writer in Palm's catalog is Paula Cole, whose "I Don't Want To Wait" famously serves as



STACEY PALM OF FAMOUS MUSIC

bands is a means to garner label interest. "Usually, a soundtrack person at a record label is involved in the project, and, if they love the band, they'll often give the track to someone in the A&R department," she says.

"I'm a firm believer that the better song will win out," Palm concludes. "It doesn't always happen, but it can often enough. If a director gets the chance to hear something and falls in love with [the song], it could get in the film. If a band is unknown, the director won't have heard the track; it's up to me to use every connection I've got to get the song to them. I'll call producers, co-producers, associate producers—



BRADY BENTON OF PEERMUSIC

and slip them tapes if I think I can get someone to listen."

"Making a lot of phone calls; that's my primary function," concurs Carol Sue Baker, owner of Ocean Park Music. "We're calling music supervisors all the time. Supervisors who need to replace a song will ask, 'Do you have something that sounds like...?' We'll try to find a catalog track that matches the tone, the feel, the tempo—and often the lyric of the first-choice song, if the song was chosen for lyrics that fit the scene in the film. About 50% of the time, it's a lyric match." Baker has accrued much of her creative activity on behalf of publishers by dint of her licensing work for independent label masters;

she has become the de facto creative person working the catalog of Happy Valley Publishing, which ties in with her master-licensing activities for the Rounder Records Group. "Rounder has released about 30,000 titles, and approximately 75% of these are either published, co-published or administered by Happy Valley," Baker says, noting that Jonathan Richman's publishing company, Rockin' Leprechaun, is administered by Happy Valley. Though Richman no longer records for Rounder, the synchronization licenses for his re-recordings of older songs for "There's Something About Mary" were handled by Ocean Park Music.

Baker's company is seeing the payoff for her years of effort in the film and television communities on behalf of indie labels and publishers. "This year, we're doing three times the business done in previous years," she says. "Part of that is due to the fact that there's more publishing business available to us [Baker also works the Ryko Music catalog in conjunction with Rykodisc's Maria Rugvie, as well as pitching songs on behalf of GNP Crescendo's publishing entities Neil Music and Skyview Music], but we really pay attention to the specifics of a request when supervisors or directors ask us for a song. Also, we don't overpitch; we'd rather send a couple of songs that we think work especially well in a scene than send 10 tracks over to the set that don't work nearly as well. Too much choice can be confusing to clients."

OLD-FASHIONED SONG-PLUGGING

"In the early '90s, when film and TV became such an issue," remarks Dan Bourgoise, CEO of Bug Music, "the major publishers began sending in their creative experts; they had neglected active song-plugging. We've been there all along. Our deal is structured so that we earn more if we get a placement with an administrated client. Economically, we can't ignore that."

Though the Bug catalog is well-known for its wealth of roots music in country and blues idioms, Eddie Gomez, creative director, West Coast, ensures that supervisors are aware of the diversity of material administered by Bug. "Being an indie, I'm in charge of a smaller creative department, but a lot of our exploitation efforts go toward film and television and advertising agencies," says Gomez. "We're the liaison between a lot of the music supervisors in film or TV and our writers, who are looking for that sort of copyright exploitation. The majors are situated more as an A&R force, to acquire new acts. With them, the actual creative part of the job, actively and aggressively pitching

Continued on page 51

AIMP Update

The Association Of Independent Publishers Keeps Its Members Up To Speed

BY STEVE TRAIMAN

The Assn. of Independent Music Publishers (AIMP) marks its most successful year, as it moves into its third decade. The group has seen a growing membership base in both its Los Angeles and New York chapters—to more than 500 active members in the U.S., according to outgoing president Mary Jo Mennella, VP and GM of Fox Music Publishing in L.A.

"The changing role of the independent publisher was recognized by Billboard with our 20th-anniversary spotlight a year ago," she observes. "We've become a vital link between the six major publishing arms of the 'big six' labels, which soon will probably become five, and the 'mini-majors' associated with the leading film and TV companies."

Among highlights of this past year, Mennella points to the AIMP-produced MIDEEM panel on the global mechanical-rights issues. That highly acclaimed discussion included Ed Murphy from the Harry Fox Agency and National Music Publishers Assn., David Loiterton from BMG Music Publishing Asia and David Baskin from the Canadian Musical Reproduction Rights Agency. "One highlight was the true reality check of the Asian economic climate provided by Loiterton," Mennella says.

Commenting on the positive effects of the AIMP panel, Caroline Bienstock, COO of Carlin

presentation as an "official function" of all future conferences. The 1999 presentation this January is sure to get attention, with the hot topic of "The Securitization Of Royalties." David Bowie's offering of his \$50 million-plus future-royalty deals to the public will be discussed, covering what it is and how it works.



AIMP'S MARY JO MENNELLA

Bienstock was off to Europe at press time to solidify participants, which she expected would include a Bowie representative, someone from the management group representing Elton John (who has voiced his skepticism of such a scheme) and a participant from Holland, Dozier & Holland, which also recently floated a securities offering.

"This will be AIMP's third



THE BOARD OF DIRECTORS OF AIMP'S N.Y. CHAPTER.

America, notes that what was called the "Cannes Accord" was signed soon after MIDEEM. "PolyGram agreed to give up its central licensing scheme, which led to a very timely meeting of the minds on this issue, which is vital to publishers worldwide," she says.

AIMP AT MIDEEM

Another bonus was the MIDEEM designation of the AIMP

panel at MIDEEM," Bienstock notes. "It fulfills our function, in general—and at MIDEEM, in particular—to lead a discussion for the publishing industry on a cutting-edge issue. People everywhere are really interested about this securitization issue, and we expect another capacity audience, as in the past."

"In addition to the MIDEEM panel, AIMP-sponsored panels

Continued on page 50



PAULA COLE

opening-credit music for "Dawson's Creek"; the same title has also been used in movies that feature the actors from the show, as a satirical (and profitable) reference to their TV notoriety.

Other high-profile Famous Music placements include music by K's Choice on the soundtrack to "Party Of Five," Junkster's "The Only One" in the film "Urban Legends" and as-yet-unsigned band Drizz in "Bride Of Chucky." Palm notes that media use of music by unsigned

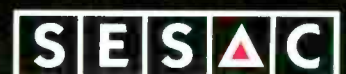
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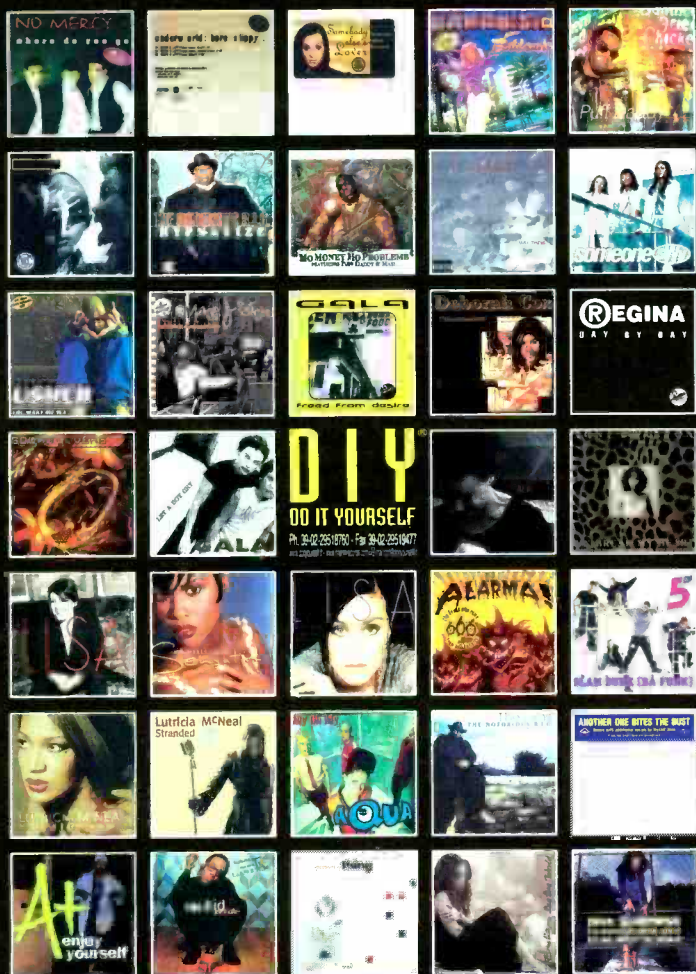


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Independent Music Publishing

A BILLBOARD EXPANDED SONGWRITERS & PUBLISHERS SECTION

AIMP UPDATE

Continued from page 47

during the year in New York and Los Angeles continue to be our No. 1 priority," Mennella says. This year's topics included current A&R trends, examining recent sampling issues, royalty-compliance practices and the very hot issue of marketing and protecting rights for music downloaded from the Internet.

An Oct. 22 luncheon session in L.A. had more than 300 on hand for a mock negotiation session hosted by Don Passman of Gang, Tyre, Ramer & Brown, on the art of creating bidding wars for artists signing recording and publishing deals. On the international front, AIMP presented David Lester, director of legal affairs for the Mechanical Copyright Protection Society in the U.K., who provided a very thorough examination and update on phonomechanicals in Europe.

In New York, Tom Levy, Esq., executive director since 1994, will give up his post at year-end. He gives full credit to the other chapter officers for making this past year the most productive ever. Included are treasurer Steve White, CPA with Cavaricci & White Ltd., and executive secretary Beebe Bourne of Bourne Company.

New York board member Bienstock notes that the chapter has come up with timely topics for its meetings. "We've had a range of programs in what we call 'music publishing 101' that have covered everything from the basics to new technology," she says. "As an example, one panel on 'Music Services' drew a big audience to learn about how to place music in films. Speakers included independent Janice Ginsberg, Barry Cole of the Shooting Gallery, Alex Steyermark with Windswept Pacific and Tracy McKnight, then with the Good Machine."

BRIGHT FUTURE

Looking ahead to 1999, AIMP VP Connie Ambrosch, VP of copyright and international with Lieber

& Stoller Music Publishing in L.A., is very positive. "We'll continue to host our very popular 'one-on-one' sessions, where such buyers as music supervisors, producers and A&R people looking for songs for a specific project can interface with our members," she says. "We've had several very good placements as a result of this year's sessions."

AIMP also is developing a new Web site that should be active early next year, according to Ambrosch. "Its prime purpose will be to extend our education and information roles," she says. "We expect to have links to member sites and other resources, including ASCAP, BMI, SESAC, NMPA and the U.S. Copyright Office. We'll have inter-

national experts as guest essayists on topics of interest and a bulletin board for members to exchange ideas and request opinions and advice from their peers."

Commenting on the possibility of Nashville as a third AIMP chapter, she notes, "There's a strong base of independent music publishers in the Music City market. There seems to be a nucleus of people there who are interested in starting a chapter, and we hope that will happen this coming year. The board feels strongly, however, that a Nashville chapter should develop organically—much as New York did about eight years ago, with leadership from the local publishers."

EXPLORING CYBERSPACE

Continued from page 48

us at this time. You don't get instantaneous gratification with a 56K [modem], and I would not, as a music publisher, want to rely on the technology right now."

However, Primont recognizes the importance of the Internet in future business transactions. "I want every composer and every producer we represent to know Cherry Lane is looking into the future so we will be able to do business in 2000 and beyond," he says, noting that it likely will join an amalgam site, such as SyncSite, in 1999. "We are looking at a number of different options," he says, noting the importance of a clearinghouse-type site where potential licensees can find information about various publishers' catalogs. "It's a matter of making sure the site is easy to use and fair to the publishers that are participating. If you've got those two elements, it's no problem."

JUMPING ON THE BANDWAGON

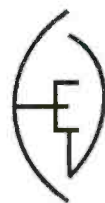
Even publishing companies that have not yet had an Internet presence themselves are feeling the power of the medium. "We are now finding that the Internet is the most effective marketing avenue to convey more information to potential users

than any medium we used in the past," says Bob Golden, VP of marketing at Carlin America, which will debut its Web site in January.

That site (www.carlinamerica.com) will offer access to more than 200 of the New York-based company's most active copyrights, searchable by category, significant years, major artists and lyrics, according to Golden. Sound bites from selected works will also be available, and the site will feature response forms that users can fill out and submit directly. "Any potential licensee can start a dialogue with us right there online," he says.

Until now, the company has limited its Internet communication primarily to e-mail, but Golden says the Net is making its mark. "Through other kinds of communication on the Net, we've been able to increase our business substantially. Already, we are seeing an increase in our regular day-to-day dialogue with users and potential customers all over the world," he says. "With the Web site, we can give them whatever copyright information they need, chronologies, cover artists—all the things we could never really express as well in [traditional] advertising, we can very efficiently share through this medium."

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MEDIA EXPOSURE

Continued from page 47

the material for media placement, seems to have gone by the wayside. We turn [supervisors] on to new writers, and I don't think the majors are doing that as much." Gomez notes the appearance of Bug act Whiskeytown on the "Hope Floats" soundtrack, its song having gotten extra attention with the film's recent video release. For Robert Redford's "The Horse Whisperer," rather than simply pushing pre-recorded material, Gomez facilitated material by Bug writer Chris Smithers being recorded by Emmylou Harris for the film's soundtrack.

Referencing his background in music supervision, Neil Portnow, senior VP of West Coast operations at the Zomba Group of companies, recalls "how agonizing it was to put all the pieces together," those pieces being the composers, music editors and supervisors who shape the musical content of a given film or TV show. "Zomba is in a unique position, having the big pieces of the puzzle already in place," Portnow says. "It was just a matter of filling in the gaps in the service areas, which we've done. Because of the infrastructure here, the umbrella company known as Zomba Music Services deals with licensing, placement and proactive pitching of our catalogs in both the record and pub-

lishing businesses. This can generate the right material for a project from both publishing and records. Also, our music editors working on projects let us know about what sort of music is required, telling the creative team in publishing to get on the phone and take care of it.

"Because of the diversity of businesses, the kinds of services and copyrights and intellectual properties that we have to offer run the gamut. If someone needs inexpensive music to fill a cue, our music libraries can provide that kind of material. By contrast, placing the Backstreet Boys on a soundtrack for Jive Records [a Zomba label]—that's the high end of the game that we can participate in. That brings a lot of people in through our doors, and we're able to share the resulting information. From a marketing and sales standpoint, that's fairly powerful," concludes Portnow.

MEDIA NETWORKS

Rhonda Bedikian, the C.E.O. of Heavy Harmony Music, home to lucrative copyrights such as Hanson's "MmmBop," benefits from networking via the Association of Independent Music Publishers. "Every few months, [the AIMP] gathers people from film and TV and has a creative meeting, which



RHONDA BEDIKIAN OF HEAVY HARMONY MUSIC

we attend," she notes. "There, music supervisors and directors come and relate their musical needs. I also work closely with several film composers, who alert us to source [pre-recorded] music that the filmmakers may be looking for." Like Ocean Park Music's Baker, Bedikian tries to suggest alternate choices for unavailable titles from her catalog that are close in character to the original requests. Because Hanson tracks were being used for the Warner Bros. film "Jack Frost," Bedikian seized the opportunity to suggest "Hey Now Now" from a recently signed group, Swirl 360, and the track wound up in the film;

the same song is featured in "I Still Know What You Did Last Summer." Additionally, she has created a CD of under-exploited songs, designed for music editors and supervisors.

"Because we're independently owned, we don't have a lot of bureaucratic red tape to impede our operation," says Brady L. Benton, manager of film, television and new media in the L.A. office of peermusic. "We don't have to report to anyone, save for the direct communication we have with our writers. This makes the act of clearing songs for media placement much easier than it often is with larger companies. We have a reputation for turning things around quickly, which is especially important in last-minute situations where immediate clearances must be made in order to keep the film on schedule. That's where I can jump into the scenario and really be helpful.

"Also," Benton adds, "because we're independent, we have somewhat more freedom to do package deals. If a film is using a lot of music, the supervisor might come to you looking for a break if five or six of your songs are used instead of a single song. In such a case, we can arrange that fairly easily. Ultimately, it's beneficial to us, to our writers and to the film company, because they'll

save money on each track licensed."

Last January, peermusic launched an online data base known as SyncSite (www.syncsite.com), enabling music supervisors to search through a number of different companies' catalogs at the same time. If a lyric about a specific subject is required, a visitor to the Web site can sift through not just one catalog but—currently—three catalogs (Rondor; Famous Music and peermusic). Benton elaborates: "Our goal is to have this become the major independent-publishing database. DreamWorks and Carlin America have just signed on, so, early in 1999, their catalogs will be available for perusal at the site as well. Other independents have expressed an interest in joining. Music supervisors will want to go to the site, if only because they're not limited to just one catalog."

"It all boils down to the songs," Benton concedes. "A director is going to use what he wants to use, and if that song is owned by a major publisher, he's going to pay for it even if the money comes from his own pocket. However, when music of a lesser priority is being considered, the people involved with music clearance are going to go to the independent companies with whom they have relationships and with whom they work best."

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

EU Watching Norway's Rights Bill

Possible Curbs On TONO May Have European Implications

BY KAI R. LOFTHUS

OSLO—The concept of collective administration of rights is under threat in Norway—a move that may have repercussions across the European Union.

A longstanding investigation by competition authority Konkurransetilsynet of performing right society TONO has now resulted in a set of draft proposals that would radically change TONO's status and working practices.

Prime among Konkurransetilsynet's concerns is whether TONO should continue to be exempt from competition law here—though this move has TONO's approval.

Konkurransetilsynet's investigation will be watched closely by collecting societies across the European Union. Rumors have persisted that the European Commission is eager to address what some in Brussels privately regard as anti-competitive practices by some of the big European societies.

While Norway is not an EU member, its proximity to the Union and its close ties with Sweden, which is a member, mean Konkurransetilsynet's final conclusions will have repercussions beyond the Norwegian industry.

The competition authority informed TONO in March that the collecting society's exemption from anti-price-fixing legislation was about to be re-evaluated. Konkurransetilsynet voiced concern over the society's "ability to exercise power related to its market status, both to rights owners and users."

Now Konkurransetilsynet has issued a bill to address the issue (*Billboard Bulletin*, Dec. 8). Among its proposals are that TONO should no longer be able to claim exclusive rights to administer all works by a rights owner or to refuse to administer foreign-owned rights. The bill also questions the different agreements that TONO has struck with various broadcasting companies. While national television stations TV2, TVNorge, and TV3 pay an annual sum based on potential audience, national radio station P4 pays an annual sum based on advertising revenue, and the local radio stations pay according to airplay of music per hour and potential listeners.

The bill says, "The various principles can be viewed as a form of discrimination, because the users of music pay different rates, while having access to the same rights. It will affect the companies' ability to compete effectively with each other." TONO managing director Cato Strøm, who stresses that his organi-

zation has asked for its exemption from competition law to be lifted, says, "We're very content with their approval of our arguments that we no longer need exemption."

Strøm adds that Konkurransetilsynet's bill might be a consequence of Norway's eagerness to conform with EU standards. Even so, he strongly opposes the authority's other conclusions. He argues it is likely that the authority has based many of its opinions on a 1972 case from Germany whereby authors' body GEMA was ordered to add a non-exclusivity clause in its contracts with rights owners.

Strøm contends, though, that the easiest and most cost-efficient method of rights administration is to be the exclusive representative of all

a rights owner's works. "The opposite would become more bureaucratic to the users," he says. "And it doesn't look like [the authority] has understood that the calculation of royalty rates is based according to equal principles already, namely coverage area, the use of music, and financial viability. But we're glad that they have found that we're not guilty of overpricing. Nobody should expect music to become less expensive."

The suggested alterations in TONO's guidelines have been published to allow discussion. A total of 34 music-related associations and companies have been asked for their opinions, with a deadline of Monday (14). If approved by politicians, the bill could come into effect as early as Feb. 1.



Wise Men. Joseph Shabalala of Ladysmith Black Mambazo receives a platinum disc from PolyGram TV U.K. managing director Brian Berg to mark 300,000 sales of the group's album "The Best Of—The Star & Wiseman." The TV-promoted compilation, a top 10 success in the U.K., will be released in other markets in 1999. Shown, from left, are Shabalala and Berg.

New Twist In French Label-Ownership Fight

BY RÉMI BOUTON

PARIS—The debate here over whether broadcasters should be banned from running label operations has taken an ironic twist.

Une Musique, the record label run by leading TV channel TF1, will switch distribution from PolyGram to Sony Music in January. Une Musique will then be handled by the man who's the figurehead of the campaign to

have broadcasters barred from releasing records.

At the center of the issue is Sony Music CEO

Paul-René Albertini, also president of labels' body SNEP. But, notes a senior source within SNEP, Albertini was the only one of the major label heads here to abstain in the vote on whether SNEP should ask the government to curtail the label activities of radio and TV stations (*Billboard*, Oct. 24).

The source notes that the SNEP decision to ask for this ban came after lobbying by PolyGram CEO Pascal Nègre; the source suggests that TF1 moved its label from PolyGram as a reprisal against Nègre's role.

However, Sony Music VP/GM Jean-Claude Gastineau notes, "We have had excellent relations with Une Musique for a long time, thanks to our collaboration on the international level for acts such as Nomads. But it is probably true that the abstention of Sony on the [broadcasters] question played a part."

Says Une Musique commercial manager Pierre-Yves Garcin, "PolyGram's stab in the back has been a strong accelerator of our decision to switch, though it was already under consideration because of the better capacity of Sony to work our products on the international level."

Gastineau says this new deal

represents "around 50 million francs [\$9 million] in annual revenue in France and Belgium" and brings to Sony international license opportunities.

Une Musique is poised to set up a world music label named Ushuaia—the same as one of TF1's nature programs—which aims to produce three acts each year.

Denmark Boosts Music Funds

Allocations To Benefit Pop Artists, Venues

BY CHARLES FERRO

COPENHAGEN—Popular music venues in Denmark appear set for a financial boost of around 15 million kroner (\$2.5 million) following a well-received parliamentary hearing arranged by the national music council, Statens Musikråd.

The council is a body in the Ministry of Culture and allocates arts funding for music. However, popular music has never received notable state support. The new funding approved by the Culture Ministry here will subsidize artists' payments and establish a proposed six new venues around the country.

"Popular music doesn't need emergency aid; it needs to be recognized, by the state," says Steffen Brandt, front man for EMI-Medley rock band TV-2. "It already has broad recognition among the people,

on all levels of society."

Poul Martin Bunde, A&R manager for Sony Denmark, adds, "It's difficult to find places for up-and-coming acts to play. It's expensive, and only a few places can afford it. I hope the result of the funding will be better venues with good stages for cur-

'State funding can help professionalize the business'

rent artists and those we'll be working with in the future."

Many musical venues have been forced to finance their operations—including payments to performers—through sales of food and drink. Admission fees for lesser-known local talent tend to scare away potential listeners, and live-music venues are often forced to double as dance clubs to pay the bills. While the number of people attending shows and the number of actual venues may not have dropped, the audience is spread thin.

(Continued on page 56)

Music Industry Restrictions To Ease In S. Korea

SEOUL, South Korea—The tide of liberalization and deregulation sweeping South Korea is having its effect on the music business.

The government's Regulation Reform Commission has announced plans to lift or ease a wide variety of regulations affecting the music industry, including easing of qualifications needed to register as a CD/tape production company.

Previously, a company had to possess CD or tape manufacturing or editing facilities to register, but this requirement has been eliminated. Imports of tapes

and CDs will no longer require government permission, although authorities say it will

still be required for music containing lyrics that could "damage teenagers' mentality."

Also being eliminated is the requirement that music wholesalers and retailers must register with local governments, meaning anyone who wants to can get into the music distribution business.

In addition, concert promoters will no longer have to register with the government, which will stop monitoring performing acts and give up its power to veto shows that do not meet with its approval.

CHO HYUN-JIN

SONY

newsline...

MTV AUSTRALIA HAS AXED 14 JOBS, mostly in its marketing, sales, and production divisions, in what executive producer Charlie Singer calls a "cost-cutting exercise." Singer says carrier Optus bought out the channel six months ago and is taking over these duties. Christine Marlow, head of programming at Optus, will now head the channel; there are no immediate plans to replace MTV Australia's founding CEO, Kim Vecera, who departed last month (*Billboard Bulletin*, Nov. 6). Singer dismisses as "completely inaccurate" speculation in Australia that MTV U.S. is considering a direct feed, with some local shows added. "No one on either side wants that," he says, emphasizing there are no plans to change any programming.

CHRISTIE ELIEZER

TOWER RECORDS IN SINGAPORE appointed Anil Ramchand operations manager, effective Dec. 1, reporting to Bob Kaufman, senior VP of international franchises, which encompasses Tower Records Asia. Previously manager of the merchant's 17,500-square-foot Pacific Plaza local flagship store, he replaces Andy Griffiths, returning to Europe after three years with Tower in South Korea and Singapore. Griffiths takes over as manager of Tower's Dublin store Jan. 2, reporting to London-based Andy Lown, senior VP/director of Tower's European operations. Tower launched in Singapore five years ago; its other Asian operations are in Japan, Taiwan, Hong Kong, South Korea, Thailand, Malaysia, and the Philippines.

TOM FERGUSON

MINISTRY OF SOUND, the London-based nightclub/label/magazine operation, is developing a combined music venue and broadcast facility with MTV Europe's Central service. The central Berlin venue is scheduled to open its doors by the end of 1999. MTV Central managing director Christiane zu Salm says, "The city and its young people will provide an exciting backdrop for MTV's growing live output." The deal will mean MTV gains a stronghold in Berlin, seen as important in its distribution/ratings battle with German TV station Viva. Also, the expanding Ministry concern will gain its first permanent venue outside the U.K.

CHRISTIAN LORENZ

SINGAPORE-BASED MTV NETWORKS ASIA has promoted two key executives: Sudhanshu Sarronwala to senior VP/managing director for the channel in Southeast Asia, and Harry Hui to senior VP/managing director for greater China. Hui joined in March as senior VP of MTV Mandarin, headquartered in Taipei, while Singapore-based Sarronwala has been senior VP in charge of the network's marketing and communications. Sarronwala also served as director of MTV India and will continue to oversee its day-to-day operations until a new GM is recruited for that territory.

ANN TSANG

A DOUBLE-CD SET BENEFITING victims of Hurricane Mitch, "Protection," is due Jan. 18 in the U.K. on the Earth Love Fund organization's label, ELF. Included on the album are new remixes of Massive Attack's "Protection" and Roni Size & Reprazent's "Brown Paper Bag." In addition, U2, Underworld, Chemical Brothers, and Dreadzone have donated tracks royalty-free. The record will be supplied at cost by PolyGram and distributed by Pinnacle.

DOMINIC PRIDE

JEF HANLON has been confirmed as chairman of the International Managers Forum (IMF) by the organization's annual general meeting in London. Hanlon had been appointed to the post by the IMF board, but that appointment required approval by the body's membership. Deputy chairman is now Keith Harris, and David Stopps has been confirmed as treasurer. The main item for discussion at the meeting was the Assn. of United Recording Artists (AURA), a company founded by the IMF to collect artists' performance royalties. The meeting discussed AURA's operation under the U.K.'s new copyright rules and its relationship with labels' collecting body Phonographic Performance Ltd.

JEFF CLARK-MEADS

ANTI-PIRACY OFFICERS gathered Dec. 2-4 at Gatwick, near London, for a global meeting organized by the International Federation of the Phonographic Industry (IFPI). Among the 65 delegates were senior anti-piracy representatives from the Recording Industry Assn. of America. IFPI director of enforcement Iain Grant says the purpose of the meeting was to review progress in the development of the organization's new global team. New techniques and technology were also discussed, he says.

JEFF CLARK-MEADS

Germany's Booya Expands To U.K.

BY DOMINIC PRIDE

LONDON—German R&B/crossover label Booya's foray into the British market (*Billboard Bulletin*, Dec. 4) marks the imprint's first steps into the international marketplace outside of Germany.

Booya—whose roster includes Nana, Pappa Bear, Alex Prince, Craig Smart, and Jonestown—will open up a U.K. office in partnership with the music and entertainment company M21.

Booya U.K. will be headed by M21 A&R manager David Lawrence, who has worked in A&R at Booya's Hamburg for two years. Earlier this year, Hamburg-based Booya struck a three-year licensing deal with Universal Music Germany, bringing the label's roster into that major's domestic marketing operations. This is the first international move since that deal.

The Booya/M21 deal, effective Jan. 1, is initially for one year, says Lawrence. He adds that the British office will first work on "raising the profile of Booya's German-signed artists."

Berndt Schmidt, Booya Music Group's Hamburg-based managing director, says, "Our first step will be to get a feeling for the British market and to let people get to know the [Booya] name and what we're about."

Schmidt says the label also aims "to get a handle on the names that could co-produce our product."

Plans are afoot for remixes for Booya acts with producers such as Ray Hayden, Wayne Lawes, and Mark Lewis lined up.

Schmidt acknowledges that the U.K. market isn't an easy place for indies to do business.

"The British market is difficult," he says. "The chart is fast; radio is limited to a very few important stations." However, he says he believes that if the label has the right attitude, acts like Jonestown can be broken in the U.K.

"Also," he notes, "it may not be a one-way street in terms of exchange." He hints at U.K. signings.

Lawrence adds that a female singer, Vianne, has pacted with the new imprint.

Schmidt says that Booya is also planning to open an office in the U.S. and is talking to several U.S. production companies about representation.

M21 is a company established and owned by music/entertainment lawyer group Fenton Hills; it comprises a label and publishing company, as well as management and consultancy divisions.

Says Fenton Hills partner Jens Hills: "M21 will act as Booya's

eyes and ears in Britain and act as a go-between between Booya in Hamburg and Universal here."

Universal retains the rights to Booya's catalog worldwide. Sales will be handled by Universal U.K. with distribution through Universal's U.K. distributor, BMG.

'Our first step will be to get a feeling for the British market and to let people get to know what we're about'

Schmidt says the decision to open Booya's own U.K. offices was inspired by his time as deputy managing director with Frankfurt-based Logic Records, which also opened up London and

New York offices despite having label representation through BMG companies there.

"If you're not in the market, you don't have a chance," he explains.

However, perceptions of music made overseas have changed since then, he says.

"Nine or 10 years ago, the British were not used to the idea that music could come out of Germany," he says. "People expected a different kind of music from us."

Recalling the experience with techno acts such as SNAP!, he says: "We didn't say it was German."

Schmidt acknowledges that working an artist like rap/pop crossover singer Nana overseas will still be a challenge.

"We were rewarded for making this kind of crossover music in Germany," he says. "But I don't expect the American marketplace is waiting for a German rapper!"

Two Former Execs Return To Holland's Arcade Music

BY ROBERT TILLI

AMSTERDAM—The exodus of staff from the Netherlands' Arcade Music Co. not only appears to be over—it's being reversed.

Former head of A&R Ruud van Dulkenraad and radio promotions executive Peter Wessels are returning to the company's CNR Music label after a brief spell in similar positions at Zomba/Rough Trade. Van Dulkenraad returns to his former A&R job, while

Wessels is promoted to head of promotions.

The duo's return to the company follows the departure of Robin Simonsen as Arcade managing director in September. It was new Arcade Music Group managing director Michiel Wolff's idea to lure the two back.

He explains: "The record industry is an emotional business, so when I joined the company two months ago, I thought, 'Why not give it a try?' You never know."

"We received a very warm welcome at our first day back in the office," reports Van Dulkenraad. "It felt like we've returned from a sabbatical year. The artist roster is still the same, from De Kast to the Golden Earring. But the atmosphere has changed drastically for the better."

"I frankly admit that Arcade is my home," adds Van Dulkenraad, whose first spell at CNR Music

lasted 17 years. "I'm glad that the Zomba/Rough Trade management understood that."

Rob Gerritsen, manager of veteran rockers Golden Earring, is certainly pleased with Van Dulkenraad's return to Arcade.

"I saw him and Wessels behind their desks at Zomba/Rough Trade and told them that they didn't belong there," he says, laughing.



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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BE WITH YOU GLAY UNLIMITED RECORDS	1	1	BELIEVE CHER WEA	1	1	BELIEVE CHER WEA	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	NEW	ATARASHI DOA ZARD B-GRAM	2	2	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA	2	NEW	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z NORTHWESTSIDE	2	2	CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX LAAM DL/EMI
3	NEW	GOOD DAY ZARD B-GRAM	3	3	IF YOU BELIEVE SASHA WEA	3	3	UP AND DOWN VENGABOYS POSITWA	3	3	BELIEVE CHER WEA
4	2	CAMOUFLAGE MARIYA TAKECHI WARNER MUSIC JAPAN	4	5	NO MATTER WHAT BOYZONE POLYDOR	4	2	I LOVE THE WAY YOU LOVE ME BOYZONE POLYDOR	4	4	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
5	NEW	MAD SKY PIERRROT TOSHIBA-EMI	5	4	THE POWER OF GOOD-BYE MADONNA WEA	5	4	HEARTBEAT/TRAGEDY STEPS JIVE	5	5	S'IL SUFFISAIT D'AIMER CELINE DION COLUMBIA
6	4	BOKU WA KOKONI IRU MASAYOSHI YAMAZAKI POLYDOR	6	7	HIJO DE LA LUNA LOONA MOTOR MUSIC	6	NEW	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MELANIE C A&M	6	7	ABDEL-KADER KHALED & TAHA & FAUDEL BAR-CLAY/POLYGRAM
7	NEW	STROBO KOHMI HIROSE VICTOR	7	6	NARCOTIC LIQUIDO VIRGIN	7	5	I'M YOUR ANGEL CELINE DION & R. KELLY EPIC	7	6	DIS MOI FAUDEL MERCURY
8	7	FUYU NO UTA KIRORO VICTOR	8	14	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	8	6	UNTIL THE TIME IS THROUGH FIVE RCA	8	8	CRUSH JENNIFER PAIGE EOEL
9	8	TRUTH TWO-MIX WARNER	9	9	WE LIKE TO PARTY! VENGABOYS MOTOR MUSIC	9	NEW	NO REGRETS ROBBIE WILLIAMS CHRYSALIS	9	10	SIMARIK TARKAN PODIS/POLYGRAM
10	11	UMI TO ANGATA NO MONGATARI REIKA MIKU PONY CANYON	10	10	ONCE UPON A TIME DOWN LOW K-TOWN/SHIFT MUSIC/ZYX	10	NEW	BIG BIG WORLD EMILIA UNIVERSAL	10	9	SI TU M'AIMES LARA FABIAN POLYDOR
11	10	ALL MY TRUE LOVE SPEED TOY'S FACTORY	11	12	IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA	11	7	MIAMI WILL SMITH COLUMBIA	11	12	THE BOY IS MINE BRANDY & MONICA ATLANTIC/EASTWEST
12	3	KURIO BOOT SOPHIA TOY'S FACTORY	12	11	LORDS OF THE BOARDS GUANO APES SUPERSONIC/GUNARIOLA	12	NEW	I WANT YOU '98 SAVAGE GARDEN COLUMBIA	12	17	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
13	6	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY	13	10	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN MERCURY	13	8	TAKE ME THERE BLACKSTREET FEATURING MASE & BLINKY BLINK INTERSCOPE	13	16	LAMRE AN DRO MATMATAH TREMA/SONY
14	13	KARAPPO YUZU SENHA & CO.	14	15	I'M YOUR ANGEL CELINE DION & R. KELLY COLUMBIA	14	11	SEARCHIN' MY SOUL VONDA SHEPARD 550 MUSIC/EPIC	14	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA/SONY
15	12	BURNIN' X'MAS T.M. REVOLUTION ANTINOS RECORDS	15	13	EGOIST FALCO EMI	15	NEW	THE EVERLASTING MANIC STREET PREACHERS	15	14	PANIQUE CELTIQUE MANAU POLYDOR
16	5	LAST KISS TANPOPO ZETIMA	16	NEW	RESPECT SPIKE POLYDOR	16	NEW	HAVE YOU EVER? BRANDY ATLANTIC	15	13	BYE BYE MENELIK SMALLSONY
17	9	OVER/EASY SHOW TIME V6 AVEV TRAX	17	17	WIEDER HIER WESTERNHAGEN WEA	17	16	FROM THIS MOMENT ON SHANIA TWAIN MERCURY	16	11	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/ARIOLA/BMG
18	NEW	SHIJIN NO KANE SYOGO HAMADA SONY	18	18	NEXT NOVEMBER SCYCS EDELPICH/EDL	18	9	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER BROS.	18	15	RESTER FEMME AXELLE RED VIRGIN
19	14	STRIFE! NORIYUKI MAKIHARA SONY	19	NEW	THANK U ALANIS MORISSETTE WEA	19	10	WAR OF NERVES ALL SAINTS LONDON	19	NEW	TU M'OUBLIERAS LARUSSO OLA/EMI
20	NEW	HI TENSION LOVE TATSUYA ISHII SONY	20	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	20	10	ALBUMS	20	NEW	STAND BY ME 4 THE CAUSE RCA
1	1	MARIAH CAREY #1'S SONY	1	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	1	1	VARIOUS ARTISTS ENSEMBLE V2/SONY
2	NEW	MAX MAXIMUM GROOVE AVEV TRAX	2	5	MADONNA RAY OF LIGHT MAVERICK/WEA	2	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	2	3	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	NEW	SIAM SHADE SIAM SHADE 5 SONY	3	7	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA	3	9	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	3	2	JOHNNY HALLYDAY STADE DE FRANCE 1998 MERCURY
4	3	YUMI MATSUOYA NEUE MUSIK YUMI MATSUOYA TOYA COMPLETE BEST VOLUME 1 TOSHIBA-EMI	4	6	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	4	3	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	4	5	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
5	4	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	5	4	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA	5	11	BOYZONE WHERE WE BELONG POLYDOR	5	NEW	DOC GYNECO LIAISONS DANGEREUSES VIRGIN
6	5	MISIA THE GLORY DAY BMG	6	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	6	4	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	6	8	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/POLYGRAM
7	2	HIDE WITH SPREAD BEAVER JA;ZOO UNIVERSAL/VICTOR	7	8	CHER BELIEVE WEA	7	7	CHRYSSALIS	7	7	FLORENT PAGNY LIVE MERCURY
8	9	VARIOUS ARTISTS MAX 5 BEST HITS IN THE WORLD '98 SONY	8	9	WESTERNHAGEN RADIO MARIA WEA	8	5	STEPS STEP 1 JIVE	8	4	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
9	10	CELINE DION THESE ARE SPECIAL TIMES EPIC	9	1	METALLICA GARAGE INC. VERTIGO/MERCURY	9	8	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY CLASSICAL	9	10	MANAU PANIQUE CELTIQUE POLYDOR
10	7	TOMOMI KAHALA NINE CUBES WARNER	10	13	WOLFGANG PETRY FREUDE NA KLAR!/ARIOLA	10	18	VARIOUS ARTISTS CHEF AID: THE SOUTH PARK ALBUM AMERICAN	10	6	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
11	12	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG	11	12	OLI P. MEIN TAG ARIOLA	11	17	MARIAH CAREY #1'S COLUMBIA	11	15	LARA FABIAN PURE POLYDOR
12	6	THEE MICHELLE GUN ELEPHANT GEAR BLUES COLUMBIA	12	11	MARIAH CAREY #1'S COLUMBIA	12	13	PHIL COLLINS ... HITS VIRGIN	12	13	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA
13	11	MIKI IMAI MIRAI WARNER	13	10	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	13	13	LADYSMITH BLACK MAMBAZO THE BEST OF-- THE STAR & WISEMAN POLYGRAM TV	13	11	LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERICS/SONY
14	NEW	MY LITTLE LOVER THE WATERS TOY'S FACTORY	14	16	WOLFGANG PETRY EINFACH GEIL! NAKI/ARIOLA	14	10	B*WITCHED B*WITCHED EPIC	14	14	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
15	NEW	KAZUYOSHI SAITO GOLDEN DELICIOUS FUN HOUSE	15	15	XAVIER NAIDOO NICHT VON DIESER WELT 3PI/EPIC	15	12	CHER BELIEVE WEA	15	16	LARA FABIAN CARPE DIEM POLYDOR
16	NEW	TRICERATOPS THE GREAT SKELETON'S MUSIC GUIDE BOOK EPIC	16	NEW	DIE SCHLUMPFER OH DU SCHLUMPFIGE VOL. 8 EMI	16	15	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA	16	12	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
17	NEW	YUICHI SAKAMOTO BTB WARNER	17	20	SASHA DEDICATED TO ... WEA	17	14	THE BEAUTIFUL SOUTH QUENCH GO! DISCS/MERCURY	17	20	FLORENT PAGNY SAVAIOIR AIMER MERCURY
18	NEW	KOJI TAMAKI DENEN KOJI TAMAKI BEST SONY	18	14	JOE COCKER GREATEST HITS EMI	18	16	CULTURE CLUB VH1 STORYTELLERS GREATEST MOMENTS VIRGIN	18	9	METALLICA GARAGE INC. VERTIGO/MERCURY
19	NEW	METALLICA GARAGE INC. SONY	19	NEW	ANDRE RIEU ROMANTIC MOMENTS POLYDOR	19	RE	BILLIE HONEY TO THE B INNOCENT	19	18	JEAN JACQUES GOLDMAN EN PASSANT COLUMBIA
20	14	KIRORO NAGAI/AIDA-KIRONOMORI VICTOR	20	NEW	FURY IN THE SLAUGHTERHOUSE SUPER FURY SV	20	RE		20	NEW	SOUNDTRACK MULAN WALT DISNEY/SONY

Hits Of The World is compiled at Billboard/London by Dominic Pride, Alison Smith and Ben Robards. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)	12/02/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	1	BELIEVE CHER WEA	1	1	BELIEVE CHER WARNER	
2	8	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	2	NEW	WHAT'S YOUR SIGN? DES'REE EPIC	
3	3	NO MATTER WHAT BOYZONE POLYDOR	3	5	OUTSIDE GEORGE MICHAEL EPIC	
4	2	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER BROS.	4	2	THE POWER OF GOOD-BYE MADONNA WARNER	
5	4	FLUGZEUGE IM BAUCH OLI P. HANSA/BMG	5	6	CUBA LIBRE GLORIA ESTEFAN EPIC	
6	NEW	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z NORTHWESTSIDE	6	3	ZAPATERO MANOLO GARCIA ARIOLA	
7	5	I'M YOUR ANGEL CELINE DION & R. KELLY EPIC	7	7	CIEGA SORDOMUDA SHAKIRA GINGER/COLUMBIA	
8	9	BELLE DANIEL LAVOIE POMME/SONY/UNIVERSAL	8	10	OLE REMIXES AZUCAR MORENO EPIC	
9	10	UP AND DOWN VENGABOYS VIOLENT/JIVE	9	NEW	EVERYBODY GET UP FIVE RCA	
10	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	10	9	SWEETEST THING U2 ISLAND/MERCURY	
		ALBUMS			ALBUMS	
1	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	1	1	ROSANA LUNA NUEVA UNIVERSAL	
2	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	2	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	
3	8	CELINE DION THESE ARE SPECIAL TIMES VIRGIN	3	3	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA	
4	3	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	4	NEW	SIEMPRE ASI DIEZ Y CUARTO DISCO DE ARTE/BMG	
5	6	MARIAH CAREY #1'S COLUMBIA	5	4	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
6	4	METALLICA GARAGE INC. VERTIGO	6	5	MARIAH CAREY #1'S COLUMBIA	
7	7	PHIL COLLINS ... HITS VIRGIN/WEA	7	6	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	
8	RE	BOYZONE WHERE WE BELONG POLYDOR	8	RE	FRANCISCO CESPEDES VIDA LOCA WARNER	
9	RE	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS	9	7	MIKE OLDFIELD TUBULAR BELLS III WARNER	
10	5	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO	10	9	PHIL COLLINS HITS WARNER	

MALAYSIA		(RIM)	12/08/98	HONG KONG		(IFPI Hong Kong Group)	12/03/98
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS		
1	1	MARIAH CAREY #1'S SONY	1	2	MIRIAM YEUNG MIRIAM I TO 100 CAPITAL ARTISTS		
2	4	VARIOUS ARTISTS MAX 4 BMG/SDNY/WARNER	2	NEW	GIGI LEUNG I'LL BE LOVING YOU EEI		
3	NEW	VARIOUS ARTISTS NANGIS PUNYAI LAGU-LAGU TERBAIK EDDIE HAMID BMG	3	1	ANDY LAU STUPID FELLOW MUSIC IMPACT/BMG		
4	2	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER	4	5	SOUNDTRACK TVB DRAMA (JOURNEY TO THE WEST II) POLYGRAM		
5	NEW	VARIOUS ARTISTS TANGKAP LENTOQ EMI	5	NEW	ALAN TAM FLYING HORSE POLYGRAM		
6	NEW	PHIL COLLINS HITS WARNER	6	3	DICK & COWBOY PAO XIAO WHAT'S MUSIC		
7	3	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	7	8	WILLIAM SO SOLITUDE GO EAST		
8	5	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG	8	NEW	WILLIAM SO LAM MO TAK JAM RECORDS		
9	NEW	WHITNEY HOUSTON WHITNEY HOUSTON BMG	9	RE	A-MEI CHANG HOLDING HANDS EEI		
10	NEW	SITI NURHALIZA ADIWARNA SUWAH	10	RE	REN XIAN QY LOVE PACIFIC ROCK		

IRELAND		(IRMA/Chart-Track)	12/03/98	BELGIUM		(Promuvi)	12/11/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	1	BELIEVE CHER WEA	1	2	BELIEVE CHER WEA		
2	2	I LOVE THE WAY YOU LOVE ME BOYZONE POLYDOR	2	4	BIG BIG WORLD EMILIA UNIVERSAL		
3	3	UP AND DOWN VENGABOYS POSITIVA	3	1	BOOM, BOOM, BOOM, BOOM! VENGABOYS ZOMBA/ROUGH TRADE		
4	4	UNTIL THE TIME IS THROUGH FIVE RCA	4	3	SIMARIK TARKAN PODIS/POLYGRAM		
5	5	HEARTBEAT/TRAGEDY STEPS JIVE	5	5	NO MATTER WHAT BOYZONE POLYGRAM		
6	6	IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA PEPPER/ZOMBA	6	NEW	LOVE SONG X-TREME EMI		
7	7	STAND BY ME 4 THE CAUSE RCA	7	6	LA TRIBU DE DANA MANAU POLYGRAM		
8	NEW	I'M YOUR ANGEL CELINE DION & R. KELLY EPIC	8	7	ALBERT RAP DE POP-KONING ALORA/RCA/CADE		
9	8	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	9	8	JERRY'S THEME DJ SPRINGER ARS/SONY		
10	NEW	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z NORTHWESTSIDE	10	9	JE VEUX CHANTER POUR CEUX QUI SONT LOIN LAAM DL/EMI		
		ALBUMS			ALBUMS		
1	1	U2 THE BEST OF 1980-1990 ISLAND	1	1	U2 THE BEST OF 1980-1990/THE B SIDES ISLAND/POLYGRAM		
2	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	2	2	HELMUT LOTTI GOES CLASSIC (FINAL) & CLASSICAL CHRISTMAS PIET ROELEN/POLYGRAM		
3	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	3	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY		
4	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	4	4	KABOUTER PLOP KABOUTER PLOP STUDIO 100/POLYGRAM		
5	NEW	VARIOUS ARTISTS ACROSS THE BRIDGE OF HOPE WHITE RECORDS	5	6	JOE COCKER GREATEST HITS EMI		
6	3	GARTH BROOKS DOUBLE LIVE CAPITOL	6	5	DIRE STRAITS SULTANS OF SWING—THE BEST OF VERTIGO/POLYGRAM		
7	6	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	7	5	STEPS STEP 1 JIVE/ZOMBA/ROUGH TRADE		
8	NEW	B*WITCHED B*WITCHED EPIC	8	8	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL		
9	NEW	BEE GEES ONE NIGHT ONLY POLYDOR	9	NEW	VENGABOYS GREATEST HITS BREAKIN'/ZOMBA/ROUGH TRADE		
10	10	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	10	10	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER		

AUSTRIA		(Austrian IFPI/Austria Top 40)	12/07/98	SWITZERLAND		(Media Control Switzerland)	12/13/98
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	2	BIG BIG WORLD EMILIA UNIVERSAL	1	1	BELIEVE CHER WARNER		
2	1	FLUGZEUGE IM BAUCH OLI P. BMG	2	2	FLUGZEUGE IM BAUCH OLI P. BMG		
3	3	BELIEVE CHER WARNER	3	3	NO MATTER WHAT BOYZONE POLYGRAM		
4	4	NO MATTER WHAT BOYZONE POLYGRAM	4	4	IF YOU BELIEVE SASHA WARNER		
5	9	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER	5	5	WE LIKE TO PARTY! VENGABOYS POLYGRAM		
6	10	WE LIKE TO PARTY! VENGABOYS POLYGRAM	6	NEW	HUO DE LA LUNA LOONA POLYGRAM		
7	7	ONCE UPON A TIME DOWN LOW ZYX	7	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY		
8	5	IMMORTALITY CELINE DION FEATURING THE BEE GEES SONY	8	7	I'M YOUR ANGEL CELINE DION & R. KELLY COLUMBIA		
9	5	IF YOU BELIEVE SASHA WARNER	9	8	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER		
10	8	GEIL DJ VISAGE EMI	10	NEW	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN POLYGRAM		
		ALBUMS			ALBUMS		
1	1	U2 BEST OF 1980-1990/THE B-SIDES POLYGRAM	1	1	CELINE DION THESE ARE SPECIAL TIMES SONY		
2	2	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND WARNER	2	3	GOLA UT U DERVO PHONAG		
3	6	CELINE DION THESE ARE SPECIAL TIMES SONY	3	2	U2 THE BEST OF 1980-1990 POLYGRAM		
4	9	KIDDY CONTEST FINALISTEN KIDDY CONTEST VOL. 4 BMG	4	NEW	PETER REBER WINTERZYT—WIEHNACHTSZYTT PHONAG		
5	5	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WARNER	5	5	MARIAH CAREY #1'S SONY		
6	7	MARIAH CAREY #1'S SONY	6	7	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG		
7	8	CHER BELIEVE WARNER	7	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY		
8	4	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	8	8	CHER BELIEVE WARNER		
9	NEW	DIE SCHLUMPFER OH DU SCHLUMPFER VOL. 8 EMI	9	4	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WARNER		
10	RE	AL BANO & CARRISI IL NUOVO CONCERTO WARNER	10	10	METALLICA GARAGE INC. POLYGRAM		

EDITED BY DOMINIC PRIDE

POPE JOHN-PAUL II will be among those outside the U.K. who will hear the voice of 12-year-old soprano **Charlotte Church** when she performs Saturday (19) in the Vatican (*Billboard Bulletin*, Nov. 20). The rest of the world will also make its acquaintance with the British singer, whose album "Voice Of An Angel" has gone platinum at home with 300,000 units sold.



CHURCH

An international release is planned for Feb. 8, and Sony Classical in New York has pledged to put the album out in 1999. As well as the top five domestic single, "Ave Maria," the album includes sacred and secular music such as "Pie Jesu" and "Amazing Grace."

DOMINIC PRIDE

SARAJEVAN SINGER Zdravko Colic triumphed over political tensions by selling out a Nov. 19 concert in Priština, in Serbia's disputed Kosovo region. His current, pop-ethno-oriented album, "I Wish You Were Mine," recorded with **Goran Bregovic**, has recently been released by the Komuna label and has sold in Serbia, Macedonia, Slovenia, and Bosnia and Herzegovina. A recent tour marked the return of Colic, who has been living in the Serbian capital of Belgrade since fighting began in Bosnia seven years ago. With catchy tunes and record sales of about 500,000 units, Colic was once a pop icon, especially among female music fans.

PETAR JANJATOVIC

MARINA REI'S "T'Innamorero" (I Will Love You), the lead single from her third album, "Animebelle" (Beautiful Soul) on Virgin/EMI, will surface as an English-language song, "Heal Me With Your Love." The latter will appear in 1999 as a promotion for an English version of her album for the U.S. and U.K. markets. The Italian singer/songwriter's luscious love ballad, co-written by Rei and **Ashley Ingram** (whose credits include **Des'ree** and **Seal**), is seeing saturation airplay in Italy. Since her debut in 1995, Rei has established herself in Italy as a major artist, with her Italian melodies inspired by gospel, soul, and Latin rhythms. "Animebelle" also features Indian percussion, with a guest performance from **Trilok Gurtu**, who sings and plays tabla on a remake of Rei's hit single "Noi" (Us).



REI

MARK DEZZANI

MEXICO'S ROCK supergroup **Maná** is showing its concern over the intransigent political crisis in the southern Mexican state of Chiapas, which has left many of the region's inhabitants in dire economic straits. The Warner Music act will play two benefit concerts Thursday-Friday (17-18) at the Hard Rock Live in Mexico City. Funds raised will be used to buy

foodstuffs to be sent Dec. 22 to Chiapas. **Maná's** management says the band's two shows at Hard Rock will likely be its last this century in Mexico. **TERESA AGUILERA**

FRENCH-CANADIAN lyricist **Luc Plamondon** is back on top of the French charts with his single "Belle" on indie Pomme Music. Taken from "Notre Dame De Paris," the stage interpretation of **Victor Hugo's** classic, the single has occupied the No. 1 spot in France for the last two months and has sold 1.8 million units, according to the label. "When we presented the main tracks at the 1998 MIDEM, we were expecting 200 executives," says Pomme GM **Charles Talar**. "There were 1,400 to give us a standing ovation." Sung by **Daniel Lavoie**, the track also features Canadian singer **Garou** and Corsica-born **Patrick Fiori**. Performed since September, "Notre Dame De Paris" is the theater success of the fall in Paris. The central character of **Esmerelda** was represented on the soundtrack album by Israeli singer **Noa**, but in the show she is played by **Hélène Segara**, who topped the charts earlier this year in a duet with **Andrea Bocelli** on the single "Vivo Per Lei" (I Live For You).

CECILLE TESSEYRE

NEWLY SIGNED to Sony Music India, **Colonial Cousins** are hoping for international appeal for their second set, "This Is How We Do It," which shipped 200,000 units domestically on its Nov. 23 release.

The album features a diverse mix of talent, ranging from classical percussionist **Birju Maharaj** to producer **Andy Marvel**, who has worked with **Diana King** and penned songs for **Celine Dion**. This Mumbai, India-based duo, consisting of classically trained vocalist **Hariharan** and guitarist **Leslie Peter Lewis (Lezz)**, already boasts a huge domestic following thanks to their self-titled 1996 debut, which sold more than half a million units on ex-WEA licensee Magnasound. Lezz calls the Cousins "an English band with an Indian soul." **Vijay Singh**, managing director of Sony Music India, is talking to Sony labels in the U.S., namely Columbia, Epic, and 550. "We are seeking a commitment from any of these labels because once we have that, then they are the experts in breaking new talent in the West," he says.



COLONIAL COUSINS

NYAY BHUSHAN

JAPANESE SUPERSTAR **Namie Amuro** will make her show biz comeback Dec. 31 on NHK TV's annual "Kohaku Utagassen" (Red And White Song Contest) program, the network announced Nov. 25 (*Billboard Bulletin*, Dec. 12). The female vocalist, who last year married **Sam**, a member of dance/pop group **trf**, which, like Amuro, is signed to **Avex Trax**, has been on a maternity break ever since last year's "Kohaku" show. She gave birth to a baby boy May 19.

STEVE McCLURE

Early Bee Gees Reissued

Sets Mark Revival Of Aussie Imprint Spin

BY CHRISTIE ELIEZER

SYDNEY—Two collections of Bee Gees material, recorded in Australia in the '60s and never released in the U.S., are spearheading major independent Festival Records' revival of its imprint Spin. Brothers Barry, Maurice, and Robin Gibb, born in Manchester, England, grew up in Australia. During the late '50s, they performed as a trio, as the Brothers Gibb. The two-CD "Brilliant From Birth" culls all 63 tracks the Bee Gees cut for Festival between 1960 and 1966, before they headed to London and broke internationally with "(The Lights Went Out In) Massachusetts."

Four cuts are from 1964 TV appearances, unearthed by collectors Glenn A. Baker and David McLean, who respectively run the reissue labels Raven and Canetoad. The group covers the Beatles' "From Me To You," Dave Clark Five's "Can't You See That She's Mine," the Hollies' "Just One Look," and Chad & Jeremy's "Yesterday's Gone." Tapes of 14 other tracks, so far issued only on a 1970 German-only release, "Inception/Nostalgia," were labeled incorrectly and filed in Festival's in-house studio in Sydney 28 years ago.

These were discovered only this past February by Festival's archives



THE BEE GEES

manager, Warren Barnett. They provide an interesting glimpse into the early career of an act that has sold 100 million records and notched 50 chart hits. The Bee Gees' harmonies were raw but unique even then. In between club audience-friendly country and show-biz tunes is a nod to their obsession with the Beatles, who had just toured Australia (adding intriguing harmonies to "Paperback Writer" and "Ticket To Ride") and their own ability to knock out melodically strong pop numbers "In The Morning" and

"Could It Be."

The sets have the blessing of the Gibbs, who have lived stateside for 20 years. Says Warren Fahey, Festival's group deputy managing director, "They were aware of the project. They wrote and said they were appreciative of Festival's role in recording them in the first instance. They might have squirmed that some of this stuff was being unleashed on the world, as most artists would. But they weren't precious about it, and they saw these recordings as an important aspect of their career."

The Bee Gees were inducted into the Australian Record Industry Assn. Hall of Fame in September and will be the first act to perform at the opening of the 75,000-capacity Sydney Olympic Stadium in March of next year. The second Gibb-oriented set is "Assault The Vaults," which collects '60s covers of Bee Gees material by top Aussie acts of that time, like Col Joye, Lonnie Lee, Bip Anderson, and Bryan Davies. The prolific brothers never recorded these songs themselves but provide backup vocals on some. There have been an estimated 4,000 covers of Gibb songs globally.

Festival founder Harry Cohen set up a number of labels like Spin, Leedon, Rex, Teen, Sunshine, and ATA to house local rockers. In a run-up to its 50th anniversary in 2002, Festival has launched a 100-CD reissue program of releases by Johnny O'Keefe, Johnny Devlin, the Delltones, Col Joye & the Joy Boys, Normie Rowe, Tony Worsley & the Blue Jays, and Digby Richards.

This month, the 26-track "Brian Henderson's Bandstand" collection celebrates the 40th anniversary of the TV show that was as important and influential to Australian fans as "Shindig" was to Americans.

Marketing is initially through retail and mail order. Fahey says he expects some of the releases—including the two Bee Gees sets, a three-CD set of '60s Australian garage punk and psychedelia titled "So You Wanna Be A Rock'n'Roll Star," and the Sherbet catalog to spill over to modern rock fans looking back at history.

Warm Spell Leaves Retailers Cold

BY LARRY LeBLANC

TORONTO—The prospect of a green Christmas is leaving Canadian music retailers blue. They say that unseasonably warm weather has kept many holiday buyers away.

"We need some cold weather and snow to drive people into stores," says Tim Baker, buyer with Ontario-based Sunrise Records, which operates 33 stores. "That's what we need to make customers think of Christmas."

Roger Whiteman, VP of purchasing for HMV Canada, which operates 97 stores nationally, agrees that music retail business has been slow because of the unseasonably warm temperatures nationally.

"We need cold weather to act as a [sales] activator," he says. "I think [the sales period is] going to go crazy at the last minute, whereas last year it kicked off in November."

According to Lane Orr, head buyer of the A&B Sound chain, which operates 16 stores in British Columbia and Alberta, the previous three holiday sales periods followed a distinct three-tiered pattern: regular business, followed by a slight pickup in sales, followed by a last-minute sales blitz.

"This November, in general, was at that second level," says Orr. "Certainly, we were seeing people in the stores we haven't seen for a while, and the average transaction was up significantly, which meant [customers] were buying more. Business was good in British Columbia, which is nice because B.C. has had a rocky [economic] ride."

THE RETAIL TOP 10

However, retailers are generally impressed by this year's offerings.

According to SoundScan, the top 10 retail albums in Canada for the week ending Nov. 29, as printed in the publication the Record, are Celine Dion's "These Are Special Times" (with 150,000 units scanned to date), the "MUCHdance '99" compilation (98,000), Metallica's "Garage Inc." (27,000), Garth Brooks' "Double Live" (66,000), the Offspring's "Americana" (53,000), U2's "The Best Of 1980-1990" (63,000), Pearl Jam's "Live On Two Legs" (20,000), Jewel's "Spirit" (42,000), Alanis Morissette's "Supposed Former Infatuation Junkie" (140,000), and the soundtrack to "Armageddon" (350,000).

"Our top 10 [titles] are all within 300 units of each other," notes Orr. "We've got some very strong records. There's some hits packages, a couple of decent soundtracks, some harder-edged music, alternative, dance, rap, and some country. 'MUCHdance '99' is doing extremely well. Garth Brooks is doing very well. The other big winners for us are U2, Celine Dion, the Offspring, Pearl Jam, Jewel, Metallica, Alanis Morissette, Phil Collins. We're also doing well with Seal, Goo Goo Dolls, and Shawn Mullins."

Also experiencing significant Canadian sales are albums by such artists as Mariah Carey, Seal, Mullins, 'N Sync, Method Man, and Sheryl Crow. Significant sales have also been garnered by the sound-

tracks to "Touched By An Angel" and "Ally McBeal," as well as "Chef Aid: The South Park Album." Top compilations include "Big Shiny Tunes 3," "CMT Canada '99," "Now! 3," "Women In Song, Vol. 2," and "Pure Dance 3."

Retailers, while warning of the difficulties of building momentum, are particularly ecstatic about early sales of high-profile albums provided by publicity about a pair of so-called Super Tuesdays. Nov. 2 saw releases of albums by U2, Dion, Beck, Oasis, 98 Degrees, the Cardigans, the Rolling Stones, and the TV soundtrack "Touched By An Angel"; on Nov. 17 there were releases of albums by Brooks, Carey, Jewel, Whitney Houston, Seal, Offspring, Method Man, and Ice Cube.

"There's probably been three to four times as many releases of major acts this year than there were in the same period last year," says Whiteman.

In terms of big sellers, both Whiteman and Baker agree that U2's album has been the strongest release at their chains.

"Celine Dion started off slow, but her television special [on Nov. 25] boosted sales," adds Whiteman.

Baker says he's also seen a pickup in Dion's sales. In addition, he says, "MUCHdance '99' is doing very well. 'Touched By An Angel' has picked up because Sony went to [advertising on] television. Metallica, Offspring, and Pearl Jam have been

wonderful surprises."

WHAT ABOUT THE TEENS?

Cam Mitchell, buyer with Roblan Distributors, which operates 65 Sam the Record Man stores nationally, welcomes what he says is a resurgence of mainstream rock.

"What I like is that there's been [good sales] of a lot of record store-type records," he says. "Like Metallica, Offspring, and even Pearl Jam. Racks aren't all over those titles, and [traditional music retailers are] driving the sales. Those three records have been great for us. The Offspring and Pearl Jam, to an extent, took a lot of people by surprise. This year we've gone back to rock'n'roll bands. But Celine Dion has also really taken off for us."

Mitchell warns, however, that the music industry could be missing out on sales due to a lack of product specifically targeted to younger pop buyers.

"There's no Aqua, no Verve, no Chumbawamba, no Hanson, no matchbox 20 this year," Mitchell says. "Last year, [pop-styled acts] really drove sales."

Orr agrees. "The closest thing to a real pop song now is Shawn Mullins' 'Lullaby.' Last year, you couldn't go anywhere without hearing Aqua, Chumbawamba, and the Verve. We don't have [pop groups selling] now."

"What draws kids today," says Baker, "is hip-hop, but it mostly sells for two weeks, and it's gone."

Sales Of Morissette, Adams Flag

TORONTO—Alanis Morissette's new Maverick/Warner Bros. album, "Supposed Former Infatuation Junkie," racked up sales of 140,000 units in Canada for the week ending Nov. 29, according to SoundScan. But several retailers say that sales of the set, released Nov. 3, are flagging, largely due to the lack of a follow-up single to "Thank U."

On the SoundScan chart that appears in Canadian music trade publication the Record, Morissette's album entered at No. 2 on Nov. 15 but had slipped to No. 9 for the week ending Nov. 29.

"Alanis had a really strong two weeks, and then it slowed down," says Cam Mitchell, buyer with Roblan Distributors, which operates 65 Sam the Record Man stores nationally.

"Alanis Morissette seems to have dropped off," says Roger Whiteman, purchasing VP at HMV Canada, which operates 97 stores nationally. "There's a need for a second single. The album is a pretty good follow-up to 'Jagged Little Pill.' It'd be a shame if Warner loses momentum there."

But Tim Baker, buyer with 33-store Ontario-based Sunrise Records, says, "Warner lost momentum the first day because they did not do enough of a pre-awareness campaign. PolyGram did a far better job of making awareness of U2, released

the same day. U2 killed [Morissette] on the first day, and she picked up the week afterward."

Gary Newman, chairman/president of Warner Music Canada, acknowledges retailers have voiced complaints of the lack of a follow-up Morissette single. "I pointed that out to Alanis Morissette's staff," he says.

According to several retailers, the latest album by Bryan Adams, Canada's recognized international superstar act, is also under-performing in the Canadian marketplace. According to SoundScan, his new A&M album, "On A Day Like This," released Oct. 27, had only scanned 35,000 units through the week ending Nov. 29. It was No. 46 on SoundScan's album chart for that week.

"Adams has sold, but not as well as everybody here expected," says Rob Abercrombie, buyer with R.O.W. Entertainment, which operates the 21-store Records on Wheels chain. "It's been slow."

"Adams is a stiffarooney," adds Baker.

Lane Orr, head buyer of the 16-store A&B Sound chain, says that even in Adams' former hometown of Vancouver, album sales have been disappointing.

"With the Adams, it looks like I've made a bad buy," he says. "But I'm not going to yet write the album off. It's still early." LARRY LeBLANC

MUSIC FUNDS

(Continued from page 52)

"I believe the younger generation goes to a venue as a form of consumption. They jump around from place to place," says Gunnar K. Madson, managing director of the Danish music promotion agency ROSA. "State funding can help professionalize the business and add stability."

The move will put popular music on the same subsidy levels as film, classical music, and other art forms. The original model laid out by the council called for 68.5 million kroner (\$11 million) annually, but Culture Minister Elsebeth Gerner Nielsen says, "We can get things sensibly up and running for a smaller amount."

The council wanted 20 new regional venues opened to offer a variety of popular musical genres.

Nielsen says she will be able to scrape together the money needed for 1999 from revenue from state lotteries and sports gambling. Future subsidies will presumably come from the same source.

The agreement to allocate the new money came too late to be included in Denmark's 1999 finance bill, which has already been passed by Parliament, so a new proposal for funding will be drawn up next spring for the following year's budget. The funding idea has broad support in Parliament.

Merchants & Marketing

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Indies Wary Of Retail Consolidation Some Express Concern Over Trans World/Camelot Merger

BY CHRIS MORRIS

LOS ANGELES—Independent distributors are viewing retail mega-mergers with uncertain emotions.

Some indie wholesalers are warily eyeing the new retail landscape, which will find two recently merged firms controlling what is estimated to be nearly 17% of U.S. market share.

With just over 1,000 stores, the combination of Albany, N.Y.-based Trans World Entertainment Corp. and North Canton, Ohio-based

Camelot Music will account for 9.5% of the market when the deal is closed in January. The recent splicing of Torrance, Calif.-based Warehouse Entertainment and Dallas-based Blockbuster Music, in 600 stores, will command about 7% of the marketplace (Billboard, Nov. 7).

Some indie distributors are taking a dim view of the massive consolidation in general, citing diminished opportunities for their product. The more outspoken of them are especially nervous about indie-friendly Camelot's acquisition by Trans World, long viewed by independents as a difficult account to crack.

"As less people control the music industry at retail and it becomes more corporate and bottom-line-oriented, the less important independent music is going to be," says Mark Viducich, COO of Bayside Distribution in West Sacramento, Calif. "It has to be, by definition, if you think about it."

Speaking of his own company, which is owned by Tower Records parent MTS Inc., and such indie competitors as Koch International and Distribution North America (DNA), Viducich adds, "I think we're going to be selling less SKUs, to be quite honest with you... I think you're going

to see us doing the same volume with a lot less line items."

Kai Dohm, president of the Chicago-based indie-rock distributor Rotz Records, says, "The danger I see in the whole thing is that you divide a third of the market share in between three monsters. What kind of effect that will have on indie music and distribution—whether it's good or not—

were some [accounts] who, for the independent sector, had been difficult for us to get our unequal fair share [from]. In some cases, the merger for some of these guys is turning out to be a very positive thing, and in some cases, it may take a bad situation and make it all that much worse."

Jim Colson, director/GM of DNA, finds his company with an unusual leg up in at least one of the consolidations, since the distributor's sister company, mega-one-stop Valley Media, is fulfilling Warehouse and Blockbuster during a transitional period. "DNA had an opportunity to ride along and benefit from that, because of our in-stock position in the warehouse," he says.

Concerning the impact of the mergers overall, Colson says, "We haven't noticed a huge disruption to our business overall, but I think as these things get further down the line and they start talking about things

(Continued on page 59)



really depends on whether your relationship is good with [the big accounts]."

He continues, "The one danger I see is you will not be able to break a new independent artist on the chain level... That will become so costly, in regards to advertising and promotion, that it probably will be impossible for the average indie label, unless they can create such a huge demand on the mom-and-pop level that it automatically shifts into chain sales, because they'll have to stock it because of the demand."

Michael Rosenberg, senior VP at Koch International in Port Washington, N.Y., says, "As far as straight sales issues, I think the consolidation is going to mean that we're going to lay out less product, simply because if you put two chains together, you're going to have fewer [total] stores, even if it's not that many fewer."

He adds, "Our experience so far has been, one chain that used to be two is buying less than the two chains used to buy separately. I'm not sure exactly why that is. I don't think the store count is the only reason behind that, but I haven't figured out exactly what the reason is."

Ryko Distribution Partners GM Jim Cuomo says delicately, "There

Rashid Sales Brings Arabic Music Into The Mainstream

BY JIM BESSMAN

NEW YORK—Basking in the glow of a bright new retail store location, the owners of Rashid Sales Co., the country's premier Arabic music wholesaler, are expanding their efforts toward bringing Arabic music to the American mainstream.

Ray Rashid, who co-owns the Brooklyn company with his brother Stanley, has left his post at the cash register to join his brother in devoting full-time efforts to the wholesale business, and he's hitting the streets to promote his relatively exotic sonic wares to major local retail outlets.

"After 30 years of working the store and people coming to me, I'm suddenly going to people," says Ray. He's letting salespeople from the former location manage the new one while he deals with some 200 retail accounts nationally.

"It's like starting from scratch," he adds, "dealing with most of the major



stores like Tower and Virgin in the U.S. and Canada—and the in-between stores too."

Ray adds that he previously contacted stores, "but now I'm actually going out to introduce myself to different buyers or sending out letters with new-release and promotional information. I'm letting them know that we're open for questions on the music, to let them know who these singers are and the countries and styles they represent, because a lot of the buyers are still pretty new to Arabic music."

Ray's visits are paying off. "He's really pivotal in bridging people who aren't involved in Arab culture into it," says John Coughlan, world music buyer at Tower's outlet at Manhattan's Lincoln Center. He credits Ray with increasing the store's Arabic music offering from nothing to a bin and a half and counting.

"Every store has the odd Arabic album, but he has it all and helps you learn about it," adds Coughlan. "He knows a lot of people are interested in the classic Arabic singers like Om Kalsoum, but he sends us very contemporary pop as well, like [Western/Arabic classical fusion album] 'Mozart Le Egyptian,' which he suggested and is now in a listening post and is doing very well. He comes up here and helps me out—and I'll go to his store, and he'll show me around."

Now on Court Street in Brooklyn's residential Cobble Hill neighborhood, Rashid Sales moved a block and a half from its former Brooklyn Heights location on Atlantic Avenue in March.

(Continued on next page)



Here's Looking At Kids. Russ Solomon, founder of Tower Records, Video & Books, was honored with the Children's Choice Award from the Neil Bogart Memorial Fund at the organization's "Bogart Confidential: The Case Of The Missing Cure," held last month at Barker Hangar in Santa Monica, Calif. The organization raises funds for the treatment and cure of children's cancer, leukemia, and AIDS. Shown, from left, are Stuart Siegel of the Children's Hospital in Los Angeles; Brian Avnet, international senior VP at 143 Records and event co-producer; fund co-founder Joyce Bogart Trabulus; and Solomon.



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BEST BUY reports that sales from stores open more than a year increased 12.2% in the third quarter from the corresponding period a year ago. Total sales were up 18% to \$2.49 billion for the three months that ended Nov. 28. The retailer also says in its preliminary quarterly report that earnings will exceed analysts' average estimate of 47 cents a share. Best Buy says that entertainment software—music and video—accounts for 19% of sales, up from 18% a year ago. The company operates 312 consumer electronics and entertainment software stores.

TICKETMASTER ONLINE/CITY SEARCH saw its stock price leap fourfold in its first full day of trading on Dec. 3. The company, which sells tickets over the Internet to events listed in the CitySearch online guides, went public offering 7 million shares at \$14 each, raising \$98 million. The stock went as high as \$56.375 in its first day. At press time, shares were trading around \$39.50.

BROADCAST.COM, an Internet streaming-media company, has signed a deal with Amazon.com giving the retailer exclusive music- and book-selling rights on Broadcast.com's online site. The site tracks about 520,000 users a day and features live broadcasts for about 370 radio stations and 30 TV stations.

RENTRAK has formed a new long-term deal with Hastings Entertainment under which the retailer will obtain "substantially more product" through Rentrak's pay-per-transaction videocassette-leasing program. In return, Hastings will receive improved terms from studio suppliers that have deals with Rentrak. Hastings operates 129 book, music, and video superstores.

BIG ENTERTAINMENT says that its online store, bige.com, has teamed with Time Warner's Roadrunner Internet service to create a high-bandwidth, cable-modem version of BigE's electronic commerce site that will feature videos, music, and animation. The program will be launched in the Tampa Bay, Fla., market.

Big Entertainment also says it will become the movie merchandise store for Film.com, an online site for movie reviews, shorts, and trailers.

EMI MUSIC DISTRIBUTION says that its 50 top executives will each spend one day working a full shift at a music store this holiday season to become "more responsive to consumers and to retail," says Gene Rumsey, executive VP of sales and marketing. The program began Dec. 7 and will conclude at the end of the month in Trans World, Tower, Musicland/Sam Goody, Warehouse, Camelot, and Borders stores.

IMAGE ENTERTAINMENT, a distributor of laserdisc and DVD programming, reports that net sales fell 15.8% to \$13.8 million in the second fiscal quarter, which ended Sept. 30, from \$16.4 million in the same period a year ago. The net loss widened to \$687,000 from \$184,000. The company says "strength in DVD sales continues to have a significant adverse impact on laserdisc net sales." Laserdisc purchases fell to 52% of net sales from 82% a year ago, while DVD sales rose to 48% of net sales, up from 18%.

ELECTRIC ARTISTS, an online merchandiser, has formed a deal with OneSoft by which music fans can receive free custom-branded E-mail services from recording acts such as Depeche Mode and Garbage. The companies say they are developing programs for Public Enemy, Busta Rhymes, and Big Bad Voodoo Daddy.

TOTAL E, an online retailer of music and movies, says it has begun to sell more than 1,500 DVD titles at its World Wide Web site in promotions offering up to 30% off list price.

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RASHID SALES BRINGS ARABIC MUSIC INTO THE MAINSTREAM

(Continued from preceding page)

The wholesale operation is now upstairs from the 900-square-foot store.

A big neon light fixture shaped in the company's distinctive "R" logo hangs in the window. Ray notes that the window is made of new glass, thus making for a brighter interior.

The new retail digs are decidedly smaller than the preceding space, which had existed in the heart of the borough's Arabic-speaking community since 1952.

"The old store was originally set up for 78s and needed a lot of cabinet space for storage," notes Stanley, adding that CD displays in the prior location had been converted from vinyl LP fixtures. "Now we can display three times the number of CDs in a lot less space, which makes it a lot easier for browsing."

Indeed, Rashid's 1,200-CD catalog fills five CD racks along the left side wall and stocks recordings from all Arabic-speaking countries.

The store stocks all the Arabic music genres, from religious to the currently trendy *jeel*, an Egyptian hip-hop-ish street music exemplified by younger artists like Hamid El Sharey and Hakim. Algeria's *rai* pop style remains popular, notes Stanley, while the demand for older "classical" Arabic artists like Fairuz, Abdel Wahab, and legendary songstress Kalsoum is still steady.

A centerpiece of the store, in fact, is the mother of all boxed sets: the late Kalsoum's entire 72-CD concert output for the Sono Cairo label, priced at \$799 and housed next to the new-release bin.

Cassettes are in glass cases along the right wall, with Arabic percussion instruments for sale atop them. (Ray plays the Arabic *tabl* drum and *duff* tambourine professionally.)

Gone are the various Arabic newspapers and magazines, which at the old store created a lot of in-store traf-

fic but few music sales. Arabic books, however, are still available on two shelf units in the middle of the store; they include poetry collections, novels, cookbooks, history books, and editions of the Holy Quran. (The first digital recording of the Islamic holy book is also on sale in a 32-CD boxed set for \$199.)

At the front of the store is a video section selling Arabic films (some with English subtitles) and concert tapes, as well as a recently released Kalsoum documentary.

Cultural accessory items are also



Brothers Ray Rashid, left, and Stanley Rashid stand outside their Arabic music business, Rashid Sales Co., in Brooklyn, N.Y.

displayed throughout the store. These include pins, flags, decals, and key chains representing the Arab countries; mugs bearing pictures of currency (Iraq's, with its picture of Saddam Hussein, has special kitsch appeal for Americans, says Ray); and electronic Arabic translators.

On the wall are framed pictures of legendary Arabic music and film luminaries. There's also a photo of Ray with top Egyptian film star Adel Imam and another of the great composer/musician Abdel Wahab with Albert Rashid.

The late Albert Rashid was a Lebanese immigrant who started Rashid Sales as an Arabic film dis-

tributor in Detroit in 1934. He moved his family and the company to New York in 1950 and opened a music store in Manhattan before moving it to Brooklyn two years later.

Albert's sons Ray and Stanley have worked there since the mid-'60s. They've been recently joined by Herrera, a male black-and-white American shorthair cat who especially likes the belly dancers who come in to buy instrumental dance music—though Stanley sternly informs him that the politically correct term is "Oriental dancers."

As part of its new outreach program, Rashid Sales bought a table for selling CDs at a recent Oriental dance festival in Long Island. Ray says a TV ad campaign targeting Arabic programming on local cable systems will commence next year.

Meanwhile, the company's World Wide Web site, which offers music samples, takes orders from the U.S., the U.K., the Middle East, and South America, indicating growing worldwide interest in Arabic music.

So does the use of Arabic music in films. Stanley notes that the music of *rai* star Cheb Khalid was used in last year's sci-fi flick "The Fifth Element," and he says that the store recently supplied DreamWorks with Kalsoum's "Enta Omry" for its forthcoming animated Biblical tale "The Prince Of Egypt."

"People are ready to experiment more now and looking for more exotic and interesting music," says Stanley, who notes, too, that local public radio stations have found star Amr Diab's new album "Awedony"—which Rashid Sales supplied—to program in between reggae tracks.

"It's working its way into people's hearts," says Stanley of Arabic music, citing the increasing number of non-Arab customers coming into the store and to its Web site with questions that lead to purchases. "And there's always been a similarity with it and other forms like jazz. It starts on a melody line, and then each instrument improvises before returning to the melody."

Younger musicians are picking up on the classical Arabic forms, adds Stanley, and there is even a classical Arabic crossover hit in "Mozart Le Egyptian" by French producer Hughes De Courson. The album joins Egyptian musicians with the Bulgarian National Orchestra.

But the biggest breakthrough in exposing Arabic music in America, Stanley says, is the fact that many manufacturers are supplying English translations of the lyrics.

"Language has always been a barrier to understanding our music," he says. "But there's a tradition of meaningful lyrics in Arabic music which goes back to the value of poetry in Arabic culture—dating back to the pre-Christian times."

Stanley credits the Saudi SIDI label for following the lead of EMI Music Arabia in now including English lyrics in its product. EMI, in fact, is even selling cassettes of "Awedony" in a counter bin and noting the inclusion of both English and Arabic lyrics.

EXECUTIVE TURNTABLE

DISTRIBUTORS. Baker & Taylor Entertainment in Morton Grove, Ill., promotes **Bill Polich** to president, **Bryan Smith** to executive director of marketing, and **Steve Bakker** to director of business administration. They were, respectively, executive VP, director of marketing promotions, and manager of operations analysis.

Jamie Smith is named regional manager at Harmony House in Troy, Mich. He was manager of the Harmony House store in Flint, Mich.

HOME VIDEO. Monterey Home Video in Thousand Oaks, Calif., names **Laura Larona-Keys** Monterey Soundworks advertising director/associate director of publicity and **Jim Holmes** director of sales and special promotions. They were, respectively, executive director at Gold Coast Performing Arts Assn. and VP of marketing at IMC Plastics.

MANUFACTURING. Barbara Orbison



SMITH



GOLDSTEIN

Productions in Nashville names **LeAnn Bennett** production manager and **B.C. Rogers III** assistant to the VP. They were, respectively, coordinator of A&R administration at Capitol Nashville and an intern at Emerald Sound Studios.

NEW MEDIA. Disney Online in Burbank, Calif., names **Ken Goldstein** senior VP/GM. He was VP/GM of the Red Orb Entertainment division of Broderbund Software.

Dormont Technologies/Startracker in Pittsburgh names **Keith Gibson** sales manager, Southern region. He was sales director at Orbison Records in Nashville.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
NO. 1				
1	1	KENNY G ▲ ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM 25 weeks at No. 1	55
2	4	MARIAH CAREY ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	46
3	5	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	63
4	8	VARIOUS ARTISTS ● A&M 540764 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3	14
5	11	VARIOUS ARTISTS WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	15
6	10	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	116
7	14	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	105
8	16	THE NETHERLANDS PHILHARMONIC ORCHESTRA LASERLIGHT 14001 (2.98/4.98)	BRAMHMS SYMPHONY NO. 4/TRAGIC OVERTURE	5
9	3	METALLICA ▲ ELEKTRA 611137/EEG (10.98/16.98)	METALLICA	382
10	18	VARIOUS ARTISTS EPIC 68750 (10.98 EQ/16.98)	SUPERSTAR CHRISTMAS	10
11	15	AMY GRANT ▲ A&M 540001 (10.98 EQ/16.98)	HOME FOR CHRISTMAS	57
12	2	THE BEATLES ▲ CAPITOL 46443 (15.98/30.98)	THE BEATLES	222
13	—	CROSBY/SINATRA/ARMSTRONG LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME	1
14	29	VARIOUS ARTISTS ▲ A&M 213911 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS	83
15	7	GARTH BROOKS ▲ CAPITOL 28689 (10.98/15.98)	THE HITS	164
16	12	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	289
17	20	JIM BRICKMAN ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	15
18	6	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	375
19	31	FRANK SINATRA CAPITOL 56729 (2.98 Cassette)	JOLLY CHRISTMAS FROM FRANK SINATRA	2
20	37	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	10
21	38	VINCE GUARALDI ▲ FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS	32
22	24	HARRY CONNICK, JR. ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	45
23	13	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	147
24	9	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	143
25	34	NAT KING COLE ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	51
26	17	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	215
27	21	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	197
28	33	GARTH BROOKS ▲ CAPITOL 98742 (10.98/15.98)	BEYOND THE SEASON	64
29	42	VARIOUS ARTISTS ● RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	33
30	25	HANSON ▲ MERCURY 536717 (7.98 EQ/11.98)	SNOWED IN	13
31	41	ELVIS PRESLEY RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	19
32	19	ALANIS MORISSETTE ▲ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	180
33	—	BARBRA STREISAND ▲ COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM	55
34	49	VANESSA WILLIAMS ● MERCURY 532827 (7.98 EQ/11.98)	STAR BRIGHT	18
35	28	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1133
36	—	THE TEMPTATIONS ● MOTOWN 635279 (5.98 EQ/9.98)	GIVE LOVE AT CHRISTMAS	22
37	—	VARIOUS ARTISTS ▲ A&M 540003 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS 2	43
38	43	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (2.98/5.98)	A CHRISTMAS TOGETHER	21
39	—	THE CARPENTERS ▲ A&M 215173 (10.98 EQ/14.98)	CHRISTMAS PORTRAIT	53
40	—	MICHAEL BOLTON ▲ COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	23
41	32	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	407
42	27	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	494
43	48	BING CROSBY ● MCA 31143 (2.98/6.98)	MERRY CHRISTMAS	51
44	35	GUNS N' ROSES ▲ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	393
45	36	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	136
46	23	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	59
47	—	BURL IVES MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	1
48	26	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	453
49	—	JOHNNY MATHIS ▲ COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	29
50	—	NAT KING COLE CAPITOL 57729 (2.98/5.98)	THE CHRISTMAS SONG	2

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

INDIES

(Continued from page 57)

like consolidating buying staffs and things like that, it could get a little more complicated."

Mark Mayo, sales manager at regional indie Rock Bottom Inc. in Atlanta, says that the recent mergers have affected his business directly: "It's consolidating two or three chains that were strong in this territory and moved them out of the territory. We still intend to do business with Warehouse, if at all possible, but Trans World I'm not so sure about."

However, he adds, the consolidation may throw some unforeseen benefits his way: "My gut feeling is really, deep down, it's gonna be a good thing. I see it actually improving the mom-and-pops and smaller chains. With more consolidation, these guys get so much bigger, their attention to finer details like regional records goes away. It becomes a lower priority. They're looking at bigger numbers on the hits and on the major catalog stuff."

Some distributors—especially those that deal niche rock product—sound especially leery about the Trans World/Camelot union.

Alicia Rose, GM of the Portland, Ore.-based Northwest Alliance of Independent Labels (NAIL), says, "I'm scared, personally, about Trans World taking over Camelot, because for us Trans World's always been a huge pain in the ass... We just chose not to deal with them. That was a decision I made about a year and a half ago, which for better or for worse is the way it has been. Camelot, on the other hand, approached us to deal with us, because of [NAIL exclusive] Pink Martini. Within 24 hours, we were approved and we were a vendor. They are one of the most well-oiled buying machines I've ever worked with. They're one of my favorite accounts."

She adds, "The best possible scenario is that Camelot won't change the way they do business, and Trans World will benefit from their organization."

Rotz's Dohm says, "Camelot is a wonderful account—easy to deal with... We've been trying to get into Trans World for a year, year and a half now, and there's never any opening for new indie suppliers. Now we're hoping what will happen with the merger is that our vendor code from Camelot moves over to Trans World."

Executives at Trans World declined to comment.

Koch's Rosenberg takes a less anxiety-ridden approach to dealing with the chain.

"Trans World is a tough account, in the sense that they know what they want, and they're very demanding of the vendors," he says. "But, in our experience, if you work with Trans World and you understand what they're about, you can have an extremely beneficial relationship with Trans World... Trans World will want certain things from a vendor, and if you take a hostile reaction to that, they'll be hostile back."

"They're an account you need to work with on their terms somewhat, but if you do that, it's beneficial. If you don't do that, it's not beneficial, and they're very straightforward about that."

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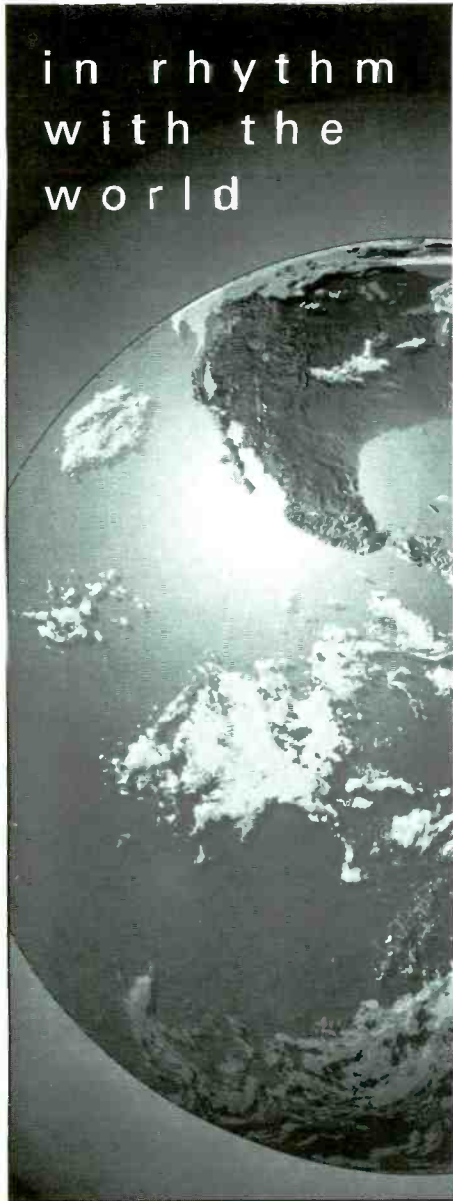


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Virgin Sets New U.S. Megastore Team, While Hamilton Moves On

WITH THE Dec. 4 departure of Virgin Entertainment Group VP of operations **Steve Hamilton**, the new U.S. Virgin Megastore senior management team is already in place, according to sources.

Word is that **Russ Pillar**, of Internet company Prodigy, has joined the company as president. Also, an executive from Virgin's U.K. retail operation will cross the pond to become acting VP of operations. Meanwhile, senior management holdover **Christos Garkinos**, VP of marketing, is said to be adding purchasing to his responsibilities. Virgin execs didn't return calls seeking comment.

SPEAKING OF Steve Hamilton, it seems he has gone off and joined former U.S. Virgin Entertainment Group president **Ian Duffell** in his new business venture. Duffell confirms that Hamilton, along with **Bruce Watkins**, formerly VP of human resources, are aboard at the new company. But he admits that he's not yet eager to detail this new venture.

"I have spent the last eight months working on an innovative concept, which will revolutionize the way people buy music," says Duffell.

Duffell says the new company, New Media Network, is based in Santa Monica, Calif. But he says he will use another logo to trade under.

TOWER RECORDS: Tower Records/Video has reorganized its management. **Stan Goman**, executive VP/COO, says that previously the foreign divisions of Tower were "on their own. But now there will be a lot more communication, cooperation, and exchanging of employees and ideas."

As part of that, Tower has appointed a worldwide retail operating group, which consists of **Keith Cahoon**, senior VP and director of Asian operations; **Kevin Cassidy**, formerly Tower's Southwest regional manager, who is named VP of

North American operations; **Andy Lown**, senior VP/director of European operations; **Bob Kaufman**, senior VP and director of franchise operations; and **David West**, VP/director of Latin America.

Also, the company has created a centralized retail administration group consisting of **Stan Barton**, VP of database and data management; **Heidi Cotler**, VP of book and magazine sales; **Bob Delaney**, who is moving from VP of retail operations to VP of store design and development; **Jennifer Hegji**, VP of training and education; **Don Neuner**, VP of loss prevention; **George Scarlett**, VP of product and vendor management; **Ken Sockolov**, VP of business management; and **John Thrasher**, VP of video sales.

RETAIL TRACK

by Ed Christman



Disney

TRAK

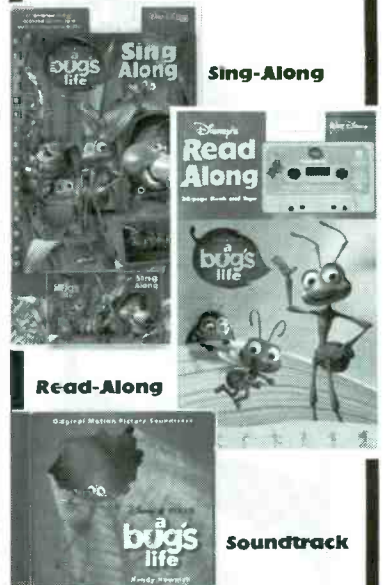


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HMG Parts With Ryko; Cleopatra, Caroline Ink Distribution Pact

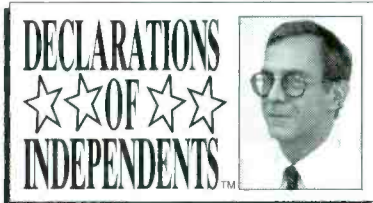
HMG ON THE MOVE: HMG, the independently distributed roots-music imprint operated by Oakland, Calif.-based HighTone Records, is parting company with Ryko Distribution Partners and will now be handled by three indie wholesalers.

Effective Jan. 4, HMG will be handled by San Rafael, Calif.-based City Hall Records; Orange, Calif.-based Hep Cat Distribution; and Roanoke, Va.-based Record Depot. City Hall is a long-established regional distributor that's attempting to extend its reach nationally. Hep Cat is a roots and rockabilly wholesaler and mail-order operation. Record Depot is a specialty distributor that represents a broad range of roots-music labels.

The new distribution agreement kicks in Jan. 26 with the release of a self-titled new album by the **Jelly Roll Kings**, the veteran Mississippi blues band featuring singer/guitarist/keyboardist **Frank Frost** and drummer **Sam Carr**, and the reissue of the High Water Records album "Busted!" by the **Blues Busters**.

In February, some personal favorites will make an appearance on HMG: "King Clarence," a new album by **Clarence Brewer**, will feature our main men the **Skeletons**, backing up the Springfield, Mo.-based bluesman.

HMG's roster also includes vocalist **Katie Moffatt**, guitarists **Deke Dickerson** and **Redd Volkaert**, and recent Flag Wavers **Kim Lenz & the Jaguars**. The label also reissues titles from Memphis-based High Water, the blues label Testament, and **Ronnie Weiser's** rockabilly imprint Rollin' Rock. HighTone's product continues distribution via Rhino Records through WEA.



by Chris Morris

ON THE DOTTED LINE: Cleopatra Records in L.A. has inked an exclusive distribution deal with Caroline Records.

This probably isn't earth-shattering news to most people, since Caroline has been handling Cleopatra's product for years. However, according to Cleopatra GM **Brian McNelis**, Caroline has been distributing the label's product for the past two years without a signed agreement; a two-year deal expired in 1996.

Cleopatra, which operates the dance label Hypnotic and the prog-rock imprint Purple Pyramid, is moving more heavily into the hard-rock domain, according to McNelis. In 1999, the company's metal-skewed Deadline imprint will release new full-length albums by **Quiet Riot** and **Cinderella**. Bang your head.

BENEFITING HENDERSON: Alt.country singer/songwriter **Bruce Henderson** has been plagued by recent health problems, including two cancer operations, and he just began a course of chemotherapy. While Henderson is one of the rare and lucky musicians who has health insurance, his expenses are still monumental. So friends of the Omad/Paradigm artist are undertaking a benefit show, the

Bruce Henderson Charity Ball, Jan. 8 at New York's Bowery Ballroom.

Confirmed performers include former "Saturday Night Live"/**Bob Dylan** guitarist **G.E. Smith** (who played with Henderson in the group the **High Plains Drifters**) and his wife, **Taylor Barton**; **Marshall Crenshaw**; **Five Chinese Brothers**; **Freddy Johnston**; **Willie Nile**; **Amy Rigby**; **Curtis Stigers**; and **Roscoe's Gang** (with **Eric Ambel**).

FLAG WAVING: Bassist/vocalist **Lisa Marr**—whose group **Buck** has just released its self-titled debut album on Long Beach, Calif.-based Sympathy for the Record Industry—has made some major life adjustments



BUCK

during the last 12 months.

Just a year ago, Marr moved from Vancouver, where she had led the

group **Cub**, to L.A. She pulled up roots to rejoin her husband, **Ronnie Barnett**, who plays in the L.A. group the **Muffs**. The couple had met and wed the previous year but were living apart in different countries.

"We fell in love, had a whirlwind romance," Marr says. "For the first year [that we were married], we didn't see each other except for three months."

It's taken Marr a while to get used to L.A., but the local music scene has been extremely open to Buck's music, Marr says.

"It's a hugely different city," she says. "The scale of it can be daunting ... The music scene is instantly com-

(Continued on page 69)

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Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
No. 1					
1	NEW		THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
2	NEW		THE HUNT FOR RED OCTOBER (PG) (29.98)	Paramount Home Video 32020	Sean Connery Alec Baldwin
3	1	2	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
4	2	2	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
5	3	2	LOST IN SPACE (PG-13) (22.98)	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
6	5	2	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
7	4	2	TOMORROW NEVER DIES: SPECIAL EDITION (PG-13) (39.98)	MGM/UA Home Video/Warner Home Video M207132	Pierce Brosnan Michelle Yeoh
8	7	2	CITY OF ANGELS: SPECIAL EDITION (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage Meg Ryan
9	6	2	THE HORSE WHISPERER (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 15640	Robert Redford Kristen Scott Thomas
10	9	2	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
11	NEW		THE EXORCIST: 25TH ANNIVERSARY SPECIAL EDITION (R) (24.98)	Warner Home Video	Ellen Burstyn Linda Blair
12	10	2	STAR TREK: FIRST CONTACT (PG-13) (29.99)	Paramount Home Video 54947	Patrick Stewart Jonathan Frakes
13	11	2	THE WEDDING SINGER (PG-13) (24.98)	New Line Home Video/Warner Home Video N4660	Adam Sandler Drew Barrymore
14	12	2	A PERFECT MURDER (R) (24.99)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
15	8	2	MISSION IMPOSSIBLE (PG-13) (29.99)	Paramount Home Video 54977	Tom Cruise
16	17	2	FACE/OFF (R) (29.98)	Paramount Home Video 154957	John Travolta Nicolas Cage
17	NEW		AIR FORCE ONE (R) (29.99)	Columbia TriStar Home Video 67188	Harrison Ford
18	NEW		THE GHOST AND THE DARKNESS (R) (29.98)	Paramount Home Video 32350	Michael Douglas Val Kilmer
19	18	2	FIFTH ELEMENT (PG-13) (29.99)	Columbia TriStar Home Video 68240	Bruce Willis Gary Oldman
20	NEW		THE DEVIL'S ADVOCATE (R) (24.98)	Warner Home Video 16172	Keanu Reeves Al Pacino

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'Blue' Fans In Store For A Musical 'Treasure' Via Kid Rhino Release

BLUER THAN BLUE'S: Nickelodeon's top-rated preschool series "Blue's Clues" has inspired an audio spinoff, which makes its debut Feb. 16 on the Kid Rhino label.

Called "Blue's Big Treasure: A Musical Adventure," the album stars program host **Steve Burns** and features 30-plus minutes of games, songs, and stories on 11 tracks.

Burns is joined by the titular Blue, the girl puppy who encourages viewers to solve the show's engaging mysteries by figuring out the clues she gives. Also featured on the album are "Blue's Clues" regular characters Mr. Salt, Mrs. Pepper, and baby Paprika; alarm clock Tickety Tock; brother/sister duo Shovel and Pail, who live in the garden; Slippery Soap; and Mailbox. The album is

folk music (\$10.98 for CDs, \$7.98 for cassettes).

Its first "Story Spinners" series project was 1996's "The Tale Of The Nutcracker," in which Broadway actress **Lea Salonga** narrates the original **E.T.A. Hoffmann** "Nutcracker" tale, with **Tchaikovsky's** score performed by the **Russian Federal Orchestra**.

Last year saw the release of Tchaikovsky's "Romeo And Juliet" (again by the Russian Federal Or-

chestra) with the story narrated by **Jeffrey Buehl**.

Recently, Helicon released two more "Story Spinners" titles, including its first folk offering, "Wind, Sun And Stars," two American Indian tales told by **Kenneth Little Hawk**, with music by Little Hawk as well. The other is "Mozart Was A Kid Like You Or Me," an original story told from the perspective of **Wolfgang** (Continued on page 68)



by *Moira McCormick*

priced at \$13.98 for CD and \$9.98 for cassette.

Maintaining a consistency between the album and show—the program stresses learning through play—is a bonus set of Colorforms and game board included in every package. The game board, which can be detached, is attached to the CD booklet with a perforated edge. The cassette's game board is packaged separately in the blister pack.

Kid Rhino and Nickelodeon have come up with a number of promotional activities to push "Blue's Big Treasure: A Musical Adventure." One is a Nickelodeon Event Kit, which enables retailers to host an in-store "Blue's Clue's Treasure Hunt" with music from the album. Plus, Kid Rhino and several of "Blue's Clues" licensees are partnered in cross-promotions. The licensees include Humongous Entertainment, which manufactures "Blue's Clues" CD-ROMs; Simon & Schuster, which publishes "Blue's Clues" books; and Colorforms manufacturer University Games, which has developed an entire "Blue's Clues" Colorforms set. Humongous is also promoting the album in its customer newsletter.

MORE CLASSICS: Classical label Helicon Records Ltd. of New York has been quietly releasing a series of kid-oriented (target ages 4-14) albums that pair familiar tales, folk yarns, and original stories with classical or authentic

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
No. 1				
1	1	22	VARIOUS ARTISTS WALT DISNEY 60687 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
2	2	7	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
3	6	4	VARIOUS ARTISTS WALT DISNEY 60987/MADACY (9.98 CD)	DISNEY'S FAVORITE CHRISTMAS SONGS
4	4	7	READ-ALONG WALT DISNEY 60307 (6.98 Cassette)	SIMBA'S FAVORITES
5	3	8	VEGGIE TUNES LYRICK STUDIOS 9456 (6.98/10.98)	A VERY VEGGIE CHRISTMAS
6	5	153	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
7	11	138	READ-ALONG ▲ ² WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
8	7	36	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
9	12	5	SING-ALONG WALT DISNEY 60971 (10.98 Cassette)	A BUG'S LIFE
10	8	6	VARIOUS ARTISTS WALT DISNEY 60639 (10.98/16.98)	RETURN TO PRIDE ROCK—INSPIRED BY DISNEY'S THE LION KING II
11	10	24	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
12	9	13	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS
13	14	11	BARNEY BARNEY PUBLISHING 9517 (8.98/11.98)	HAPPY HOLIDAYS, LOVE BARNEY
14	20	18	VARIOUS ARTISTS SONY WONDER 67766/EPIC (9.98/13.98)	RUDOLPH, FROSTY AND FRIENDS' FAVORITE CHRISTMAS SONGS
15	13	3	THE TELETUBBIES KID RHINO 75619/RHINO (10.98/16.98)	TELETUBBIES: THE ALBUM
16	17	26	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
17	16	27	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
18	15	172	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC
19	23	37	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
20	19	105	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
21	18	6	BARBIE SONY WONDER 6348/EPIC (9.98 EQ/16.98)	BEYOND PINK
22	RE-ENTRY		CEDARMONT KIDS CLASSICS BENSON 84054 (3.98/5.98)	CHRISTMAS CAROLS
23	21	3	ARTHUR ROUNDER KIDS 8084/ROUNDER (10.98/16.98)	ARTHUR AND FRIENDS
24	25	11	VARIOUS ARTISTS MUSIC FOR LITTLE PEOPLE/KID RHINO 75261/RHINO (3.98/6.98)	TODDLER FAVORITES
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1998, Billboard/BPI Communications, and Soundscan, Inc.

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The Car's The Star. Celebrating the 30th-anniversary theatrical release of "Chitty Chitty Bang Bang," MGM Home Entertainment has sent the car on a three-month publicity tour. The first stop was a bang-up party at F.A.O. Schwarz in New York, attended by Sarah, the Duchess of York, second from right. Also present, from left, were studio staffers Steve Wegner, Beth Luterman, and Blake Thomas. MGM remastered the family classic for cassette and DVD.

A Bug Invasion Hits Video Shelves Insect Movies Inspire A Flurry Of Related Kids' Titles

BY MOIRA MCCORMICK

CHICAGO—It's a bug's world—video world, that is.

Spurred on by the high visibility of two current theatrical releases—DreamWorks' "Antz" and Disney/Pixar's "A Bug's Life"—vendors are sending their own insect-themed special-interest titles scurrying into stores. The videos, targeted at children, aim to partake in the burgeoning popularity of six-legged critters.

"Bugs are pretty hot," says Dan Markim, executive VP of Schlessinger Media, based in Wynnewood,

Pa. Schlessinger, a division of Library Video Co., distributes to schools and libraries.

"It's something I saw ramping up a while ago, although there has always been a high level of interest," Markim continues. "We know this stuff has been working in schools; it's core curricula. And specialty retailers like Store of Knowledge and Learningsmith have had bug sections for a while. But the videos are taking things to a new level."

Schlessinger unleashed its first sell-through-priced series, "Bug City," on Oct. 13. The series features three 25-minute titles at \$12.95 list, co-hosted by teen actress Christina Ricci and entomologist Art Evans. "Amazing Insect Warriors," "Really Gross Bug Stuff," and "Incredible Insects!," which also feature a puppet co-host named Buggy Seagull, are packaged with free bug stickers.

Markim says Schlessinger also distributes a 10-tape school library edition at \$26.95 per title; it includes a teachers' guide but does not have Ricci, Evans, or Seagull. The "Bug City" titles "lean less hard on curriculum areas," he notes. Fast Forward Marketing in Los Angeles handles retail distribution.

"Clearly, we knew about 'Antz' and 'A Bug's Life' two years ago, when we started work on this," Markim recalls. "I think we'll get a lift from both movies. 'Antz' is more PG-oriented, but the video comes out in '99, and I expect there to be a direct-to-video sequel. The sales potential for 'Bug City' goes deep into 1999."

Markim says he got the idea for the series while at Time-Life Video, which in 1996 released an adult-targeted insect documentary called "Alien Empire." The three-volume, three-hour set was derived from a PBS program produced by the BBC and WNET-TV in New York.

Thanks in part to Hollywood, the target audience for bugs has changed. Time-Life Kids has taken the three half-hour "Alien Empire" segments with the most appeal to children and released them as a series called "Bugs!," according to VP of brand development Madeleine Boyer. The three cassettes—"Hardware," "Battlezone," and "Voyagers"—run 30 minutes each. They're priced at \$9.99 each or \$24.99 for the set. Each video is packaged with a windup, spring-loaded bug toy.

Boyer says Time-Life Kids released the first title early last year, testing demand, and the last two in August. Retailers are offered a 12-unit pre-packed counter display.

Time-Life Kids had begun re-targeting the titles prior to learning about the existence of "Antz" and "A Bug's Life." The appeal of bugs to children was discovered by accident while promoting "Alien Empire" at Borders Books & Music stores.

"We'd bring in live insect zoos to Borders stores, and the events would



Schlessinger's "Bug City," adapted from a school and library series, is co-hosted by teen actress Christina Ricci and entomologist Art Evans.

Sell-Through-Dominant DVD Could Take A Big Bite Out Of Video Biz's Margins

SLOW FUSE: Sell-through and DVD, the purported saviors of home video, may eventually explode the business as we have known it.

What we've known is a rental trade that regularly generates a couple of billion dollars a year in wholesale revenue. Rental has been trashed as boring and repetitive—try telling promotional campaigns apart—but exactly for those reasons it has been highly profitable. For nearly two decades, the studios have paid roughly two bucks per dubbed cassette and marked it up 30 times to distributors that tack on another \$15-\$20 for each one they sell to retail.

Trouble in paradise developed when suppliers a year ago adopted copy-depth programs that have flooded the market with under-\$10 used rental cassettes, long before those titles are ready to be repriced

for sell-through. The studios have adapted copy-depth schemes to fit the retail experience, but it's a juggling act for them, the distributors, and dealers. Some are dropping the ball.

Thousands of independent retailers reportedly have closed, unable to compete with the video chains' ability to stock lots of copies. Does their disappearance result in a net loss of cassettes delivered? The Video Software Dealers Assn. would like to know; so would the Independent Video Retailers Group, whose long-threatened lawsuit against Blockbuster and unnamed studios remains a threat only.

Revenue sharing is supposed to ease retailers into ordering more copies. But for it to work, vendors must accept a fraction of the revenue per cassette they're used to receiving. Added to this is the inclination of some retailers to underreport shared revenue. Rentrak, whose pay-per-transaction system resides in 10,000 locations, has spent most of 1998 embroiled in legal actions against two of its biggest customers, Hollywood Entertainment and Video Update.

None of this helps the rental trade. But the biggest danger may be DVD, long ago positioned by Warner Home Video president Warren Lieberfarb as the salvation of prerecorded entertainment in its battle with direct broadcast satellite. Lieberfarb's argument, which makes sense to us, is twofold: (1) Consumers want to own movies, as witness the growth of sell-through; (2) VHS, the format of choice, is nearing the end of a hugely successful run. Fourth-quarter 1998

set a record for the number of direct-to-sell-through releases but, if you exclude "Titanic," not the number of cassettes per title.

To rekindle the public's attention, Lieberfarb has argued, DVD vendors should repeat the strategy of issuing affordable releases. High-tech allure will do the rest. True to his word, Warner sells selected discs for less than \$15 list. Online retailers have gone a step further—Reel.com and Amazon.com are knocking 50% off the price of their top 100 titles, effectively lowering the purchase cost to \$15 from \$30 (excluding shipping and handling).

DVD volume, predictably, has soared in recent weeks. Brick-and-mortar video stores, just as predictably, are beginning to stock the format. Assuming finite floor space, some VHS copies are bound to be displaced. (Kmart and Best Buy have already earmarked slow-moving titles for removal.) The inevitable result: erosion of rental copy depth, at a steep price to suppliers whose DVDs are roughly one-quarter the price of the most expensive tapes.

Right now, with less than 1 million DVD players in homes, the substitution is minimal, a source notes: "It's at the party stage." But when chains start dropping 100 or 1,000 rental cassettes for as many \$19.95 discs, "we're talking big numbers," he predicts. The damage could be especially severe to independent suppliers like Artisan and Trimark, which rely heavily on rental's fat margins. They've survived an arduous couple of years that erased other indies, only to run the risk of tripping over DVD.

A few studios, recognizing the perils of the DVD/VHS price differential, have been slow to commit to the new format. Disney, 20th Century Fox, and Paramount come immediately to mind. It's perhaps no coincidence that Fox studio chief **Bill Mechanic**, a DVD skeptic of several years' standing, worked for all three and set home video policy for the first two. Mechanic knows the bottom line, according to our source: For expensive theatrical duds like "The Siege," Fox Home Entertainment "needs a healthy rental market to recoup."

DVD's contribution would improve significantly, he argues, if the retail price rose to more closely match VHS. Barring a drastic change in studio thinking, however, that remains the road less traveled.

PICTURE THIS



by Seth Goldstein

'Lost' To Have Price Reduced

LOST AT RETAIL: Reliable sources indicate that New Line Home Video will reduce the price of "Lost In Space" in an attempt to ignite sales of the slow-moving title. "Lost In Space," released Oct. 6, is priced at \$22.98 with a \$14.95 minimum advertised price.

New Line will neither confirm nor deny the new pricing strategy but released a statement saying that it would "continue to aggressively market 'Lost In Space' during the important holiday and post-holiday selling periods."

Retail was expected to get the details of the new pricing strategy by mid-December. Meanwhile, New Line has another flight of ads scheduled for the holiday period, and the title has six cross-promotional partners for added exposure.

Industry sources indicate that New Line shipped 4 million units to retail. Thus far, 2 million reportedly have sold through. Earlier, New

Line executive VP **Michael Karafa** predicted the title would sell 6 million copies (Billboard, July 4).

Combined with its promotional partners, New Line has supported "Lost In Space" with more than \$20 million in marketing. In spite of the effort, though, the movie has failed to create any kind of heat at retail, and the video is following in the footsteps of its disappointing theatrical run. "Lost In Space," which arrived with great fanfare in March, had a box-office total of \$67 million.

While many other titles have been able to find a new audience on video, "Lost In Space" hasn't been so lucky. Its splashy special effects have made it a DVD success, but they haven't been able to drive cassette sales.

New Line fell into the trap of overestimating the title even before it hit theaters. While the movie was in production, the studio went out

(Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			◀ No. 1 ▶		
1	1	3	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
2	2	5	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
3	3	5	GODZILLA (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Hank Azaria
4	4	3	SMALL SOLDIERS (PG-13)	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith
5	6	6	HOPE FLOATS (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
6	5	9	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
7	8	4	THE HORSE WHISPERER (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas
8	NEW ▶		DR. DOLITTLE (PG-13)	FoxVideo 2762	Eddie Murphy
9	9	12	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
10	7	7	THE X-FILES (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
11	NEW ▶		THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
12	RE-ENTRY		FEAR AND LOATHING IN LAS VEGAS (R)	Universal Studios Home Video 83657	Johnny Depp
13	RE-ENTRY		CAN'T HARDLY WAIT (PG-13)	Columbia TriStar Home Video 02457	Jennifer Love Hewitt Ethan Embry
14	19	5	THE OPPOSITE OF SEX (R)	Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan
15	14	7	THE LAST DAYS OF DISCO (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny
16	11	12	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
17	RE-ENTRY		THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
18	15	8	THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
19	10	11	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
20	13	9	LOST IN SPACE (PG-13)	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman

♦ 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 Sales

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	3	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	4	4	SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
3	3	6	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
4	2	5	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
5	5	132	GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
6	NEW ▶		DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
7	6	14	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
8	8	8	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
9	7	5	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
10	9	5	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
11	10	5	KISS: PSYCHO-CIRCUS	PolyGram Video 440010100	Kiss	1998	NR	16.98
12	12	8	LOST IN SPACE	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
13	16	5	PLAYBOY 1999 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.98
14	14	3	BILLBOARD DAD	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
15	15	3	'N THE MIX WITH 'N SYNC	BMG Video 65000	'N Sync	1998	NR	19.95
16	17	40	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
17	13	114	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
18	19	2	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.98
19	11	6	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
20	23	26	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
21	26	2	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
22	20	5	PLAYBOY PRESENTS THE STORY OF X	Playboy Home Video Universal Music Video Dist. PBV834	Various Artists	1998	NR	19.98
23	27	25	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
24	22	3	DEPECHE MODE: THE VIDEO 86-98	Warner Reprise Video 3-38504	Depeche Mode	1998	NR	24.98
25	24	2	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
26	29	2	1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES	PolyGram Video 450057347	Various Artists	1998	NR	19.98
27	25	5	SOUTH PARK: VOLUME 6	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
28	18	4	HANSON TOUR '98: ROAD TO ALBERTANE	PolyGram Video 4400586253	Hanson	1998	NR	19.95
29	35	127	GREASE: 20TH ANNIVERSARY EDITION ◊	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
30	21	10	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
31	36	5	SOUTH PARK: VOLUME 5	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	14.95
32	28	5	SOUTH PARK: VOLUME 4	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
33	NEW ▶		THE ROLLING STONES: BRIDGES TO BABYLON-1998 LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 4139	The Rolling Stones	1998	NR	19.98
34	32	7	QUEST FOR CAMELOT	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
35	RE-ENTRY		HOW THE GRINCH STOLE CHRISTMAS! ◊	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
36	30	2	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
37	NEW ▶		KISS: SECOND COMING	PolyGram Video 80063005917	Kiss	1998	NR	29.98
38	31	20	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
39	40	20	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
40	34	3	AMISTAD	Universal Studios Home Video 83727	Morgan Freeman Anthony Hopkins	1997	R	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

MERCHANTS & MARKETING

SHELF TALK

(Continued from preceding page)

of its way to let the trade know that it was destined to be a blockbuster in theaters and an even bigger sell-through title.

Paramount, in contrast, kept people guessing whether it would release "Titanic" at rental or sell-through—after it had grossed more than \$1 billion worldwide. It will be well into the new year before New Line executives can clean up this mess.

ON A BUDGET: Target Stores has Olympic gold medalists Ekaterina Gordeeva and Scott Hamilton as holiday pitch persons. Kmart has Rosie O'Donnell and Penny Marshall.

Wherehouse Entertainment has a talking sock puppet.

The "talking stocking" will appear in all the chain's print advertising, in-store signage, and in a series of radio ads running throughout the holiday season. It will not be seen, though, in Blockbuster Music stores, which were recently acquired by Wherehouse.

Radio spots in the Los Angeles area are scheduled to air on KROQ, KIIS-FM, and KYSR, among other stations. Other Wherehouse markets include Seattle, Las Vegas, Portland, Ore., and parts of the Southwest. With Blockbuster, the Torrance, Calif.-based Wherehouse operates more than 600 locations in 33 states.

Made out of the highest quality Kmart cotton socks, the puppet is dressed for the season with a Santa hat and jingle-bell eyes. On the radio, the puppet is heard alerting consumers to the chain's holiday specials and gift-giving selections.

The talking stocking also is featured in the store's 1998 Holiday Gift Guide and on Wherehouse's World Wide Web site.

WHEELINGS AND DEALINGS: Time-Life Kids has picked up U.S. distribution rights to the children's wildlife program "Animal Alphabet." The one-hour show is produced by Adams Wooding Television and U.K.-

based Partridge Films. Time-Life also has direct-response rights to the title in Latin America, the U.K., France, Spain, French-speaking Belgium, Eastern Europe, Poland, Japan, South Africa, and Australia/New Zealand. The video, along with a sing-along audiocassette, is available for \$12.99.

The IMAX film "Everest" will be released on home video by Miramax through Buena Vista Home Entertainment. "Everest" is playing on 84 IMAX theaters across the country and has grossed more than \$52 million since its release nine months ago. The video is expected in stores next spring.

The 40-minute, 70 mm documentary, produced by MacGillivray Freeman Films, follows the 1996 expedition of Jamling Tenzing Norgay, whose father successfully made the climb in 1953; American Ed Viesturs, who made the climb without supplemental oxygen; and Araceli Segarra, the first Spanish woman to reach the summit of Everest.

Billboard

DECEMBER 19, 1998

Top Special Interest Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	3	2	NO. 1 WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95
2	7	2	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95
3	5	2	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95
4	1	3	1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES PolyGram Video 440057347	19.95
5	4	2	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95
6	2	2	MLB: RACE FOR THE RECORD PolyGram Video 440059037	19.95
7	9	2	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95
8	10	2	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14.95
9	12	2	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95
10	6	2	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95
11	8	2	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
12	11	2	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98
13	15	2	WWF: MAYHEM IN MANCHESTER World Wrestling Federation Home Video 211	14.95
14	18	2	HOCKEY: ALLTIME ALLSTARS Quality Video, Inc. 60349	9.99
15	17	2	WWF: ROYAL RUMBLE '98 World Wrestling Federation Home Video 200	19.95
16	16	2	WWF: WRESTLEMANIA XIV World Wrestling Federation Home Video 10203	19.95
17	14	61	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	24.98
18	13	2	WCW: THE BEST OF HALLOWEEN HAVOC Turner Home Entertainment 97104	14.95
19	20	2	WWF: BREAKDOWN-IN YOUR HOUSE World Wrestling Federation Home Video 208	19.95
20	19	2	WCW: BEST OF BLAST AT THE BEACH Turner Home Entertainment 9700	59.98

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
1	RE-ENTRY		NO. 1 THE GRIND WORKOUT: FITNESS WITH FLAVA ◇ Sony Music Video 49796	12.98
2	1	2	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
3	2	217	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
4	3	11	TOTAL YOGA Healing Arts 1080	9.98
5	19	57	THE GRIND WORKOUT: FAT BURNING GROOVES ◆ Sony Music Video	12.98
6	9	2	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
7	6	2	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
8	5	2	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
9	11	15	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
10	8	3	KICK BUTT Brentwood Home Video 12032	14.98
11	10	2	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
12	12	2	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
13	7	3	MTV GRIND WORKOUT-DANCE CLUB AEROBICS Sony Music Video 51602	12.98
14	14	2	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
15	13	171	THE GRIND WORKOUT HIP HOP AEROBICS ◆ Sony Music Video 49659	12.98
16	18	2	DENISE AUSTIN'S BOUNCE BACK AFTER BABY Parade Video 963	14.98
17	15	2	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
18	RE-ENTRY		PAULA ABDUL'S GET UP AND DANCE! Live Home Video 60214	9.98
19	16	2	KNOCKOUT WORKOUT Anchor Bay Entertainment 29699	9.99
20	17	3	DENISE AUSTIN'S PREGNANCY PLUS WORKOUT Parade Video 50	14.95

◆ ITA 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. ◇ ITA 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 and VideoScan Inc.

Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
NO. 1					
1	1	4	'N THE MIX WITH 'N SYNC BMG Video 65000	'N Sync	19.95
2	2	4	NIGHT OUT WITH THE BACKSTREET BOYS Jive/Zomba Video 41657	Backstreet Boys	19.95
3	4	27	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
4	7	2	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
5	3	2	SECOND COMING PolyGram Video 80063005917	Kiss	29.98
6	6	5	HANSON TOUR '98: ROAD TO ALBERTANE ▲ PolyGram Video 4400586253	Hanson	19.95
7	8	6	PSYCHO CIRCUS PolyGram Video 4400101000	Kiss	16.95
8	5	2	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
9	15	7	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists	29.98
10	16	51	A NIGHT IN TUSCANY ● PolyGram Video 4400553973	Andrea Bocelli	24.95
11	12	24	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	19.98
12	9	3	THE COMPLETE VIDEOS: 1991-1998 Atlantic Video 83154	Tori Amos	19.98
13	14	9	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
14	10	3	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
15	13	7	ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44359	Various Artists	29.98
16	11	3	POPMART PolyGram Video 4400583033	U2	19.95
17	17	12	LIVE IN CONCERT Jive/Zomba Video 41624	Backstreet Boys	19.95
18	19	67	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
19	25	114	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
20	18	7	WOW-1999 Sparrow Video Chordant Dist. Group 43200	Various Artists	12.98
21	22	47	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	19.95
22	26	251	LIVE SHIT: BINGE & PURGE ▲ ¹² Elektra Entertainment 5194	Metallica	89.98
23	20	7	MISSION 3:16- THE VIDEO Sparrow Video Chordant Dist. Group 43202	Carman	19.98
24	23	6	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
25	21	18	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	14.98
26	32	87	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
27	33	45	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	19.98
28	28	26	HAWAIIAN HOMECOMING Spring Hill Video Chordant Dist. Group 44355	Various Artists	29.99
29	24	4	THE VIDEOS 86-98 Warner Reprise Video 3-38504	Depeche Mode	24.98
30	30	8	CHRISTMAS LIVE (DVD) American Gramophone Navarre AG 1997-5	Mannheim Steamroller	16.98
31	27	11	DC TALK VIDEO COLLECTION Forefront Video Chordant Dist. Group 24509	dc Talk	19.99
32	31	14	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	19.95
33	34	11	MARCHING TO ZION Spring Hill Video Chordant Dist. Group 44355	Various Artists	29.98
34	29	14	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	19.98
35	39	13	THE 3 TENORS: PARIS 1998 ● Atlantic Video 83133-3	Carreras-Domingo-Pavarotti	29.98
36	38	55	ONE HOUR OF GIRL POWER Warner Home Video 363553	Spice Girls	14.95
37	35	4	LIVE FROM POTTER'S HOUSE Word Video Epic Music Video 50177	T.D. Jakes With The Potter's House Mass Choir	19.95
38	37	24	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	19.98
39	RE-ENTRY		RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
40	NEW		ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98

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CHILD'S PLAY

(Continued from page 62)

Amadeus Mozart's older sister, created from facts known of the composer's life from birth to 7 years. The Russian Federal Orchestra performs Mozart's Symphony in G Minor. Included in the package are notes relating to the symphony, along with a glossary of musical terms.

Helicon's next effort, due in January, is another ethnic folk offering, "Little Elena's Quinceañera," the story of a Mexican-American girl's coming of age (the quinceañera is the traditional "Sweet 15" coming-out party for Mexican teen girls). The new release is packaged with a book, and a CD-ROM is also available.

KIDBITS: Rhino Records has released "The Best Of Schoolhouse Rock," which compiles 13 of the long-running ABC-TV vignettes' best-known songs, as well as four never-released tunes. Rhino's four-

CD "Schoolhouse Rock: The Box Set" has sold more than 25,000 copies, according to Rhino, and was the label's best-selling box of 1996 . . . New from Kimbo Educational in Long Branch, N.J., is a pair of preschool-targeted dance releases, "Motown Dances" and "Children's Folk Dances," along with the game-oriented album "Here We Go Loopy Loo" . . . Paige O'Hara, the voice of Belle in Disney's "Beauty And The Beast," has released a family album called "Dream With Me." A collection of lullabies, including "Somewhere Out There" from "An American Tail" and "When You Wish Upon A Star" (a duet with "The Little Mermaid's" voice, Jodi Benson), "Dream With Me" is available from Atlanta-based Intersound, distributed by Platinum Entertainment.

Assistance in preparing this column was provided by Kim Cox.

JAZZ BLUE NOTES

(Continued from page 43)

explore," says D'Rivera, who just returned from Venezuela, where he performed a Duke Ellington tribute along with a symphony. "I plan to play shows in the United States in early 1999 with a full orchestra." Those dates may include Ellington material, along with songs from "100 Years."

Heads Up provides a multimedia section on the CD, detailing each country represented by a song. The label utilizes these bits and bytes judiciously; each click of the mouse provides the user with an easy-to-access lesson on a Latin American nation. Maps and historical information are included. "It is easy to take the background, the history, of a piece of music for granted," notes D'Rivera. "I hope the additional information will bring the listener closer to the music."

TEAMWORK: Slider Music is a joint venture between Claudia Marx and Randy Klein, founders of New York indies Town Crier

and Jazzheads, respectively. According to Marx, Slider will focus on "jazz as well as other forms of improvised music." Their first release is "Swingin'" from vocalist Judy Barnett.

"Perspective Changes"—by Tommy Cecil and Tommy Flanagan with Gary Bartz, Billy Hart, and Cyro Baptiste—and Klein's own "Just My Imagination" will be released in early 1999. Slider will be distributed through Memphis-based Select-O-Hits. Both Town Crier and Jazzheads will continue as separate entities.

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CALENDAR

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DECEMBER

Dec. 15, **Holiday Battle Of The Bands**, benefiting World Hunger Year's Hungerthon '98 and sponsored by the New York chapter of the Marketing Society for the Cable & Telecommunications Industry, Tramps, New York. 212-532-6600.

Dec. 16, **Entertainment Fellowship Holiday Dinner And Show**, CBS Studio Center, Los Angeles. 818-363-1047, ext. 2.

Dec. 16-19, **Lexus Challenge**, benefiting Childhelp USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus Course, La Quinta, Calif. 310-550-7776.

Dec. 18, **Christmas Musical Spectacular & 1998 Humanitarian Awards**, presented by the American Cinema Awards Foundation, Roseland Ballroom, New York. 917-539-6727.

Dec. 18, **Celebrity Art Auction**, Hollywood

Entertainment Museum, Hollywood. 323-960-4809.

Dec. 18, **Suma Ching Hai International Assn. Third Annual Benefit Concert**, Shrine Auditorium, Los Angeles. 626-444-4385.

Dec. 22, **Gimme Shelter Benefit**, the Roxy, Hollywood. 310-278-9457.

JANUARY

Jan. 4-8, **Macworld Expo**, Moscone Center, San Francisco. 900-645-EXPO.

Jan. 7-10, **1999 International Consumer Electronics Show**, Las Vegas. 703-907-7605.

Jan. 11, **26th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 13-15, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 23, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., Georgian Terrace, Atlanta. 888-836-8086.

Jan. 23, **Entertainment Career Marketplace**, Grand Salon in the Student Union, California State University, Northridge, Northridge, Calif. 818-677-2130.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

Jan. 28-31, **1999 National Assn. Music Merchants International Music Market**, Convention Center, Los Angeles. 800-767-NAMM.

FEBRUARY

Feb. 11-13, **eXtravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 14, **30th Annual NAACP Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmelgroup.com.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 23-25, **REPLItech Europe**, Messe, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles. 310-854-1111.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 6, **Cinema Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 13, **Bam Magazine's California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

APRIL

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood. 323-660-9311.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

MAY

May 10-13, **1999 3D Design & Animation Conference and Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 19-22, **Emerging Artist & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

GOOD WORKS

READY FOR BATTLE: The New York chapter of the Marketing Society for the Cable & Telecommunications Industry will host a holiday battle of the bands Tuesday (15) at Tramps in New York. A significant portion of the evening's proceeds will go to Hungerthon '98, sponsored by World Hunger Year, a group founded by Harry Chapin and radio host Bill Ayers. MTV is also a sponsor of the event. Contact: Lee Tenebruso at 732-450-1335.

SWINGIN' SUPPORT: The Lexus Challenge golf tournament, sched-

uled for Wednesday-Saturday (16-19) in La Quinta, Calif., will raise money for Childhelp USA and the Entertainment Industry Foundation. A party on Thursday (17) will include a concert by Glenn Frey. Contact: Trish Duncan at 310-550-7776.

MUSEUM MONEY: The Hollywood Entertainment Museum will offer free admission for those who come to bid on celebrity paraphernalia at the sixth annual 97.1 FM TALK Radio Celebrity Art Auction on Friday (18) in Hollywood. The event benefits the museum and its educa-

tional center for the arts. Contact: Geri Wilson at 323-960-4804.

POET WITH PURPOSE: Poet/producer Travis Edward Pike donated 10,000 pounds (\$16,600) to the Save the Children U.K.; the money was raised at the England premiere of his show "Grumpuss." The live reading, which is available on video from Otherworld Entertainment, contained additional material written for the organization. "Grumpuss" is also available on audiocassette. Contact: David Carr at 818-343-1510.

DECLARATIONS OF INDEPENDENTS

(Continued from page 61)

petitive. In Vancouver, you're allowed to goof around for a while.

"On the other hand, it's really exciting," she adds. "I've met so many people who were instantly supportive and excited by something new."

Buck played its first shows in March, with guitarist Pepper Berry and ex-Cub drummer Lisa G. augmented in the group's earliest incarnation by guitarist/vocalist Stew of the local punk-pop band (and former Flag Waver) the Negro Problem. "He was one of those people who said, 'Sure, I'll play with you,'" Marr recalls.

Minus Stew, the group recorded its album in July with producer Sally Browder. The music on "Buck" is singularly tougher, though no less tuneful, than the music made by Cub (which had its sound hung with the horrific and somewhat misleading handle "cuddlecore"). Tracks like "Hex Me" and "My Fascination" are perfectly poised examples of songs that neatly balance punk aggression and melodic hookiness.

Even more invigorating and sur-

prising are some subtle influences that the band brings to the table: Witness the neo-Appalachian a cappella intro to the album's leadoff track, "Old Blue Sweater."

Marr, who admits a fondness for country music and jazz, says she doesn't consider herself a punk singer.

"We just speed up the songs so people don't get bored," she says. "The music is accessible to people who like all kinds of stuff."

Buck will release a Valentine's Day 7-inch on Sympathy with a Berry original, "Jerry Hall," and a B-side cover of a song originated by the fine Vancouver band the Pointed Sticks.

The group is currently on tour with the Queers, zig-zagging through the East, mid-South, and Texas. On the road, Lutefisk drummer Brandon Jay is replacing Lisa G., who quit the band after the album was completed; when the band returns to L.A., recently recruited Sherri Solinger, who was unable to make the tour, will take the drum chair.

LIFELINES

BIRTHS

Boy, Ian Conner, to Cindy and Scott Cameron, Nov. 21 in Minneapolis. Father is national sales rep for Distribution North America.

Girl, Gracie Alexandra-Davidson, to Susan and Bill Heltemes, Dec. 4 in Cincinnati. Mother is production coordinator for Barefoot Advertising Agency. Father is Midwest regional manager for Atlantic Nashville.

DEATHS

David H. "Butch" McDade, 52, of cancer, Nov. 29 in Maryville, Tenn. McDade was a founding member of the country/rock group Amazing Rhythm Aces, which had recently reunited. The band came together in the early '70s and released its first album, "Stacked Deck," in 1975. McDade toured with the likes of Leon Russell, Lonnie Mack, Roy Clark, and Tanya Tucker. He is survived by his wife, Leslie.

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The Iceman Cometh. Vanilla Ice recently stopped by the Howard Stern show to promote his new album, "Hard To Swallow." Posing to capture the moment, from left, are Steve Leeds, senior VP of promotion at Universal Records; Stern; Vanilla Ice; and Stern sidekick Robin Quivers.

Technology Takes On The Song-ID Issue

BY STEVE KNOPPER

You're surfing the radio dial and land on a great song you've never heard before. It's so good, you might actually buy the album. But who's the artist? The song ends, and the DJ doesn't say. A long commercial break comes and goes; the DJ returns and still doesn't say. Then a new music cycle kicks in, and you lose all hope of identifying the song.

Technology may soon wipe out this longstanding listener frustration. For example, if you're listening to classic rock KCBS Los Angeles at 8:24 a.m. on a Friday, and the name of Lynyrd Skynyrd's "Gimme Three Steps" just won't come to mind, a phone-and-software system in growing use may solve the problem.

The idea is this: You can call the service and punch in numbers for 8:24 a.m. on Friday. A series of song snippets will play over the phone. When "Gimme Three Steps" comes on, you can punch another button, and a recorded voice will identify the track. Voila: no more urgent calls to station employees demand-

ing to know who sang that song (or how to spell Lynyrd Skynyrd).

"Even though we play classic rock, you'd be amazed at how many songs people have heard for the first time—or heard their whole

'Theoretically, you know what the song is, and you recognize it. But the flip side is there are people listening to these songs for the first time'

lives and never knew who did it," says Dave Van Dyke, GM/VP of KCBS. "Although we do back-announce all the songs we play, we thought this would be a great service for listeners to use at their leisure."

This phone-and-software function, known as RadioPhone, is actually part of a larger informational system many stations have used for the last three or four years. Developed by Ruth Presslaff, owner of the Los Angeles-based Presslaff Interactive Revenue, the system's main function is to give advertisers another off-air outlet. A company with \$1,000, for example, may want more for its money than a short mid-morning spot; with RadioPhone, it can advertise on heavily promoted telephone recordings as well.

But the handful of stations that use Presslaff's system have discovered its music-identifying benefits. Because radio playlists are usually pre-programmed onto computer disks, Presslaff says, it's simple to transfer the data, even up to the minute, to telephone recordings.

"I'd love to give you a great epiphany story that makes me look like a rocket scientist, but it really wasn't," Presslaff says. "A friend called me up and said, 'Hey, can you

(Continued on next page)

newsline...

BIG STARTS JAMMIN'. Chancellor Media has flipped adult top 40 WBIX (Big 105) New York to R&B oldies. Kathy Stinehour, GM of classic rock sister WAXQ (Q104.3), is the new GM, replacing Bennett Zier. Joel Salkowitz returns to New York, where he previously helped launch R&B rival WQHT (Hot 97), as PD; he held the same role at "Jammin' Oldies" sister KTXQ (Magic 102) Dallas. Zier will stay with Chancellor in another capacity, as will WBIX PD Jeff Scott and a.m. host Danny Bonaduce.

ALBRIGHT HEADS FOR MCVAY MEDIA. Jacor Communications director of country programming Jaye Albright will join radio consultancy McVay Media as president of the country division Jan. 1. McVay recently merged with Jacor-owned radio research company Critical Mass Media. Albright will continue to supervise the programming of Jacor's country portfolio. Bob Moody remains VP/country at McVay Media. Albright will relocate from Las Vegas to Bainbridge Island near Seattle.

UP THE LADDER. Journal Broadcast Group executive VP for radio Carl Gardner is elected president for the group's radio stations. At Jones Radio Network, VP of programming Phil Barry is upped to VP/GM. Also, Michael Henderson is upped to VP of affiliate sales, and Karen Barich is promoted to VP of finance. PD Gregg Cassidy exits KALC (Alice@106) Denver. No successor is named yet, but Chancellor's new traveling group programmer, Ken Benson, has a major developmental role in the station.

'HOUSE OF BLUES' MOVES TO UNITED. "The House Of Blues Radio Hour," recently dropped from Westwood One, has been picked up by United Stations. It will also carry "The House Of Blues Breaks."

Pay-For-Play Sparks Talk At NAB Europe

This story was prepared by Mike McGeever, programming editor of Music & Media.

Pay-for-play was a major hot-button issue at the National Assn. of Broadcasters' Europe '98 conference, held Nov. 15-17 in Madrid, drawing both the support and ire of radio programmers.

Overall, most said they are still assessing the pros and cons of the new marketing tool, which has record companies buying air time on radio stations for their songs, but regard with caution this new "import" from the U.S.

During a session titled "Pay-For-Play, A New Plague Or Opportunity?" it was evident that stations were interested in the revenue generated by such a practice. However, some questioned its ethical implications.

Paul Fairburn, PD of AC 100.7 Heart FM Birmingham, England, said that nothing in the U.K. book of regulations prevents stations from employing pay-for-play practices, but he questioned its economic rationale.

"On my station, if a record company wants to buy ad space worth 26 plays of a song in a week, it'll cost

13,000 pounds [\$20,800]," he said. "I don't think it's worth paying that much money. I'm sure record companies could find more interesting ways to promote their music."

Fairburn suggested that the outlets most likely to favor pay-for-play are either small stations with limited financial resources or niche formats. But, he added, "we're all in the business of making money, and that's something all programmers should remember." However, stations "could be playing some real rubbish" in pay-for-play deals.

"I would do it," Capital Radio

(Continued on next page)

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PAY-FOR-PLAY SPARKS TALK AT NAB EUROPE

(Continued from preceding page)

group PD Richard Park bluntly affirmed. "If Sony wants to buy a whole hour to play George Michael's new album, why shouldn't they?" he asked, pointing out that "we can't be outside, because it's not against the rules and we are running a business," even if he admitted that it might jeopardize programming integrity.

Other members of the audience expressed different opinions and suggested a more cautious approach. "From a programmer point of view, you must use your own freedom to decide what to play, aside from pressures from the ad sales house," said Carlos Finaly, PD of Spain's top 40 Cadena Dial. "Our bosses have to bear in mind that we

are programmers and that our job is to get the biggest audiences, not the biggest income."

Svein Larsen, president of Norway's Radio P4, pointed out that in his nation, record labels invest \$20 million in TV advertising and next to nothing in radio advertising. "If only we could get 10% of what they invest in radio, I'd be happy."

TECHNOLOGY TAKES ON THE SONG-ID ISSUE

(Continued from preceding page)

do this?' And it was, 'Sure, it's software.'

For competitive reasons, Presslaff won't explain how the technology works. At the stations, managers upload their playlists every morning from a master disc to the RadioPhone system, and it operates automatically after that.

"Piece of cake," Presslaff says. "On a daily basis, it is an incredibly simple, quick update. On a weekly basis, it just depends on how much new music you've added."

RadioPhone's primary benefit is to save overworked station employees from having to identify songs to quizzical listeners all day. In addition, companies can advertise during the recordings. Presslaff says some classic rock stations, including WXCD Chicago, which is supposed to put RadioPhone online any day now, have benefited from the system.

But Presslaff notes that smooth jazz—where songs are catchy but unfamiliar even to many veteran lis-

teners—is a perfect format fit.

"I'll sit in the lobby of a smooth-jazz station, and it's almost a joke, because this poor receptionist is saying, 'Oh gosh, it has a saxophone solo in it? Let me try to figure that one out for you,'" Presslaff says.

"I once heard a receptionist say, 'Sly & the Family Stone, "Hot Summer Night." And then she had to repeat it and spell it,'" Presslaff says. "And I quickly realized that [radio industry people] are so into the music; we're really paying attention to this. But listeners aren't nearly as aware of the music as we are."

Though the technology for such a system has been available since at least the '80s, Presslaff Interactive Revenue is one of the few companies that designs something like RadioPhone. The listener advantages are obvious; in addition, it gives station managers something to tell record companies who push the philosophy of "if you play it, say it."

"I think it's just another way to interact with the listeners. It also educates them," says Paul Webber, marketing director for AC outlet WTMX Chicago, which has used RadioPhone for about three years. He says about 10% or 15% of listeners who call the station's phone system use the music-identification function. The majority go for horoscopes and soap-opera updates.

Somewhat cynically, he adds that listeners are effectively trapped when they call the identification line. Because WTMX's system replays song snippets beginning on the hour, somebody who calls about a song played at 10:44 p.m. will have to listen for several minutes before hearing the relevant one. "We force them to listen to an hour of hooks because they put in the time of day they thought it was," he says. "It's more or less a gadget."

Adds Scott Dirks, assistant PD of WXCD, "Most of the music we play triggers some memory anyway—that's what classic rock and oldies radio is all about. So, theoretically, you know what the song is, and you recognize it. But the flip side is that there are people who are listening to these songs for the first time.

"One of the calls I always get from people is, 'I have a bet: My friend says "Smoke On The Water" is by Uriah Heep, and I say it's by Deep Purple.' This is really not intended to affect our on-air thing at all. It's just in response to those people."



Country Cooking. KZLA Los Angeles held its first Country Cookout recently, drawing a boatload of top country performers, like LeAnn Rimes, Ty Herndon, Suzy Bogguss, Deana Carter, and Tracy Lawrence. The sold-out show benefited the Los Angeles Regional Foodbank; more than 1,000 pounds of nonperishable food items were also donated by attendees. Above, Herndon is pictured singing his hit "What Matters Most," and below, pictured from left, are KZLA VP/GM Dave Ervin, Rimes, and Richard Meecham, Los Angeles market president for the Salt Lake Radio Group/Bonneville.



Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE * IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	4	9	I'M YOUR ANGEL JIVE 42957	◆ R. KELLY & CELINE DION 2 weeks at No. 1
2	2	1	15	FROM THIS MOMENT ON MERCURY 466450	◆ SHANIA TWAIN
3	4	3	11	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
4	3	2	20	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	◆ BACKSTREET BOYS
5	5	6	6	WHEN YOU BELIEVE ARISTA/COLUMBIA SOUNDTRACK CUT/DREAMWORKS	◆ WHITNEY HOUSTON & MARIAH CAREY
6	6	5	20	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
7	7	9	13	I'LL BE ATLANTIC 84191	◆ EDWIN MCCAIN
8	10	8	49	TRULY MADLY DEEPLY COLUMBIA 78723	◆ SAVAGE GARDEN
9	8	7	31	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	◆ CELINE DION
10	9	10	45	YOU'RE STILL THE ONE MERCURY 568452	◆ SHANIA TWAIN
11	11	12	23	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
12	12	11	37	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
13	13	14	43	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	◆ ERIC CLAPTON
14	14	15	48	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	◆ BACKSTREET BOYS
15	18	17	9	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
				◀ AIRPOWER ▶	
16	21	22	6	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
17	16	21	11	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	◆ BETTE MIDLER
18	15	13	15	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
19	17	16	18	I DON'T WANT TO MISS A THING COLUMBIA 78952	◆ AEROSMITH
20	20	18	68	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
				◀ AIRPOWER ▶	
21	22	24	8	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	◆ MADONNA
22	19	20	11	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
23	23	28	5	ANGEL WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
24	24	25	10	HIGH ISLAND ALBUM CUT	LIGHTHOUSE FAMILY
25	26	27	8	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	◆ GOO GOO DOLLS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE * IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
				◀ No. 1 ▶	
1	1	2	14	LULLABY SMG ALBUM CUT/COLUMBIA	◆ SHAWN MULLINS 2 weeks at No. 1
2	2	3	16	MY FAVORITE MISTAKE A&M ALBUM CUT	◆ SHERYL CROW
3	4	6	21	SAVE TONIGHT WORK ALBUM CUT	◆ EAGLE-EYE CHERRY
4	3	1	11	THANK U MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
5	5	7	9	HANDS ATLANTIC ALBUM CUT	◆ JEWEL
6	6	5	34	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	◆ GOO GOO DOLLS
7	7	4	26	ONE WEEK REPRISE 17174	◆ BARENAKED LADIES
8	8	8	16	JUMPER ELEKTRA ALBUM CUT/EEG	◆ THIRD EYE BLIND
9	9	11	9	ANGEL WARNER SUNSET 13497/REPRISE	◆ SARAH MCLACHLAN
10	10	9	37	REAL WORLD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
11	11	10	47	I'LL BE LAVA 84191/ATLANTIC	◆ EDWIN MCCAIN
12	12	13	12	SLIDE WARNER BROS. ALBUM CUT	◆ GOO GOO DOLLS
13	14	14	45	TORN RCA ALBUM CUT	◆ NATALIE IMBRUGLIA
14	18	20	10	SWEETEST THING ISLAND ALBUM CUT	◆ U2
15	16	19	52	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	◆ GREEN DAY
16	15	16	18	THIS KISS WARNER BROS. 17247	◆ FAITH HILL
17	13	12	22	HOOCH BLACKBIRD ALBUM CUT/SIRE	◆ EVERYTHING
18	17	18	41	THE WAY HOLLYWOOD ALBUM CUT	◆ FASTBALL
19	21	25	10	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
20	22	24	11	FIRE ESCAPE HOLLYWOOD ALBUM CUT	◆ FASTBALL
21	25	26	6	YOU GET WHAT YOU GIVE MCA ALBUM CUT	◆ NEW RADICALS
22	23	23	15	INSIDE OUT RCA ALBUM CUT	◆ EVE 6
23	24	21	17	I WILL WAIT ATLANTIC ALBUM CUT	◆ HOOTIE & THE BLOWFISH
24	26	22	20	CRUSH EDEL AMERICA 164024/HOLLYWOOD	◆ JENNIFER PAIGE
25	27	28	12	FROM THIS MOMENT ON MERCURY 566450	◆ SHANIA TWAIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 65 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Spiritually Minded Jewel Introduces New Body Of Work With Wide-Reaching 'Hands'

PUT YOUR HANDS TOGETHER: You've got to hand it to Jewel. The first radio single from her sophomore album certainly has legs.

In its ninth week, the song of faith and devotion, "Hands," has already scored top 10 airplay on mainstream top 40, adult top 40, and modern adult radio, according to Airplay Monitor, and it's now galloping up the adult contemporary and modern rock charts. On The Billboard Hot 100 this issue, it ranks at No. 16 (though it would almost certainly be No. 1 if Atlantic chose to release a commercial single).

Few other artists in the pop world have had such consistent cross-format play in a time when no artist is guaranteed a hit based on name alone. Those artists who still score two and three hits on one album after another are now rare, except for **Madonna** and perhaps **Alanis Morissette** and **Mariah Carey**.

"Jewel really has become a staple artist for us," says **Chuck Tisa**, PD at modern adult **WXXM** (Max 95.7) Philadelphia. "When you start getting multiple cuts from her and see the diversity of formats she's able to reach, it really helps you believe in the artist. I think it's important that she's not exclusive to one format. That's good for her career and good for our format."

Certainly, hitting every possible radio outlet was the mission for Atlantic, Jewel's label. Says executive VP/GM **Ron Shapiro**, "The magic of this album is that it's for everybody, for those spiritually minded, intellectuals, people who just want their heart touched, or those who just enjoy hearing a love song. It was a natural decision to take this song to all radio formats."

For Jewel's part, she says she just hopes to allow people of all ages to open their minds and explore possibilities.

"I just want them to live thoughtfully, and from there, everything's OK," she says. "Once you become conscious and awake, then you have the power to make decisions that you believe in, that will effect change."

That's the theme behind the delicate, piano-ushered "Hands," a thoughtful reflection on how every effort to take a stand can make a difference, no matter how small it first appears. In fact, the song—written by Jewel with producer **Patrick Leonard**—was among the last to be written and recorded for the album, because Jewel had a specific message to deliver that she didn't think she'd expressed fully on the other tracks.

"I had 12 songs done and all sorts of flavors, with different phases of depression, hopefulness, love. I didn't have one like I wanted 'Hands' to do," she says. "I knew if I could tell the world, my hands are so little, how can they have impact on the world? They seem like tiny little

weapons. I can't fight with despair, thoughtlessness. They're not the solution, but they are the first step forward."

"'Hands' was chosen as the first single because it really is fitting of the overall theme of the album," says



by Chuck Taylor

Shapiro. "And given that the song was coming out around Thanksgiving, we thought it was appropriate to alert the world to what the album is trying to say as a whole."

"She does seem to have an emotional lyrical connection that people identify with, along with good melodies. Those are the key ingredients to a successful song," says **Bill Richards**, president of **Bill Richards Radio Consulting**, based in Orlando, Fla. "I would say that the success of this single means she's over the [sophomore] hump. And I think there's some other material on the album that would be solid to continue her growth."



JEWEL

Certainly, "Spirit" has effectively helped spread the word since its release Nov. 17; it debuted on The Billboard 200 at No. 3 in the Dec. 5 issue. To maintain the strength of the album's launch, Atlantic is planning a veritable Jewel blitz over the next few months to keep the artist in the front of consumers' minds. She appeared Dec. 2 on NBC's nationwide special for the lighting of the Christmas tree at New York's Rockefeller Center. She's on the current cover of **Rolling Stone** and will soon appear on the front of **Vogue**.

During Christmas, she'll perform at the Vatican for a potential TV audience of some 15 million; then, into the new year, she'll partner with **Vogue** and perform a limited series of concerts in support of her charity, **Higher Ground**. Then comes a TV concert for **VH1** in Aspen, Colo., and an Australian tour. Then, beginning

in February or March, she hits the road again for a major U.S. tour, with additional stops in Southeast Asia and Europe.

Later in 1999 comes the release of her first movie, director **Ang Lee's** "Ride With The Devil," co-starring **Skeet Ulrich** and **Tobey Maguire**.

Atlantic, meanwhile, will keep the singles churning to radio. "We will absolutely do four singles, though I think there are seven viable singles on the album," Shapiro says.

Jewel admits that the cycle required for her 1995 debut, "Pieces Of You"—essentially five years on the road being groomed, performing, and promoting—took its toll eventually.

"I was really ready for a change," she readily admits. But she also says that the time out and about exposed her to new sights and inspiring experiences, ultimately leading her forward.

"The more I travel, the more interesting people I observe," she says. "In Philadelphia, I saw this woman in a beat-up tank of a car with a black eye; she couldn't have been more than 17. I thought, 'Why doesn't she just keep driving?' These things are good for songwriting. I can speak honestly" about the world's trials.

Adds **Val Azzoli**, co-chairman/co-CEO of the Atlantic Group, "Jewel has really grown much more—inwardly and spiritually—over the past year. Every day, she writes a better song than the one she did the day before. She's much more at peace with herself and the world. She's been around the world now and has a totally different outlook on life."

Jewel agrees. "I used to write like an addiction, constantly. The bulk of my catalog comes from the first four years of writing," she says. "I write much less now, but I write better. I went through this phase where all I could think was, 'Will people like it? Will it get on radio?' Now the reason I write is because it allows you to be curious, and then it starts becoming fun. I write for kids and for myself, and that's honest and gives me a lot of pleasure and fulfillment."

She's also trying to work in a minute or two while off the road to enjoy her good fortune and recognize the payoff for her tenacity.

"I feel pretty damn good," she says. "I've gotten really clear about what I want to do. I'm more confident, and I've realized that [Atlantic] allows me to remain who I am. They support my creativity."

It's a good thing, too, considering what Jewel confides she has in mind for the future.

"I have such a tendency toward country, it's ridiculous," she says. "For my fourth record, I want my own line dance. I want the whole nine yards."

You can reach Chuck Taylor by E-mail at ctaylor@billboard.com.

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	2	4	LULLABY S&W/COLUMBIA	SHAWN MULLINS
◀ No. 1 ▶					
2	4	6	4	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
3	2	1	4	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
4	5	9	4	HANDS ATLANTIC	JEWEL
5	3	5	4	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
6	9	12	4	HAVE YOU EVER? ATLANTIC	BRANDY
7	6	4	4	THANK U MAVERICK /REPRISE	ALANIS MORISSETTE
8	8	8	4	MY FAVORITE MISTAKE A&M	SHERYL CROW
9	7	3	4	ONE WEEK REPRISE	BARENAKED LADIES
10	10	7	4	I'LL BE LAVA /ATLANTIC	EDWIN MCCAIN
11	12	10	4	CRUSH EDEL AMERICA /HOLLYWOOD	JENNIFER PAIGE
12	14	25	4	MIAMI COLUMBIA	WILL SMITH
13	13	14	4	TOUCH IT UPTOWN /UNIVERSAL	MONIFAH
14	19	22	4	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
15	11	11	4	ARE YOU THAT SOMEBODY? BLACKGROUND /ATLANTIC	AALIYAH
16	20	18	4	SLIDE WARNER BROS.	GOO GOO DOLLS
17	21	29	4	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
18	17	23	4	LATELY PENDULUM /RED ANT	DIVINE
19	16	13	4	REAL WORLD LAVA /ATLANTIC	MATCHBOX 20
20	15	17	4	TOO CLOSE ARISTA	NEXT
21	18	15	4	DOO WOP (THAT THING) RUFFHOUSE /COLUMBIA	LAURYN HILL
22	22	28	4	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
23	26	27	4	INSIDE OUT RCA	EVE 6
24	33	35	4	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
25	31	—	2	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
26	24	21	4	THE POWER OF GOOD-BYE MAVERICK /WARNER BROS.	MADONNA
27	29	34	4	BECAUSE OF YOU MOTOWN	98 DEGREES
28	27	19	4	THIS KISS WARNER BROS.	FAITH HILL
29	28	33	4	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
30	25	20	4	TEARIN' UP MY HEART RCA	'N SYNC
31	30	26	4	NEVER EVER LONDON /ISLAND	ALL SAINTS
32	37	38	3	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
33	23	16	4	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH
34	34	30	4	HOOSH BLACKBIRD /SIRE	EVERYTHING
35	38	36	4	HOW DEEP IS YOUR LOVE ISLAND/DEF JAM /MERCURY	DRU HILL FEAT. REDMAN
36	39	39	3	LUV ME, LUV ME FLYTE TYME /MCA	SHAGGY FEATURING JANET
37	35	32	4	THE FIRST NIGHT ARISTA	MONICA
38	36	31	4	CLOSING TIME MCA	SEMISONIC
39	32	24	4	I'LL NEVER BREAK YOUR HEART JIVE	BACKSTREET BOYS
40	NEW ▶	1	1	BACK 2 GOOD LAVA /ATLANTIC	MATCHBOX 20

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 217 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1998, Billboard/BPI Communications.

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The young members of zebrahead are learning quickly what it means to be signed to a major label and then gain popularity.

"All of a sudden, we had no time to do what we normally do, like watch movies, hang with our families, or play basketball," says the band's rapper Ali Tabatabaee. "We've been traveling to exotic places like Albany and Detroit. Since we are opening most shows, our soundcheck is pretty early, and there is a lot of stopping by retailers and radio stations to do interviews."

Not that these SoCal hip-hop punkers, who range in age from 23 to 30, are ungrateful. "Are you kidding? What other job would allow you all this travel time? What other job would give us the

opportunity to meet bands like Placebo and Cypress Hill? Not to mention how good it feels to see kids singing your songs while you're up on a stage playing your heart out."



One of those songs is "Get Back," No. 36 on this issue's Modern Rock Tracks. "Many of the songs on our Columbia album are new versions of songs that appeared on our independent record, but 'Get

Back' was written in the studio. It's pretty experimental. We weren't even sure we'd have enough time to finish it for the record, but our producer pushed us, and he's the man."

Tabatabaee, who first declares that he hates to clarify the meaning of any of zebrahead's upbeat rants, admits that the song is about a friendship gone sour. "It is a bit strange singing about your life to a bunch of strangers, but I think people mostly take songs and make them mean something to them. The reason I like music so much is that I can relate to songs on my level. To us, the song is about someone we knew and how our relationship with that person turned from something worthwhile to a waste of time."

Billboard®

DECEMBER 19, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	5	TURN THE PAGE	METALLICA
				4 weeks at No. 1	
				◆ METALLICA ELEKTRA/VEEG	
2	2	2	23	FLY AWAY	LENNY KRAVITZ
				5	
				◆ LENNY KRAVITZ VIRGIN	
3	3	3	5	KICKIN' MY HEART AROUND	THE BLACK CROWES
				BY YOUR SIDE	
				◆ THE BLACK CROWES AMERICAN/COLUMBIA	
4	5	5	13	SLIDE	GOO GOO DOLLS
				DIZZY UP THE GIRL	
				◆ GOO GOO DOLLS WARNER BROS.	
5	4	4	10	PSYCHO MAN	BLACK SABBATH
				REUNION	
				◆ BLACK SABBATH EPIC	
6	6	7	18	DRAGULA	ROB ZOMBIE
				HELLBILLY DELUXE	
				◆ ROB ZOMBIE Geffen	
7	9	9	10	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING
				AMERICANA	
				◆ THE OFFSPRING COLUMBIA	
8	7	6	15	CELEBRITY SKIN	HOLE
				CELEBRITY SKIN	
				◆ HOLE DGC/Geffen	
9	10	10	12	STILL RAININ'	JONNY LANG
				WANDER THIS WORLD	
				◆ JONNY LANG A&M	
10	8	8	27	WHAT'S THIS LIFE FOR	CREED
				MY OWN PRISON	
				◆ CREED Wind-Up	
11	11	11	15	GOT YOU (WHERE I WANT YOU)	THE FLYS
				HOLIDAY MAN	
				◆ THE FLYS DELICIOUS VINYL/TRAUMA	
12	14	21	5	WHAT IT'S LIKE	EVERLAST
				WHITEY FORD SINGS THE BLUES	
				◆ EVERLAST TOMMY BOY	
				AIRPOWER	
13	15	22	5	EVERYTHING IS BROKEN	KENNY WAYNE SHEPHERD BAND
				TROUBLE IS...	
				◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE	
14	12	13	21	INSIDE OUT	EVE 6
				EVE 6	
				◆ EVE 6 RCA	
15	19	18	9	WHATEVER	GODSMACK
				GODSMACK	
				◆ GODSMACK REPUBLIC/UNIVERSAL	
16	16	17	11	BITTERSWEET	FUEL
				SUNBURN	
				◆ FUEL 550 MUSIC/ERG	
17	13	14	10	10,000 HORSES	CANDLEBOX
				HAPPY PILLS	
				◆ CANDLEBOX MAVERICK/WARNER BROS.	
18	17	16	14	SOFT	SECOND COMING
				SECOND COMING	
				◆ SECOND COMING CAPITOL	
19	22	23	12	SUREFIRE (NEVER ENOUGH)	CRUSH
				THE DEVIL YOU KNOW	
				◆ CRUSH RESTLESS	
20	21	19	18	GOT THE LIFE	KORN
				FOLLOW THE LEADER	
				◆ KORN IMMORTAL/EPIC	
21	23	25	4	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE)	PEARL JAM
				LIVE ON TWO LEGS	
				◆ PEARL JAM EPIC	
22	20	15	17	THE DOPE SHOW	MARILYN MANSON
				MECHANICAL ANIMALS	
				◆ MARILYN MANSON NOTHING/INTERSCOPE	
23	18	12	16	PSYCHO CIRCUS	KISS
				PSYCHO-CIRCUS	
				◆ KISS MERCURY	
24	24	24	8	POWERTRIP	MONSTER MAGNET
				POWERTRIP	
				◆ MONSTER MAGNET A&M	
25	25	31	4	FREE	TRAIN
				TRAIN	
				◆ TRAIN AWARE/COLUMBIA	
26	26	30	7	HANDSLIDE	PUSHMONKEY
				PUSHMONKEY	
				◆ PUSHMONKEY ARISTA	
27	NEW	1	1	YOU WANTED THE BEST	KISS
				PSYCHO-CIRCUS	
				◆ KISS MERCURY	
28	28	28	7	THE SPIRIT OF RADIO (LIVE)	RUSH
				DIFFERENT STAGES/LIVE	
				◆ RUSH ANTHEM/ATLANTIC	
29	RE-ENTRY	3	3	GIMME SHELTER (LIVE)	THE ROLLING STONES
				NO SECURITY	
				◆ THE ROLLING STONES VIRGIN	
30	31	36	3	BITCH	SEVENDUST
				SEVENDUST	
				◆ SEVENDUST TVT	
31	36	—	2	SUPER BREAKDOWN	SPRUNG MONKEY
				MR. FUNNY FACE	
				◆ SPRUNG MONKEY SURFDOG/HOLLYWOOD	
32	NEW	1	1	ONE	CREED
				MY OWN PRISON	
				◆ CREED Wind-Up	
33	32	40	3	EVERY LITTLE THING COUNTS	JANUS STARK
				GREAT ADVENTURE CIGAR	
				◆ JANUS STARK EARACHE/TRAUMA	
34	27	26	10	BITTER PILL	MOTLEY CRUE
				MOTLEY CRUE'S GREATEST HITS	
				◆ MOTLEY CRUE MOTLEY/BEYOND MUSIC	
35	NEW	1	1	LEECH	EVE 6
				EVE 6	
				◆ EVE 6 RCA	
36	33	34	3	I WANNA BE WITH YOU	BRUCE SPRINGSTEEN
				TRACKS	
				◆ BRUCE SPRINGSTEEN COLUMBIA	
37	35	39	22	WHAT KIND OF LOVE ARE YOU ON	AEROSMITH
				ARMAGEDDON: THE ALBUM	
				◆ AEROSMITH COLUMBIA	
38	30	27	16	BOOGIE KING	THE SCREAMIN' CHEETAH WHEELIES
				BIG WHEEL	
				◆ THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY	
39	34	38	3	I AM THE BULLGOD	KID ROCK
				DEVIL WITHOUT A CAUSE	
				◆ KID ROCK TOP DOG/LAVA/ATLANTIC	
40	37	32	14	YOUR LIFE IS NOW	JOHN MELLENCAMP
				JOHN MELLENCAMP	
				◆ JOHN MELLENCAMP COLUMBIA	

Billboard®

DECEMBER 19, 1998

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
				No. 1	
1	1	1	13	NEVER THERE	CAKE
				PROLONGING THE MAGIC	
				◆ CAKE CAPRICORN/MERCURY	
2	2	2	16	FLY AWAY	LENNY KRAVITZ
				5	
				◆ LENNY KRAVITZ VIRGIN	
3	3	4	11	WHAT IT'S LIKE	EVERLAST
				WHITEY FORD SINGS THE BLUES	
				◆ EVERLAST TOMMY BOY	
4	4	3	10	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING
				AMERICANA	
				◆ THE OFFSPRING COLUMBIA	
5	6	7	18	GOT YOU (WHERE I WANT YOU)	THE FLYS
				HOLIDAY MAN	
				◆ THE FLYS DELICIOUS VINYL/TRAUMA	
6	5	5	14	SLIDE	GOO GOO DOLLS
				DIZZY UP THE GIRL	
				◆ GOO GOO DOLLS WARNER BROS.	
7	7	6	16	CELEBRITY SKIN	HOLE
				CELEBRITY SKIN	
				◆ HOLE DGC/Geffen	
8	8	8	14	CIRCLES	SOUL COUGHING
				EL OSO	
				◆ SOUL COUGHING SLASH/WARNER BROS.	
9	10	11	10	SWEETEST THING	U2
				THE BEST OF 1980-1990	
				◆ U2 ISLAND	
				AIRPOWER	
10	29	—	2	EVERY MORNING	SUGAR RAY
				14:59	
				◆ SUGAR RAY LAVA/ATLANTIC	
11	11	13	8	YOU GET WHAT YOU GIVE	NEW RADICALS
				MAYBE YOU'VE BEEN BRAINWASHED TOO.	
				◆ NEW RADICALS MCA	
12	9	9	34	INSIDE OUT	EVE 6
				EVE 6	
				◆ EVE 6 RCA	
13	12	10	22	FATHER OF MINE	EVERCLEAR
				SO MUCH FOR THE AFTERGLOW	
				◆ EVERCLEAR CAPITOL	
14	13	12	22	SAVE TONIGHT	EAGLE-EYE CHERRY
				DESIRELESS	
				◆ EAGLE-EYE CHERRY WORK	
15	14	16	8	SPECIAL	GARBAGE
				VERSION 2.0	
				◆ GARBAGE ALMO SOUNDS/INTERSCOPE	
16	16	17	7	IT'S ALL BEEN DONE	BARENAKED LADIES
				STUNT	
				◆ BARENAKED LADIES REPRISE	
17	15	19	6	BODY MOVIN'	BEASTIE BOYS
				HELLO NASTY	
				◆ BEASTIE BOYS GRAND ROYAL/CAPITOL	
18	17	20	12	BITTERSWEET	FUEL
				SUNBURN	
				◆ FUEL 550 MUSIC	
				AIRPOWER	
19	21	23	8	PURE MORNING	PLACEBO
				WITHOUT YOU I'M NOTHING	
				◆ PLACEBO HUT/VIRGIN	
				AIRPOWER	
20	23	32	3	JOINING YOU	ALANIS MORISSETTE
				SUPPOSED FORMER INFATUATION JUNKIE	
				◆ ALANIS MORISSETTE MAVERICK/WARNER BROS.	
				AIRPOWER	
21	22	26	5	AT THE STARS	BETTER THAN EZRA
				HOW DOES YOUR GARDEN GROW?	
				◆ BETTER THAN EZRA ELEKTRA/VEEG	
22	19	18	18	GOT THE LIFE	KORN
				FOLLOW THE LEADER	
				◆ KORN IMMORTAL/EPIC	
23	18	14	22	JUMPER	THIRD EYE BLIND
				THIRD EYE BLIND	
				◆ THIRD EYE BLIND ELEKTRA/VEEG	
24	20	15	16	LULLABY	SHAWN MULLINS
				SOUL'S CORE	
				◆ SHAWN MULLINS SMG/COLUMBIA	
25	30	40	3	BLUE MONDAY	ORGY
				CANDYASS	
				◆ ORGY ELEMENTREE/REPRISE	
26	26	28	4	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE)	PEARL JAM
				LIVE ON TWO LEGS	
				◆ PEARL JAM EPIC	
27	36	—	2	MALIBU	HOLE

Music Video

PROGRAMMING

Classical Network Set To Launch; CMT Names 'Kiss' Top Video Of '98

CLASSICAL MUSIC VIDEO NETWORK: There's a video network for almost every form of mainstream music, but classical music has been a holdout—until now. Plans are under way to launch Fanfare: The Classical Music Channel, a 24-hour advertiser-supported basic cable network (*Billboard Bulletin*, Dec. 3).

Dick Cavett will be the primary host for the network, which has a scheduled launch date of Thanksgiving 1999. The principal financing will initially come from a group of investors, including Jack Clifford, president/CEO of Scottsdale, Ariz.-based Clifford Consulting. Public station WETA-TV Washington, D.C., will provide some programming, which will include live performances and interviews.

CMT AWARDS ANNOUNCED: On Nov. 26, CMT announced its 1998 video awards, which are determined by a combination of viewer requests, CMT playlists, and entertainment values, as voted on by CMT staffers. Faith Hill's "This Kiss" was named the No. 1 video in the CMT 1998 countdown.

Here is the complete list of the other winners: **Sammy Kershaw**, male video artist of the year; **Shania Twain**, female video artist of the year; **Brooks & Dunn**, video group/duo of the year; **Dixie Chicks**, rising video stars of the year; **Reba McEntire** and **Brooks & Dunn**, "If You See Him/If You See Her," video event of the year; and **Thom Oliphant**, video director of the year.

THIS & THAT: The production companies U Ground and Crossroads have merged. U Ground has relocated its operations to Crossroads' address: 8630 Pine Tree Place, Los Angeles, Calif. 90069. U Ground's staff and roster of directors remain the same.

The online music video channel MusicVideos.com (www.musicvideos.com) is available on 300K broadband as the result of a partnership with Intervu, an Internet delivery systems company. Because many computers still use modems with data rates of less than 100K, 300K delivery is a vast improvement in watching videos on the World Wide Web.

Director Terry Heller has left Propaganda Films and has signed with production company DNA. In other DNA news, Missy

M. Galanida has joined the company as directors' representative. She was previously manager of music video and creative services at Island Records.

Adam Lebensfeld has exited as director of regional video promotion at Hollywood Records. There are no plans to replace him, according to Hollywood national director of video promotion Ken Bunt.

BET Holdings Inc. has named Dwight W. Crawford executive VP/CFO. He was previously Discovery Communications senior VP/treasurer.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on "Country Music Channel."

TV affiliates: KFWU-TV San Francisco, KTNC-TV San Francisco.

Program length: Two hours. Time slot: 5 p.m. Monday-Friday.

Key staff members: Rick Kurkjian, executive producer; Andy Kawanami, PD; Steve Jordan, music director/host.

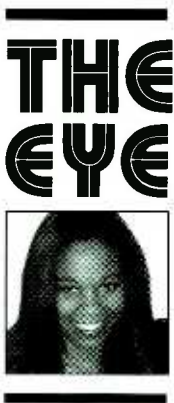
Fast facts: "Country Music Channel" was launched in 1992. The show won the Billboard Music Award for best local/regional country show in 1996, 1997, and 1998.

Following are the top five clips for "Country Music Channel" for the week ending Dec. 4:

1. **Aaron Tippin**, "For You I Will" (Lyric Street).
2. **Dixie Chicks**, "Wide Open Spaces" (Monument/Sony).
3. **Jo Dee Messina**, "Stand Beside Me" (Curb).
4. **John Michael Montgomery**, "Hold Onto Me" (Atlantic).
5. **Lee Ann Womack**, "A Little Past Little Rock" (Decca).

MUSIC VIDEO CONFERENCE FEEDBACK: We want to hear your feedback on the 1998 Billboard Music Video Conference and what you would like to see at next year's conference. If you went to this year's conference and have comments or suggestions, feel free to contact me. I can be reached by phone at 212-536-5019, by fax at 212-536-5358, or by E-mail at chay@billboard.com.

And in case you haven't marked your calendars yet, the 1999 Billboard Music Video Conference will be held Nov. 10-12 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif.



by Carla Hay

FOR WEEK ENDING DECEMBER 6, 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 Gerald Levert, Taking Everything
- 2 JD & Mariah Carey, Sweetheart
- 3 Deborah Cox, Nobody's Supposed To Be Here
- 4 Brandy, Have You Ever?
- 5 Lauryn Hill, Doo Wop (That Thing)
- 6 Ghetto Mafia, In Decatur
- 7 Faith Evans, Love Like This
- 8 112 Feat. Mase, Love Me
- 9 Method Man, Judgement Day
- 10 Total, Trippin'
- 11 Timbaland, Here We Come
- 12 Divine, Lately
- 13 R. Kelly, Home Alone
- 14 2Pac, Changes
- 15 Janet, Every Time
- 16 Whitney Houston & Mariah Carey, When You Believe
- 17 Case Feat. Joe, Faded Pictures
- 18 Blackstreet & Mya, Take Me There
- 19 Busta Rhymes, Gimme Some More
- 20 Kirk Franklin Feat. Various Ar, Lean On
- 21 Brand Nubian, Don't Let It Go To Your Head
- 22 Dru Hill, These Are The Times
- 23 Mya, Movin' On
- 24 Next, I Still Love You
- 25 Willie Max F/Raphael Saadiq, Can't Get Enough
- 26 Aaliyah, Are You That Somebody?
- 27 Xscape, My Little Secret
- 28 Aaron Hall, All The Places
- 29 Jay-Z, Hard Knock Life
- 30 Gangsta Boo, Where Dem Dollas At

NEW ONS

- JD & Keith Sweat, Going Home With Me
Keith Sweat, I'm Not Ready
Master P, Kenny's Dead
Kasino, Nasty Girl
Made Men & Master P, It Is You (Deja Vu)
Ring, Anything's Possible



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Dixie Chicks, Wide Open Spaces
- 2 Faith Hill, Let Me Let Go
- 3 Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- 4 Diamond Rio, Unbelievable
- 5 Wynonna, Woman To Woman
- 6 Lee Ann Womack, A Little Past Little Rock

- 7 Blackhawk, There You Have It
- 8 Terri Clark, You're Easy On The Eyes
- 9 Aaron Tippin, For You I Will
- 10 Toby Keith, Getcha Some
- 11 Shania Twain, That Don't Impress Me Much
- 12 Deana Carter, Absence Of The Heart
- 13 The Kinleys, Somebody's Out There Watching
- 14 Jo Dee Messina, Stand Beside Me
- 15 Sara Evans, No Place That Far *
- 16 Ty Herndon, Hands Of A Working Man
- 17 Olivia Newton-John, Precious Love *
- 18 Allison Moore, Alabama Song *
- 19 Billy Ray Cyrus, Under The Hood *
- 20 Jessica Andrews, I Will Be There For You
- 21 The Tractors, Shortenin' Bread
- 22 Garth Brooks, Tearin' It Up *
- 23 Joe Diffie, Poor Me *
- 24 Gary Allan, I'll Take Today *
- 25 Tracy Lawrence, I'll Never Pass This Way Again *
- 26 The Wilkinsons, Fly (The Angel Song) *
- 27 Alabama, How Do You Fall In Love
- 28 Shannon Brown, I Won't Lie *
- 29 Bill Engvall, Here's Your Sign Christmas
- 30 Trisha Yearwood & Garth Brooks, Where You...
- 31 Dolly Parton, The Salt In My Tears
- 32 Vince Gill, Blue Christmas
- 33 Shania Twain, From This Moment On
- 34 Patty Loveless, Like Water Into Wine
- 35 Lila McCann, To Get Me To You
- 36 Dwight Yoakam, These Arms
- 37 T. Graham Brown, Wine Into Water
- 38 Chad Brock, Ordinary Life
- 39 Sammy Kershaw, One Day Left To Live
- 40 Warren Brothers, Guilty
- 41 Jon Randall, She Don't Believe In Fairy Tales
- 42 Clint Daniels, When I Grow Up
- 43 Charlie Robison, Barlight
- 44 Alison Krauss, I Give You To His Heart
- 45 South Side Five, A Random Act Of Senseless Kindness
- 46 John Michael Montgomery, Hold On To Me
- 47 Deryl Dodd, A Bitter End
- 48 Travis Tritt, If I Lost You
- 49 Lari White, Take Me
- 50 Mark Nesler, Slow Down

* Indicates Hot Shots

NEW ONS

- Garth Brooks, It's Your Song
Sawyer Brown, Drive Me Wild



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Will Smith, Miami
- 2 Master P, Kenny's Dead
- 3 Lauryn Hill, Doo Wop (That Thing)
- 4 Brandy, Have You Ever?
- 5 The Offspring, Pretty Fly (For A White Guy)
- 6 Timbaland, Here We Come
- 7 Jay-Z, Hard Knock Life (Ghetto Anthem)
- 8 Metallica, Turn The Page
- 9 Spice Girls, Goodbye **
- 10 Jewel, Hands
- 11 Lenny Kravitz, Fly Away
- 12 New Radicals, You Get What You Give
- 13 Dru Hill Feat. Redman, How Deep Is Your Love
- 14 Everlast, What It's Like
- 15 Jay-Z Feat. Amil & Ja, Can I Get A...
- 16 Method Man, Judgement Day
- 17 Goo Goo Dolls, Slide
- 18 Limp Bizkit, Faith
- 19 DMX, Ruff Ryders' Anthem
- 20 Jennifer Love Hewitt, How Do I Deal
- 21 Blackstreet & Mya, Take Me There
- 22 Everclear, Father Of Mine
- 23 Janet, Every Time
- 24 Alanis Morissette, Thank U
- 25 Busta Rhymes, Gimme Some More
- 26 Shania Twain, From This Moment On
- 27 Divine, Lately
- 28 Third Eye Blind, Jumper
- 29 Whitney Houston & Mariah Carey, When You Believe
- 30 Brian Setzer Orchestra, Jump Jive An' Wal
- 31 Barenaked Ladies, It's All Been Done
- 32 Hole, Malibu
- 33 George Michael, Outside
- 34 Matchbox 20, Back 2 Good
- 35 Korn, Got The Life
- 36 Seal, Human Beings
- 37 Faith Evans, Love Like This
- 38 Backstreet Boys, All I Have To Give
- 39 Monifah, Touch It
- 40 98 Degrees, Because Of You
- 41 Cake, Never There
- 42 Britney Spears, Baby One More Time
- 43 Outkast, Rosa Parks
- 44 2Pac, Changes
- 45 'N Sync, God Must Have Spent A Little M
- 46 Aaliyah, Are You That Somebody?
- 47 Dave Matthews Band, Crush
- 48 Metallica, Enter Sandman
- 49 U2, Sweetest Thing
- 50 R. Kelly, Home Alone

** Indicates MTV Exclusive

NEW ONS

- Green Day, Nice Guys Finish Last
R. Kelly & Celine Dion, I'm Your Angel
Tyrese, Sweet Lady



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Goo Goo Dolls, Iris
- 2 Alanis Morissette, Thank U
- 3 Sheryl Crow, My Favorite Mistake
- 4 Madonna, The Power Of Good-Bye
- 5 Eagle-Eye Cherry, Save Tonight
- 6 Shania Twain, Lullaby
- 7 Shania Twain, You're Still The One
- 8 Jewel, Hands
- 9 Third Eye Blind, Jumper
- 10 Barenaked Ladies, One Week
- 11 Aerosmith, I Don't Want To Miss A Thing
- 12 U2, Sweetest Thing
- 13 R. Kelly & Celine Dion, I'm Your Angel
- 14 Seal, Human Beings
- 15 R.E.M., Lotus
- 16 Shania Twain, From This Moment On
- 17 Matchbox 20, Real World
- 18 Sarah McLachlan, Adia
- 19 Whitney Houston & Mariah Carey, When You Believe
- 20 Goo Goo Dolls, Slide
- 21 Semisonic, Closing Time
- 22 Natalie Imbruglia, Torn
- 23 Lenny Kravitz, Fly Away
- 24 Brian Setzer Orchestra, Jump Jive An' Wal
- 25 Matchbox 20, 3 AM
- 26 Janet, Every Time
- 27 Natalie Imbruglia, Smoke
- 28 Lauryn Hill, Doo Wop (That Thing)
- 29 Smash Mouth, Walkin' On The Sun
- 30 Sarah McLachlan, Adia
- 31 Green Day, Time Of Your Life
- 32 Dave Matthews Band, Crush
- 33 Fastball, Fire Escape
- 34 Joe Pesci, Yo Cousin Vinny
- 35 Sugar Ray, Fly
- 36 John Mellencamp, Your Life Is Now
- 37 Celine Dion, My Heart Will Go On
- 38 Natalie Merchant, Break Your Heart
- 39 Third Eye Blind, Semi-Charmed Life
- 40 Alanis Morissette, Hand In My Pocket
- 41 Fastball, The Way
- 42 Jewel, You Were Meant For Me
- 43 Alanis Morissette, Ironic
- 44 Rick Astley, Never Gonna Give You Up
- 45 Red Hot Chili Peppers, Under The Bridge
- 46 The Smashing Pumpkins, 1979
- 47 Sarah McLachlan, Sweet Surrender
- 48 Brian McKnight, The Only One For Me
- 49 Janet, Together Again
- 50 Brandy, Have You Ever?

NEW ONS

- Hootie & The Blowfish, Only Lonely
Barenaked Ladies, It's All Been Done
Boyz II Men, I Will Get There
Divine, Lately

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 19, 1998.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Deborah Cox, Nobody's Supposed To Be Here

BOX TOPS

- Busta Rhymes, Gimme Some More
The Offspring, Pretty Fly (For A White Guy)
Master P, Kenny's Dead
Total, Trippin'
Timbaland, Here We Go
'N Sync, Merry Christmas, Happy Holidays
Juvenile, Ha
Ice Cube, Pushin' Weight
Voices Of The Night, Wherever You Go
Brian McKnight, Hold Me
Blackstreet, Take Me There
Brandy, Have You Ever?
Faith Evans, Love Like This
Britney Spears, ...Baby One More Time
Destiny's Child, Get On The Bus
Backstreet Boys, All I Have To Give
Outkast, Rosa Parks
112 Feat. Mase, Love Me
2Pac, All About U
'N Sync, (God Must Have Spent) A Little...
Crucial Conflict, Scummy
Jay-Z, Hard Knock Life (Ghetto Anthem)
Kirk Franklin, Lean On Me
Cool Breeze, Watch For The Hook
Aaliyah, Are You That Somebody?
Limp Bizkit, Faith
Bravo Allstars, Let The Music Heal Your Soul
Xscape, My Little Secret
Silkk The Shocker, Express Yourself
Monifah, Touch It
R. Kelly & Celine Dion, I'm Your Angel

NEW

- Bizzy Bone, Nobody Can Stop Me Now
Boyz II Men, I Will Get There
Fat Boy Slim, Praise You
John Lennon, I'm Losing You
Noreaga, Banned From TV
RZA As Bobby Digital, Holocaust



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Garbage, Special
Marilyn Manson, I Don't Like Drugs
Outkast, Skew It On The Bar-B
Vanilla Ice, Too Cold



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- 3 Deep, Never Gonna Give Up (new)
- Master P, Kenny's Dead (new)
- Rob Zombie, Living Dead Girl (new)
- George Michael, Outside (new)
- Ghetto Concept, Precious Metals (new)
- Shades Of Culture, Mindstate (new)
- Cher, Believe
- U2, Sweetest Thing
- Goo Goo Dolls, Slide
- Barenaked Ladies, It's All Been Done
- Alanis Morissette, Thank U
- Jay-Z, Hard Knock Life (Ghetto Anthem)
- Sheryl Crow, My Favorite Mistake
- Sky, Some Kinda Wonderful
- Maestro, Stick To Your Vision
- Eagle-Eye Cherry, Save Tonight
- Britney Spears, ...Baby One More Time
- Dru Hill, How Deep Is Your Love
- The Offspring, Pretty Fly (For A White Guy)
- Lauryn Hill, Doo Wop (That Thing)



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

- Aterciopelados, Maligno (Heavy)
El Senor Gonzales, Burbujas De Jabon (Heavy)
Fiona Apple, Across The Universe (Heavy)
Korn, Got The Life (Heavy)
Maldita Vecindad, Cocardillo (Heavy)
Metallica, Turn The Page (Heavy)
R.E.M., Daysleeper (Heavy)
Shakira, Ciega, Sordomuda (Heavy)
Goo Goo Dolls, Slide (Heavy)
Titan, C'mon Feel The Noise (Heavy)
Ella Baila Sola, Y Quisiera (Medium)
Faith No More, I Started A Joke (Medium)
Faithless, God Is A DJ (Medium)
Gallo Negro, Tiempo De Liberar (Medium)
Kiss, Psycho Circus (Medium)
La Flor De Lingo, La Ley (Medium)
Lenny Kravitz, Fly Away (Medium)
Manu Chao, Desaparecido (Medium)
Midnight Oil, Redneck Wonderland (Medium)
Natalie Imbruglia, Smoke (Medium)



2 hours weekly
3900 Main St
Philadelphia, PA 19127

- Method Man, Judgement Day
Faith Evans, Love Like This
Ice Cube, Pushin' Weight
Destiny's Child, Get On The Bus
Brand Nubian, Don't Let It Go To Your Head
Jay-Z, Hard Knock Life (Ghetto Anthem)
112 Feat. Mase, Love Me
Total, Trippin'
Dru Hill, These Are The Times
2Pac, All About U
Deborah Cox, Nobody's Supposed To Be Here
Outkast, Skew It On The Bar-B
Brian McKnight, Hold Me
Janet, Every Time
Kid Capri, Unify



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Madonna, The Power Of Good-Bye
Chris Isaak, Please
Kottonmouth Kings, Dogs Life
Matchbox 20, Back 2 Good
Sheryl Crow, My Favorite Mistake
John Mellencamp, Your Life Is Now
Lenny Kravitz, Fly Away
Kiss, Psycho Circus
Eels, Last Stop, This Town
Mark Mangold, 42nd Street
Natalie Imbruglia, Wishing I Was There
R. Kelly, Half On A Baby
Marilyn Manson, The Dope Show
Des'ree, Life
Ace Of Base, Cruel Summer
Piafina Mosh, Monster Truck
Gerald Levert, Taking Everything
They Might Be Giants, Doctor Worm
Reel Big Fish, Take On Me
Local H, All The Kids Are Right



15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Brandy, Have You Ever?
Xscape, My Little Secret
Blackstreet, Take Me There
Faith Evans, Love Like This
Divine, Lately
Bravo Allstars, Let The Music Heal Your Soul
Britney Spears, Baby One More Time
Dru Hill, How Deep Is Your Love
112 Feat. Mase, Love Me
Jay-Z, Hard Knock Life (Ghetto Anthem)

Oct. 1, 1996: Cor Boonstra takes over as president of Philips. He succeeds Jan Timmer, who was president of PolyGram from 1983 to 1987.

April 2, 1997: Boonstra is appointed chairman of the PolyGram supervisory board.

May 6, 1998: Philips issues a statement that it would "embrace any strategic option to maximize [the] value to shareholders" of its 75% stake in PolyGram.

May 8: The EMI Group announces that it has terminated discussions with an unnamed suitor regarding a possible offer to buy the company. EMI says that despite discussions lasting several weeks, no offer has been received.

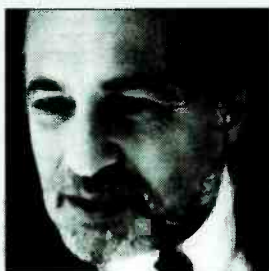
May 21: Philips and Seagram announce that they have reached agreement for the latter's acquisition of PolyGram, to cost the Canadian drinks-to-entertainment group \$10.6 billion in cash and stock.

May 22: Senior management of PolyGram gathers in New York to hear Seagram president/CEO Edgar Bronfman Jr. explain his vision for a merged Universal and PolyGram. A similar meeting takes place May 2 in London.

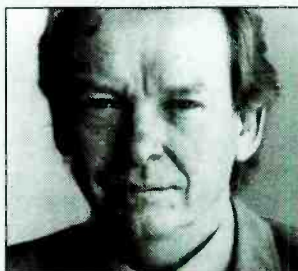


June 22: Alain Levy leaves PolyGram after 14 years with the company, the last 7½ as its president. Jan Cook is named interim CEO.

June 22: Seagram says it has renegotiated to \$10.4 billion the price it will pay Philips for the 75% of PolyGram shares it owns. The reduction reflects lower-than-expected financial results for PolyGram's second quarter.



June 23: Doug Morris is named chairman/CEO of the combined Universal/PolyGram music operations, effective upon completion of the takeover.



June 24: Jorgen Larsen is named chairman/CEO of Universal Music International, effective upon completion of the takeover.

July 9: A waiting period during which Federal Trade Commission officials review antitrust aspects of the merger expires without any further action.

July 20: Universal and PolyGram employees are told about their companies' first integration teams, to be assisted by Boston Consulting Group.

July 22: PolyGram's first-half financial results show a drop in music operating profits to \$135 million from \$265 million the previous year.

Sept. 21: The European Commission gives its consent for Seagram to acquire PolyGram.

Oct. 21: PolyGram's third-quarter financial results show music operating income up 44% at \$122 million, on sales up 4% to \$1.07 billion.



Nov. 4: Seagram begins its offer for all issued shares of PolyGram. Universal Studios chairman/CEO Frank Biondi says the integration will "certainly" take more than a year. (Biondi leaves Universal Nov. 16.)

Nov. 10: PolyGram and Universal employees read in the Los Angeles Times about the probable shape of their integrated companies in the U.S. PolyGram's Cook is said to "go ballistic" about the leak.

Dec. 7: PolyGram's last working week starts with Seagram's announcement that 99.52% of the European company's shares were tendered by the Dec. 4 deadline, thus assuring the closure of the \$10.4 billion deal.

Dec. 10: The senior management structure, worldwide, of the new Universal Music Group is announced, and the process of combining it with PolyGram formally starts.

MORRIS' TEAM PUTS PLANS INTO ACTION

(Continued from page 1)

president/CEO Edgar Bronfman Jr., who recently eliminated a layer of management between himself and the music company.

"This acquisition is his vision," says Morris of Bronfman, who declined comment. "He will be involved in all major management decisions and strategy. But day to day, the four of us will run the company."

The U.S. labels' reorganization (see box, page 77) makes it clear that there's no room for a number of well-known music executives whose labels have been placed under new chiefs.

heads declined comment.

Asked about layoffs of middle managers and other staff, Morris says that top executives "are meeting now to determine who to keep. Announcements about personnel won't be made until the middle of January."

The reorganization of the companies will result in multimillion-dollar payouts to top executives as well as severance costs for lower-level staffers. These expenses, along with other restructuring costs, will result in a one-time charge against profits for the music group, says Hack. He says the figure will be announced next week.

He adds that the company will "begin a series of briefings with the financial community over the next month," during which the company will discuss "the \$300 million in cost savings that we have confirmed."

The company's profitability is likely to rise in subsequent quarters, Hack points out, due to several factors, including the thinning of artist rosters, the increase in higher-margin international business, manufacturing and distribution efficiencies, and "better leveraging of costs."

As for the number of layoffs—estimated at 2,000-3,000 of its combined 15,500 employees—executives refuse to confirm speculation.

"We're not prepared to discuss it yet," says Morris. "All it does is scare people. It's very unsettling. We felt it was better to get through the holidays before a lot of the announcements are made."

Morris notes that Universal Music has canceled its annual Grammy party next year. "We're not looking to rejoice and throw a party when there are people who have lost their jobs. We want to be as thoughtful and sensitive as we can."

Expected to be among the hardest-

hit of the U.S. labels are Geffen Records, where sources put staff reduction as high as 80%, and A&M Records, which is expected to lose a smaller percentage of its larger staff. Staff at these and other affected labels have been told to expect word on layoffs in mid-January.

In addition to the reduction in employees, there will be fewer artists in the new record company.

"The rosters will be trimmed," Morris says. "The purpose is that we can only work so many artists."

Morris acknowledges that roster

ris says "no real-estate decisions have been made," another source indicates that the company might keep the PolyGram offices as part of a bicoastal headquarters. Universal has headquarter offices in Universal City, Calif., and New York.

THE U.S. LABEL STRUCTURE

As reported earlier, the pop, rock, and R&B labels of PolyGram and Universal have been restructured into four basic groups: two on the East Coast and two on the West (Billboard, Nov. 21). With the appointments of new executives in most cases to run these label groups, it's clear that some high-profile label heads will be out of work in the new year.

In New York, Mercury and Island are combining to form one label tentatively called Island Mercury or Mercury Island. Its chairman will be Jim Caparro. He has been president/CEO of PolyGram Group Distribution, which has been merged with Universal Music and Video Distribution (see story, page 76).

John Reid, formerly chairman of PolyGram Canada, will be president of Island Mercury. The only other executive confirmed in the new label setup is Hiram Hicks, who has been president of black music at Island. Some sources say that Island president John Barbis will have some position at the new label.

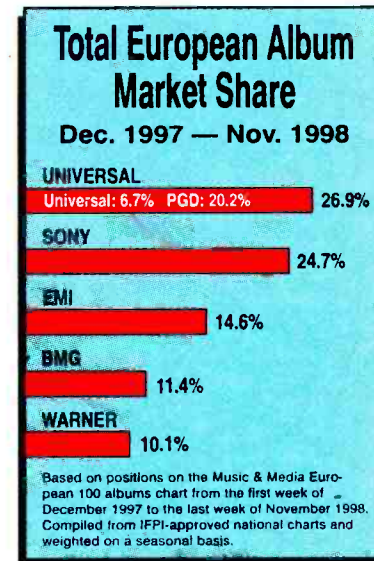
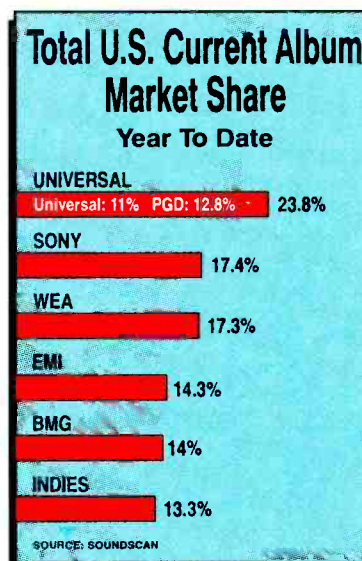
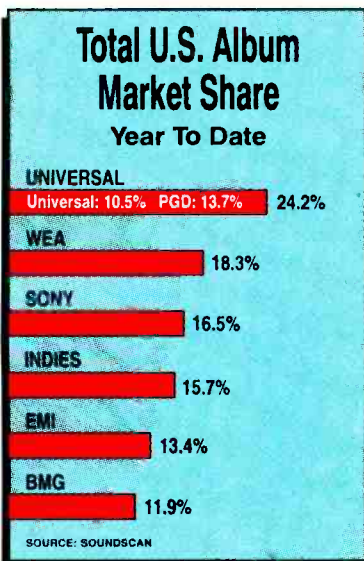
Executives say that Island will cease to operate as a stand-alone label. Island Mercury will have just one marketing, promotion, and A&R team.

The other New York entity is being called Universal Records Group; it will consist of Universal Records (the label begun by Morris himself), Polydor, and Motown Records. Mel Lewinter, who was previously vice chairman of Universal Music Group, will be chairman of the group. Jean

Riggins is president of black music at Universal Records.

Motown will be headed by Kedar Massenburg, who is now senior VP of Universal Records and CEO of Kedar Entertainment. Kedar artists Erykah Badu and Chico DeBarge will move to Motown. Unlike Island Mercury, Motown will operate as a fully staffed autonomous label, executives say.

On the West Coast, there will be two label groups. One is MCA Records, which will not change from its present structure. Its president is



Universal Music Group executives decline comment on the fates of Danny Goldberg, chairman/CEO of Mercury Records Group; Davitt Sigerson, chairman of Island Records; George Jackson, president/CEO of Motown; Al Cafaro, chairman/CEO of A&M; and Ed Rosenblatt, chairman/CEO of Geffen. A high-ranking source within Universal says that they are "expected to leave the company." These label

Jay Boberg.

The other West Coast label group, however, will be a combination of three existing labels—Interscope, Geffen, and A&M. It will be headed by Interscope founders Jimmy Iovine and Ted Fields, who will be its co-chairmen, and Tom Whalley (now president of Interscope) as president. Executives say there is no name yet for this group but that it's unlikely to (Continued on next page)

In Europe, Many PolyGram Execs Are Taking Reins Of New Company

A staff report.

LONDON—As expected, PolyGram executives are taking the lion's share of power in the new Universal Music Group in Europe. Indeed, three senior executives of the pre-merger Universal operations are among those who will not be playing a part in the new structure.

The key developments are:

- Universal Music Germany will be run by chairman/CEO Wolf-D. Gramatke, who has appointed Tim Renner, formerly managing director of PolyGram's Motor label, to the new position of music group president.

- In the U.K., John Kennedy, who has been chairman/CEO of PolyGram, is confirmed in the same role for the combined businesses.

- Universal Music Germany founding chief Heinz Canibol is leaving after seven years, as are Rolf Sommer and Joerg Eiben, who held GM posts in Switzerland and Austria, respectively, for Universal.

- From Universal's Latin America operations, Jesús López is moving to Madrid as chairman of the combined companies' Iberian business.

Among the more unusual moves in the region is Renner's appointment as music chief in Germany, reporting to Gramatke (sources say this plan predates Seagram's move on PolyGram). From Jan. 1, Renner takes day-to-day responsibility for the pop labels Motor, Mercury, Polydor, and Universal, as well as German classical operations. He will not oversee budget company Karrussell or strategic marketer PolyMedia.

"Renner has delivered the best performance; he has delivered in terms of music overall," says Gramatke, who contends that the appointment will cause "no friction" with the company's managing directors. "In terms of vision and communication and strategy, not much has changed," he adds. "I want to keep the four record companies."

Considering Canibol's founding role at pre-merger Universal Music

Germany (he also held a regional post, with Austria and Switzerland in his portfolio), his exit is a surprise. "[His departure] is very regrettable," says Universal Music International chairman/CEO Jorgen Larsen. "We have several very qualified, very senior people such as Heinz, but there just isn't room."

Gramatke says there will be redundancies in Germany but none "in the context of this merger." He will continue to oversee Austria and



GRAMATKE

Switzerland, as he did pre-merger. PolyGram Austria has been managed by PolyGram Switzerland managing director Vico Antippas since the departure of

Chris Wemcken in June; Antippas reports to Gramatke.

In Britain and Ireland, PolyGram chairman Kennedy becomes chairman/CEO of Universal Music U.K. Unclear at present is who will handle the MCA/Universal group of labels in the U.K., previously in the hands of managing director Nick Phillips. He departed in October for a post at Warner Music. In Ireland, Kennedy will appoint a managing director soon, although it is uncertain whether that will be current Universal managing director Dave Pennefather.

STRATEGY IN FRANCE

In France, the president of PolyGram Disques, Pascal Nègre, will be president/CEO of the new Universal Music France. "I expect to announce the closure of [the old] Universal France as well as a general redundancy plan," says Nègre. According to sources, some 60 people will be affected by the plan—about 50 from Universal and 10 at PolyGram.

"Some Universal employees will find a job in the new structure, but apparently not [Universal France president] Gérard Woog," says an

informed source. The restructuring will be made public by Nègre between now and early January.

In the Netherlands, Universal Music will be headed by Theo Roos, currently president/CEO of PolyGram Holland and VP for Europe. The management tier beneath him will consist of Niel van Hoff, at present GM at Polydor Holland, and Kees van Weijen, who is GM at Universal Holland. Mercury GM Paul Brinks has told the company of his intention to resign.



KENNEDY

An integration team, including Roos, Van Hoff, and Van Weijen, is currently discussing the restructuring plans, which reportedly will cost at least 30 jobs of the total 130 positions in the two companies. The PolyGram buildings in Hilversum, the Netherlands, are likely to be the new headquarters of the new Universal company.

"It is too early to tell exactly how all positions at the new company will be filled in," says Roos. "Partly it depends on the process that involves unions and works councils. The integration process is in full swing."

Universal Music Europe will view Spain and Portugal as one region, as did PolyGram, whose regional chief,

Paco Bestard, has already announced his exit. The pre-merger managing director of Universal Music Spain, Carlos Ituino, takes the same position at the combined companies.

Sources indicate that Universal Argentina GM Walter Kolm is tipped as managing director of Mercury Spain. PolyGram Portugal's Rudi Steenhuisen becomes managing director of the integrated firms, with pre-merger Universal chief Pedro Gaspar to take on an unspecified executive role there.



NÈGRE

In Italy, Universal Music Italy president Piero La Falce is expected to become president of the new operation, but Larsen is also striving to keep PolyGram Italy president Stefano Senardi on board in some capacity.

SCANDINAVIAN PLANS

In the Scandinavian territories, Thomas Hedström, PolyGram Sweden CEO and PolyGram Continental Europe VP of Eastern Europe, is leaving Sweden to become Universal Music International's VP for Eastern Europe, based in London. Current Universal Music Scandinavia area director/Universal Music Sweden managing director Gert Holmfred

will head the new Swedish company. "I'm an employee, and I'll have to work according to my superiors' directives," Hedström tells Billboard. "If I don't approve, I am able to leave the company. But I have chosen to stay."

Stefan Fryland, managing director of PolyGram Denmark, will be chairman of the merged companies, while Jens Otto Paludan, managing director of Universal, will be managing director. In Norway, PolyGram managing director Jorn Johnsen is leaving, to be succeeded at the new business by Universal managing director Petter Singaas.

The new Scandinavian management is known to be looking at possible rationalizations and cost-savings within the freshly defined structure, but no details are available. In Sweden, though, it is understood that the present Universal and PolyGram offices will be closed and new premises sought. The new structure does not immediately affect the PolyGram-owned Stockholm Label Group under managing director Ola Hakansson.

This story was prepared by a Billboard and Music & Media editorial team consisting of Rémi Bouton, Jeff Clark-Meads, Mark Dezzani, Tom Ferguson, Susan Ladika-Schuhmeyer, Emmanuel Legrand, Kai R. Lofthus, Dominic Pride, Wolfgang Spahr, Robbert Tilli, and Adam White.

Merging Two Distributors Into One

BY ED CHRISTMAN

NEW YORK—While the new distribution company formed by the merger of PolyGram Group Distribution (PGD) into Universal Music and Video Distribution will structurally resemble the latter, it is expected to distill the best of both companies in terms of personnel and policies, say sources familiar with the merger.

Consequently, the distribution company, which is expected to retain about 350 of the 480 field staffers currently employed by PGD and Universal, will have three divisions, which will be divided into 12 regions, each headed by a regional director.

As previously reported, the company will be headed up by Henry Droz, president; Jim Urie, executive VP/GM, audio; and Craig Kornblau, executive VP/GM, video (Billboard, Nov. 21). But other members of senior national management and field management have yet to be put in place.

Like the heads of other divisions of the Universal/PolyGram company, Droz has been waiting for the deal to close before trying to put his team into place. On the music side, Droz and Urie are said to have a good idea about who they will want to place in what positions, but the filling out of the team will depend on how those offered jobs respond.

"It's like dominoes," says one executive familiar with the situation. "If they want X to take position Y

and X doesn't, then they have to approach someone else who they might have had in mind for a different position, and it changes things all the way down the line."

Some might not like the positions they are offered, because it is obvious that in order to retain a job, some executives will have to take positions with less responsibility and possibly less pay. For example, Universal has three divisional VPs overseeing 12 regional directors and 10 sales and marketing managers, while PGD has four regional directors overseeing eight sales managers and five marketing managers.

In the Universal setup, there will be three divisional VPs—with sources suggesting that two will be from Universal and one from PGD—and 12 regional directors and 10 sales or marketing managers, meaning that 42 management staffers will be vying for 25 slots. And that math doesn't include the possibility that national staffers at PGD or Universal may lose out in the home-office sweepstakes and instead could be asked to consider a field position.

In the case of the national staff, Droz and Urie are expected to begin trying to build its upper management staff throughout the rest of this month and into January. In fact, sources say, Urie is interviewing PGD staffers this week in New York. Next week, Droz and Urie likely will hold a tele-video conference with field employees of PGD and Universal, asking them for their patience

and telling them to go home and enjoy the holidays, because the decisions affecting them won't be made until the new year.

The decisions concerning senior management, sources say, will be made somewhat easier by the expectation that some of the PGD senior staff—John Esposito, executive VP, and Curt Eddy, senior VP of field marketing—will accompany PGD president Jim Caparro to the Island/Mercury label, where the latter will be chairman in the new setup (see story, page 1).

When the Universal Distribution decisions are ultimately made, the new company's field staff is expected to be made up of 50% PGD personnel and 50% Universal personnel. That balance could be helped by the fact that Urie is somewhat familiar with the PGD system, since in the early '90s he headed up distribution there.

Moreover, PGD has dominated the National Assn. of Recording Merchandisers distributor-of-the-year award since its inception, winning it five times. Retailers suggest that Universal would benefit by adopting some of the PGD attitude and policies.

Sources say that Universal will review PGD policies to see which ones it would like to assimilate. As part of that process, management likely will poll the account base to get its input on which policies should be retained for the merged company.

MORRIS' TEAM PUTS PLANS INTO ACTION

(Continued from preceding page)

be called Interscope Records Group, as was previously believed.

Horowitz says, "They will share functions, but each label will retain its own A&R identity. Each label will continue to sign acts going forward."

As part of the reorganization, Universal Music Group also plans to acquire from Iovine and Fields the 50% of Interscope that it does not own. It declines to state the price.

Another joint venture, whose fate has not been determined yet, is Def Jam, of which PolyGram owned 60%. Morris says Universal is "in discussions" with Def Jam's management about acquiring the other 40%. If that happens, says Morris, then Def Jam will be folded into the Universal Records Group structure in New York, and new roles will be found for Def Jam chairman Russell Simmons and CEO Lyor Cohen. There has been speculation that Cohen would become president of Universal Records, but the company and Cohen decline comment.



HOROWITZ

The classical music and jazz companies have also undergone reorganization. PolyGram's Verve and Universal's GRP have combined to form one label tentatively called Verve/GRP or the Verve Group; its chairman and president will be Tommy LiPuma and Ron Goldstein, who held those titles at GRP. Though Verve/GRP will operate as a single label, records

will continue to go out under the GRP, Verve, and Impulse! imprints, executives say. Under PolyGram, says one executive, Verve's marketing was done by Mercury, but now it will have its own staff.

In the U.S., at least, PolyGram's classical labels will be divorced from the jazz operations. A new unit that may eventually be called Universal

(Continued on next page)

Cheng To Helm Asian Territories; Bond Gets Australia/New Zealand

BY ADAM WHITE

As expected, PolyGram Far East president Norman Cheng was named chairman of Universal Music Asia-Pacific. However, under the new structure, Cheng cedes responsibility for Australia/New Zealand to Sydney-based regional president Peter Bond, previously Universal senior VP for Asia-Pacific.

Bond reports to Universal Music International chairman/CEO Jorgen Larsen, with whom he had worked when both were at CBS Records.

Other key developments:

- In Japan, the PolyGram (wholly owned) and Universal (joint venture) operations continue as stand-alone companies, with no command changes.

- Universal executives take charge of the combined businesses in Australia, New Zealand, Malaysia, Singapore, and Thailand.

- PolyGram Taiwan "grandmaster" Michael Hwang gains a greater China role, overseeing music units in Hong Kong, Taiwan, and mainland China.

- Exiting are PolyGram managing directors Eric Yeo (Malaysia/Singapore) and Ian Watson (New Zealand), while PolyGram regional VP Alex Chan advances to a key operating-company slot in Hong Kong.

- In several Asian territories

where Universal does not have its own affiliates, PolyGram senior managers continue to operate: namely, V.J. Lazarus (India), Iwan Sastra Wijaya (Indonesia), and Ramon Chuaying (Philippines).

As elsewhere in the world, the transition to a single, merged entity will not be easy—as Cheng was due to advise his team at a Dec. 11 meeting in Hong Kong. But the prospect of playing a central role at what he calls "a total entertainment company" motivated him to sign up for the new combination.

Cheng, a well-known musician in



CHENG



BOND

MORRIS' TEAM PUTS PLANS INTO ACTION

(Continued from preceding page)

Classics will be run by Chris Roberts, now head of PolyGram Classics & Jazz. Chuck Mitchell, who was president of PolyGram's Verve Records, confirms that he is exiting the company.

Outside of the U.S., though, classical and jazz will continue to be marketed by the same organization. The labels are Deutsche Grammophon, Philips, and Decca. Since Universal has rights to the Decca name, executives say, that will be used instead of London, which was the PolyGram label.

The Nashville operations of the two record companies will remain unchanged, although Horowitz says that "they will share certain back-room functions." Luke Lewis will continue to head Mercury Nashville, and Bruce Hinton will lead MCA Nashville.

The sales and distribution unit, Universal Music and Video Distri-

bution, will remain under its current leadership, president Henry Droz, executive VP/GM (audio) Jim Urie, and executive VP/GM (video) Craig Kornblau. But executives say that many of PolyGram Group Distribution's staff will be combined with Universal's in creating the largest distributor of home entertainment in the U.S. (see story, page 76).

As for distribution and manufacturing facilities in the U.S., some executives say that PolyGram's Indiana warehousing facility will be kept.

"We've made no decisions today, but with the systems inside the U.S., there is a level of duplication," says Hack. "We're looking at our options."

Outside the U.S., Universal's manufacturing and distribution have been handled by BMG, but that arrangement will end in April, after which the company plans to use PolyGram's

extensive operations. In Asia and Latin America, third-party companies perform manufacturing and distribution for Universal and PolyGram.

Hack says, "We'll be merging Universal and PolyGram around the third party that gives us the best rate."

The international operations may be the most important element of the consolidation. Universal had been relatively weak overseas, although its operations were growing. PolyGram was arguably the strongest international record company in the world, with more than 75% of its revenue coming from outside the U.S.

Hack says the company will close the Universal offices that overlap with PolyGram's. "We're creating one company in each market from two," he says, adding that Universal Music will have offices in 48 countries.

Larsen's appointment as head of international was announced several months ago, and this week the company revealed who will be running the various international companies (see story, page 1).

In music publishing, it has been confirmed that David Renzer, president of MCA Music Publishing, will take over the combined companies. Sources indicate that eventually the name will probably change to Universal Music Publishing (see story, page 79).

As for the PolyGram name, it is expected to disappear, executives say, but they add that Polydor will remain as a label name. (Calls to PolyGram's New York switchboard Dec. 10 were answered, "Universal.")

Universal says it is also creating a new special-markets unit that will be fully staffed under president Bruce Resnikoff. It will combine Universal's special-markets unit, which was headed by Resnikoff, with the PolyMedia catalog operation of PolyGram. Some sources say John Esposito, former head of PolyMedia, may take a position at Island Mercury.

"We're creating what amounts to a new label to work catalog, a centralized marketing entity responsible for marketing the catalog of all the labels," says Horowitz.

The North American Structure

EAST COAST

- Island Records and Mercury Records are being merged into a new entity, tentatively called **Island Mercury** or **Mercury Island**. Headed by: Jim Caparro, chairman; John Reid, president.

- **Universal Records Group:** Will encompass Universal Records, Polydor, and Motown. Headed by: Mel Lewinter, chairman. Jean Riggin is president of black music at Universal. Motown is headed by Kedar Massenburg.

- **Def Jam:** Currently 60%-owned by PolyGram. Universal is "in discussions" about acquiring the other 40%. If so, the label will be folded into the Universal Records Group in New York, and new roles will be found for Def Jam chairman Russell Simmons and CEO Lyor Cohen.

- **Verve and GRP jazz labels** are being combined into an as-yet unnamed group. Headed by: Tommy LiPuma, chairman; Ron Goldstein, president.

- **Classical labels:** In the U.S., PolyGram's classical labels will be divorced from its jazz operations. A new unit that may eventually be called Universal Classics will be run by Chris Roberts, now head of PolyGram Classics & Jazz.

WEST COAST

- **MCA Records Group.** Headed by: Jay Boberg, president.

- A new, as-yet-unnamed label group will encompass **Interscope, Geffen, and A&M**. Headed by: Jimmy Iovine and Ted Fields, co-chairmen; Tom Whalley, president.

NASHVILLE

- **MCA Records Nashville.** Headed by: Bruce Hinton, chairman; Tony Brown, president.

- **Mercury Nashville.** Headed by: Luke Lewis, president.

CANADA

- **Universal Music Group (Canada).** Headed by: Ross Reynolds, chairman; Randy Lennox, president.

Hong Kong before becoming an executive, also lays to rest rumors that he intended to set up his own label. "In any business, there comes a time when one needs to be master of his or her own destiny," he tells Billboard. "Right now, however, my commitment and focus is to build a strong team that will make the new company a financial and artistic success."

As for the merger, Cheng says, "Of course it's sad to see a name like PolyGram disappear. In Asia, especially, there was, and still is, such huge brand equity in the name. It was almost a badge—a seal of approval—which our staff wore with great pride. And in a market where perception is key, the name 'PolyGram' was a huge magnet when approaching and working with various media and business partners. It was success via association."

GREATER A&R ROLE

Cheng also stresses the importance of music and artists, whatever the corporate construct. "On a personal level," he says, "I plan to take

a far greater role in the area of Chinese A&R, which is how I started in this business. From a marketing point of view, we also need to be constantly looking at new ways for our product to be promoted."

As for Asian media speculation that PolyGram's leading Chinese star, Jacky Cheung, is departing, Cheng points out that the singer will have a new album out in first-quarter 1999 on Polydor and that "his next two to three albums" will also be released by the label. "Jackie is a priority act for the company and for me," says Cheng.

The largest market in Cheng's region, Japan, is largely unaffected by the merger at present, because the Universal Victor joint venture still has considerable time to run. The company will continue under president Hiroyuki Iwata, while PolyGram Japan (now Universal Music) remains under the leadership of president Kei Ishizaka. Nevertheless, the two companies will start exploring "possible areas of cooperation" in the near future.

(Continued on next page)

Seagram Abandons Plans To Sell PolyGram Film Unit

BY SAM ANDREWS

LONDON—Having completed its acquisition of music giant PolyGram, Seagram has announced that it has ended attempts to sell off the London-based film and video subsidiary PolyGram Filmed Entertainment (PFE) and will absorb it into its Universal Studios film arm.

PFE has been responsible for a string of hit movies, such as "Four Weddings And A Funeral," "Train-spotting," and "Bean." Chief casualty of the move is Michael Kuhn, president/CEO of PFE, who has been with the company for 17 years.

PolyGram's catalog of 1,300 titles has already been sold to MGM's wholly owned subsidiary Orion Pictures Corp. for \$250 million (Billboard, Oct. 31). The deal, though, did not include the handful of PolyGram features released after March 1996. Those include "Very Bad Things," "What Dreams May Come," and "Return To Paradise."

The sale of PFE foundered on the high price Seagram was seeking—around \$400 million. At one point, French pay-TV media giant Canal Plus was said to have offered \$280 million for the assets but recently said it was walking away despite Canal Plus chairman Pierre Lescure's liking for PolyGram's distribution operation.

According to a statement, PFE's film and video operations will now report to Chris McGurk, president/COO of Universal Pictures, according to Ron Meyer, Universal Studios' president/CEO.

Stewart Till, PFE International's president, will lead the inte-

gration internationally, while Rick Finkelstein, executive VP of PFE, and Stuart Ellis, worldwide CFO of PFE, will be responsible for the U.S. integration.

PFE's TV operations will report to Blair Westlake, chairman of Universal Television and Networks Group. Where the integration of PFE's video arm leaves CIC, the international video distribution operation run jointly by Universal and Paramount, is unclear.

"As part of our agreement, we were exploring the sale of PFE, while also retaining the option to integrate these operations into our own," says Meyer. "Although there are redundancies and certain assets that may be more valuable to third parties, we believe that a substantial portion of PFE is complementary to Universal's filmed entertainment operations and globalization strategy."

"We have the greatest respect for the company that PolyGram Filmed Entertainment's management and entire business have built," Meyer adds. "We are very pleased that key members of the PolyGram executive staff will be leading the integration efforts."

Elsewhere, the proposed acquisition by U.K. media group Carlton Communications of the PolyGram-owned ITC TV and film catalog (which includes such British TV treasures as "The Saint," "The Prisoner," and "Thunderbirds") for a \$130 million-\$150 million price tag is now uncertain. Universal Pictures recently declared a \$65 million loss for the quarter ending Dec. 31, largely on the back of the poor performance of "Babe: Pig In The City" and "Meet Joe Black."

P'Gram Execs Take Lead In Latin America

Reflects Firm's Dominance In Region; Manolo Díaz Still In Charge

BY JOHN LANNERT

As in Europe, PolyGram executives in Latin America have filled most of the top slots of the merging companies—perhaps no surprise given that its operations in the region have been established far longer than Universal's.

Yet observers have noted that even a Universal executive as respected as Brazil managing director Paulo Rosa—whom Universal Music International (UMI) chairman/CEO Jorgen Larsen calls “one of our best people”—has not been found a role in the new combination. The key developments are as follows:

- Manolo Díaz, PolyGram's Latin America president, remains in charge of the region, with the title of chairman; he reports to Larsen.

- Brazil, the world's sixth-largest market in 1997, is under the control of PolyGram president Marcelo Castello Branco, now president of Universal Music Brazil.

- Mexico is to be run by PolyGram managing director Marco Bissi, who retains his title at Universal.

- In Argentina, Ruben C. Aprile will remain managing director of the merged operation, while Universal's Walter Kolm may be relocating to Spain.

- Departures include Universal's Rosa, Fernando Hernández (president of its affiliate in Mexico, who is retiring), and Arturo Gavito López (GM in Brazil).

Though PolyGram was acquired by Universal, most of the latter's personnel and operations are being folded into the former's corporate matrix. In Argentina, Brazil, and Mexico, however, there will be separate Universal and PolyGram marketing divisions for the two labels' respective artists.

The staff of the regional office of

the combined companies, which is based in Miami, will be expanded from 12 to 15. Universal's “pre-merger” senior VP of Latin America, Jesús López, is moving to Madrid to take on responsibility for the merged operations in Spain and Portugal (see story, page 76).

Though there are no official statistics documenting the market shares of record companies in Latin America, many insiders in the region have already calculated that the combined market shares of PolyGram and Universal—pegged in the 20% range—could make the combination nearly as large as perennial market leader Sony, whose market-share percentage is believed to be in the lower 20s.

“For the last couple of months, the combined companies were slightly ahead [of Sony],” says Larsen, “but for the whole year, Sony would still be slightly ahead. It's very, very close.” In Brazil, Larsen estimates the separate shares at 35% (PolyGram) and 9% (Universal), accounting for nearly half of the record sales in the \$1 billion-plus Brazilian market.

In Argentina, PolyGram is second-ranked with 19% of the market, according to industry sources. Combined with Universal Music there, the merged businesses constitute the largest record company in Argentina, they say.

In Mexico, Marco Bissi, who was managing director of PolyGram Mexico, assumes similar duties for the combined companies. Universal Mexico president Fernando Hernández has retired. His right-hand executive Arturo Gavito López has resigned. Gonzalo Gutiérrez has been named marketing director of the combined companies in Mexico.

At press time, market-share information for Mexican record labels was not available. However, it is

believed that the combined market shares of Universal and PolyGram would be less than longtime market front-runner Sony Music Mexico.

In Chile, PolyGram managing director Paul Ehrlich takes command of the merging units, while Universal's Patricio Alywian will move to a senior marketing post. It is thought that Ehrlich was being considered to run the redefined Universal Music Latino U.S. imprint, but that has not occurred. As it is, the pre-merger head of PolyGram's Latino U.S. division, Marcos Maynard, is thought to be leaving.

In contrast to big numbers in Brazil, Argentina, and Mexico, the combined companies have a puny presence in the U.S. Latino business, which Larsen says is the second-largest market in value terms in Latin America. Both Universal Music Latino, which has been in operation only since 1997, and PolyGram Latino brought up the rear in distributor market share as measured by SoundScan's midyear sales report. The coupled midyear market shares of Universal (6.6%) and PolyGram (4.6%) would secure fifth place for the new record company.

Larsen acknowledges that poor performance. “The U.S. Latino sector has been spectacularly unsuccessful for PolyGram,” he says, adding that “it has also been for Universal not terribly successful. But at least, we have the excuse of saying it is only a year old.”

The UMI chairman/CEO declares that a “major restructuring job” will be undertaken, “including giving it a dedicated sales force. We're going to do it in a way which will set it apart from any other operation by our competitors. If you do it right, it's a tremendous market. I think we know how to do it right, we just haven't done it yet. It needs a complete overhaul.”

CHENG TO HELM ASIAN TERRITORIES; BOND GETS AUSTRALIA/NEW ZEALAND

(Continued from preceding page)

In Taiwan, PolyGram chairman Michael Hwang will balance his greater China role with day-to-day responsibility for the group's three record units: Decca (with managing director Denver Chang), What's Music (VP Shih Yu Lu), and Universal Music (now headed by managing director Michael Chang, who held a similar post at the pre-merger Universal affiliate).

In Hong Kong, the merged unit will be run by managing director Alex Chan, the longtime PolyGram A&R guru who moves from his post as regional marketing VP. Douglas Chan, chairman of PolyGram Hong Kong, is retiring, as previously reported (*Billboard Bulletin*, Nov. 18). The “pre-merger” Universal chief in the market, Levin Lo, will take a role at the new combination, while PolyGram's Cinepoly and Go East labels fall under managing director Paco Wong. He also has the local branch of Taiwan's What's Music in his portfolio.

In Malaysia and Singapore, Universal managing directors—Raymond Hon and Gary See, respec-

tively—step in to succeed departing Eric Yeo, who oversaw both PolyGram firms in those countries. In Thailand, Universal managing director Nadda Buranasiri advances to oversee the combination; PolyGram managing director Jerry Sim will have another role within the company.

In South Korea, where PolyGram's operation is a joint venture, its managing director, David Lee, takes command of the merged businesses; however, pre-merger Universal managing director Kim Young-In is to remain with the company.

BOND'S ROLE

Where the new Universal departs from past PolyGram practice is in separating Southern Hemisphere markets from Cheng's portfolio: specifically, Australia and New Zealand, under Peter Bond. He will serve as regional president and chairman of Universal Music Australia, where his managing director, Paul Krige, takes charge of the combined companies. This was an antic-

ipated appointment, given that PolyGram's music chief, Paul Dickson, had already defected to Mushroom.

The new Universal Music New Zealand is under the direction of its pre-merger managing director, George Ash, while PolyGram's Ian Watson is departing. “The three of us,” says Bond, referring to himself, Krige, and Ash, “see the consolidation of the newly integrated companies as market leader in both countries—and a tremendous challenge.”

In Australia, the combination will be competing intensely with Sony Music—the company for which Bond worked Down Under in the '80s.

The new Universal regional president also has Africa among his responsibilities, primarily South Africa, where PolyGram operates a company under managing director Harry Voerman; he is expected to stay. Bond has previous experience, too, on the African continent—coincidentally, working for PolyGram during the '70s. Previously, Voerman reported to Rick Dobbis, former president of PolyGram Continental Europe (see story, page 84).

Staffers, Artists Play The Waiting Game In Merger

BY LARRY FLICK

NEW YORK—Amid the corporate wranglings of the “Unigram” merger—the billions of dollars involved and the sweeping global mandates—there are thousands of employees and artists at all levels quietly watching and waiting to see if they'll still be standing when the dust finally settles.

While announcement of the deal's closing was expected Dec. 10, it is also expected that final decisions on staff cuts will extend into the new year (see story, page 1).

Since news of the Universal/PolyGram merger broke several months ago, the mood at most of the labels involved can be described as tense at best—though adjectives like “demoralizing” and “depressing” have also been used by several sources on the inside.

“There has apparently been no thought from the so-called powers that be about how this overblown game of monopoly is affecting human lives,” says one Geffen executive, who, like other execs interviewed for this story, asked not to be identified. “We're just being viewed as expendable pawns with no soul or spirit. Even if I survive the cut, I've begun giving serious thought to moving into a new industry.”

While not everyone is having such a sharp reaction, most admit that productivity has reached an all-time low. “You try to keep pushing on—partly in denial that anything is wrong and partly because it's the honorable thing to do,” says an A&M staffer. “But every once in a while, it all catches up to you that you could be working on a project that will either not come out or that you might not be around to complete, and it's hard not to think, ‘Why bother? What's the point?’”

Although most employees have been functioning with little-to-no solid information on their future within the company, some have actually started re-interviewing for their jobs over the past two weeks.

“Just when you think this whole situation couldn't be more insulting, this happens,” notes a Mercury staffer. “I've been here for nearly 10 years. After that much time, it's fair to assume you've been doing a good job. To be told that you have to suddenly re-justify your existence is beyond demeaning. I'd rather just be fired at this point.”

But not everyone is negative. “If the truth be told, there's a lot of fat to be cut here,” says another Mercury staffer. “Of course, this whole thing could have been handled better, but this has never been a business strong on security. That's why we're all here. The gamble is actually kind of exciting.”

Beyond the ranks of label employees, the merger has given a number of the artists involved a

reason to pause.

John Munson of MCA group Semisonic feels nothing but sympathy for many of the acts that he knows will lose their contracts. “I've thought about [the merger] a lot, and the only thing I've really focused on is I feel bad for the bands who are going to lose their deals.”

Having been through label turmoil before, bandmate Dan Wilson says that artists just need to keep their eye on the music. “We were on Elektra and got dropped before our record ever came out. Then MCA signed us, and everything changed there as well. I realized I didn't have my pulse on the corporate structure and that I had to look at that second to the music. That's what has to come first for any artist.”

Def Jam's Montell Jordan says, “I think it's a scary time right now as an artist, but I think [the new company] will eventually be a comfortable place. I've been through company changes before, when Def Jam went from Sony to PolyGram, eventually landing with Mercury.”

Jordan believes the revamped Motown, under Kedar Massenburg's direction, may be one of the big winners. “Kedar is a talented cat, and he can put Motown back on the map. Erykah Badu and Chico DeBarge being Motown artists is a good thing.”

Jordan has also just launched his own label, M3, which goes through Universal. “I imagine that's the best place to be,” he says. “If it were through any other place, I'd be concerned.”

Kelly Price, who has broken through this year with her T-Neck/Island debut album, “Soul Of A Woman,” says, “It probably sounds crazy to say I'm not worried, and I know other people might not understand that, but I've worked so hard on my career, and my mother always told me, whatever is mine, I'm going to have by God's grace. There's nothing short of God taking it away that can make it go away no matter who's at the helm of a record label.”

Musician/producer Kenny Anthony records with his twin brother Allen in Roc-A-Fella R&B act Christi3n, which also has an imprint for other acts, Poetry in Motion, that goes through Universal. He says he is “nervous” about the upcoming consolidation.

“It's gonna be shaky,” Anthony says. “It's going to be interesting when they pull the brick out the bottom to see who falls . . . The whole atmosphere in the air is, ‘Take care of No. 1,’ 'cause you don't know if No. 2's gonna be there tomorrow.”

Assistance in preparing this story was provided by Melinda Newman and Chris Morris in Los Angeles.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 756 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'LULLABY SHAWN MULLINS', 'HAVE YOU EVER? BRANDY', 'SAVE TONIGHT EAGLE EYE CHERRY'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'REAL WORLD MATCHBOX 20', 'TORN NATALIE IMBRUGLIA', 'I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS'.

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'ALL THE PLACES (I WILL KISS YOU)', 'ANGEL IN DISGUISE', 'ANGEL OF MINE', 'ANGEL', 'ARE YOU THAT SOMEBODY?'.

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.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes songs like 'IF I LOST YOU TRAVIS TRITT', 'TIME AFTER TIME INOJI', 'THE BOY IS MINE BRANDY & MONICA'.

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



DECEMBER 19, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	1	1	3	GARTH BROOKS CAPITOL (NASHVILLE) 97424 (19.98/26.98) 3 weeks at No. 1	DOUBLE LIVE	1
2	3	5	5	CELINE DION 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	2
3	6	9	37	'N SYNC ▲ ³ RCA 67613 (10.98/16.98)	'N SYNC	2
4	4	3	3	JEWEL ▲ ² ATLANTIC 82950/AG (10.98/16.98)	SPIRIT	3
5	2	—	2	METALLICA ELEKTRA 62229*/EEG (18.98/24.98)	GARAGE INC.	2
6	5	—	2	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	5
7	7	4	3	MARIAH CAREY COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
▶ GREATEST GAINER ◀						
8	9	15	69	BACKSTREET BOYS ▲ ⁸ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
9	10	12	4	'N SYNC RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	7
10	14	14	57	SHANIA TWAIN ▲ ⁷ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
11	12	6	3	THE OFFSPRING COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	6
12	8	10	10	JAY-Z ▲ ² ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
13	20	17	26	BRANDY ▲ ³ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
14	19	18	45	DIXIE CHICKS ▲ ² MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
15	13	8	5	ALANIS MORISSETTE MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
16	17	—	2	SOUNDTRACK AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
17	21	19	22	BARENAKED LADIES ▲ ² REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
18	11	2	3	METHOD MAN DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
19	18	13	3	WHITNEY HOUSTON ARISTA 19037 (11.98/17.98)	MY LOVE IS YOUR LOVE	13
20	29	34	5	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	20
21	26	28	54	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
22	22	11	4	R. KELLY ▲ ³ JIVE 61625* (19.98/24.98)	R.	2
23	24	24	24	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
24	25	20	6	DRU HILL ▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
25	30	25	11	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
26	15	—	2	PEARL JAM EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
27	31	36	6	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	27
28	27	23	15	LAURYN HILL ▲ ³ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
29	28	21	5	U2 ▲ ISLAND 524612 (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
30	23	7	3	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	7
31	33	32	29	DMX ▲ ² RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
32	34	29	36	SOUNDTRACK ▲ ² WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
33	39	41	33	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
34	36	31	6	VARIOUS ARTISTS POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	21
35	56	74	53	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
36	16	—	2	RZA AS BOBBY DIGITAL GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	16
37	44	60	55	CELINE DION ▲ ⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
38	35	16	5	SOUNDTRACK 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
39	49	82	6	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	39
40	48	49	10	EVERLAST TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	40
41	40	33	10	SHERYL CROW ▲ A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
42	37	27	29	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
43	45	51	25	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
44	50	47	24	THE BRIAN SETZER ORCHESTRA INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
45	43	43	21	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
46	32	—	2	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
47	53	48	92	MATCHBOX 20 ▲ ² LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
48	38	30	10	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
49	47	129	4	CHICAGO CHICAGO 3035 (10.98/16.98)	CHICAGO 25	47
50	55	38	15	ROB ZOMBIE ▲ GEFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
51	42	40	10	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
52	59	46	62	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
53	69	94	3	SOUNDTRACK DREAMWORKS 50041/GEFFEN (11.98/17.98)	THE PRINCE OF EGYPT	53

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54	60	58	87	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
55	51	64	7	VARIOUS ARTISTS SPARROW 51686 (15.98/19.98) WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS		51
56	66	59	15	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98) ESPN PRESENTS: JOCK JAMS VOL. 4		20
57	54	44	16	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
58	62	68	9	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY ● EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
59	58	39	4	GEORGE MICHAEL EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
60	72	56	6	NEIL DIAMOND COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
61	52	37	12	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
62	61	52	36	ALL SAINTS ▲ LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	40
63	74	83	6	98 DEGREES MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	63
64	57	67	15	ALABAMA ▲ ² RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
65	46	22	3	SEAL WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
66	65	42	9	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
67	77	81	57	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
68	100	126	4	MARTINA MCBRIDE RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	68
69	70	61	40	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
70	68	45	4	U2 ISLAND 524613 (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
71	103	136	3	VARIOUS ARTISTS ARISTA 19019 (10.98/16.98)	ULTIMATE CHRISTMAS	71
72	64	65	18	EAGLE-EYE CHERRY ● WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
73	73	80	61	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
74	84	84	96	SPICE GIRLS ▲ ⁷ VIRGIN 42174* (10.98/16.98)	SPICE	1
75	79	75	73	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
76	67	66	26	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
77	78	69	12	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
78	41	—	2	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	41
79	80	70	30	LENNY KRAVITZ ● VIRGIN 45605 (10.98/16.98)		5
80	90	93	52	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
81	75	76	21	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
82	71	73	6	SOUNDTRACK ● GEFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	71
83	86	92	15	SOUNDTRACK ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
84	81	54	5	HANSON ● MERCURY 538240 (11.98 EQ/17.98)	LIVE FROM ALBERTANE	32
85	93	95	32	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
86	76	53	4	VARIOUS ARTISTS POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	53
87	85	71	13	HOLE ● DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
88	95	72	14	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
89	101	91	86	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
90	96	88	33	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
91	105	116	6	MICHAEL W. SMITH REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	91
92	87	78	9	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
93	104	121	3	SOUNDTRACK DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	93
94	91	87	16	THE TEMPTATIONS ● MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
95	111	105	12	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
96	102	89	10	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
97	63	—	2	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
98	114	131	44	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
99	99	79	7	JONNY LANG A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
100	92	63	6	R.E.M. WARNER BROS. 47112* (10.98/16.98)	UP	3
101	115	—	2	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	101
102	94	55	5	BECK ● BONG LOAD/DGC 25309/GEFFEN (10.98/16.98)	MUTATIONS	13
103	124	160	34	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
104	130	139	3	SOUNDTRACK DREAMWORKS (NASHVILLE) 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	104
105	109	90	7	TOBY KEITH MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
106	106	85	6	VARIOUS ARTISTS ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
107	110	103	7	AEROSMITH ▲ GEFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12

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 <small>IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>	TITLE	PEAK POSITION
108	89	50	4	112 BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
109	97	77	12	MARILYN MANSON NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
(110)	143	—	2	BABYFACE EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE	110
111	112	99	61	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
Hot Shot Debut						
(112)	NEW ▶	1	1	FULL BLOODED NO LIMIT 50027*/PRIORITY (10.98/16.98) HS	MEMORIAL DAY	112
113	83	35	5	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	5
114	88	26	3	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	26
115	113	112	79	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
116	120	109	17	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
(117)	140	164	3	SQUIRREL NUT ZIPPERS MAMMOTH 980192 (10.98 EQ/16.98)	CHRISTMAS CARAVAN	117
118	98	62	6	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
119	119	110	38	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
120	116	113	4	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	113
121	118	122	64	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
122	127	111	27	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
123	121	104	31	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL (44.98 CD)	THE LIMITED SERIES	1
124	123	114	5	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
(125)	164	151	12	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
126	131	98	4	BRUCE SPRINGSTEEN ▲ COLUMBIA 69475 (54.98 EQ/69.98)	TRACKS	27
127	122	140	4	BARRY MANILOW ARISTA 19033 (10.98/17.98)	MANILOW SINGS SINATRA	122
128	129	106	5	BEE GEES POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	89
129	117	133	11	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
130	82	—	2	STEADY MOBB'N NO LIMIT 50026*/PRIORITY (10.98/16.98)	BLACK MAFIA	82
131	107	57	5	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	7
Pacesetter						
(132)	178	—	2	TRANS-SIBERIAN ORCHESTRA LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC	132
133	133	125	38	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
134	108	86	5	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
(135)	137	148	20	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
136	128	96	11	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
137	136	128	15	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	114
138	134	108	7	DEANA CARTER ● CAPITOL (NASHVILLE) 21142/CAPITOL (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
139	125	102	7	BLACK SABBATH EPIC 69115 (15.98 EQ/24.98)	REUNION	11
140	126	101	9	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
(141)	160	165	4	NEW RADICALS MCA 11858 (8.98/12.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	141
(142)	NEW ▶	1	1	VARIOUS ARTISTS PRIORITY 53532* (10.98/16.98)	N.W.A. STRAIGHT OUTTA COMPTON 10TH ANNIVERSARY TRIBUTE	142
143	148	137	27	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
144	135	146	43	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
145	151	155	39	NATALIE IMBRUGLIA ▲ ² RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
(146)	173	—	2	BRIAN MCKNIGHT MOTOWN 530944 (11.98 EQ/17.98)	BETHEHEM	146
147	155	156	31	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
(148)	192	184	3	KENNY LOGGINS COLUMBIA 69371 (11.98 EQ/17.98)	DECEMBER	148
(149)	159	154	17	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
150	141	142	17	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	112
151	156	153	33	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
(152)	195	—	2	VARIOUS ARTISTS HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	152
153	149	120	9	JOHN MELLENCAMP ● COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41

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154	152	132	54	GARTH BROOKS ▲ ⁶ CAPITOL (NASHVILLE) 56599/CAPITOL (10.98/16.98)	SEVENS	1
155	138	158	55	METALLICA ▲ ³ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
156	146	150	18	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
(157)	RE-ENTRY	56	56	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
158	150	130	23	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
159	157	149	13	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
160	132	124	18	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
161	158	176	31	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
162	139	144	28	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
(163)	183	172	8	BILL ENGVALL WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	119
164	154	152	30	GARBAGE ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
165	144	115	6	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
(166)	NEW ▶	1	1	KENNY ROGERS DREAMCATCHER 1 (11.98/16.98)	CHRISTMAS FROM THE HEART	166
167	147	118	5	THE ROLLING STONES VIRGIN 46740 (12.98/17.98)	NO SECURITY	34
168	175	181	6	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	127
169	163	186	11	JERRY SEINFELD ▲ UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
170	142	97	4	RUSH ● ANTHEM/ATLANTIC 83122/AG (24.98 CD)	DIFFERENT STAGES/LIVE	35
171	165	145	11	KISS ● MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
(172)	RE-ENTRY	8	8	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
173	162	190	41	BIG BAD VODOO DADDY ● COOLVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VODOO DADDY	47
(174)	RE-ENTRY	62	62	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
175	190	171	21	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
176	145	117	9	CYPRESS HILL ● RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
177	172	—	18	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
178	185	187	39	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
179	153	127	4	SOUNDTRACK HOLLYWOOD 162157 (10.98 EQ/17.98)	THE WATERBOY	109
180	177	157	36	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
(181)	NEW ▶	1	1	SHAWN COLVIN COLUMBIA 69550 (11.98 EQ/17.98)	HOLIDAY SONGS AND LULLABIES	181
182	188	188	5	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	172
183	181	168	20	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
184	180	177	37	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
185	179	166	3	VARIOUS ARTISTS VIRGIN 46796 (12.98/17.98)	PURE MOODS II	166
186	182	174	29	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
(187)	RE-ENTRY	2	2	VARIOUS ARTISTS WALT DISNEY 60987/MADACY (9.98 CD)	DISNEY'S FAVORITE CHRISTMAS SONGS	187
188	174	180	77	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
189	200	—	59	GREEN DAY ▲ REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
190	189	167	26	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
191	166	143	26	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
(192)	RE-ENTRY	25	25	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO 56511/ANGEL (9.98/16.98) HS	TIME TO SAY GOODBYE	71
193	194	197	67	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
194	167	—	19	SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
(195)	RE-ENTRY	18	18	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
196	161	100	4	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	39
(197)	RE-ENTRY	31	31	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
198	186	179	24	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
(199)	NEW ▶	1	1	VARIOUS ARTISTS WINDHAM HILL 11368 (10.98/16.98)	THE COLORS OF CHRISTMAS	199
200	170	178	10	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?	131

TOP ALBUMS A-Z (LISTED BY ARTISTS)

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Dobbis Tapped As Exec VP Of Sony Int'l To Work With SMI President Bob Bowlin

BY ADAM WHITE

LONDON—There's a new partnership shaping up at Sony Music International (SMI). Why should Zach & Hack, Ken & Nancy, and Bob & Terry have the only ampersands in town?

This latest team is Bob Bowlin and Rick Dobbis, now that the latter is joining SMI as executive VP (*Billboard Bulletin*, Dec. 8) after eight years with PolyGram, including his most recent stint as its president of Continental Europe. Bowlin, president of Sony Music International,



DOBBIS

says he has recruited Dobbis to expand his senior management team, "because we're growing as a business, and therefore the demands placed upon [the] international [division] are growing."

Dobbis, 48, takes office Jan. 1, based at SMI's New York headquarters. The job is newly created, although it resembles Bowlin's rank when he became senior executive VP of the international unit, to assist then president Mel Ilberman, in 1993. Ilberman is now the division's chairman.

"When Mel was first named president of international," says Bowlin, "I was given some bizarre senior executive VP title, but essentially I was his No. 2 and Mel's partner. We spoke for one another, and I would expect that would happen with Rick."

Although Dobbis' four years as president of PolyGram Continental Europe marked his first time working outside the U.S., he was generally given top marks for developing the division—and his team of operating-company chiefs—into an increasingly effective, cohesive force. PolyGram has often topped European market-share rankings, even as it competed intensely with EMI and, this year in particular, with Sony.

"Rick's done a super job in Europe," says EMI Music Europe president Rupert Perry, "not only from a competitive point of view, but also because of the major role he's played in industry issues and IFPI matters.

He's thrown himself into those. He'll be sorely missed here."

Dobbis, who will report directly to Bowlin, confirms his new brief. "Sony Music International is a big operation, and having two people with an overall view, to cover that many markets and that many companies, is a smart, logical thing to do. Bob said, 'Come in and work with me as we manage these businesses.'"

Bowlin adds, "It's much more important than the job description. I'm a great believer in partnerships—for example, with our

'Sony Music International is a big operation, and having two people with an overall view is a smart, logical thing to do'

regional presidents—and I'm looking to expand that partnership with Rick." Those regional chiefs are Paul Russell in Europe, Richard Denekamp in Asia, and Frank Welzer in Latin America. They will continue to report to Bowlin.

Reporting to Dobbis will be the administration, business development, marketing and creative operations, and operations departments. "The fact that the regional heads do not report directly to Rick does not mean Rick will not be giving them a certain amount of direction, speaking on my behalf," states Bowlin. "We're not a company driven by hierarchy."

For his part, Dobbis expects to benefit from the global responsibilities. "First, you can't be in this business and not say, 'Sony is a first-class company.' Second, I wanted the opportunity to work not just on a European level—and I had expressed this to Universal—but to have involvement with the rest of the world. That was a priority for me."

Dobbis says he gave "plenty of thought" to the offer he received

from Seagram/Universal management to remain heading the Universal/PolyGram combination in Continental Europe. "They were very nice about it. [But] there was no option of staying at PolyGram, because PolyGram is ceasing to exist," Dobbis says. "I was offered a different role in a different company."

He says he had discussions with Universal Music International president Jorgen Larsen and also with Seagram president/CEO Edgar Bronfman Jr. "And I came to the conclusion that it wasn't for me."

In addition to European duties at PolyGram, Dobbis was a member of its international management board. "I had a global view and was involved in a lot of global issues," he says, "which was important to me, and I wanted to continue that. But I wasn't involved in the operations outside Continental Europe. I wanted to go across that bridge and have an active involvement in the way the company worked in Asia, Australia, Latin America, and the rest of the world."

Dobbis is among the handful of Americans who have held top international posts outside the U.S., at least in the '90s. Are his U.S. peers sufficiently informed about the global music marketplace? "I mean no disrespect to my PolyGram colleagues, but even within that globally oriented, globally managed company, one of the weaknesses has been a lack of real, first-hand knowledge [among its U.S. label management] of the way the rest of the world works."

He adds, "In order to build the necessary relationships with your counterparts in the rest of the world, you have to be willing to see through their eyes."

Dobbis has spent 25 years in the U.S. music industry, first at CBS Records, which he joined in 1970. He later held posts at Arista, Chrysalis, RCA, and, from 1991 to '94, as president of the PolyGram Label Group. He became president of PolyGram Continental Europe in January 1995. Bowlin calls Dobbis' appointment "a crying shame for PolyGram and a great day for us."

MOTTOLA PROMOTED IN SHIFT AT TOP TIER OF SONY

(Continued from page 1)

"I'm not looking for any big change, but as we proceed from the analog to a digital era, a lot of horizontal communication is required that will make it easier for strategizing without having to create committees all over the place. We've just got to find some way to simplify all the relationships. Making life easier, not more difficult, is my motif."

For his part, Mottola agrees that the new structure "won't affect the operation of the company at all, because Howard will continue as he has been over the last year as a valuable resource for us."

"Up to this point, he has been much more involved within the corporate umbrella, but given his expertise with Sony's electronics, our

game companies, the film company, and Sony Tokyo, he'll be a valuable sounding board for new ideas and new initiatives," Mottola says. "He's on the board of directors for the company, and [the music division] has benefited from that, too. It's a good move for the corporation overall, and it helps simplify communications with Tokyo."

Industry speculation has questioned whether or not the move was motivated by the company's desire to go public. However, Stringer claims that is not the case.

"I guess it's a logical thought, but it isn't so. In the past, management has discussed it as an option because it's appealing in many ways, but there's nothing in the works, and I

don't think that it's imminent," he says.

Asked if a new president of Sony's music division would be appointed, given Mottola's rise to chairman/CEO, Mottola says no.

The U.K.-born Stringer joined Sony Corp. in May 1997 and is a former president of CBS Broadcast Group.

Mottola joined the company in 1989 as president of Sony Music. During his tenure, the division's revenues have tripled to more than \$5 billion, according to a company spokeswoman. The label also released the year's top two best-selling albums, the soundtrack to the film "Titanic" and Celine Dion's "Let's Talk About Love."



by Geoff Mayfield

DECK THE MALLS, and the mass merchants, too: The numbers behind the numbers on The Billboard 200 are what one would expect to see at this point of the crucial holiday season. Compared with the prior tracking week, which was goosed by that big Thanksgiving-weekend traffic, fewer titles see gains over the prior issue. Yet, although units on The Billboard 200 are down from the prior issue, volume is up on the Top Pop Catalog Albums list. Thus, overall album volume manages to be up a hair over the prior issue (see Market Watch, page 86). In the more critical comparison, album sales are up two percentage points over the same week in 1997.

Each of the top 16 albums on The Billboard 200 exceed 100,000 units. There were 20 in that range last issue and, interestingly, 20 in the 100,000-plus club during the comparable 1997 week.

Another sure sign of the times: **Garth Brooks** retains the No. 1 position (423,000 units), while **Celine Dion** moves 3-2 (366,469). Why is that a sign of the times? Well, the same artists had identical chart movement in last year's Dec. 20 issue, albeit with different albums. Brooks sees a 35% slide in his third week, and, yes, I'm still predicting that Dion's Christmas set will own at least one week atop the big chart before the year is done.

WHERE THE BOYS ARE: While most of the albums in this issue's top 20 see a decline from prior-week sales, the boy groups—**'N Sync** and **the Backstreet Boys**—see no lull from Thanksgiving week's pace. The former sees a 10,000-unit gain to jump 6-3, while its Christmas album inches ahead 10-9 with a 1% increase. The latter sees a 15,000-unit jolt to move 9-8.

Both acts probably owe thanks to the groove tube, as 'N Sync was featured on a Disney Channel Christmas special—also featuring **Shawn Colvin** (whose Christmas album debuts at No. 181) and **Tatyana Ali** (No. 13 on Heatseekers)—that saw its first cablecast on Dec. 5. Flipping channels, Backstreet Boys become the latest musical guests to prove the power of "Oprah."

The only other artist in the top 10 who sees a gain this issue is **Shania Twain** (14-10, a 6,000-unit gain).

At the risk of tooting our own horn, Twain, the Backstreet Boys, and 'N Sync should see momentum continue, thanks to exposure from Fox's Dec. 7 telecast of the Billboard Music Awards, an event that should stir several bullets on our album charts. 'N Sync also does a pair of songs on **Kathie Lee Gifford's** Christmas special, appeared on a Dec. 11 CBS show that also featured **Pam Tillis**, and will hit "Live With Regis & Kathie Lee" Tuesday (15) and "CBS This Morning" Wednesday (16).

FLIPPING CHANNELS: Tenor **Andrea Bocelli** continues to percolate. In addition to his appearance on **Celine Dion's** Nov. 25 special—a show that also seems to explain the 3,000-copy improvement on Dion's year-old "Let's Talk About Love" (44-37)—Bocelli's PBS special ran in more than 30 markets, including Boston, Seattle, New Orleans, Las Vegas, and Cincinnati, during the Nov. 30-Dec. 6 tracking period. His "Romanza" leaps 56-35 on The Billboard 200 (a 34% gain over the prior issue), while "Aria—The Opera Album" goes 124-103 (a 20% gain), and "Viaggio Italiano" re-enters at No. 172 (a 29% gain) . . . If you're still not convinced that "The Rosie O'Donnell Show" sells music, check this out. Even her reruns spur record runs, illustrated by **Brandy** (20-13, a 6,000-unit gain) and **Bette Midler** (164-125, a 49% gain). Midler is another performer who could accelerate on next issue's chart as a consequence of her turns on the Billboard Music Awards.

TRIMMING THE TREE: **Squirrel Nut Zippers** scamper ahead 140-117 with a 32% gain following a "Late Night With Conan O'Brien" shot, but is it the show or the time of year? This, after all, is a Christmas album, and, duh, they're moving briskly these days. Christmas albums also bullet on the big chart for **Vince Gill** (No. 39), **Martina McBride** (100-68), **Babyface** (143-110), **Trans-Siberian Orchestra** (178-132 with a 53% gain, good for this issue's Pacesetter award), **Brian McKnight** (173-146), and various-artists packages at Nos. 71, 152, 187, and 199. The Billboard 200 also sees seasonal bows for **Kenny Rogers** (No. 166) and **Shawn Colvin** (No. 181).

Holiday titles account for all but 17 places on Top Pop Catalog Albums. One of them, at No. 13, bears explanation. The Laserlight album "It's Christmas Time" featured **Bing Crosby**, **Frank Sinatra**, and **Nat "King" Cole** in previous years. The label lost licensing rights to Cole's material and thus replaced him with **Louis Armstrong**. The catalog number and tracks by Sinatra and Crosby are unchanged, so even though this is technically a new album, we're tracking it as catalog. Christmas albums only qualify for current charts in the first year of release.

WARNER BROS. NASHVILLE ELIMINATES GOSPEL, SCALES BACK WESTERN SUBSIDIARIES

(Continued from page 4)

whatever label."

Several labels have contacted Alexander-Stewart to inquire about the artists and the label as well, but no decisions have been made. As to the reason why Warner pulled the plug on its gospel arm, she is at a loss. "Obviously we feel there were budget concerns within Warner Bros. Records."

In fact, persistent rumors are that the label is looking to sell off its Christian distribution arm. Quarataro could not be reached for comment by press time.

In retrospect, Alexander-Stewart observes, "I don't believe that what's happened with our label is indicative of anything going on in gospel. The gospel division has always had a very successful roster, and that Warner Gospel was able to maintain itself even after Warner Alliance [the Christian arm] was dissolved should indicate that gospel is viable."

Warner Bros. is still involved in the Christian music business through Warner Resound, under the direction of Resound VP/GM Barry Landis. The label has released projects by the World Wide Message Tribe and B.J. Thomas that are aimed at both Christian and mainstream markets. Norman and Landis say announcements concerning upcoming Resound projects are forthcoming.

On the Warner Western front, the label will close its doors Dec. 22. Warner Western GM Jeff Skillen is exiting to Valley Entertainment, the Sante Fe, N.M.-based label that is a division of Valley Media. Three other staffers will be looking for jobs. Launched in 1992, Warner Western

was a partnership with Nashville-based Real West Productions, which handled marketing, public relations, and A&R responsibilities for the label.

Real West developed an extensive distribution system of retail outlets that served western-lifestyle consumers. According to Real West's managing partner Kerry O'Neil, his company is in discussion with Boulder, Colo.-based Four Winds Trading to purchase the distribution system and continue working the Warner Western catalog. That catalog includes product by Michael Martin Murphey, Don Edwards, Sons Of The San Joaquin, and current Warner Western acts Red Steagall, Joni Harms, and Bill & Bonnie Hearn.

"Over the last two years, the changes in the number and type of albums that Burbank wanted to put

out really necessitated a change at Warner Bros.," says O'Neil. "A niche label like this just wasn't going to fit into their overall plans. In order to create the best opportunities within that, we are attempting to sell—and have an agreement in principle to sell—our distribution company. Real West set up a distribution company to be a one-stop to specialty western-wear stores through which a large portion of the Warner Western product is sold."

O'Neil adds that, "assuming we are able to consummate this arrangement [with Four Winds], Real West as an operational company will cease to exist because we will no longer be taking care of new product and we will have sold our distribution arm."

In addition to Warner Western product, Real West distributes west-

ern product by Western Jubilee, Vanguard, Rounder, and other labels.

According to Norman, Joni Harms' November Warner Western release, "Cowgirl Dreams," will continue to receive support from Warner Nashville, as will a new album due next year by Steagall that will still bear the Warner Western logo. It was unclear at press time how the product would be distributed.

"This has nothing to do with failings of the past or not achieving what we had hoped to achieve," says Norman of Warner Western. "It's what's required to continue to support a business like this."

Norman says focusing on core business isn't unique to Warner Nashville. "I honestly think this is something everybody is doing," he says. "It's not exclusive to the Nash-

ville division of Warner Bros. Records nor Warner Bros. Records. When I look around, I see everybody refocusing their attention on what is thought of as essentially any division's core business."

SINATRA'S FBI FILES

(Continued from page 10)

Sinatra later refused a prison chaplain's request to "forgive" the kidnappers, according to a file in the released material.

What emerges from the hodgepodge of material is the complex, often-contradictory facets of the singer's career: On one page of the FBI's documentation of the singer's itinerary, there is a duly noted posting of his benefit concert for Martin Luther King Jr., followed on the same page by a report that at another event, the top-ticket section of concertgoers included reputed mob bosses and prostitutes.

Another inconclusive report simply states that convicted mob boss Sam Giancana had Sinatra's business and home telephone numbers written in his phone book.

The papers clearly show that while the FBI amassed the material and kept a Sinatra file, neither the bureau nor the Justice Department ever had plans or sought to bring charges against the singer for any alleged wrongdoing.

Sinatra had already viewed the FBI files after filing his own requests in 1979 and 1980.

BMG'S LOGIC RECORDS BOWS DJ-FOCUSED IMPRINT

(Continued from page 7)

"Furthermore," she continues, "since the beginning of Logic U.S., our goal has been to be No. 1 with the DJ. The music that Low Spirit and Kosmo represent will help Logic 3000 do just that. At the same time, we'll be breaking these artists into the alternative market."

In addition to releasing one single every six weeks, Logic 3000 plans to issue four albums per year.

To prepare the club community for the birth of Logic 3000, the label

recently previewed three singles: Novy Vs. Eniac Featuring Virginia's "Superstar," Marusha's "Ur Life," and Dani König's "Disco 3000."

In mid-January, the label will issue the electro-inflected "Smoke Dis" by Tom Novy Featuring Virginia. This will be followed by "Disco 3000 (The Kosmonauts)," a 12-track compilation that intertwines techno, breakbeat, and house. It features such Kosmo nuggets as Mo' Funk's "Woosh," Goliath's "Elektrik? Funky!," and DJ

Tomcraft's "The Circle." Unlike the set's overseas version, which was released Nov. 30, the stateside version will include a bonus CD that features "Mama Sweet," the new single from Da Hool.

Michael Rank, managing director/owner of Kosmo, has high hopes for the exposure his artists will receive on Logic 3000.

"In Europe, we're not known as a commercial label," he explains. "The records we put out are definitely club records, yet we've been able to achieve much pop crossover success with many of them. With Logic 3000 giving our records proper releases, we're hoping for the same in the States."

But Rank isn't naive. He is well aware of the difficulties involved in getting radio exposure for non-vocal records.

"It was the same way in Germany five years ago," he explains. "But with the explosion of DJ culture, it's become very common for German stations to play our kind of dance music. Hopefully, this will occur in the U.S., too."

William Roettger, president of Low Spirit, is similarly optimistic. "Up to this point, we've received minimal exposure in America," he says. "But with Logic 3000, and the fact that we're all plugged into the same BMG circuit, we hope to succeed in attracting a larger audience."

Schweinsberg realizes it will take some time to build the careers of these artists in the U.S. Fortunately, that doesn't pose a problem for her.

"How long have the Prodigy been around?" she asks. "And when did they finally have a No. 1 album? Exactly. That said, we will focus, focus, focus."

LATIN AMERICAN BODY TO SEEK ROYALTIES

(Continued from page 1)

already being made; will set up collecting mechanisms where none now exist; and will seek to secure the appropriate legal rights in those countries that do not currently have adequate copyright law.

The new division will be overseen by a yet-to-be-appointed executive at FLAPF headquarters in Miami. Abaroa says that person will decide in what countries the new arm needs national offices and where they should be. Abaroa says there are a number of territories where no performance royalties are now being collected by labels: Central America, Peru, Ecuador, Paraguay, and Bolivia.

He adds that Mexico is only now dipping a toe in the market through SOMPROFON, the fledgling collecting society run by Mexican labels. Abaroa says Mexico will be a priority for FLAPF's new operation.

Asked about the difficulties of establishing what performance royalties are owed, Abaroa states, "Our new division head will set up national offices that can do the technical work. It is also important to note that all money collected nationally will stay in that nation. It will go to the labels in that country."

Abaroa notes that the task is not as simple, though, as merely monitoring radio and TV airplay. Indeed, he argues that, across the region, "direct users" are potentially a far bigger source of income. "In many places, you have *sonideros*—soundmen—who come to a town, close off a street, and run a street party with their music," says Abaroa. "In many of the more remote towns, this is the only enter-

tainment the people ever get, and a crowd of anything up to 5,000 is not uncommon. So far, nobody is collecting money from the soniveros."

He adds that the itinerant soniveros should not be too difficult to locate, as many achieve celebrity status and are easily identified. FLAPF research shows that labels currently collect about \$15 million annually in performance royalties across the region. Abaroa says that the organization believes this should rise to about \$70 million if its new arm is effective.

In more developed markets such as Brazil, the division's role will be to advise and to set targets. "The collecting body in Brazil, ELAC, is a government agency," says Abaroa. "So if we can give them targets for revenues based on comparable countries, that will give them something to aim for. We can also talk to them about whether there are more efficient monitoring systems and collecting methods."

The Performance Rights Division will work with authors' bodies with the same role where they exist, says Abaroa, and where the two organizations share the same agenda. Looking at the larger political picture, Abaroa contends that the fact that Latin labels are turning their attention to such royalty issues is a sign of increasing maturity in the market.

"The first priority for us was piracy," he says. "Now we have applied ourselves to that, and we know what we are doing there. This is the next area we wanted to look at and is a sign of the next stage in our development."

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Music & Media Restructures Staff With Big Plans For '99

Music & Media, Billboard's European sister publication, has restructured its senior editorial staff to better serve its readers. The London-based magazine serves the music and radio communities in Europe with weekly news coverage and programming updates as well as a comprehensive package of sales and airplay charts, including the Eurochart Hot 100 Singles list.

Key to the changes is the appointment of Jonathan Heasman to the newly created position of deputy editor of Music & Media. Heasman also will continue to serve in his former post of news editor until that job is filled. He reports to editor in chief Emmanuel Legrand, with whom he will oversee and direct Music & Media's editorial content.

At the same time, production manager Jon Crouch takes over all the responsibilities linked to the design, production, printing, and delivery of the magazine. Many of

those responsibilities formerly fell to Tom Ferguson, who had been managing editor. Ferguson has moved to Billboard as international associate editor.

With its new management team taking shape, Music & Media will swing into 1999 with plans for more thorough coverage of the radio and music businesses in Europe, a redesign of the magazine, and the implementation of new charts. Working with Heasman and Crouch on these goals will be production designer Dominic Salmon and charts editor Raul Cairo.

Heasman joined Music & Media when it was based in Amsterdam and made the move to London several years ago. He also has served as feature editor of the publication. Says Legrand: "Heasman's experience with the publication, dating back to its Amsterdam days, coupled with his knowledge of radio, makes him a key player in the new structure here."

MUSIC & MEDIA



HEASMAN



CROUCH

PERSONNEL DIRECTIONS

Two new account managers have joined Billboard in the Los Angeles sales office. Diana Blackwell and Gina Baker will both report to Jodie Francisco, western advertising director.

As account manager, Blackwell's responsibilities will include video, new and traditional media, distributors, and national consumer accounts. Blackwell has significant knowledge of music industry sales. As an advertising sales executive for The New Yorker for eight years, Blackwell covered the music, film, video, travel, and retail categories. She introduced new record and home video clients to The New Yorker such as Rhino and Warner's DVD division.

Blackwell holds a degree in marketing from Mount St. Mary's.



BLACKWELL



BAKER

Baker's sales responsibilities at Billboard will include independent labels, pro and consumer audio accounts, and the facilities and services category.

Prior to joining Billboard, Baker was a senior account executive for three years at The Rocket, a music magazine in Seattle, Wash. There she enlisted many new clients, such as Camelot, Fred Myer Music Market, and Gameworks. Baker handled many of the indie labels, in addition to developing the overall sales staff. She also worked for Planet Magazine in Phoenix, Ariz., during its start-up years, implementing and later managing the national sales department.

Baker is a graduate of Boise State University where she received her B.A. in communications.

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In U.K. And U.S., It's Cher And Cher Alike

TWO OF THE FIVE singles that debut on The Billboard Hot 100 this issue are commercially available, and both have the right stuff that Chart Beat columns are made of. The Hot Shot Debut goes to the Diane Warren song "I Don't Want To Miss A Thing," written for the film "Armageddon." With the original Aerosmith recording falling 46-60 in its 16th chart week, that former No. 1 hit is joined on the Hot 100 by Mark Chesnutt's country take on the song, a new entry at No. 72. Warren's tunes have penetrated the pop, R&B, adult contemporary, mainstream rock, and country charts, and Chesnutt's treatment of the Aerosmith song is just further proof that Warren is one of the most talented and versatile songwriters of our time.



by Fred Bronson

The other commercial single that bows is Cher's "Believe" (Warner Bros.). The modern disco tune enters at No. 99, though it remains No. 1 on both Hot Dance Music charts, Club Play and Maxi-Singles Sales. "Believe" also stays at No. 1 in the U.K., where it reigns for a seventh week, making it the longest-running No. 1 of 1998. It's the year's second-best-selling single in the U.K., behind Celine Dion's "My Heart Will Go On."

"Believe" is also top of the pops in Germany, Italy, Switzerland, Belgium, Spain, and Ireland, good enough to also make it No. 1 on the Eurochart (see Hits of the World, page 54) compiled by Billboard's sister publication Music & Media.

It may have squeaked onto the chart at No. 99, but "Believe" extends Cher's chart span on the Hot 100 to 33 years and five months, dating back to the debut of "All I Really Want To Do" the week of July 3, 1965. The following week, Sonny & Cher made their first

chart appearance with the bow of "I Got You Babe." Cher ranks fifth among female artists with the longest chart spans. Aretha Franklin is in first place with 37 years, followed by Tina Turner (36) and Gladys Knight and Patti LaBelle (both with 35).

DEVIL OR ANGEL: The TV series that boasted a fight between Jesus and Satan has the highest-ranked soundtrack on The Billboard 200. "Chef Aid: The South Park Album" (American) rises 17-16. Before it appeared on the chart, the highest-ranked TV soundtrack was "Touched By An Angel—The Album" (550 Music), which dips 35-38.

SHAGGY TALE: The list of artists who have collaborated with Janet Jackson grows as "Luv Me, Luv Me" (Flyte Tyme/MCA) by Shaggy Featuring Janet enters the Hot 100 at No. 76. Jackson's former recording partners include Luther Vandross, Michael Jackson, BLACKstreet, and Cliff Richard.

BORDER SONGS: While an American rules the Canadian singles chart (Britney Spears is on top for a second week with "...Baby One More Time"), Canadians hold down three of the top four spots on the Hot 100, including No. 1. Pole position is occupied by a U.S./Canadian duo, as R. Kelly & Celine Dion rule for a third week with "I'm Your Angel" (Jive). Canadians Deborah Cox and Shania Twain are No. 2 and No. 4, respectively, with "Nobody's Supposed To Be Here" (Arista) and "From This Moment On" (Mercury). That gives the Jive label the top spots on both sides of the border, as the Spears single is also on Jive.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	688,545,000	718,411,000 (UP 4.3%)
ALBUMS	563,328,000	614,213,000 (UP 9%)
SINGLES	125,217,000	104,198,000 (DN 16.8%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	431,919,000	495,624,000 (UP 14.7%)
CASSETTE	130,104,000	116,997,000 (DN 10.1%)
OTHER	1,305,000	1,592,000 (UP 22%)

OVERALL UNIT SALES THIS WEEK

21,117,000

LAST WEEK

21,077,000

CHANGE

UP 0.2%

THIS WEEK 1997

21,508,000

CHANGE

DOWN 1.8%

ALBUM SALES THIS WEEK

19,573,000

LAST WEEK

19,467,000

CHANGE

UP 0.5%

THIS WEEK 1997

19,117,000

CHANGE

UP 2.4%

SINGLES SALES THIS WEEK

1,544,000

LAST WEEK

1,610,000

CHANGE

DOWN 4.1%

THIS WEEK 1997

2,391,000

CHANGE

DOWN 35.4%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1997	CHANGE
CD	16,289,000	16,371,000	DN 0.5%	15,227,000	UP 7%
CASSETTE	3,232,000	3,041,000	UP 6.3%	3,859,000	DN 16.2%
OTHER	52,000	55,000	DN 5.5%	31,000	UP 67.7%

ROUNDED FIGURES

FOR WEEK ENDING 12/6/98

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



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Timothy White, Editor-In-Chief

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