THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT . REACHING 110 COUNTRIES . SEPTEMBER 26, 1998





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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT . REACHING 110 COUNTRIES . SEPTEMBER 26, 1998

## The Ultimate LOUD ROCK SOUNDTRACK Wanna come to a party STRANGELAND Marilyn Manson Twisted Sister Megadeth **Pantera** Soulfly Anthrax Sevendust Coal Chamber Snot Kid Rock Nashville Pussy dayinthelife... and more! STRANGELAND

## STRANGELAND MTV Reaches Out To Audience Via Research

#### **Viewer Opinions Sought**

BY CARLA HAY

NEW YORK-Getting to know the MTV audience is serious business for MTV, which conducts extensive research aimed at identifying and describing the channel's target audi-

The research includes about 100 (Continued on page 147)

#### Simultaneous Bow Of **Major Albums Seen As A Mixed Blessing**

BY ED CHRISTMAN

CORONADO, Calif.—Retailers may lament that the Nov. 17 slate of superstar releases isn't spread out over the second half of the year (Billboard Bulletin, Sept. 16), but they also cheer that that day's logjam of blockbuster titles should ensure a robust holiday selling season.

Among the acts with albums slated for release that day, according to merchants, are Garth Brooks (a double live album), Ice Cube, Jewel, Metallica (a double album). Busta Rhymes, Offspring, Mariah Carey, Bruce Springsteen (a boxed set), Nas, Ginuwine, and Foxy Brown. In addition, that day will see the release of a Spice Girls EP and the three "Prince Of Egypt" soundtracks and could serve as the street date for albums from Whitney Houston, Seal, and Bone Thugs-N-Harmony (a compilation).

(Continued on page 19)

#### Future Divined In New 'Trendsetters Study'

M MTS

BY CHRIS MORRIS

LOS ANGELES-MTV's Music Trendsetters Study (MTS), the first research by the network to focus on the cutting-edge sector of its viewership, takes a deep and often surprisingly affecting gaze at the opinions, aspirations, tastes, and longings of listeners

who live their lives ahead of the mainstream curve.

The study-commissioned in May and conducted jointly by MTV and

the New York-based research firm Youth Intelligence—looks beyond the mainstream viewership

usually targeted by the network's ongoing research (see story, this page) to gauge the attitudes of the country's most forwardthinking young people.

MTV president Judy McGrath says, BILLBOARD EXCLUSIVE "If you go out there and look at

the kids who are opinion leaders and (Continued on page 146)

#### Shows Reflect Results

LOS ANGELES-Though the MTV/Youth Intelligence Music Trendsetters Study (MTS) has been in network executives' hands for only a couple of weeks, MTV's forthcoming programming and a number of shows in development have presciently anticipated some of the new

(Continued on page 146)



#### **Randy Newman's Career Celebrated In** Warner/Rhino Box

BY JIM BESSMAN

NEW YORK-One of the rock era's most significant singer/ songwriters will be celebrated Nov. 3 when Warner Archives/ Rhino releases "Guilty: 30 Years Of Randy Newman," a four-CD, 105-track boxed set spanning a truly singular career.

From "Golden Gridiron Boy," Newman's debut single, through nearly three decades as a Reprise Records artist (he also recorded for Warner Bros. when Reprise was dormant) and culminating with his 1995 theatri-

(Continued on page 154)

### Mastering Pros Plan NYC Studio

BY BRADLEY BAMBARGER

NEW YORK-The art of mastering-that final creative stage in a

record's production-revolves as much around personality as it does technology. The world's top mastering engineers are an exclusive few, and artists

and labels rely on these gurus of sound to an intimate degree. That is why any shifts in the business cause more than a ripple. And something

of an earthquake has just occurred. Three of the most in-demand mastering engineers around-Greg

Calbi, Tom Coyne, and Ted Jensenhave joined to start their own shop here, in league with

BILLBOARD EXCLUSIVE co-founder Murat Aktar and London's top-flight Metropolis Studios.

The new venture is an ambitious, two-stage affair: The partnership has (Continued on page 148)

Absolute Audio

#### INSIDE THIS WEEK'S BILLBOARD



Labels Team Up To Bring 'Now!' **Compilations** TO U.S. ... P7



#### IN MUSIC NEWS



**Anticipation High For Epic** CD Of VH1's 'Divas' Show Page 15

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## Labels Link To Launch 'Now!' In U.S.

NEW YORK—The joint venture between EMI Recorded Music North America, Poly-Gram, and Universal Music to launch the internationally successful "Now!" brand in the U.S. marks an attempt to capitalize on a growing compilations market in this country, observers say.

The joint venture was announced at the recent National Assn. of Recording Merchandisers (NARM) mini-conference, held Sept. 9-12 in Coronado, Calif. Unveiling the news were Bruce Resnikoff, executive VP/GM of Universal Music Special Markets; John Esposito, executive VP/GM of PolyMedia; and Gene Rumsey, executive VP of EMI Music Distribution.

The executives say they expect to ship 2million units of the compilation, which contains tracks from four of the six majors, and it will be backed with \$5 million in television advertising, in addition to cooperative advertising dollars for retailers.

The TV ad campaign will begin Sept. 28 in anticipation of an Oct. 27 street date.

At the presentation at the conference, dubbed mini-NARM, a video detailed the history of "Now!," a compilation series that collects current hits several times a year. It was noted that, in addition to the U.K., where every album in the series has reached the No. 1 spot, the brand is successful in Germany, France, Spain, and Japan. The video noted that "Now!," which was launched in 1983, is the most-recognized music brand in the world and said it had racked up sales of 50 million units.

The compilation market in the U.S. is largely fueled by soundtrack sales, but over the last 18 months a number of non-film compilations have been successfully marketed via television advertising, including Arista's "Ultimate" series, Virgin's "Mood' series, and PolyMedia's "Pure" series. With the help of the "Titanic" soundtrack, compilation sales account for 10% of U.S. album sales this year, up from 8% last year.

Further fueling the U.S. compilations market may be two new players said to be testing the waters.

Virgin's "Best Album ... Ever!" series,

the U.S. soon with a classical compilation title and a Latin compilation, with others to follow.

And Arista is said to be planning a joint venture—which could include multiple partners-in an attempt to duplicate the Now!" formula in the U.S.

For the first U.S. "Now!" album, tracks range from current releases to those about 18 months old. Confirmed tracks so far are said to include Spice Girls' "Say You'll Be There"; Aqua's "Barbie Girl"; the Backstreet Boys' "As Long As You Love Me"; Janet Jackson's "Together Again"; the Verve's "Bitter Sweet Symphony"; Everclear's "I Will Buy You A New Life"; Lenny Kravitz's "Fly Away"; Marcy Playground's "Sex And Candy"; All Saints' "Never Ever"; Fastball's "The Way"; Brian McKnight's "Anytime"; K-Ci & JoJo's "All My Life"; Tonic's "If You Could Only See"; Harvey Danger's "Flagpole Sitta"; the Brian Setzer Orchestra's "Jump Jive An' Wail"; and

Resnikoff says that the album, which will carry a \$17.98 list for CD and \$11.98 for cassette, will contain 18 tracks, including nine top 10 hits, with the remainder in at least the top 40. Collectively, the acts on the album have sold 60 million units, he says.

Esposito says that the television campaign will last six months and will be slotted on the major networks, as well as Nickelodeon, MTV, and VH1. He adds that the advertisements will have an 800-number component but says he expects the bulk of the sales to come from retail.

The first two albums will be distributed by EMI Music Distribution, suggesting that distribution will rotate between the principals of the joint venture. Rumsey says the first album will have heavy in-store and merchandising support.

This will be a brand that will have incredible value, if we do it right," Rumsey says. "But we need help from [retailers], our

(Continued on page 155)



Master Musician. Conductor, composer, and violinist Lorin Maazel, a BMG recording artist, had an opportunity to demonstrate his talents Aug. 15 at Austria's Salzburg Music Festival, where he performed and conducted his composition "Music For Violin & Orchestra." Shown after the performance at a champagne reception in the garden at the restaurant/hotel Schloss Aigen, from left, are Rudi Gassner, president/CEO of BMG International; Maazel; Stefan Mikorey, VP of A&R at RCA Red Seal; and Maazel's wife, Dietlinde Maazel.

## U.K.'s Mercury Prize Confirms Gomez's Fast Rise

#### BY DOMINIC PRIDE

LONDON—The indescribable blend of murky blues and postmodern loser rock that is Gomez will find a wider audience now that the five-piece act bagged the Technics Mercury Music Prize on Sept. 16 (Billboard Bulletin, Sept. 17).

Bring It On," the Hut/Virgin U.K. debut album from Gomez, was picked by the judges from a short-list of 12 albums (Billboard, Aug. 8).

Gomez beat such top-selling acts as the Verve, Massive Attack, and Robbie Williams, as well as critically acclaimed albums from Asian Dub Foundation, Cornershop, and 4 Hero.

For the band, the win marks an easy measure of its rapid ascent. Notes Tom Gray, one of the act's three singers, "A year ago we were just signing to Hut.'

Paul Conroy, president of Virgin Records U.K., says the company will be able to capitalize on the win. In the U.K., the set has sold 85,000 copies since its April release.

"We were hoping to do 100,000 copies by Christmas," says Conroy. "With this, we think we can do up to 300,000.

Conroy also says the win will add extra weight to the label's international plans for the band, which is due to showcase before Virgin international staff Friday (25).

"Bring It On" was released in the U.S. Sept. 8.

Hut Records managing director Dave Boyd is also relishing the attention the band will get. "This prize was made for a band like Gomez," he says. "It will introduce it to fans outside their genre. We'll be in all the broadsheets with this.



GOMEZ.

As it did for last year's winners, Roni Size & Reprazent, the win will bring in buyers who may not have heard of the act, says Boyd. However, Boyd is keeping his feet on the ground, noting, "It's still a music fan's prize; it's not like the Brits in terms of its mainstream appeal."

Despite a slew of nominations in the past, this is Virgin's first Mercury in the prize's seven-vear history.

"Bring It On" was recorded "in garages and bedrooms," says Gray, mainly on 4track equipment, lending it a warm, fuzzy appeal. Many of the tracks were originally intended as demos.

The band members were unsure about what to do with the 25,000 pounds (\$41,000) in prize money, suggesting at the event that each would donate 5,000 pounds to a charity of his own choice.

This year the awards moved from the Grosvenor House Hotel to the rock venue the Shepherds Bush Empire, enabling the show to put on more live music.

Nominees who performed were English folk crossover artist Eliza Carthy, drum'n'bass/soul outfit 4 Hero, Asian Dub Foundation, former Mercury winner Pulp, and saxophonist John Surman with the Salisbury Festival Choir.

Audio equipment manufacturer Technics sponsored the event this year, after the founding sponsor, Mercury Communications, changed its name and withdrew its support.

BBC Radio 1 aired the event live, and BBC2 TV broadcast a 50-minute program the same night as the awards show from the Empire, featuring live performances and the announcement of the winner by Simon Frith, chairman of the judges. Frith said the judges "had been debating between three records," namely "Rafi's Revenge" by Asian Dub Foundation, "When I Was Born For The 7th Time" by Cornershop, and the Gomez set.

BILLBOARD SEPTEMBER 26, 1998

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the Assn. for Independent Music.

## 11 Producers Form Own Label, Pact With TVT

#### BY PAUL VERNA

NEW YORK—TVT Records and United Producers—a new label run by 11 established record makers—have formed a joint venture in which the producers will have complete autonomy over the signing and recording of product.

Although producer-run labels have been a mainstay of the music industry for years—notably Quincy Jones' Qwest, Antonio "L.A." Reid and Kenneth "Babyface" Edmonds' LaFace, and Jimmy Jam and Terry Lewis' Perspective and Flyte Tyme—United Producers is the first record company formed by a collective of studio professionals, says Sandy Roberton, president of Los Angeles-based producer management firm Worlds End America Inc.

United Producers' diverse roster boasts producers with proven track records in rock, pop, alternative rock,

R&B, hip-hop, and electronica. They are Brad Wood (Smashing Pumpkins, Liz Phair, Veruca Salt), Danny Kortchmar (Don Henley, Billy Joel, Stevie Nicks), Ted Niceley (Girls Against Boys, Fugazi, Shudder To Think), Jimmy Douglass (Missy Elliott, Ginuwine, Aaliyah), Tim Palmer (Pearl Jam, Robert Plant, David Bowie), Peter Denenberg (Joan Osborne, Spin Doctors), Roger Greenawalt (Radish, Eve's Plumb, Nils Lofgren), Ed Tuton (Alana Davis), Steve Hitchcock (Stroke), and the duo of Kevin Bacon and Jonathan Quarmby, which has produced Finley Quaye, Ian Brown, and Spearhead. among others. All are managed by Roberton, who oversees the careers of approximately 50 other clients. Roberton says, "I thought that pro-

ducers should have the opportunity, for acts that they find and are developing, not to have to do that depress-

ing shopping thing. They own the label, and I'm their manager."

TVT president Steve Gottlieb says he was impressed by the producers' track records as A&R sources and record makers.

"United Producers, by any measure, has more A&R experience and more insight into the ingredients that go into a successful record than any other A&R team in the industry today," says Gottlieb. "This is different from doing an imprint deal with one producer. It doesn't take these guys out of the game of being producers. It's more like, once a year, they're going to be able to recharge their batteries by doing something they're developing, as opposed to [struggling to shop] artists they're working with."

For the producers, the venture offers guaranteed funding and (Continued on page 52)

### dc Talk!!!"

- ★ 3 Grammy Awards ★ 2 platinum albums
- ★ 5 million albums sold worldwide



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Representation: Dan Pitts and Laurie Anderson for True Artists Management ©1998 Virgin Records America, Inc./Forefront Records www.virginrecords.com AOL Keyword: Virgin Records



## **2 Euro Chains On Market**

#### Corporate Shifts Affect WOM, Our Price

This story was prepared by Wolfgang Spahr in Hamburg and Adam White in London.

Two leading European music retail chains, Germany's World of Music (WOM) and Britain's Our Price, are on the market.

The 19-store WOM is available,

#### Karstadt is said to be keen to sell the chain to a strategic investment company

according to sources, because of developments with its corporate parent, Karstadt, itself a major music retailer in Germany. The 229-store Our Price chain is the subject of a planned management buyout (see story, page 111).

WOM is 95%-owned by Karstadt AG, a department-store group with annual sales of around \$15 billion. It is said to be keen to sell the music merchant to a strategic investment company, a move that does not preclude a management-led transaction. Investment bank Warburg is handling the deal and is thought to be in talks with prospective purchasers from Germany, the U.K., and Scandinavia.

Karstadt officials were not available for comment, nor was WOM managing director Wolfgang Orthmayr.

Karstadt's move to liquidate its WOM holding is seen as a result of last month's acquisition of a sizable stake in the group by German mailorder firm Schickedanz. Sources say German competition authorities advised Karstadt to make renewed

efforts to sell the WOM stores in Berlin, Munich, Hamburg, and Kiel, which it had agreed to divest at the time that another department-store operator, Hertie, merged with Karstadt (Billboard, March 19, 1994).

Britain's HMV Group was in talks in 1995 to acquire most of WOM's stores, but no deal was consummated. Later that year, the U.K. firm entered the German market.

In addition to antitrust issues, Karstadt is thought to consider the margins in dedicated music retailing insufficiently attractive.

Sources say WOM produces profits in the 3%-5% range; its revenue last year was approximately \$105 million (180 million deutsche marks). The chain has approximately 4% of the German market.

Assistance in preparing this story was provided by Dominic Pride.

## **Quota Change Pushed In France**

#### BY RÉMI BOUTON

PARIS—An increasing number of representatives from different sides of the music and radio industries are asking for changes to the French airplay quota law.

The law, which was passed by Parliament in 1994 and implemented in 1996, requires all stations to broadcast a minimum of 40% French-language music, half of which must be from either new talent or productions less than 6 months old.

Airplay monitoring figures show that stations are generally meeting the first part of the requirement (although the proportion of French-language music being played has decreased during the past few months). The second requirement, however, is rarely met by broadcasters and barely enforced by the broadcasting regulator CSA.

The independent labels body UPFI has now officially asked the

CSA for a "reinforcement" of the quotas law. UPFI is asking for the "new talent or production" part of the quota to be entirety dedicated to new talent. It wants the notion of a "new production" (which can currently include new songs from established French-language artists) dropped in order to truly benefit new acts.

UPFI GM Jérôme Roger met Sept. 15 with the CSA member in charge of radio, Philippe Labarde, to put forward these proposals.

"The aim of the quota law was to give more exposure to new French talent," Roger says, "but after nearly three years, we see that it is not the case. The law has only benefited a few established acts, most of them with major companies that have the marketing power. It has not encouraged the diversity of the music scene or indie production."

However, others, such as members

of the French government's Commission on Today's Music (Billboard, Aug. 22), favor a more flexible sta(Continued on page 147)

## EMI Exits Bid For P'Gram Filmed

NEW YORK—EMI Group, the London-based major music company, has decided not to make an offer for PolyGram Filmed Entertainment (PFE), the movie and home video unit of PolyGram N.V. (Billboard Bulletin, Sept. 17).

The deadline for submitting offers for PFE, which was acquired by Seagram in its agreed-to \$10.4 billion purchase of PolyGram—a deal that has not yet closed—was Sept. 18. Analysts believe the film company could fetch \$750 million-\$1 billion.

EMI announced Sept. 17 that it was "no longer considering such an acquisition." A spokesman declined further comment.

The announcement came during a week of widespread discussion about the pending Seagram acquisition of PolyGram, which is still awaiting approval from the European Commission. Under European Union rules, the commission had a month after the lodging of the legal papers outlining the nature of any merger to decide whether to look more closely at it. That period was completed Sunday (20).

A spokeswoman for the commission's DG4 competition department said Sept. 16 that an announcement was due after the Sunday (20) deadline.

DON JEFFREY and JEFF CLARK-MEADS



Champion Of The Arts. Linda Moran, senior VP of the Warner Music Group, was recently awarded the Distinguished Service Award by the Elaine Kaufman Cultural Center at a dinner held in her honor at New York's Pierre Hotel. The award recognizes members of the corporate community who actively support education in the arts. Shown, from left, are Atlantic Group co-chairman/co-CEO Val Azzoli, Warner Music Group executive VP/CFO Jerry Gold, WEA Inc. chairman/CEO David Mount, Atlantic Group executive VP/CFO Tony O'Brien, Moran, Sire Records Group president/CEO Seymour Stein, BMI president/CEO Frances Preston, Atlantic Records senior VP/producer Arif Mardin, WEA Inc. executive VP/co-CEO Rick Wietsma, and Atlantic Records executive VP/GM Ron Shapiro.

## Dickins Seen Exiting Warner U.K.

#### BY JEFF CLARK-MEADS

LONDON—After much speculation about the fate of Warner Music U.K. chairman Rob Dickins, a source close to the executive says that Dickins will depart his post at year's end.

Dickins, who has been rivaling PolyGram/Universal as grist for the industry rumor mill, declines to comment on published reports that he is expected to leave the company when his contract expires in December.

The executive is widely known to have had an unhappy relationship with Warner Music Group worldwide co-chairmen Robert Daly and Terry Semel.

"Rob is leaving at the end of the year," says a close friend of the British executive. "But he's going to see it through until the end of the year, and he's determined to make this the best year Warner U.K. has ever had. It's become a bit of a fixation for him."

He adds, "It's widely known that Rob's been unhappy with Bob Daly for some time, and I'm sure that's the reason he's going."

In the meantime, a spokeswoman

for Warner U.K. says that Dickins is in the company's London offices and is continuing to work. She adds that she has no information on the executive's plans.

However, Dickins' friend says that "there's no chance of Rob leaving the music industry even if he leaves Warner. He's been around too long; it's what he loves to do."

There has been speculation that Dickins has been in discussions with London's Victoria & Albert (V&A) Museum in regard to a role there. A V&A spokesman states that these talks have been in the context of Dickins' possible chairmanship of this prestigious artand-design museum.

Such a position carries with it no salary and is conducted on a voluntary basis. Separately, Dickins is just over halfway through a two-year term as chairman of U.K. labels' body the British Phonographic Industry.

If, as sources suggest, Dickins is determined that Warner U.K. should have an historic year, he can claim that he has already gone

some way toward that. A senior source at Warner Music International reveals that the British affiliate was the worldwide group's most profitable in the first half of 1998. In addition, U.K. chart success under Dickins' stewardship has been impressive.

Led by the Corrs, Cleopatra, Catatonia, and Simply Red, Warner artists—both locally signed and international—have simultaneously taken the No. 1, 2, 3, and 4 slots on the British "official" album chart on a number of occasions during the summer. Several times, the two arms of Warner here—EastWest and WEA—have, between them, had the top three albums and a total of five in the top 10.

Such feats have been achieved while Dickins has had day-to-day control of EastWest; he took over the running of the company after the departure of managing director Max Hole in March (Billboard, March 14). WEA is overseen by managing director Moira Bellas.

To date, no new EastWest head has been appointed.

## Royalty Reform Via S'gram?

#### Congressmen Query About Merger's Impact

#### BY BILL HOLLAND

WASHINGTON, D.C.—Federal lawmakers are raising questions about whether Seagram's \$10.6 billion purchase of PolyGram will have a positive trickledown impact on the welfare of hundreds of legendary performers who recorded for heritage labels now owned by the giant company.

Capitol Hill artist rights

Capitol Hill artist rights activists Reps. Dennis Kucinich, D-Ohio, and John Conyers, D-Mich., have both written to Seagram president/CEO Edgar Bronfman Jr. to ask if they can expect the new company to offer heritage performers a present-day royalty of 10% in order to overcome what Kucinich characterized as "exploitation suffered by legendary '50s and '60s artists at the hands of PolyGram N.V. and MCA Records," owned by Seagram's Universal Music Group.

In the past, blues, R&B, jazz, and country artists often signed

recording contracts with then small indie labels that provided either no royalties or a low royalty rate and saddled them with paying off sometimes onerous recording, publicity, and promotion costs charged to their accounts.

"I have a responsibility as a congressman and as a member of a generation which was encouraged and inspired by this music to make sure that as the music continues to be enjoyed, the artists are not forgotten," Kucinich told Billboard. "It's really a moral obligation."

Before its purchase by Seagram, PolyGram has steadfastly refused to offer present-day royalties to heritage artists on its acquired labels, such as Mercury, MGM, Verve, and Motown. PolyGram and BMG are the only major-label holdouts in the royalty-reform movement.

MCA, Time Warner's Atlantic Records, Sony, and EMI have all (Continued on page 147)



Already Over 1 Million Albums Sold Worldwide!

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"The album is peppy, with delirious contemporary dance tracks and warmer, Motown-style numbers. Taken as a whole, this collection provides a rush worthy of a six-pack of your favorite cola." Los Angeles Times July 25, 1998

"It's clear what Ace Of Base Svengali Jonas Berggren is aiming for. He and his seraphic singing sisters, Linn and Jenny, actually attain perfect pop on this third outing. There isn't a note out of concordant place, no potential hook overlooked."

<u>Entertainment Weekly</u> August 14, 1998

"The band's place in the pop pantheon is secure." Time Out New York August 6, 1998

The excitement continues with "Whenever You're Near Me," at Top 40 on 9/21.

For Ace Of Base, Summer Has Just Begun.

© 1998 Arista Records, Inc., a unit of BMG Entertainment.

### **More Music Bios Tap Teens**

#### Publishers. Labels At Odds On Promotions

#### **BY KAREN RAUGUST**

In the past year, as acts like Hanson, Spice Girls, and the Backstreet Boys have found success with the teen market, book publishers have tapped into that market with a plethora of artist-related biographies. While these titles pose natural cross-promotion opportunities for music retailers and book publishers, several factors have hampered such efforts.

A lack of communication between book publishers and labels is the primary obstacle in bringing cross-marketing efforts to fruition. Other factors include the time discrepancy between when an album is hot and when a book can be brought to market; there's often a 16-18 month lapse between the two.

While the availability of a bestselling album certainly helps propel book sales, there's little evidence that these printed titles can boost an already-popular artist's music sales. However, several

music retailers view these books as good impulse buys and as added-value items they can offer fans. A number of music chains, including Tower and the Musicland Group, are leading the way in cross-merchandising and co-promoting books with related albums.

Successful teen and preteen books about hot musical acts aren't a new concept. A 1983 title on Menudo and a 1990 title on New Kids On The Block were earlier hits in the publishing world. What's significant now, however, is the sheer number of titles being issued and the variety of personalities on which they are based.

In September 1997, Pocket Books' Archway division published its first Hanson title, "MMMBop To The Top," Scholastic came out with "Hanson: An Unauthorized Biography," and Citadel Press began distributing a licensed Spice Girls book.

(Continued on page 130)

#### BY WOLFGANG SPAHR

HAMBURG—The music industry here is pinning its hopes for an improvement in the German record market on the outcome of this country's general election Sept. 27.

According to the latest opinion polls. Chancellor Helmut Kohl, who has held office for 16 years, and his conservative CDU party will probably be replaced as Germany's government by Gerhard Schroeder and the Social Democratic Party (SPD). Any change in fortunes that might bring cannot come quickly enough for the beleaguered German record industry.

Over the past 12 months, music sales have plummeted. Now, with unemployment at 10.6% and a lack of progress on tax and pension reform, consumers are so uncertain that they would rather save money than buy albums. Thus, unit sales in the German record market were down 5.4% in the year's first half, equivalent to a revenue drop of more than 4%. And there was no sign of improvement in July or August.

"What we need is a clean political break from the state of stagnation before the German record market can recover," says one leading record industry executive.

In the past, the SPD, which is currently leading the polls by five or six percentage points, has paid particular attention to the German record industry.

In the state of North Rhine-Westphalia, the SPD government has done much to promote PopKomm, the Cologne-based trade fair that is, in many ways, a shop window for German music. The state's new prime minister, Wolfgang Clement, is known for his great commitment to the German music market. He is using public-sector funds to try to entice many of the record companies and music publishers from Munich and Hamburg to Cologne, albeit with little success to date.

He is, though, receiving strong competition from Hamburg's CDŪ economics senator, Thomas Mirow, who has conducted talks with German music publishers and the record industry to strengthen Hamburg's position as the German recording metropolis. Hamburg-based companies are already responsible for more than 50% of German record sales.

The possibility of Schroeder as chancellor brings with it some potential for the record industry. He is one of the founders of the Volkswagen-sponsored Sound Foundation, which promotes up-and-coming bands. In addition, he has requested information on the concerns of the German record industry. Under an SPD government, there would be a federal culture minister for the first time. Historically, responsibility for culture has been deferred to the state governments.

German Biz Anticipates Gov't Shift

The prospect of a federal politician handling this role excites the heads

#### 'What we need is a clean political break

of Germany's main record industry organizations. Gerd Gebhardt (president of Warner Music Central Europe and chairman of the German Phono Academy), Wolf-D. Gramatke (chairman of the German group of the International Federation of the Phonographic Industry), and Thomas Stein (president of BMG in the German-speaking territories and Eastern Europe and chairman of industry body BPW) are convinced that the new position may increase their ability to attract politicians' attention. There is a general belief here that policy-makers have come to realize the importance of Germany's music industry, both domestically and internationally, and that a federal culture minister will give focus to that.

Gebhardt says that Germans are seeking clear leadership from the elections in tackling unemployment and creating what British politicians term "the feel-good factor" to set money circulating again.

"This is precisely what we must strive for," he says. "The record industry as a whole is seeking longoverdue recognition as an economic sector of enormous importance."

Gramatke has already called on politicians to become more involved with music. He contends that the industry has demonstrated to leading representatives of all parties that the German record industry and publishers have greatly benefited society, economy, and culture. As such, he says, there must be a fundamental change in politics in the future to prevent a major loss of credibility in the public's eyes.

He welcomes the introduction of a federal ministry of culture. This, he says, would finally help ensure that creative people receive the copyright protections they have been seeking.

Stein adds, "All the main political players realize and respect the economic, social, and political value of our product-music. We are therefore confident that regardless of the party that leads us into the new millennium, our legitimate interests will continue to be heeded."

Stein has been a virulent critic of Germany's politicians and has twice used his keynote speech at Pop-Komm to castigate them. This year, though, he made no such attack, saying that relations had considerably improved (Billboard, Aug. 15).

Some industry executives hope that the fact that Dieter Gorny, head of the music-oriented TV channel Viva, has been named an official adviser to Schroeder will have an impact on the party's election platform. In a paper titled "A New Perspective For The Arts And Culture In Germany,' Gorny set out the party's aims. Gorny wrote, in part, "The old chasm between 'high' culture and 'pop' culture has become largely obsolescent."

Michael Karnstedt, head of peermusic's European operations and a member of the management board of the German Music Publishers Assn., stresses that it's important for the new German government to do more to protect intellectual property and to finally realize the economic quality of the goods produced by the music industry.

The managing director of Mama Concerts & Rau, Mario Mendrzycki, welcomes the fact that the SPD government wants to install a ministry of culture but warns of any unrealistic expectations, as the 16 German state governments currently responsible for cultural affairs could refuse to relinquish any powers.

'If such a position is really created, I hope that the differences in the way in which 'serious' and 'pop' culture are treated will be abandoned." Mendrzycki says. "However, culture for young people is only possible at prices which young people are able to pay."

### TNN, CMT Reach Pact With BMI

#### Pioneering Deal Covers TV Performance Fees

#### BY IRV LICHTMAN

NEW YORK-BMI has finalized an historic performance-fee agreement with CBS Cable's TNN and CMT networks, the first pact of its kind between a performance right group and cable TV (Billboard Bulletin, Sept. 17).

According to BMI senior licensing VP John Shaker, the deal providesfor the first time—"a stable source of income for the creators of the works performed over these cable networks."

The agreed-upon fees equal .9% of the networks' gross revenue, a rate stabilized for the next five years. The agreement, BMI and CBS Cable executives note, marks the first time that a U.S. performance right group and a cable TV network have reached a final agreement.

For nearly a decade, performance right groups and cable networks have tried to negotiate fee agreements and have been working under court-mandated interim agreements.

The BMI deal with TNN and CMT also provides for the settlement of all past rate issues for the two networks. It secures fees for public performance of music, not synchronization rights, which are negotiated by parties other than BMI. ASCAP BMI's leading rival, says it is still in discussion with both networks to work out a final license.

"We are proud to be the first cable networks to reach an agreement with BMI that rewards the professionals who contribute so much to the music," says David Hall, president of TNN and CMT. "Songwriters, composers, and music publishers contribute greatly to the high-quality programming on TNN and CMT."

TNN, launched in March 1983, is considered the top outlet for country music entertainment; it's available in more than 78 million homes with cable TV. A year younger, CMT provides worldwide exposure of country

marketing and Kerri Pauley Ed-

They were, respectively, senior di-

#### EXECUTIVE TURNTABLE

RECORD COMPANIES. Virgin Records in Los Angeles names Cynthia Sexton VP of creative projects/licensing. She remains VP of multimedia.

Higher Octave Music in Malibu. Calif., names Joe Rakauskas COO. He was CFO of Mercury Records.

Gold Circle Entertainment in Omaha, Neb., names Steve Seline vice chairman/general counsel. He was a senior partner at the law firm of Kutak Rock.

Andrew Lewis is promoted to senior VP of business affairs at Island Records in New York, He was VP of business affairs.

promotes Arista/Nashville Fletcher Foster to senior VP of



















points Robin Kearse director of urban artist development. She was product manager/national promo-

**RELATED FIELDS. Lawrence Katz** is named senior VP of CAK Universal Credit Corp. in New York. He was senior VP of business

tion manager at Epic Records.

of regional promotion. Midwest. He was director of regional promotion. Midwest. affairs at EMI Records.

wards to manager of A&R. They were, respectively, VP of media marketing and coordinator of A&R. Arista/Nashville also appoints Rick Shedd VP of sales and marketing, Dave Dame senior director of national promotion, and Teddi Bonadies director of field promotion.

rector of sales and marketing, director of national promotion, and director of regional promotion at Arista Records.

MCA Nashville in Los Angeles promotes Denise Roberts to senior director of regional promotion, West Coast. She was director of regional promotion, West Coast.

MCA Nashville in Atlanta pro-

Arista Records in New York ap-

motes Louie Newman to senior di-

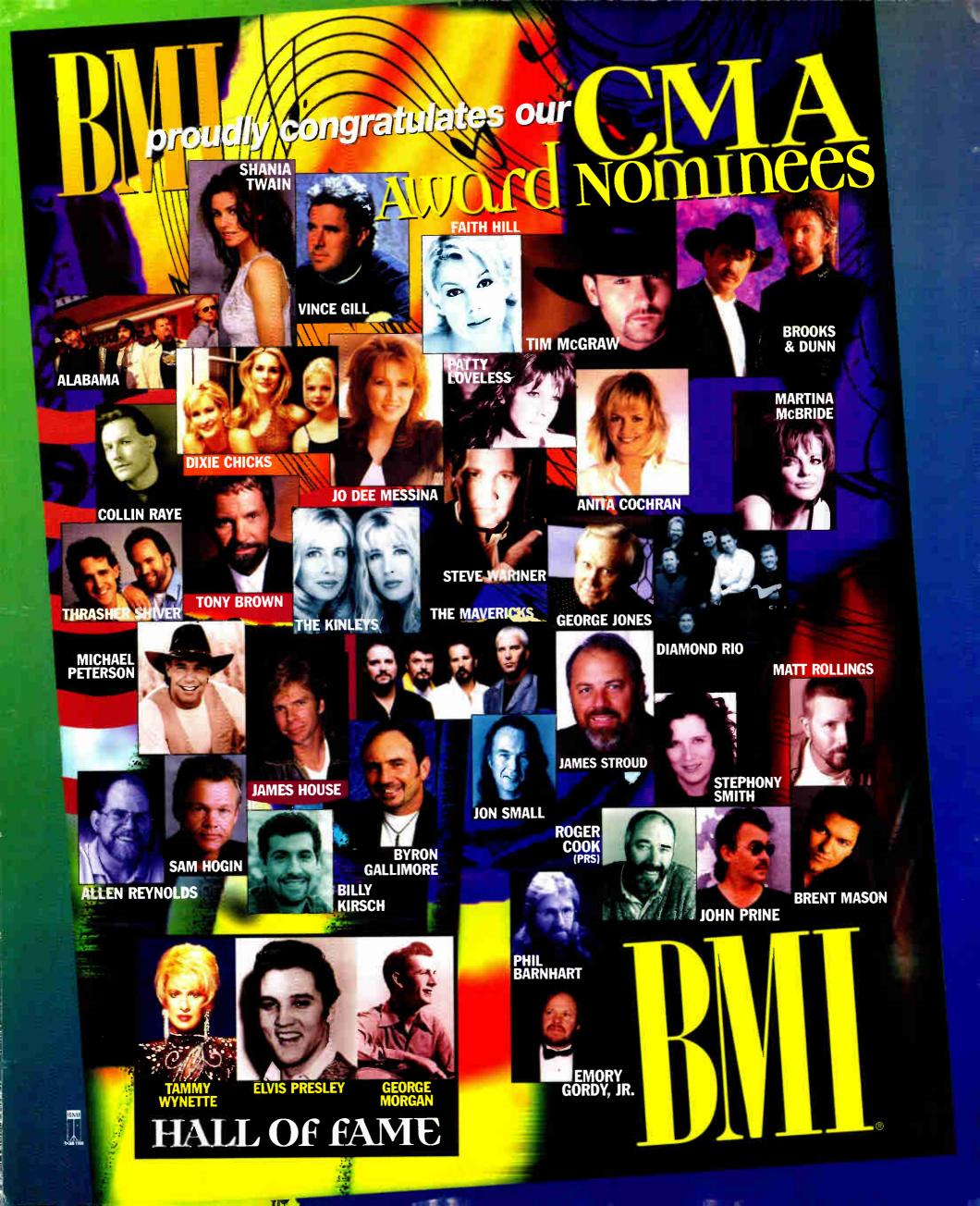
rector of regional promotion,

Southeast. He was director of re-

MCA Nashville in Chicago pro-

motes Rob Ellis to senior director

gional promotion, Southeast.





# Artists // Lusic

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

## Luaka Bop Showcases Tom Zé With 'Defect'

#### BY DYLAN SIEGLER

NEW YORK—Nearly 30 years after helping create the radical music of *tropicalia* in his native Brazil, artist Tom Zé says he's glad to be "disinterred."

His new album, "Com Defeito De Fabricação (Fabrication Defect)," out Sept. 22, greets a growing number of Zé devotees in pop music who are excited by the artist's off-the-wall intelligence, inscrutable humor, and edgy Latin sound.

David Byrne searched out and signed the artist, now 62 years old, to his Warner-distributed Luaka Bop label in 1990 after finding one of Zé's albums in a Brazilian record store. Zé had been without a recording contract since the '70s, working odd jobs to stay afloat and playing music on his own in his spare time.

"For so many years I was walking on the outside without any light shining on me," says Zé through a Portuguese interpreter. "I was at the point where I was thinking of going to work in my nephew's gas station in my hometown of Irará when David Byrne contacted me."

"Tom Zé was a big discovery for Luaka Bop," says label president Yale Evelev. "For us to find someone avant-garde and unusually fantastic who comes from another country was a surprise."

The 1990 collection "The Best Of Tom Zé: Massive Hits" and the newer material on 1992's "Hips Of Tradition: The Return Of Tom Zé" posited Zé as a contemporary artist while cementing his place as a pioneer of progressive sounds.

In the late '60s, Zé and Caetano Veloso, Gal Costa, and Gilberto Gil, among others, began using electric guitar, free jazz elements, and radical political lyrics to challenge the country's right-wing military government, earning themselves jail sentences and, in many cases, exile.

"Only Gal Costa and I were able to stay in Brazil," says Zé, who was jailed twice for his music. "We performed in fear and would sometimes pull songs from our shows

just to avoid problems with the police and censors."





and household appliances, Zé found that his taste for musical experimentation soon alienated him from even his cohorts' more accessible musical ideas.

"After five years, tropicalia was being forgotten, and after 10 years I was being taken out of pictures, like Stalin used to take people out of pictures," quips Zé.

But "Fabrication Defect" is evidence that popular music has finally caught up with Zé's vision. The album combines Brazilian rhythms, Zé's alternately gruff and lyrical vocals, layers of guitars, and eyebrow-raising additions like exaggerated cartoonish voices. Lounge and jazz harmonies and fusion-type basslines show up in Zé's songs alongside African-style percussion and chants, scratchy violins, and power tools. No track on "Fabrication Defect" is like the track before.

(Continued on page 52)

## 'Divas' Slated For Holiday Hit List

#### VH1, Epic Join To Release Album And Video Of April Concert

BY CARRIE BELL

LOS ANGELES—One exceptional concert. Two entertainment companies. Three releases. For charity. Five divas. Thirteen tracks. Twenty million viewers.

It doesn't take a math whiz to figure out that these numbers will likely add up to holiday success for VH1 and Epic Records when the

"VH1 Divas Live" album and video hit stores worldwide Oct. 6. The DVD of the concert will follow Nov. 10.

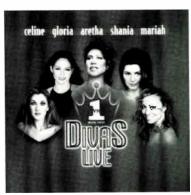
"This is the definition of 'event record,' "says Ceci Kurzman, Epic VP of worldwide marketing, about the album, which contains performances by Mariah Carey, Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain, and special guest Carole King. "To get these five women onstage is momentous, and the tunes are show-stopping. We owed it to the public to capture that magic and get it out so they could listen whenever they wanted."

Dion also hopes that the show's "magic" translates to the record. "It was a unique and great experience to be on the same stage as these talented women," she says. "It was an experience I will not soon forget."

As previously reported (Billboard, June 27), the album will contain the April 14 concert in its entirety with the exception of the two songs Franklin performed from her new album, "A Rose Is Still A Rose." All of the tracks have been remixed and remastered. Carey leads off with "My All" and "Make It Happen" before Estefan does "Turn The Beat Around," "Heaven's What I Feel," and a "megamix" of her '80s hits. Shania Twain croons "Man! I Feel Like A Woman!" and "You're Still The One."

Carey and Franklin duet on the

classic "Chain Of Fools." Dion sings "The Reason" with King, as well as Ike & Tina Turner's "River Deep-Mountain High" and her Oscar-winning "My Heart Will Go On." For the finale, the divas combine their talents



for a stirring rendition of "Natural Woman (You Make Me Feel Like)." Then the fab foursome of Twain, Estefan, Dion, and Carey joins King for a version of "You've Got A Friend."

#### **BILLBOARD EXCLUSIVE**

"I was in a unique position as the new kid on the block," says Twain. "It was a powerful experience to share the stage with these fine women."

"It's a wonderful selection of songs with live versions, duets, and ensemble singing," says Josh Pollock, pop collection buyer for the Ann Arbor, Mich.-based Borders Books & Music chain. "It is a must-have for each diva's audience, as well as for people who just loved the show."

Pollock says the chain is even expecting a sales spike in its catalog of the divas, due to the intense campaign Epic and VH1 are engaging in, including heavy rotation of the artists' videos and specialty programming.

Epic has secured airings for the

show in several countries, including Hong Kong, the U.K., and Brazil. Thus far, the show—which was filmed at New York's Beacon Theatre as a fund-raiser for the VH1 Save the Music campaign and was VH1's

most-watched program—has been broadcast only in the U.S.

"This is a truly global rollout, so we need to get the program seen in

other countries," says Steve Barnett, senior VP of worldwide marketing for Epic.

epic

In the U.S., two days of block programming—Saturday (19) and Oct. 6—are scheduled for the ongoing promotion, which will also include the premiere of the one-hour highlights version of the concert Saturday (19).

Starting on Saturday (19) and ending on the record's street date, viewers will be able to pre-order "VH1 Divas Live" through a toll-free telephone number.

"We will, of course, use what we do best to make this release a success, which means airing the concert or any number of related specialty shows, like 'VH1 To One' with Celine or 'Legends' with Aretha," says VH1 senior music VP Wayne Isaak. "We have good reason to make this a success."

If it is, Isaak says, there could be more VH1 album projects in the future. It might also mean a second show of this type.

Isaak also stresses the large amount of money that could be raised for VH1 Save the Music, a foundation that works to improve music education and provide instruments to school programs. A significant portion of the proceeds from sales of "VH1 Divas Live" will be donated to the program by Epic Records, which has also made a \$250,000 advance contribution.

## Scott Cossul when spirits thy

MIRAMAR RECORDINGS

Selection Number 23134 Available through DNA Distribution North America



Providing the crowning touch to a remarkable personal comeback, acclaimed pianist/composer Scott Cossu delivers his first new recording in years — a stylish and triumphant body of new instrumental works, when spirits fly.

BILLBOARD SEPTEMBER 26, 1998

## Neil Diamond's Songs Sung Silver

#### New Columbia Set Consists Entirely Of Classic Film Tracks

BY CARRIE BELL

LOS ANGELES-Neil Diamond will take pop fans worldwide to the movies Oct. 27 with a two-disc collection of timeless film themes, "The Movie Album: As Time Goes By," on Columbia Records.

"I like movies and go whenever I can. The music is such an integral part," Diamond says from the Los Angeles studio where he's putting the last touches on the release. "The songs on the album go back to the '30s and bring you right up to the present. It was a challenge to me to bring the songs back to life and do them in my own way."

"Pinocchio" is Diamond's favorite film, so performing "When You Wish Upon A Star" was a must. He also throws in a medley of "I've Got You Under My Skin" and "One For My Baby" as a tribute to Frank Sinatra. "Moon River" was written by his close friend Henry Mancini. And "Can't Help Falling In Love," made famous by Elvis Presley in "Blue Hawaii," just seemed like a great closing track.

Although Diamond has a story for every song, making an album of

movie tracks wasn't his idea; Columbia Records president Don Ienner put the bug in his ear.



"With an icon like Neil, it's important to have a concept, as opposed to just 10 really good songs," Ienner says. "His audience expects that. We sat down and dis-

cussed it. It evolved from just Oscar songs to movie songs that Neil loved. No male has ever done justice to a movie album, but Neil makes the listener relive the movie. I'm loving this

When it came time to record, Diamond hired movie-music maven Elmer Bernstein to conduct a 67piece orchestra behind him. Topnotch arrangers like Patrick Williams, Jonathan Tunick, and Alan Lindgren came aboard.

"All of these songs are in the A+ category. I was scared to touch these classics at first," says Diamond, who previously dabbled in movie music with tunes from "The Jazz Singer" (in which he also starred), as well as with "Heartlight," inspired by "E.T." "But there was a definite chemistry between Elmer, myself, and this enormous orchestra. We put in lots of hours, talent, and experimentation. It was the equivalent of making a movie. This album is a complete success for me from a creative point of view. Let's hope the customers

Conventional wisdom says they will. Diamond has had 18 albums (Continued on page 19)



Fore. Participants at the 1998 Martell Cup Golf Tournament, held at the Ridgewood Country Club in New Jersey, turn over a check from the event to the charitable organization the Martell Foundation. Shown, from left, are Columbia Records VP of album promotion Kid Leo; Branford Marsalis; Paul Schindler of Grubman, Indursky & Schindler; PolyGram Group Distribution president/CEO Jim Caparro; Hit Factory president/CEO Edward Germano; Martell Foundation chairman/Epic Records senior VP/GM Tony Martell; College Television Network vice chairman Peter Kauff; and Lava Records president Jason Flom. Marsalis and Flom were this year's Cup honorees and co-chairmen.

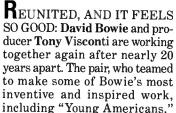
## Goodbye To New York, Hello L.A.; Bowie, Visconti Back On Good Terms

by Melinda Newman

CHANGE OF ADDRESS: As many of you know, effective Oct. 1, I'm relocating to Billboard's West Coast office to become Los Angeles bureau chief. It's never too soon to start updating those Rolodexes and switch that CD service to my new home base. My address will be Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036. The phone number will be 323-525-2287. The fax number will be 323-525-2394. My Email will remain the same: mnewman@billboard.com.

While I will continue to write the Beat, my other talent editor functions, including assigning stories for the talent section and overseeing the Continental Drift

column, will be filled by my extremely capable successor, Larry Flick in New York.



including "Young Americans,"
"Low," "Heroes," and "Scary Monsters," have connected to record a track, "Skylife," for the "Rugrats" soundtrack on Interscope, as well as "Mother" for a forthcoming John Lennon tribute (most likely to be on Capitol).

"The producers of 'Rugrats' wanted a tune that was classic Bowie," says Visconti, "a little bit of 'Space Oddity, 'Heroes,' and 'Absolute Beginners' all rolled into one. I don't know whose idea it was to get me, but I got the phone call from David."

Visconti says the original rift in the early '80s was caused by something he'd said in the press that Bowie perceived as a slight. A year and a half ago, he and Bowie had begun talking again, but once again, Bowie got upset when he read something Visconti had said in print regarding Mick Ronson's role in making "The Man Who Sold The World." The "Rugrats" call served as all the impetus they needed to let past transgressions go.

We both realized how, for people like us, who have a real history, it doesn't pay to have any animosity against each other for something that comes from an external source [like the press].

The in-the-flesh reunion in August was everything the pair could have hoped for.

I was conducting string overdubs for ["Skylife"], and David walked in in the middle of it. I could see him through the [studio] window with a big smile on his face," recalls Visconti. "I knew I had \$5,000 worth of string players in there, but we took time for enormous hugs. Not quite knowing what to say to each other, it was a little awkward. I finished the strings, and then

we spent three hours reminiscing."

More important, Visconti says, the two were able to pick up where they left off musically. "I engineered the singing session. We wanted it to be private. As soon as he opened his mouth, I honestly got chills. It was David Bowie, but better than ever.

Happily, the two are talking about working on a complete album again. "I was asked if I'd be open to working with him on his next album, and, of course, I said yes. But no dates have been discussed.'

Visconti says that the reunion has helped heal some old wounds and, perhaps, righted a few misconcep-

tions as well. "Over the years, on that level. I've been officially recognized. The validation has been very important to me," says chuckle, "Although I probably wouldn't have admitted that if

this [reunion] hadn't happened.'

Brian Eno, given his enormous talent, has received a lot of credit for what I have done, and when David and I were on the outs, he didn't stick up for me. So I think Visconti, adding with a sweet

NOT COOL WITH COOLIO: Consider Coolio the latest artist looking to make a switch from his current label home.

"Hell yes, I'm looking to go to another label," says the Tommy Boy Records artist, who broke through with 1994's "It Takes A Thief." Coolio tells Billboard that he feels the label "does not take care of business . . . I gave them a marketing plan, a radio plan, a set of singles that we could go with for my last album [1997's "My Soul"]. They agreed, and then nothing ever came of it.

The album peaked at No. 39 on The Billboard 200, much lower than his previous two efforts, which reached No. 8 and No. 9, respectively. According to SoundScan, "It Takes A Thief" has sold 1 million units, 1995's "Gangsta's Paradise" has sold 2.6 million, and 'My Soul" comes in at 225,000.

Coolio, who says his contract is up in 2000, asserts that he's asked to be let out of his deal. "They aren't going to let me go. I'd take any out at this particular point. The only way they can make me happy is to let me do the marketing, the promotion. Let me take over the record. I just need them to press the record up."

Despite his unhappiness, Coolio says he is working on a new album for the label. "Otherwise, people will forget about me. If I want to continue to do rap and do music, I can't go another year without a record out."

A representative for Tommy Boy Records responds, We're currently working on a new album with Coolio. We're very excited about the progress to date, and we're confident that we'll have tremendous success.'

### Columbia Is Hoping Fans Will Flip For Afghan Whigs' Latest

BY CHRIS MORRIS

LOS ANGELES—Columbia Records thinks the time is right for a big breakthrough by Cincinnati's Afghan Whigs, who make their label bow Oct. 27 with the album "1965."

Columbia Records Group senior VP of A&R Tim Devine says, "I think there are certain times in special



AFGHAN WHIGS

artists' careers—whether it was Bruce Springsteen just before 'Born To Run,' whether it was what happened with Soul Asylum during 'Grave Dancers Union,' or even the Bonnie Raitt 'Nick Of Time' situation-where an artist had a solid fan base and had paid their dues but was just on the cusp of being able to shoot across the mainstream consciousness in a very big way. I think that's where the Afghan Whigs sit right now.'

The hard-rocking Whigs, who made their bow with a self-issued 1988 album and went on to cut two indie sets for Seattle's Sub Pop, arrived at Columbia following a pair of releases on Elektra.

The Whigs' experience with their last major label was not a happy one,

according to lead singer Greg Dulli, and they exited Elektra in need of a hiatus. "After we played the Neil Young tour [in 1996], we just said we would meet again in one year and do a record, and we actually did it almost to the day," Dulli says.

During the break, Dulli moved to New Orleans and began a side project, the Twilight Singers, with Harold Chichester of Howling Maggie and Shawn Smith of Brad and Pigeonhed. The group began recording with such Crescent City horn players as Kermit Ruffins and Roderick Paulin. The latter became a close friend and played a role in the Whigs' next musical chapter.

Dulli says, "[Paulin] was like, 'What's up with this other band of yours? You told me it's a rock'n'roll band. I want to play with your rock-'n'roll band, too.' I was like, 'All right, when they get down here, we'll check it out and see if you're into it.' He came by and loved it and brought his boys by the next time, and we booked a show on Thanksgiving [of last year] and did it with an  $\bar{1}1$ -piece band . . . [It was] my greatest moment as a musician, hands down. To play with a band that fuckin' powerful, with horns blowin' behind you-I felt like Zeus."

Moving in a direction established by that show, "1965"—which Dulli bankrolled and produced before Columbia signed the band—finds the Whigs' customarily fierce rock'n'roll assault bolstered by a large supporting cast of additional players.

(Continued on page 17)

#### **AFGHAN WHIGS**

(Continued from page 16)

The core group of Dulli, bassist John Curley, guitarist Rick McCollum, and new drummer Michael Horrigan is augmented by Paulin and a number of other horn players, ex-Geraldine Fibbers violinist Jessy Green, cellist Barb Hunter, and singer Susan Marshall (the wife of the album's recording engineer, Jeff Powell).

Dulli also enlisted the vocal services of one of his longtime idols, Alex Chilton of Box Tops and Big Starfame.

The record is the most successful fusion to date of the Whigs' major influences: soul music and gritty, punk-flecked rock. Dulli says, "Curtis Mayfield and the Stones were kind of our spirit guides."

Columbia VP of marketing Bridget Roy says the label will launch "1965" with the track "Something Hot" (published by Double Sneaky/Warner-Tamerlane Publishing Corp./Ultrasuede Music Unlimited [BMI]). The label will take the song to modern rock radio on Tuesday (22) and other rock formats on Sept. 29. A video will be shot for the track.

Several special promotional pieces are being prepared for the release. An illustrated bio, written by Louisville-Ky.-based musician Dan Reed, will be used in press, retail, and consumer campaigns.

Two promo CDs have been created. One, "Historectomy," compiles the best of the Whigs' early material and some cuts from "1965." Roy says, "We're going to be using it to educate retail. Every Tower clerk will get one; every Virgin clerk will get one; every key buyer is going to get one of these things."

Following the release of the album, Columbia will issue a promo CD drawn from the band's Thanksgiving show at the Howlin' Wolf in New Orleans. "It's been talked about since it happened," says Roy. "We're going to be using that for a lot of special promotions and contests."

promotions and contests."

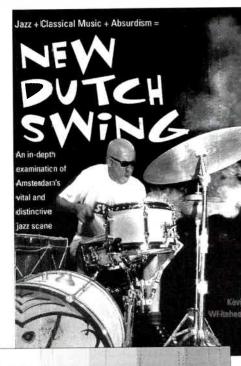
She adds, "We're making very beautiful [promo] merchandise, but most of the tools are very music-oriented... I think people want special music from this band."

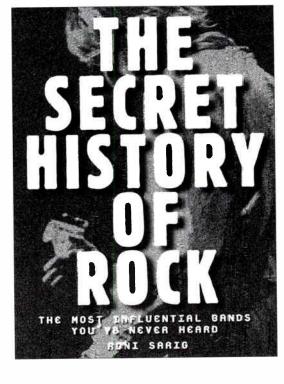
The Whigs—who are managed by Charlie Inskip and Dave Whitehead of Real Time Inc. and booked by Carol Kinzel at Creative Artists Agency in the U.S. and Charlie Myatt at International Talent Booking in the U.K.—will kick off touring with a Nov. 4 industry gig in New York. It is expected that the band will use an extended lineup for special performances.

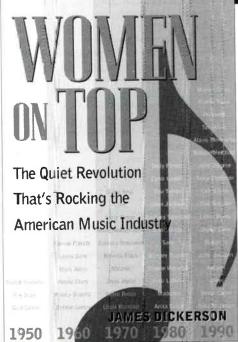
"When they play, they're going to play a good hour-and-a-half, two-hour set," Roy says. "It'll definitely be clubs. We're going to keep it small and sold-out and sweaty."

One independent retail store has a special interest in the fate of "1965": Rhino Records in L.A., where Dulli worked as a clerk in the early '90s.

"Greg's always rocked out, and we've always pulled for our compadre," says store GM Dave Crouch. "There are very few real rock bands in the country, and Greg Dulli is certainly in one of the top five or 10 rock bands in the country."

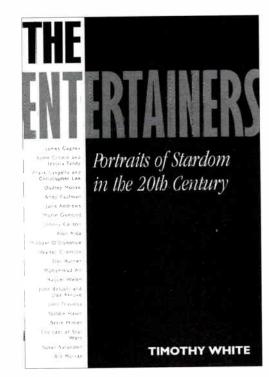






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## Robert Earl Keen Goes The 'Distance' With 2nd Arista/Austin Set

#### **BY JIM BESSMAN**

NEW YORK—It was during Robert Earl Keen's incessant touring behind his 1997 Arista/Austin debut album, "Picnic," that the Texas singer/songwriter wrote songs for the follow-up, "Walking Distance," which brought him back to his early solo acoustic guitar days.

"I was touring constantly—like it seems I've done for the past 10 years—and it was getting to be time for another record," says the selfmanaged, Monterey Artists-booked Keen, whose fan base is rabid and expanding. "So I asked myself what I wanted to do that would make me feel good, and I sat down and wrote some nice warm finger-picking guitar songs, which isn't the bulk of my [live] set anymore. When I was a solo guy, just going around by myself with a guitar, I did a lot more of that sort of thing. But that's what I really like-the sound of an acoustic guitar—'curly guitar music,' as my wife calls it. And that's what I ended up doing on this album: curly guitar, as opposed to the driving, 'motorboat'

sort of feel of my shows now."
"Walking Distance," co-produced
by Keen and Gurf Morlix and recorded with Keen's longtime road
band, guitarist Rich Brotherton,

bassist Bill Whitbeck, drummer Tom Van Schaik, and fiddler/mandolinist Bryan Duckworth, is due Oct. 27. Aside from its acoustic feel, "it's a little bit more philosophical in nature," notes Keen, "not as preachy, and very narrative. I kind of went in a few different directions—and I have that tendency—but wanted to do something thematic and cohesive, too, shooting for songs that had characters with the same kind of destinies."

The album's title is emblematic, continues Keen, whose songs are published by Bug-administered Keen Edge Music (BMI). He notes that the first three songs "lock right in," starting with "Down That Dusty Trail," which "is an overview of life heading down that way." Peter Case and Bob Neuwirth's fitting "Travelin' Light" follows "another person kind of stuck out there and living off his wits or, in this case, what's left of his wits." The third cut, "Feelin' Good Again," is about "returning to your roots and coming home."

The other tunes, says Keen, include "a fun song ["That Buckin' Song"], a love song ["I'll Be Here For You"], a Norman Blake song that's a rootsy gunfighter's ballad period piece ["Billy Gray"], and then the whole last part is three songs

["Theme: Road To No Return/Carolina," "New Life In Old Mexico," "Still Without You/Conclusion: Road To No Return"] telling a story about a guy who gets in trouble and leaves and is alone on the end. So it feels



KEEN

like the sequence of the record falls into place, and everything fits."

An additional song follows the 'Road To No Return" reprise: "Happy Holidays Y'all," which is a follow-up to the dysfunctional family classic "Merry Christmas From The Family," from Keen's 1994 Sugar Hill album, "Gringo Honeymoon." While the album is being shipped to triple-A and roots music stations Oct. 9, the two Christmas songs and "That Buckin' Song" will go to all formats for morning show and specialty play the week before Thanksgiving, according to Arista/Austin senior director of artist development Scott Robinson.

The big radio push, though, is with the John Boy and Billy syndicated morning show, based out of Charlotte, N.C., and heard on classic rock stations in approximately 60 markets. "They're huge Robert Earl Keen fans," says Robinson, "and based on their excitement, we've created a campaign with them centering on Robert's record and their annual fourth-quarter comedy release."

John Boy and Billy's forthcoming "Rocket Science" will be released simultaneously with "Walking Distance," Robinson says. "Basically, Robert will be part of their show for 90 days starting Oct. 19 through mid-January. He'll be calling in from the road and doing jingles, and they'll do tour sponsorship in some of their markets and hold contests where winners will fly out to see his show. There's also a retail campaign in their markets using dump bins and stand-ups featuring John Boy, Billy, and Robert."

Keen credits the radio personalities with building his Southeastern audience. "They became fans about four years ago and started playing the Christmas song every day before Christmas, then started playing lots of my stuff that wasn't comedy," says Keen. "I'd be lucky to get 100 people in those markets, but now, while it's still not like Texas, where I do thousands and thousands, I do sell out 500- and 1,000-seat places."

Of course, in Texas, Keen has long enjoyed strong radio support. Abby Goldstein, assistant PD at triple-A KKZN Dallas and a self-professed longtime "huge fan" who played Keen while a music director at a public radio station, says that "Walking Distance" is a strong successor to

"Picnic," which she loved.

"I think it really has a lot more energy, and having his own band on it is a huge plus," she said. "He's really a great writer and storyteller and exemplifies the modern-day cowboy."

Robinson also believes that "Walking Distance" better reflects "the energy and emotion of Keen live—and what his hardcore cult following is all about." That fan base is being targeted with a national college fraternity campaign, in which the frat "creating the largest movement" in terms of sales and show turnout, among other things, will receive a free private Keen concert.

"Frats in the South idolize him as their god," says Robinson, "but he has a huge, active collegiate base across the country."

Keen was befuddled when he discovered his campus following, which he attributes to his shift from solo performing, circa "Gringo Honeymoon," to his current, driving roots rock style. He figures to mix in the "softer stuff" from the new album with the regular "Robert Earl Keen Friday-night show venue" fare, which now amounts to a 2½-hour show.

"I used to get home and twiddle my thumbs until the next show, and now as soon as I get off the road I'm planning the next trip," continues the heavy-in-demand Keen. "And I used to beg to play everywhere, and now I'm spreading myself so thin I'm afraid I'll keel over dead! But I'm so glad it worked out, because when I thought of having to actually do something else, I was frightened beyond belief. Looking at the want ads is the worst feeling in the world: I loved the ones [that read] 'Selfstarter wanted.' I crossed those off right away. But this job I can do."

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#### EDITED BY CATHERINE APPLEFELD OLSON

POPCORN, 'PIGEONS,' AND MORE: Expanding the definition of the term "ear candy," Los Angeles-based Entertainment Marketing Group (EMG) has bagged a tasty promotion for the Cherry Records/Universal Records soundtrack to Gramercy Pictures' "Clay Pigeons." The promotion, which started Sept. 15 and runs through Oct. 15, incorporates cutout discount coupons for the soundtrack at Musicland locations printed on 1 million popcorn bags at participating movie theaters in 30 key markets.

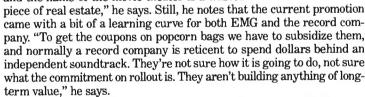
The soundtrack features Cherry recording act Firewater, as well as Tonic, Lyle Lovett, the Verve Pipe, and Sister Hazel. EMG also has created a cable-operator sweepstakes to run in top U.S. markets, featuring "Clay Pigeons" movie tickets and copies of the soundtrack for on-air give-away. Top prizes include guitars autographed by movie cast members.

Stuart Shapiro, director of theatrical marketing for EMG and CEO of sister Internet company SoundZone (www.soundzone.com), says soundtracks are becoming increasingly important cogs in the film promoter's wheel. The "Pigeons" promo is the first of what Shapiro hopes will become broad use of theater concession-stand goods to alert moviegoers about complementary albums and provide an incentive to buy.

"We are just starting to make an emphasis on it. My pet project is to utilize popcorn bags and drink cups and popcorn trays in movie theaters to carry coupons or marketing impressions with artwork from the film," Shapiro says. "This way we are letting the specific film audience know there is a soundtrack available and provide a coupon that generates more

business and recognition for [the retailer], in this case, Musicland." EMG staged a popcorn tray promotion for DreamWorks' "Small Soldiers" soundtrack earlier this year, but that campaign did not include a coupon.

Shapiro says there is no differentiation among the types of soundtracks that best lend themselves to a popcorn-type promotion. "A popcorn bag that goes out with just the word 'popcorn' and the name of the movie theater is a wasted



To help persuade Cherry to make the move, Shapiro says, EMG homed in on the fact that the label is trying to break its act Firewater. "I am using a portion of the Firewater music on my spot, and on the TV spots it says, 'Win a "Clay Pigeons" soundtrack featuring Firewater.' Now Cherry is getting some awareness in an area they would never have."

To entice the participation of Musicland, EMG included the chain's logo on the coupon. "Everything EMG does in essence tries to cohesively tie together multiple elements," Shapiro says. "The No. 1 objective a marketing person has to achieve today is breaking apart from the pack, and we are using existing real estate in ways it has not been used before."

SPACE SOUNDS: With the "Armageddon" soundtrack still orbiting in the upper stratosphere of The Billboard 200, Columbia Records is preparing to release an album of score music from the film Nov. 10... Look for a double-disc release of "Star Trek: The Motion Picture" from Sony's Legacy Recordings Nov. 3. The album contains an additional 21 minutes of music to supplement the original "Star Trek" album, out in 1979, and has been resequenced to reflect the original narrative structure. The first disc features the movie's complete, Oscar-nominated score by Jerry Goldsmith, including seven new tracks. The second is Gene Roddenberry's "Inside Star Trek," a spoken-word documentary that has never been released on CD.

PRODUCTION NOTES: Calling Dr. Strangelove: Due to the popularity of producer/director Peter Kuran's searing documentary "Trinity And Beyond/The Atomic Bomb Movie," Kuran's VCE Inc. is now releasing the accompanying soundtrack. The set's 26 instrumental selections carry such surreal names as "Fat Man And Little Boy," "Boosting With Tritium," and "Operation Dominic"... Silva Screen Records shadows the video release of "Titanic" with "The Disasters! Movie Music Album," out now. The album includes six disaster film themes, including the "Earth Wind & Fire Suite" from "The Towering Inferno," "Twister," "Dante's Peak," and more; and the "Disasters At Sea Suite," which comprises "Titanic," "A Night To Remember," "The Poseidon Adventure," and others.

#### **NEIL DIAMOND'S SONGS SUNG SILVER**

(Continued from page 16)

peak in the top 20 of The Billboard 200 in his 30-year career, including 1973's No. 2 "Jonathan Livingston Seagull" (also a movie project), 1974's No. 3 "Serenade," 1982's No. 9 "Heartlight," and 1996's No. 14 "Tennessee Moon."

According to SoundScan, "Neil Diamond: Greatest Hits 1966-1992" has sold 790,000 copies, "The Christmas Album" has sold 1.6 million, and the three-disc boxed set "In My Lifetime" has sold 146,000.

The label also has a detailed marketing plan to help Diamond say "Hello Again."

"There will be no obstacles to making this album a success," says Peter Fletcher, Columbia's West Coast VP of marketing. "The singer and the songs are truly worthy of each other. It is a wonderful concept that his fans will find a natural fit. It is an adult must-have and an ideal holiday gift. And this type of project lends itself to some creative types of marketing."

Aside from a full range of pointof-purchase materials, holiday sales bins, advertising, and in-store campaigns, the label will capitalize on the album's movie connection. In partnership with American Movie Classics (AMC), a 30-minute documentary about the making of the album will air numerous times on the cable network starting Nov. 4. An expanded version will be released commercially in December on VHS and DVD. There will also be extensive reminders of the release in U.S. movie theaters from lobby displays, pre-film screen ads, and possible in-theater play.

Diamond, who is managed by Jim Morey of Gallin Morey Associates, will start a worldwide tour Oct. 23 in Fort Worth, Texas. He promises a section dedicated to the film songs and lots of "classic Neil Diamond stuff." He'll dazzle Las Vegas on New Year's Eve prior to heading over to Europe and Australia. More American dates are expected upon his return. For those who miss him in person, a "Tonight Show With Jay Leno" appearance is scheduled for Nov. 25.

"Neil Diamond sells on name alone, but the AMC tie-in is perfect for the subject matter, and he is a very strong live performer," says Brian McClemens, music buyer for the Ann Arbor, Mich.-based Borders Chain. "He was a great voice for a generation that's maturing. And he has stayed true to that voice. I expect the same success, if not more, from this album as we had with the last album, 'Tennessee Moon,' and the boxed set."

Columbia will service the entire record to adult stations as well as to specialty programs. Music director Nelson Parker of hot AC KLEO Hilo, Hawaii, says Diamond's status as an "AC radio staple" is a reason to play the new record, but he adds that an extra spin incentive is the current obsession with sound-

"It would be neat to hear him doing old movie songs with his great voice," Parker says. "But it will be more than kitsch, with the recent interest in Broadway and motion-picture songs that is influencing playlists. Just look at how many movie themes Bryan Adams and Celine [Dion] have turned into big hits."

 $Fletcher\ agrees\ that\ there\ was$ 

no better time for Diamond to do this type of album.

"The heightened interest in soundtracks will absolutely benefit this project," he says. "It doesn't hurt that of the 20 songs, nine are Academy Award nominees and six were winners."

He also adds that the current craze for swing and lounge music will have young hepcats digging the ditties. "Our primary concern is to make sure Neil's target following is buying," Fletcher says. "But there will be crossover. There is clearly a trend of going back to quality and great arrangements. Vegas, the Rat Pack, lounge, and your parents' music is hot."

Diamond notices the age differences most when he plays live. "My basic audience will stay with me until I'm dead, but there is no reason not to figure out a way to get to the kids," he says. "I do see a new audience at shows. I guess Neil Diamond is hip and getting hipper every day."

Although Neil is appreciative of the business and prefers "10 million in sales to one," he says that trends didn't drive the album to completion

"It was the right time for me to do this," he says. "It was something I'd never really done. Growth is good. This album could be a blockbuster or it could flop, but I had fun making it. I'm secure with where I'm at. I've made my living making music, and I'm not looking for work. I want each project to live up to the rest of my career, and this project does that in spades. It's fresh, but it's still Neil Diamond"

#### NOV. 17'S FLOOD OF RELEASES COULD PROVE TO BE MIXED BLESSING

(Continued from page 5)

In fact, so many releases are coming out that day that some attendees at the recently held National Assn. of Recording Merchandisers fall conference were calling Nov. 17 the biggest release date in the history of the record business. They also suggested that the day's scheduled releases could result in a scarcity of opento-buy dollars. Also, they predicted that a few of the titles may move to other dates after label executives get a gander at the competition they are facing.

At retail, Stan Goman, senior VP of retail operations at West Sacramento, Calif.-based Tower Records/Video, says that Nov. 17 "will be an exciting day. But I wish some of that stuff was out in July and August."

Jerry Kamiler, division merchandise manager at Albany, N.Y.-based Trans World Entertainment Corp., agrees with Goman.

"The consumer only has X amount of disposable dollars to spend on entertainment, and the more that these titles get spread through the month, or the year,

the better off we are as an industry"

In Carnegie, Pa., John Grandoni, VP of purchasing at National Record Mart, notes that "not all of these albums are going to be smash hits, because they will be competing with one another" for the consumer dollar.

He says that Nov. 17 lineup will not only "put a big crunch on open-to-buy in November; it also will put a big crunch on receiving merchandise in our distribution centers, as well as in our stores."

Kamiler says that the Nov. 17 pile-up will cause problems for secondary artists, who will have a hard time getting depth of product into stores. Indeed, one label executive attending the conference acknowledged that he had a title going out in late October for which he hoped to ship 100,000 units. But he said he was afraid that the impending open-to-buy squeeze could stymie his efforts on behalf of that title.

In addition to retail being affected, Grandoni suggests that the Nov. 17 lineup could hurt sec-

ondary releases at radio. "Anybody who is not a superstar that has product coming out in October and November—and doesn't have something on the radio—we will be buying very conservatively, because there is no way they are going to get this product on the radio. In fact, I would advise labels to hold such product until January."

Speaking of January, one merchant points out that with normal dating terms, the Nov. 17 purchases will all come due in February. "That will be interesting. The record labels better hope that we retailers have a good Christmas."

Storm Gloor, director of music at Hastings Entertainment in Amarillo, Texas, says he is not the least bit concerned. The Nov. 17 schedule, he says, is "a stellar lineup. We realize that these are the major titles that people will be looking for for the holidays."

Moreover, he says that shoppers, unlike the labels, will probably spread out their purchases throughout the holiday selling season.

#### BILLBOARD'S — **?** S ALBUM CHART

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY  ARTIST SEPTEMBER 26, 1998 IMPRINT & NUMBER/OISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSE)  1 2 13 MONSTER MAGNET A&M 540908 (8.98 EQ/12.98)  2 1 3 TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)  3 3 KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)  4 4 30 JAGGED EDGE SO SO OEF 68181/COLUMBIA (10.98 EQ/16.98)  5 10 11 CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)  6 8 9 TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	]]]] TITLE
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9 11 5 THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) NC	OTHING BUT LOVE
10 12 3 ELLIOTT SMITH DREAMWORKS 50048*/GEFFEN (8.98/12.98)	XO
11 6 3 INDO G HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98)	ANGEL DUST
12 13 10 EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98) SL	JPER NATURAL
13 15 9 FIVE ARISTA 19003 (10.98/16.98)	FIVE
14 7 2 LOCAL H ISLAND 524549 (10.98 EQ/16.98) PACI	K UP THE CATS
NEW ▶ BELLE & SEBASTIAN MATADOR 311* (13.98 CD) THE BOY WITH TH	IE ARAB STRAP
16 17 11 BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98) BEHII	ND THE FRONT
17 16 7 THE W'S FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98) FOURTH FI	ROM THE LAST
18 14 3 ROYAL CROWN REVUE WARNER BROS. 47020 (10.98/16.98) TH	IE CONTENDER
19 23 3 THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
20 22 37 SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
(1) NEW MOE. 550 MUSIC 69157/EPIC (10.98 EQ/16.98) TIN CANS A	AND CAR TIRES
22) 30 37 AVALON SPARROW 51639 (10.98/15.98) A M	AZE OF GRACE
23 18 3 BOB MOULD RYKODISC 10443 (15.98 CD) THE LAST DOG AN	D PONY SHOW
NEW > EVERLAST TOMMY BOY 1236 (9.98/12.98) WHITEY FORD SIN	GS THE BLUES
25 25 22 ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE

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

50	49	7	JENNIFER KNAPP GOTEE 3832 (9.98/11.98)	KANSAS
49	40	7	MYRON ISLAND 524479 (8.98 EQ/10.98)	DESTINY
48)	RE-	ENTRY	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EC	O/16.98) JUST WON'T BURN
47	46	32	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98)	FINALLY KAREN
46	21	3	A-G-2-A-KE INTERFACE/RAP-A-LOT 46144/VIRGIN (10.98/16.98)	MIL-TICKET
45	42	37	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER
44	47	4	ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)	CANDYASS
<b>43</b>	N	w >	<b>EARTH CRISIS</b> ROADRUNNER 8706 (10.98/15.98)	BREED THE KILLERS
42	32	30	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU
41	45	22	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
40	44	10	AARON CARTER EDEL AMERICA 003808 (10.98/16.98)	AARON CARTER
39	39	51	ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 (9.98 EQ/14.98	) ME ESTOY ENAMORANDO
38	37	46	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98	BUENA VISTA SOCIAL CLUB
37	27	3	FRANKIE RUIZ ROOVEN 557773/POLYGRAM LATINO (9.98 EQ/16.98)	NACIMIENTO Y RECUERDOS
36	20	2	HERSCHELWOOD HARDHEADZ JAM DOWN/BREAKAWAY 481003/ISLAND (10.98 EQ/16	5.98) A MILLION DOLLARS LATER
35	43	16	DELIRIOUS? FURIOUS? 51676/SPARROW (15.98 CD)	KING OF FOOLS
34)	N	IW >	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT
33	RE-	ENTRY	OZOMATLI ALMO SOUNOS 80020/INTERSCOPE (8.98/12.98)	OZOMATLI
(32)	NI	IW >	DADA MCA 11804 (9.98/14.98)	DADA
31	34	10	DOWN TO THE BONE NU GROOVE 3004 (10.98/14.98)	FROM MANHATTAN TO STATEN
30	35	21		OW BIG'A BOY ARE YA? VOLUME 4
29	33	4	ANGGUN EPIC 69105 (10.98 EQ/16.98)	SNOW ON THE SAHARA
28	28	14	CHARLIE ZAA SONOLUX 82706/SONY OISCOS (9.98 EQ/14.98)	UN SEGUNDO SENTIMIENTO
27	26	5	MEDESKI MARTIN & WOOD BLUE NOTE 93011*/CAPITOL (16.9	08 CO) COMBUSTICATION
26	19	2	JUNIOR BROWN CURB 77897 (10.98/16.98)	LONG WALK BACK

## BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR

GUILTY PLEASURE: As most new country artists realize, the kiss of death is to be labeled early on as "left of



Brand Building. In support of her self-titled album, released Sept. 15 by Atlantic, Nicole Renee begins her promotional tour Tuesday (22) in Richmond. Va. The artist will also appear at a listening party Wednesday (23) in Washington, D.C. (sponsored by Remi Martin liquor). She will perform Oct. 2 at the third annual Louis Vuitton Classic concert and car show in New York along with such artists as N'Dea Davenport. Renee's first single. "Strawberry," is getting airplay at such R&B stations as KMEL San Francisco. KTBT Lafayette, La., and WFXA Augusta, Ga.

center" by radio program-

It's a rare instance when

an act that rocks a little too hard or shows off its folk roots a little too much is able to get a foot in the door at influential radio stations.

"Country is the only genre that builds up walls around who your influences can be,' says Brad Warren of BNA duo the Warren Brothers (see story, page 32). "I love Waylon [Jennings], Willie [Nelson], and Tom Petty, but I'm afraid to say that.'

Still, there are exceptions, and the Warren Brothers may be on the verge of finding the perfect middle ground with their first single, "Guilty," which remains faithful to the country core sound with a modern, uptempo twist.

For the week ending Sept. 15, Broadcast Data Systems reports the song getting680 spins. For several weeks, the

song has increased by at least 100 spins a week, with such stations as KBEQ Kansas City, Mo., KXKC Lafayette, La., and WYCD Detroit weighing in with especially strong support.

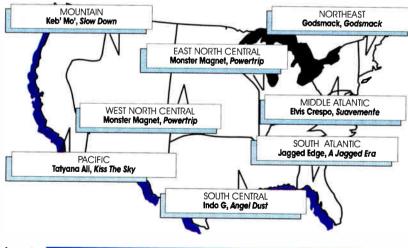
"There are some radio people that love [the single], but for a new act that's as



Time To Kill. Glasgow, Scotland's Yatsura—master purveyors of densely crafted noise pop-follow up their "We Are Yatsura" debut album and "Pulpo" collection of singles and B-sides with "Slain By Yatsura" on Tuesday (22). The Sire act's

new single, "Slain By Elf," shipped to modern rock on Sept. 14. A video for the song is in progress.

#### REGIONAL HEATSEEKERS NO.



#### REGIONAL ROUNDUP

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

MOUNTAIN Keb' Mo\* Slow Down

9. Five Five 10. moe. Tin Cans And Car Tires

- Neb' Mo' Slow Down
   Cleopatra Comin' Atcha!
   Monster Magnet Powertrip
   Tatyana Ali Kiss The Sky
   The Wilkinsons Nothing But Love
   Jennifer Paige Jennifer Paige
   Royal Crown Revue The Contender
   Indo G Angel Oust
   Five Five
- NORTHEAST

  1. Godsmack Godsmack

  2. Monster Magnet Powertrip

  3. Tatyana Ali Kiss The Sky

  4. Keb' Mo' Slow Down

  5. Cleopatra Comin' Atcha!

  6. Jennifer Paige Jennifer Paige

  7. Elliott Smith XO

  8. Helmut Lotti Goes Classic

  9. moe. Tin Cans And Car Tires

  10. Medeski Martin & Wood Com

edgy as we are, we're doing very well," says Warren, who later quips, "The first 52 stations made the mistake of opening the door, and now we're going to have to kick it

Meanwhile, a clip for the song was recently put in Hot Shot rotation on CMT, which has traditionally been more receptive to unusual new acts.

The group's debut album.

"Beautiful Day In The Cold Cruel World," bows Oct.

GOOD FOR THE SOUL: Philo recording artist Ellis Paul's new album, "Translucent Soul," is perfect fall listening, with its beautifully rendered portraits of heartbreak and loss. Paul kicks off his tour with a simulcast on triple-A WBOS Boston at noon Thursday (24).

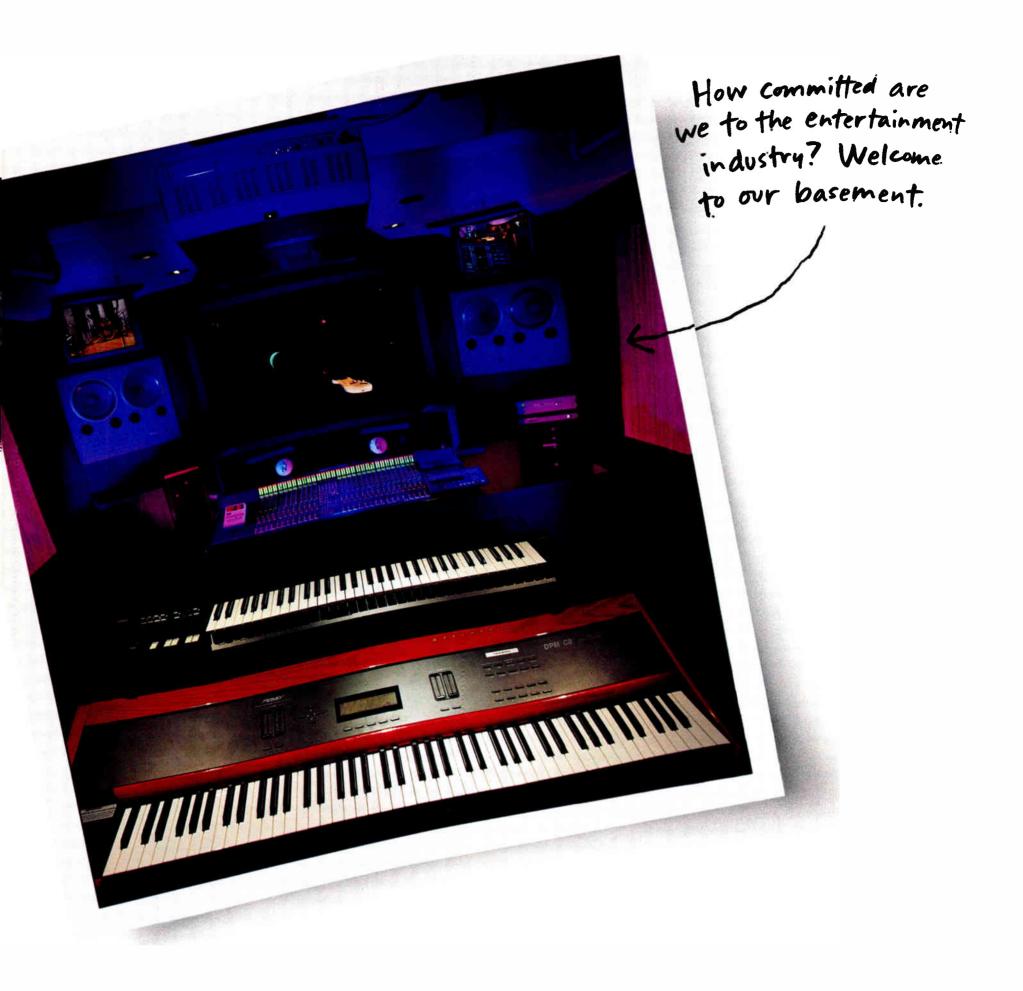
Later this year, Paul's performance at the first Woody Guthrie Free Folk Festival will be broadcast on public TV.

ROADWORK: Smith & Mighty, the Bristol, England-based trio that co-produced Massive Attack's debut, genre-building album, "Blue Lines," is nearing the end of its first U.S. tour. The act, which performs Tuesday (22) at Speed in New York



Coming Up. Singer/songwriter Debelah Morgan is already generating positive word-of-mouth reviews for her album "It's Not Over." It bows Oct. 27 on Vaz Records, a Motown imprint headed by the set's co-producer, Vassal Benford. The first single from "It's Not Over," which also contains a cover of the Ashford & Simpson classic "Ain't No Mountain High Enough," will be "Yesterday." Airplay Monitor reports 432 spins for the song at mainstream R&B stations for the week ending Sept. 6.

with such artists as Photek and Q-Burns, is supporting its "DJ Kicks" compilation, released this summer on !K7 Records.



## Sunset Marquis Hotel and Villas. Unique. Even by Hollywood Standards.

## Reviews & Previews

#### RYUICHI SAKAMOTO

Music From The Motion Picture Snake Eyes PRODUCERS: Ryuichi Sakamoto, Paul Fox, Emo Hollywood 62155

"Snake Eyes," the Brian DePalma film, isn't so great. The two pop songs on its soundtrack—"Sin City" by Meredith Brooks and "The Freaky Things" by LaKiesha Berri—are worse, Terrible, actually. But composer Ryuichi Sakamoto's richly melodious orchestral score is alone worth the price of admission. The final cue of the title theme is a mini-symphony, an artful distillation of grandeur and pathos that mingles the spirits of Mahler and Miles Davis in its 7 ½-minute span. As with his famously lyrical themes to "The Last Emperor," "Little Buddha," "The Sheltering Sky," and "Merry Christmas, Mr. Lawrence, Sakamoto's "Snake Eyes" succeeds as pure music without need of any visual

#### CHRISTIANE NOLL A Broadway Love Story PRODUCER: Bruce Kimme

Varese Sarabande 5956

Take various songs from various sources to tell a "love story," and you've got an idea that can work if the songs are worthy and the performer can put them across. Happily, this concept works extremely well here. The winning performer is Christiane Noll, now starring in Broadway's "Jekyll And Hyde." The songs are drawn from the contemporary musical stage, with an occasional fallback on Stephen Sondheim, Irving Berlin, John Kander and Fred Ebb, George and Ira Gershwin, and Rodgers and Hammerstein, who are represented with their lovely, rarely heard "The Next Time It Happens," which ends the album and lets the listener in on the wistful ending. Of course, there are joyful stops along the way, such as Berlin's "You're Just In Love." Plot line or no, this is a delightful survey of fine songs.

#### **ORIGINAL STUDIO CAST** The Night Of The Hunter PRODUCER: Bruce Kimme

Varese Sarabande 5876

This is one of the best CDs ever to serve to introduce a new musical. Based on the famous novel and movie, it's blessed with an accomplished score by Claibe Richardson (music) and Stephe Cole (book and lyrics). What's more, it's presented with the class of a Broadway cast album, featuring such pros as Ron Raines, Dorothy Loudon, and Sally Mayes. With violence and fear as the show's key components, the score's got a lot of difficult emotional baggage to carry; Richardson and Cole carry off this feat beautifully. Two extended numbers, "Wedding Night" and "One More Harvest," are strong examples of the authors' success. This album can do the trick in getting this show onstage.

#### R & B

► PATTI LABELLE Live! One Night Only

MCA 11814

The experience of hearing Patti LaBelle sing live is purely moving. In fact, her powerful voice often serves as a great "teach by example" tool for up-and-com-

#### SPOTLIGHT



#### WAGNER E VENEZIA Uri Caine Ensemble

PRODUCER: Stefan Winter
Winter & Winter 910 013

Purists may turn their noses up at this disc, a set of extracts from Wagner operas delivered by jazzers styled as a Venetian cafe band of piano, strings, and accordion. But open-minded listeners will hear "Wagner E Venezia" for what it is—a lovely album, one that has you marvel anew at the evergreen power of Wagner's melodies. The only misstep here is a take on "Ride Of The Valkries" that was bound to, and does, verge on camp. The rest of the program—recorded live at Venice's Gran Caffé-consists of intimate, even poet ic versions of the prelude and "Liebe-stod" from "Tristan Und Isolde" along with overtures to "Tannhäuser," "Die Meistersinger," and "Lohengrin." The leader of the band is pianist Uri Caine, who put out his smartly skewed take on Mahler earlier this year on Winter & Winter. Perhaps his work will help introduce a younger, more casual audience to Wagner, or maybe it is a breath of fresh air for those who know the music by heart. Either way, it's a heartfelt homage to Wagner's love affair with the city in which he died. Distributed in the U.S. by Allegro.

ing artists who want to expand their vocal capacity. "Live! One Night Only" is a 22-track set taped live at New York's Hammerstein Ballroom. LaBelle serves spectacular renditions of soon-to-be-classic songs like "If You Asked Me To," "When You Talk About Love," "Lady Marmalade," and "You Are My Friend." The vocalist also offers a wide range of classic covers like "Is It Still Good To You," featuring Eddie LeVert, and "Got To Be Real," with Mariah Carey. This is a must-have for any die-hard Patti LaBelle

#### COUNTRY

★ VERN GOSDIN

PRODUCERS: Barry Beckett Vern Gosdin

There are country voices that can soothe, voices that can inspire tears and heartbreak, and voices that can evoke lust—but there's only one voice that can express and carry the incredible sweetness of suffering. Rightfully dubbed the Voice by his contemporaries, Gosdin infuses country with a spiritual sense of complete loss and utter hopelessness. He's the Edgar Allen Poe of country music. As the first release on Barry Beckett's BTM Records, this is a righteous reminder of what real country music can mean. Gosdin is joined on several songs by Lacey Lynne, a worthy duet partner, especially effective on the classics "A Picture Of Me Without You" and "Let's Don't And Say We Did." Contact: 615-

#### SPOTLIGHT



#### BETTE MIDLER **Bathhouse Betty**

PRODUCERS: various
Warner Bros. 47078

Everything Bette Midler does well is represented on this outstanding album, from pop show-stoppers ("My One True Friend") to self-deprecating shtick ("I'm Beautiful" and "I'm Hip"), from campy, retro pop ("Ukulele Lady," "I Sold My Heart To The Junkman") to earnest and profound ballads (Leonard Cohen and Jennifer Warnes' "Song Of Bernadette"). "My One True Friend"—a David Foster/ Carole Bayer Sager/Carole King tune from the film "One True Thing"—is the first single and a good fit to get the project started at AC and top 40 radio. Other commercial candidates include the swing staple "One Monkey Don't Stop No Show," which features Royal Crown Revue. Considering the diversity of its material—and the fact that it was produced by the varied likes of

Arif Mardin, Ted Templeman, Brock

and Foster-"Bathhouse Betty" is

Walsh, Marc Shaiman, Chuckii Booker,

remarkably focused, no doubt a testament to Midler's immense talents as a

vocalist, song interpreter, bandleader,

742-0900; E-mail: btmrecords@aol.com.

#### LEON RAUSCH

Close To You: A 20-Song Salute To The Music Of Cindy Walker, Volume #1

PRODUCERS: Leon Rausch, Tommy Allsur

and all-around entertainer.

Southland Records

This unusual tribute to one of country music's most respected songwriters by one of its best veteran singers is unexpected but very welcome. Leon Rausch's warm voice is a perfect foil to such classic Cindy Walker compositions as "Close To You," "In The Misty Moonlight," and "You Don't Know Me."
Rausch, best known for his years as lead singer for Bob Wills & the Texas Playboys, is in fine voice at age 71. And he's not kidding about this being the first volume. Walker, who was inducted into the Country Music Hall of Fame last year, has got plenty of them. Contact: 817-461-3280.

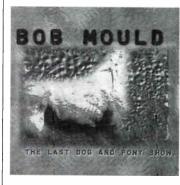
#### LATIN

NFK Entre Tú Y Yo

PRODUCER: Rolando I WEA Latina 24332

The Italian star who has made strong inroads into Latin American markets in the past year with his eponymous Spanish debut returns with another embraceable passel of smooth pop/rock love songs that should have no trouble finding acceptance at Latino pop radio. Nek's warm, unaffected light baritone burns brightest on two of the album's more sensual entries: "Quédate" and "Una Obsesión."

#### SPOTLIGHT



#### BOB MOULD The Last Dog And Pony Show PRODUCER: Bob Mould

Rykodisc 10443

"The Last Dog And Pony Show" of the title refers to the final electric rock band tour that Husker Du/Sugar vet Bob Mould plans to make. From the sounds on this disc, the shows promise to make parting sweet sorrow. The first single, "Who Was Around?," is power pop with true sonic and emo-tional heft; the darker "New #1" and the heavier "Skintrade" up the ante from there, as do the ringing, Sugar-coated hooks of "Classifieds." Fans of Sugar's crowd-pleasing fuzz pop or Mould's more introspective solo work will all find something to value on this album-which is further proof that of all the post-punk heroes of the '80s, Mould is perhaps aging with the most grace and guts.

#### REGGAE

**► VARIOUS ARTISTS** nary Sounds: The Essential Collection Of Classic Roots Reggae 1973-1981 COMPILATION PRODUCER: Randall Grass Shanachie 6116

#### **► VARIOUS ARTISTS** Natty & Nice: A Reggae Christmas COMPILATION PRODUCER: Doug Wend Rhino/Midnight Dread R2 75338

The clear favorites for best reggae boxed set and single-CD compilation of '98 are these two sublime collections. "Revolutionary Sounds" unites Shanachie's stel-lar recent anthologies—"The Power Of The Trinity: Great Moments In Reggae Harmony," "In The Red Zone: The Essential Collection Of Classic Dub," "By The Rivers Of Babylon: Timeless Hymns Of Rastafari," and "Revolution-ary Sounds: Essential Rockers Reggae (1973-1981)." Thanks to this roots banquet, one can ring in the season with everything from Culture's "Revelation Time" and Augustus Pablo's "King Tubby Meets The Rockers Uptown" to Jacob Miller's "False Rasta" and Rita Marley's "Who Feels It Knows It." If fans need any more bells on their sleighs or sugarplums in their heads, treats from "Natty & Nice"—like Toots & the Maytals' "Happy Christmas," the Ethiopians' "Ding Dong Bell," and "Santa Claus Is Skaing To Town" by the Granville Williams Orchestra featuring guitarist/arranger Ernest Ranglin-should suffice. Deck dem halls!

#### GOSPEL

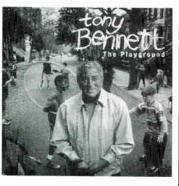
► YOLANDA ADAMS

Songs From The Heart PRODUCERS: Percy Bady & Gregory Curtis

Verity 43123

On her sixth outing in the last 10 years, Yolanda Adams confirms her standing as one of gospel's leading ladies. These 10 classic songs of the church show Adams'

#### SPOTLIGHT



#### TONY BENNETT The Playground

PRODUCERS: Tony Bennett, Danny Bennett Columbia 69380

There are few ingredients in pop music that are guaranteed to deliver beautiful results: Two of them are the voice of Tony Bennett and the songeraft of America's pop masters. On his latest release, the veteran crooner directs his time-tested voice toward children, offering songs that they are likely to relate to without feeling patronized. Among them are Harold Arlen and Johnny Mercer's "Ac-Cent-Tchu-Ate The Positive": Johnny Burke and Jimmy Van Heusen's "Swinging On A Star"; Gil Evans, Alan Bergman, and Marilyn Bergman's title track; Frank Loesser's "The Inchworm"; and Joe Raposo's "Sesame Street" classic "Bein' Green," sung in a duet with original interpreter Kermit the Frog. Besides Kermit, Bennett's singing partners include Rosie O'Donnell ("Put On A Happy Face") and Elmo ("Little Things"). Bennett—who has excelled in recent years at focusing his albums around compelling themes—is in fine form as a vocalist and entertainer, prefacing some of his selections with charming, child-friendly banter.

roots in gospel tradition, as well as her innate knack for jazz, modern R&B, and urban contemporary. Adams' commitment to the material is total and spinetingling. Producers Percy Bady and Gregory Curtis keep things up to the minute with both reverence and street savvy, from the Whitney Houston-esque "Still I Rise"—a big pop ballad with all the makings of a multi-format smash to "Only Believe," a simmering hip-hop jam. Never having failed to go top 10, Adams only gains momentum with this

#### NEW AGE

★ VAS Offerings

PRODUCERS: Greg Ellis, Azam Ali Narada 46289

Following up last year's impressive debut, "Sunyata," Vas goes even deeper into its trans-cultural sound. Augmenting the voice and hammered dul-cimer of Azam Ali and the global percussion of Greg Ellis are Turkish ney master Omar Faruk Tekbilek, Hans Christian on cello and sarangi, and former Billy Idol sideman Steve Stevens playing acoustic guitar. Their lush and intricate web embraces the hybrid vocals of Ali, who evokes the serene ecstacy of abbess Hildegard von Bingen and the ornamental designs of the Middle East and India. Her soulwrenching performance on tracks like "Svarga" and "The Promise" can bring you to tears.

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 series are legible. Send review copies 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 Brad Bambarger (classical/N.Y.); Steve Graybow (jazz/N.Y.); Deborah Evans Price (contemporary ChristiaryNashville); Gordon Ely (gospel); John Diliberto (new age).

#### Reviews & Previews



#### POP

► ACE OF BASE Whenever You're Near Me (3:32 PRODUCERS: Ole Evenrude

WRITERS: J. Berggren, M. Chapman PUBLISHERS: Megsong/Careers-BMG, BMI; Mike Chapmart/Music & Media International, ASCAP Arista 3542 (c/o BMG) (cassette single)

The follow-up to "Cruel Summer" shows Ace Of Base revisiting the more familiar pop/reggae sound that made the group a top 40 favorite. The good news, though, is that "Whenever You're Near Me" builds upon a bankable sound rather than mimicking it. The song has a decidedly more complex arrangement, which is rife with sunny Caribbean percussion and a sweet smattering of acoustic guitar/synth interplay. Jenny's and Linn's vocals are notably more restrained here than on past singles, which allows the melody and chorus to work their contagious magic without vocal overkill. Downright irresistible, this cute single should saturate airwaves within

#### ► BRYAN ADAMS On A Day Like Today (3:30)

PRODUCERS: Bryan Adams, Phil Thornalley WRITERS: B. Adams, P. Thornalley UBLISHERS: Badams/Bug Songs, ASCAP A&M 00749 (cassette single)

This is the single that Adams supporters at top 40 radio have been waiting for. It shows him deftly straddling the line between the arena rock persona his die-hard disciples adore and the softer, more ballad-driven crooner that made tunes like "(Everything I Do) I Do It For You" recurrent faves. On the title cut of his forthcoming album, Adams and collaborator Phil Thornalley have meticulously crafted a fine song that gradually builds from an introverted acoustic opening into a fullbodied rock power ballad. The element that makes this track work so well is an oh-so-subtle injection of psychedelic pop harmonies and quasi-symphonic strings. In the end, this is a refreshing release that bodes extremely well for the enduring artist's future at pop radio.

#### EVELYN Funny Bunny Boy (3:26)

PRODUCERS: Lazzo, Westin WRITERS: From, Lindgren PUBLISHERS: Cool/Warner-Chappell, ASCAP REMIXERS: Johnny Jam, Delgado edel 03991 (cassette single)

Aren't ya just dying for another Eurospiced hi-NRG ditty? Well, even if you're not, here comes "Funny Bunny Boy," which scores points for simply being so unabashedly cute and silly. If Evelyn is a singer of diva-like proportions, she sure doesn't get to show it here. She does, how-ever, work well within the track's narrow confines. Her plucky performance makes this single worth investigating—as does Johnny Jam and Delgado's remix, which is low on the formulaic keyboards that are seriously starting to hurt the Euro-NRG genre.

#### R & B

#### ► TAMIA So Into You (3:37)

PRODUCERS: Wyclef Jean, Jerry Wonda WRITERS: T. Kelly, B. Robinson, Tamia, L. Richie, R.

PUBLISHERS: Plus 1/Jobete/Cambrea/Librer/Brenda Richie, ASCAP REMIXER: Wyclef Jean

Qwest/Warner Bros. 9437 (cassette single)
Thanks primarily to the omnipresent Wyclef Jean, Tamia issues her strongest single since her introductory smash, "Yo Put A Move On My Heart." Jean's increasingly recognizable production style is the basis for a jam that displays a notably loose and playful performance

from the lovely R&B ingénue. It doesn't

hurt that she also has a solid song (which

she co-wrote) to work with, too. The complexity of the melody and the intelligence of the lyrics wash over the senses like a cool, refreshing breeze. Expect radio programmers to trip over themselves to support this winning, hitbound effort.

#### ★ N'DEA DAVENPORT Bullsh\*\*\*\*\* (4:18)

PRODUCER: N'Dea Davenport WRITERS: M. Def. N. Davenport, B. Blane PUBLISHER: not listed REMIXER: Mos Def

Here's an experiment that we hope works. V2 has opted to work two simultaneous singles from Davenport's glorious, under-appreciated solo debut. This jazzy gem is being worked to R&B radio, while a cover of Neil Young's "Old Man" goes to triple-A stations. Jeepsters will find this cut well worth their attention—due in large part to Mos Def's slinky hip-hop remix, which toughens the beat without tampering too much with the song. The soulful ease of Davenport's performance provides a lesson for her less-experienced, bravadofilled competitors. Less really is more.

#### COUNTRY

▶ GEORGE STRAIT We Really Shouldn't Be Doing This (2:29)

PRODUCERS: Tony Brown, George Strait

WRITER: J. Lauderdale

PUBLISHERS: Mighty Nice/Laudersongs/Bluewater, BMI MCA 72071 (CD promo)

Buoyant, brightly textured, and thoroughly engaging, this is easily the best single Strait has issued this year. The melody is infectious, and the production is positively inventive. Brown and Strait toss in fiddle and all the traditional elements associated with Strait's music, then shake things up with a rockabilly twist that sounds as if Bob Wills collided with the Stray Cats and they went to have a beer with Elvis Presley. And Strait doesn't play it safe with the vocals either, as he veers toward Presley territory with a delightful playfulness. This is fun, frisky, and totally entertaining. When it comes to great country music with an intrepid sense of style, Strait is

#### MARK NESLER Slow Down (3:12)

RODUCERS: Jerry Crutchfield, Kyle Lehning WRITERS: M. Nesler, T. Martin

PUBLISHERS: Glitterfish/Buna Boy/Hamstein Cumberland/Baby Mae, BMI

Asylum 1188 (CD promo)

the man!

This record has a warm, wonderful, and gently loping feel that should find a welcome home on country radio. The appealing intro gives way to Nesler's inviting singing. He has a different quality to his voice, a warm resonance that sets him apart from the pack of hopefuls vying for attention. Penned by Nesler and hit tunesmith Tony Martin, the lyric is solid and the melody is infectious. All in all, this is a totally enjoyable musical experience that should help garner Nesler the attention

#### REBEL HEARTS Everything To Me (no timing listed)

PRODUCER: Don McDowell WRITERS: M. Boren, J. Johnston PUBLISHER: McD's Mountain, ASCAP House of Tunes Entertainment 001 (CD promo) Rebel Hearts is a trio with a pleasant vocal blend that it puts to good use on this pretty ballad. Don McDowell's production is rather predictable and uninspired, but the lead vocalist has a smoothness in his delivery that suits the romantic lyric perfectly and makes this listenable. The single is taken from "Runnin' Free," the trio's album on the Reno, Nev.-based House of Tunes. Indie product always faces an uphill battle, but these folks seem determined to put up a fight. Contact: 702-829-1280.

#### AC

PRODUCER: Babyface WRITERS: Steinberg, Kelly PUBLISHER: Sony Tunes, ASCAP Atlantic 8686 (cassette single) With audible assistance from producer Babyface (who also contributes soft and subtle backing vocals), Collins reconstructs one of Cyndi Lauper's signature tunes into a glossy, R&B-flavored shuffle ballad. A new cut on "Phil Collins . . . Hits," this is precisely the kind of instantly familiar, easily approachable single that AC radio demands. It's not the veteran artist at his best, but it's certainly going to generate a whole lot of positive attention—and perhaps that will re-open radio programmers' ears to his own fine original material in the future.

#### ► BRUCE HORNSBY Great Divide (4:24)

PRODUCER: Bruce Hornsby

WRITER: B.R. Hornsby PUBLISHERS: Basically Zarro/Warner-Chappell, ASCAP RCA 65588 (c/o BMG) (cassette single)

There are some artists you simply do not want to change, and Hornsby is one of 'em. On this first single from the new "Spirit Trail," he delivers exactly what loyalists require-smart pop music with enough bite to keep it relevant. The lively "Great Divide" has a bit of guitar/fiddle interplay, which is anchored by Hornsby's distinctive piano playing and low-key vocals. You cannot go wrong with a single that manages to tell a love story without a single cliché. If you haven't investigated a Hornsby recording in a long time, this is the one to check out. It'll draw you in and leave you hankering for more.

#### ★ MELISSA FERRICK Everything I Need (no time

ing listed)
PRODUCER: Rob Laufer

WRITER: M. Ferrick
PUBLISHERS: Nine Two One/Earth's Ear, ASCAP W.A.R.? 60023 (CD cut)

Dogged for the last five years by comparisons to the other Melissa (Etheridge), Ferrick comes into her own here by banking on her intimate songwriting, not production eimmickry. Gone are the clanging arena rock guitars and trend-conscious production, replaced by sweet acoustic strumming and toe-tapping percussion. Ferrick's at her best when she strips down to little more than her increasingly raspy voice and a delicate melody. How ironic that she warbles "I'll never write a hit song" on this title tune from her musthear new album. She weaves the kind of feel-good, hand-clapping chorus that multiformat smashes are made of. Give it a listen, and you will very likely agree. Con-

#### ★ N'DEA DAVENPORT Old Man (3:58)

tact: 303-440-0666.

PRODUCER: N'Dea Davenpor WRITER: N. Young PUBLISHER: Broken Fiddle, ASCAP V2 27548 (CD pro It takes a brave woman to take on a song

IDINA MENZEL Minuet (no timing listed)

PUBLISHERS: Odina/EMI-Blackwood/Inso-Foros, BMI Hollywood 5239 (cassette single)

An original-cast member of "Rent"

excellent start with this sultry shuf-fler, which combines sharp, Alanis

Morissette-like, woman-in-power

aims to parlay Broadway success

into pop stardom. She's off to an

PRODUCER: Milton Davis WRITERS: I. Menzel, M. Davis

like this, but Davenport's up to the task She inteprets Neil Young's classic rocker with enough reverence to keep naysayers at arm's length while also bringing her own unique vocal perspective to the table. She scores points for not underlining the song with a jeep beat, which is a temptation most others would've given in to. Added credibility comes from an instantly recognizable guitar solo from Poncho of Crazy Horse. Not a bad stamp of approval, eh? Triple-A tastemakers even mainstream rockers—take heed.

#### DANCE

#### DARRELL MARTIN PRESENTS MURIEL FOWLER Life (8:48)

PRODUCERS: Darrell Martin, William Brown WRITERS- D. Martin, W. Brown PUBLISHERS: Big Verg/Jelly's Jams, ASCAP; H.I.T., BMI REMIXERS: Paul Scott, Shank Thompson

Jellybean 2542 (CD single)

Martin should continue to build a solid club base with this rousing, well-structured house anthem. He teams up with engaging newcomer Fowler, who proves that she can vamp and shriek with the best of them. Her delightfully over-thetop performance is matched by music that rumbles with old-school disco percussion and a hands-in-da-air chorus that demands widespread attention. For added fun, be sure to check out Paul Scott and Shank Thompson's underground remix.

#### ROCK TRACKS

#### THE CONNELLS Soul Reactor (3:10)

PRODUCERS: Jim Scott, Tim Harper WRITERS: the Connells, T. Harper PUBLISHER: not listed TVT 9033 (CD promo)

This is a straight-ahead rock song by seasoned soulful rockers the Connells. From the introduction on, nimble, trebly guitars punctuate the verses, which are somewhat disappointingly marked by a decrescendo from the band. Cymbals define the overriding percussive feel, lending the chorus a rousing bar rock sound and saving the song from modern rock anonymity. This group has some great guitarists, but its generic lyrics serve only to distinguish verse from chorus. Overall, a solid effort from a solid act.

#### GOMEZ 78 Stone Wobble (3:40)

PRODUCER: Hex Hector WRITER: M. Lewis

PUBLISHER: not listed

REMIXER: Hex Hector

Groovilicious 005 (12-inch single)

PRODUCER: not listed WRITER: not listed

NEW & NOTEWORTHY

PUBLISHERS: Warner-Chappell/Warner-Tamerlane, BMI Virgin 7087 (CD promo)

Muffled-voice effects, quiet, looped-sounding guitar lines, and a vaguely bluesy bass feel mark this Gomez single, which, like

REINA Find Another Woman (no timing listed)

It's been far too long since clubland

has given birth to a singer with such

strong mainstream appeal. Reina is a

charismatic native New Yorker with a potent set of pipes and a sassy phras-

most quirky new modern rock songs, immediately suggests Beck. "78 Stone Wobble" is constructed of three distinct verse-type sections using separate voice effects. These sections are rather beguiling until they are repeated ad nauseam. Small changes, like the addition of spoken-voice samples or more guitar reverb even a little percussion bridge-do little to offset the maddening repetition. This track is a collage of fun, creative elements but would benefit from a few more of

#### DEEJAY PUNK-ROC Far Out (4:00)

PRODUCERS: DeeJay Punk-Roc, Don Sergio WRITERS: DeeJay Punk-Roc, Don Sergic PUBLISHER: not listed

REMIXER: DeeJay Punk-Roc
Independiente/Epic 4148 (CD promo)

This fun morsel of hardcore techno begins with a silly, '50s-TV-style introduction and then launches irresistibly into lightning-speed beats and a "holy calamity, scream insanity!" voice sample sure to rile up the crowd. This is refreshingly old-fashioned "beatbox action," as the introduction heralds, dodging jungle influences and relying heavily on high-energy hip-hop vocals for momentum and interest. Distorted bass, squeaky bleeps, and subtle laser sounds complete the historical picture, and clubgoers everywhere rejoice.

#### JAMES McMURTRY Every Little Bit Counts (4:18)

PRODUCER: not listed WRITER: J. McMurtry

PUBLISHERS: Short Trip/Bug, BMI

Sugar Hill 6429 (cassette single)

Few modern troubadours can paint lyrical pictures as vivid as McMurtry. On this gem from the album "Walk Between The Raindrops," he shares an empathetic tale of a man stepping wisely back from a tor-tured relationship. It's not a new idea but one that McMurtry handles with equal parts folk-like storytelling and radio-conscious tuneweaving. "Every Little Bit Counts" is quite catchy, thanks largely to a tightly constructed melody and a harmo-nious chorus. Added pleasure is derived from an arrangement that combines ample acoustic strumming with an occasional, country-spiced harmonica flourish. And, of course, an insinuating, rocksteady midtempo beat holds everything together nicely.

#### RAP

CENTRAL STYLE SOUND Bounce 2 Dis (no timing

PRODUCERS: B.R., Kid Fresh WRITERS: N. Garcia, M. Gurule, R. Olguin PUBLISHER: Dog City Productions, BMI Kut-N-Kru 002 (CD cut)

You might not think of Denver as a hotbed of hardcore hip-hop, but this smooth, highly credible jam proves that anything is possible. "Bounce 2 Dis" is the quirky, wholly accessible title cut from this intriguing young act's second home-made album, and it chugs with a tasty blend of retro-funk instrumentals and sly rhymes. Fueled by a hypnotic chorus chant, this track is ripe for the picking of open-minded rap programmers in search of something fresh and devoid of clique-related political baggage. These lads are coming correct and are totally real. Let's

#### show 'em a little respect. Contact: 303-

FOR THE RECORD

The review of "Baby One More Time" by Britney Spears in the Aug. 22 issue of Billboard incorrectly credited the single's producer, songwriters, and publishers. The song was produced by Max Martin and Rami and written by Martin. It's published by Enterprises Zomba Grantsville Publishing.

#### ▶ PHIL COLLINS True Colors (3:52)

ing style. She makes the most of this lyrics with an infectious, funk-sweet-ened rock arrangement. Menzel has fine Michelle Lewis composition and gives superstar producer Hex Hector a throaty, conversational vocal style a run for the money here. Although he's remixed some of the industry's that works well in this musical setting. Her soulful outbursts during best, he's rarely had such a solid perthe song's climax are a pleasant surformer to work with from scratch prise and a fine complement to the Their chemistry is incredible, and it's track's appropriately acrobatic gui-tar licks. This is the kind of jam that likely to trigger more collaborations in the future. In the meantime, club DJs could easily break out of mainstream will definitely find this jam an essen and modern rock radio, though it should also be of immediate interest tial peak-hour programming item, while mix-show jocks and rhythmto triple-A programmers. Which crossover radio tastemakers have a

fringe format discovers this one is chance to herald one of the better almost irrelevant to the fact that its dance singles of the late-summer seaultimate home should be smack in son. Contact: 212-254-2400. the middle of popville.

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 es to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.) SINGLES:

#### Reviews & Previews



#### HOME VIDEO CATHERINE APPLEFELD OLSON

#### MICHAEL NESMITH: ELEPHANT PARTS

DVD Interna

#### 62 minutes, \$24.98 DVD

In 1981, when Michael Nesmith released the video "Elephant Parts," named for the fable of seven blind men who were asked to describe an elephant and came up with seven surreal answers, it won the first-ever Grammy for best video. This "17½-year anniversary" DVD-only edition contains remastered versions of the original comedy blocks and music material, plus extras such as a discography, press clips, a still-photo catalog, and a priceless Nesmith alternative commentary. Nearly 40 high-octane satiri-cal sketches—ranging from "Elvis Drugs," "The Dark Ages," and "Have A Nice Day" to the classic send-up "Charlottesville Typing Service" frame five distinctly Nesmith video-clips, each of which stands up just fine on its own. The package was conceived as a mind-bending audiovisual experi-ence, and although it may not appear quite so revolutionary today as it did upon initial release, it still merits a special place in the halls of music video and only gets better in the digi-

#### THE CANADIAN BRASS: A CHRISTMAS EXPERI-

RCA Victo

#### 52 minutes, \$19.95

This one-time A&E Network special is a blissful celebration that will get the whole family in the holiday spirit. One of the world's top brass quintets, the Canadian Brass, is joined by some incredibly talented (and adorable) ris ing stars who express the magic of Christmas through instrumentation, verse, and whimsical commentary about Santa. The program includes 16 numbers, most of which are favorites like "Rudolph The Red-Nosed Reindeer," "Jingle Bells," and "O Christmas Tree." In a departure from the stan-dard straight-ahead musical program, each selection is framed by a cleverly choreographed scene acted out on a stage adorned with a child's paradise of props ranging from oversized presents to angels. Viewers also get a glimpse of the joyful frenzy that hap-pens behind the curtain as the Canadian Brass and their helpers prepare to take the stage.

#### WOMEN OF SUBSTANCE: KATHARINE HEPBURN

MPI Home Video

58 minutes, \$29.98

The alluring Katharine Hepburn makes a perfect subject for MPI's new series celebrating fascinating women of our time, which to date includes biotapes on Doris Duke and Gloria Vanderbilt. Hepburn has lived most of her life fiercely guarding her privacy through a web of calculated personal and professional moves that have kept her away from many a Hollywood gathering and let her maintain the persona of the truly independent woman. Here her private life is unmasked to explain some of the controversial choices she made on the road to stardom, as well as her long-term love affair with Spencer Tracy. The program, which originally aired on Lifetime Television, boasts vintage film clips and interviews with friends and Hepburn herself. The tape provides a nice retrospective, but its \$30 price point seems a little steep.

#### TURNING POINT AT NORMANDY

70 minutes, \$19.98

This episode of the ABC newsweekly "Turning Point" joins a batch of other WWII videos hitting the market in the wake of "Saving Private Ryan." And it's a formidable contender. The program, which originally aired in 1996, is hosted by Peter Jennings and contains a fascinating patchwork of telltale archival footage and current interviews with veterans of the Normandy invasion on both sides of the conflict. It chronicles the events of June 6, 1944, but it also hones in on the critically important web of deception the Allied forces spun around the invasion to confuse the German forces into thinking it would happen at another time and place. The combination of shocking historical battlefield footage and the personal reflections of soldiers who were there 50 years ago makes this tape a fine addition to the video collections of WWII novices and history buffs alike.

#### WHAT A DEAL! SECRETS TO BUYING AND SELLING AT AN ANTIQUE FLEA MARKET

Salt City Ho

75 minutes, \$19.95

This video tackles both sides of the fleamarket game by giving dealers new ways to present tempting offers to consumers and arming bargain hunters with information on how to get the most bang for their bucks. The production values are somewhat shoddy, and the seasoned narrator tends to run on, but there are some golden tips to be found. The tape takes viewers to six different flea markets and looks at the impor-

tance of booth location, the use of the terms "old" vs. "original," and methods of bartering without offending the other party and following antique trade papers. It also includes some interest-ing facts and figures about the antique flea market in the U.S. Contact: 315

#### CASPER MEETS WENDY

20th Century Fox Home Entertainment

90 minutes, \$19.98

This ghostly romp is Fox's second direct-to-video entry in the "Casper' series and, like its predecessors, should delight kids. When the evil, and very tan, warlock Desmond Spellman (a perfectly cast George Hamilton) deter mines the time is ripe to capture Wendy, her aunts (the hilarious trio of Teri Garr, Shelley Duvall, and Cathy Moriarty) decide a posh vacation spot is the perfect place to hide out. But the resort also happens to be the spot that Casper's ghostly trio of uncles decide to haunt. Despite warnings from their respective camps about how ghastly the other can be, Casper and Wendy develop a forbidden-and magically potent—friendship. Along the way, they manage to foil Spellman's plots and keep their relatives in line. The movie is filled with laughs, eye-catching special effects, and an overall good

#### THREE STOOGES FAMILY ALBUM

Anchor Bay Entertainr 30 minutes, \$9.99

All walks of Three Stooges fans will find something of substance in this lit-tle bundle of nostalgia about one of the longest-running comedy teams in

the history of entertainment. This behind-the-scene video looks at the personal side of Larry, Moe, Curly, Shemp, Joe Besser, and Curly Joe DeRita, the six men who each played a Stooge and kept the laughs coming for more than 70 years. Black-and-white home movies provide the foundation, with footage of Moe playing barbecue chef at a backyard gathering, the original three aboard a luxury liner on their way to tour London, the men goofing off with their wives and children, and even the last birthday celebrated by Curly Joe in 1991. Viewers will come away with a heightened sense of not only the Stooges' comic genius but of the beautiful friendships they shared.

#### ENTER \* ACTIVE

#### A&M RECORDS

A&M has rebuilt its World Wide Web site in order to provide a more artistdriven environment for fans. A lot of the re-design on the home page is nuts and bolts stuff: a more frequently updated tour database, graphics over-haul, easier navigation. What's great is a new focus on the artists' sites. The site showcasing developing act Mister Jones includes a funky Shockwave kung fu game. Overall, a big step up for the label.

#### THE DEN

www.theden.com
The Den doesn't do as good a job with

breaking news as many online publications but makes up for it with a funsmarmy style that might alienate older readers but will certainly delight youthful pop-cultured fans. The recently launched entertainment Webzine features daily film, TV, and music coverage but also dedicates an entire section to science fiction. We looked over an opus on Kurt Cobain, reviews of a Burning Man concert, and a list of the greatest car chases ever filmed. All were wellwritten, interesting, and in a cheeky style befitting this affiliate of such publications as Filmthreat and Pitchfork, In fact, the site relies on its writing and is light on interviews with artists and

#### SPYRO THE DRAGON

Sony Computer Enterta nent/Universal Interactive Stu dios/Insomniac Games

#### Sony PlayStation

Whatever you do, don't dismiss "Spryo" because of any perceived cutesy quotient. OK, a fire-breathing baby dragon struggling to save his species from extinction with his Tinkerbellesque buddy, Sparks the Dragonfly, sounds a little wimpy on paper, But once the game is fired up, even the most hardened, testosteronecharged player will soon fall under its spell. There's a lot going on in "Spyro," and most of it is related to killing, burning, and looting—but not in a mean-spirited way. Even when stacked up against the best multilevel adventure games, "Spryo" is impressively convoluted and immersing, with more than 30 graphic worlds. A standout winner for the fall.

### S C R E E N

#### SIX-STRING SAMURAI Directed by Lance Mungia Written by Lance Mungia and Jeffrey Falcon Starring Jeffrey Falcon, Justin McGuire, and

Stephane Gauger Palm Pictures

Opens Sept. 18 in Los Angeles and Oct. 9 in New

Although "Six-String Samurai" isn't over-the-top enough to become an instant cult classic, this sushi-flavored western has enough high points to start its ascent into the independent film hall of fame.

The preposterous storyline starts in 1957, when the bomb drops and ends the world as we know it. But the last bastion of freedom is a place called Lost Vegas, and Elvis is crowned its king. Now fast-forward 40 years—the King has gone to the Graceland in the sky, and all other guitar-playing opportunists, including Death, are setting out to claim his throne.

Once your disbelief subsides, it's easy to fall into the winding pace of this campy fist-flying adventure film, the first from Chris Blackwell's Palm Pictures.

Buddy, played by Jeffrey Falcon, is a non-hero who bears a striking resemblance to a young Elvis Costello; he's just one of the musicians vying to fill the King's blue suede shoes. Luckily for him, he happens to be as good with a

sword as with his Fender guitar, because reaching the throne leads to several "Seventh Samurai"style scenes of flying bodies, as well as mismatched dubbed dialogue.

In one such battle, Buddy rescues a small boy from a band of gypsies. They form an unlikely team and get each other out of one jam after another, despite Buddy's repeated attempts to shed his young responsibility.

As the two cross the wastelands, they encounter a wide variety of enemies and freaks, including a cannibalistic Cleaver family, a windmill god, bounty-hunting bowlers, harsh weather, giant



FALCON AS BUDDY IN 'SIX-STRING SAMURAI'

dunes, competing guitarists, a midget gangster, some hookers, and the Russian army.

After conquering unbeatable odds, an epic "Crossroads"-esque battle ensues between Death (a purveyor of metal who bears a striking resemblance to White Zombie front man Rob Zombie) and Buddy over the boy's soul. And, yes, there is some duelingguitar action.

Writer Falcon and writer/director Lance Mungia, who used this project as his Loyola University thesis, turn a cliché-hero storyline into a campy, post-apocalyptic, and heartwarming morality play. It's easy to tell that they were working with a shoestring budget of hand-me-downs under the grueling Death Valley, Calif., sun, but they make good use of the everchanging landscape, duct tape, dilapidated buildings, and brokendown cars

The quality of acting is on par with a mediocre sitcom, but a few memorable one-liners and the actors' imaginations smooth over the rough spots.

The film and the Palm Pictures/ Rykodisc soundtrack feature the surf-rock sounds of the Russianborn, Santa Monica, Calif.-residing Red Elvises and a rockabilly score by Brian Tyler.

CARRIE BELL

#### A U D I O B O O K S BY TRUDI MILLER ROSENBLUM

**RUNNING OUT OF TIME** By Margaret Peterson Haddix

Read by Kimberly Schraf

Listening Library 5 hours, 23 minutes (unabridged), \$29.98 ISBN 0-8072-8031-3

"Little House On The Prairie" meets "The Truman Show" best describes this intriguing, imaginative novel that will appeal to both 10-year-olds and adults. Jessie is a 13-year-old girl growing up in Clifton Village, Ind., in the 1840s—or so she thinks. When a diphtheria epidemic sweeps the village, her mother lets her in on a frightening secret. The town is actually a historical re-creation, the year is 1996, and the town is a tourist attraction where everyone in town is watched on monitors all day long. The volunteer villagers had originally been allowed to leave the town, but for 15 years the town has been sealed off from the modern world. Jessie's mother knows of one escape route, but she can no longer fit into her old "modern" clothes, which are needed to avoid being caught. Jessie is therefore chosen to venture out into the real world and find help. Haddix realistically conveys the pioneer girl's culture shock as she attempts to navigate the modern-day world. Trying to make a phone call is particularly frustrating when Jessie gets lost in a maze of recorded announcements and attempts to fit a dollar bill into the coin slot. Suspense and adventure abound as Jessie encounters danger, disbelief, and betrayal before finally telling her story to the media and saving the day. Schraf's reading keeps the story's excitement and momentum going. She doesn't create distinctive character voices, but she does a good job of conveying Jessie's mixed emotions. Schraf also captures the personalities of other characters, particularly a simperingly phony tour guide who hates her job and a pair of teenage hoodlums who menace

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A Kilowatt Smile. RCA recording artist Tyrese visited WRKS New York morning man Isaac Hayes during his promo tour. Shown, from left, are Hayes and Tyrese.

## **Concord's Patti Austin Is Back In 'Love'**

#### Singer Shows Stylistic Range On First U.S. Release In Three Years

#### BY DAVID NATHAN

LOS ANGELES-"In & Out Of Love," the first U.S. release in three years from vocalist Patti Austin, will give the multi-talented artist an opportunity to showcase her formidable vocal skills on an array of pop, R&B, AC, smooth jazz, and dance-oriented material.

"In & Out Of Love" is slated for Oct. 13 release on Concord Vista, a division of Bay Area-based Concord Records. On Sept. 15, the label shipped the single "Don't Go

Away" to smooth jazz and jazz/AC stations and the single "If We're Not In Love" to R&B adult and AC stations.

According to Concord president Glen Barros, "In & Out Of Love" represents a major departure for the 25-year-old label, which has a catalog consisting mostly of traditional and Latin jazz. Concord's lines are handled nationally by Ryko Distribution.

We're launching Concord Vista as our imprint for more contemporary pop and urban releases with Patti's record, and we consider [that] we have a phenomenal artist to work with," says Barros. "In the past, a lot of people have played it safe with Patti, making records that got some smooth jazz play and had marginal success. We feel that there is so much potential for the music on this album for different radio formats'

Exploring the diversity of music on "In & Out Of Love" which includes strong ballads like "I'll Never Get Over You" and "I Offer You Love" and the tonguein-cheek "Do-Si-Doe-In"—Concord has licensed the potential dance smash "Why You Wanna Be Like That" to New York-based Real Time Records, distributed by Strictly Rhythm Records. Real Time's plans for a commercial release and additional club mixes of the track were unavailable at press time.

"I sold her [albums] pretty well as catalog," says Howard Krumholtz, a buyer for Tower Records in Los Angeles. "She always sells well . . . she crosses over from pop to jazz and R&B. But she's not really an exceptional seller [at this store]. But she does well in multiple genres."

Concord is launching an extensive marketing plan for "In & Out Of Love." There will be an initial emphasis on special packaging for the album based on the theme of relationships, which form the basis for the record's lyrical slant. For each song, Austin herself selected an individual love letter that a fan had sent her; the letters are featured with the CD's credits.

Barros says the label plans to set up radio interviews and contests in a "Dear Patti" format; the promotions will include audience participation "so people can really get to know Patti." He says that in addition to creating point-ofpurchase material like posters and slats, the label is setting up a World Wide Web site dedicated to the album.

The second phase of Concord's campaign kicks off in early 1999. It will focus on Valentine's Day and highlight the album's relationship theme, says Nick

Phillips, Concord's marketing director. National TV appearances are planned for February, and Concord's Barros says the label may do a videoclip for the cut "Maybe"



specifically aimed at R&B audiences. The label's third marketing

phase will kick in next spring with the track "Once In A Lifetime" as its

"The tune is a perfect wedding song, and we will be creating contests around the theme 'Have Patti Austin Sing At Your Wedding,' " says Barros. A full national tour in 1999 is also in the works for Austin.

International release for "In & Out Of Love" outside of Southeast Asia will be handled by Concord's existing distributor network, with a projected release in Europe in the second quarter of 1999.

"She has a following," says Toya Beasley, PD and music director for adult R&B WRKS (Kiss) New York. "I think people will be excited to know that she is coming out with a new project. She's very talented, and we still play her old songs.'

#### 'A WRITING FOOL'

Production duties on the 12track set were split between Narada Michael Walden and Louis "Kingpin" Biancaniello, with Austin collaborating as a songwriter on seven cuts on the album. The set also includes remakes of the Chantels' 1958 hit "Maybe" and Seals & Crofts' 1972 classic "Summer Breeze."

While Austin contributed tunes to each of the four albums she made for GRP from 1990 to '94, "In & Out Of Love" represents her most significant writing input (Continued on page 28)

### **Keith Sweat Gets Into 'Game' With Rappers**; Songwriter/Producer Dave Hall Re-Emerges

KEITH'S 'GAME': After completing his new album, "Still In The Game," due Tuesday (22) on Elektra,

Keith Sweat plans to step back and just enjoy it for a while. So don't look for the artist to tour in support of the project right away, especially since he has only recently gotten off the road as a member of LSG. As for that supergroup, whose other members are Gerald Levert and Johnny Gill, Sweat says not to expect another album from the trio for a few years.

The

What fans can expect is a "newer, fresher" sound on "Still In The Game." Sweat says the 12-track set is a departure for him because it features rappers. "It's a little bit newer, fresher . . . with rappers that will give it a hip-hop edge . . . It still has that same 'Keith Sweat' sound, I just made it a little

Rhythm and the Blues more up-to-date for the

kids," says Sweat. Snoop Dogg, Jermaine Dupri, Too \$hort, Erick Sermon, Ol' Skool, and Playa are among the artists who appear on the album.

Sweat and Lee "Wiz" McCallum handled the bulk of the album's production, he says. Other songwriters and producers who contributed to the project include Daryl "Dezo" Adams, Jay Mack, George M. Brown, Joe Little, Kevin "KJ" Johnson, and Kenny Green.

The first single, "Come And Get With Me," featuring Snoop Dogg, went to R&B radio July 28.

The album-release party, held Sept. 14 at Georgia's Restaurant in Los Angeles, drew a high-profile crowd of supporters. Among those in attendance were Elektra chairman Sylvia Rhone, Magic Johnson, Teena Marie, Robert Townsend, Nia Long, Jaleel White, Eddie Griffin, Howard Hewett, and Ol' Dirty Bastard, aka "Big Baby Jesus."

JAM ON DAVE: Dave "Jam" Hall began his career as both a producer and CEO of his own label, Hall of Fame Records, which was distributed by Sony Music. All this at the ripe age of 24. His signature sound-moody, beatdriven, jazz-tinged R&B/hip-hop—along with his ability to lock street sounds with old-school classic grooves, brought his skills to the attention of Sean "Puffy' Combs, who was then honing his own craft at Uptown Records. Hall's style soon found its way onto Mary J.

Blige's 1992 hit album, "What's The 411?," on songs such as "Love No Limit," "You Remind Me," and "Reminisce."

Now, after a six-year hiatus that included parting company with Sony, Hall is reviving his career as a songwriter and producer. He still has his label, which is now distributed by A&M Records.

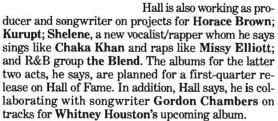
"I have no hard feelings toward Sony. We came to a mutual agreement to part company," says Hall. "I think the market right now favors the smaller independent label. That's why I decided to come [back] now.

He says that producing, writing, and label projects are already rolling in.

"I am scheduled to work [as a songwriter/producer]

on the Jackson 5 project, as well as Michael Jackson's upcoming solo project, contributing songs," says Hall, adding that he was approached about the former by A&M VP of A&R John McClain, who will also executive-produce the Jackson 5 reunion album. The songs for the project, he adds, will be

finalized in about four weeks.



Hall's past work includes production, remixing, or songwriting for such artists as Jackson, Madonna, Mariah Carey, Aaliyah, Vanessa Williams, CeCe Peniston, Kenny Lattimore, Brownstone, the late Phyllis Hyman, Usher, Jeff Redd, Stephanie Mills, Changing Faces, En Vogue, Tina Turner, Heavy D, Taylor Dayne, and Brand Nubian.

BET'S COUP: On Sept. 14, BET acquired Southwest Airlines as title sponsor for the cable network's 1998 Black College Football Classic series, which kicked off Sept. 12. The two entities will merge their promotional efforts on behalf of the series. Spots will include ads on BET and in Emerge and BET Weekend magazines.

**W**USIC EDUCATION: Boyz II Men have lent their support to the Philadelphia-based University of the Arts in an effort to provide unique training and educa-(Continued on page 29)

#### **FOR THE RECORD**

R. Kelly's upcoming double-CD project, "R.," is due in stores Oct. 13. The release date was incorrectly stated in an article in the Sept. 19 issue. In addition, "12 Play," his first solo project, was released in 1993, "R. Kelly" was released in 1995, and "Born Into The '90's," with Public Announcement, was released in 1992. The single "I Believe I Can Fly" received a Coreceived a Grammy Award for best song written specifically for a motion picture or for television.



by Anita M. Samuels

BILLBOARD SEPTEMBER 26, 1998

## Bilboard® HOT R&B SINGLES

COMPILED FROM A NATIONAL SAMPLE OF R&B RADIO AIRPLAY MONITORED BY BROADCAST DATA SYSTEMS, R&B RADIO PLAYLISTS, AND RETAIL SINGLE SALES COLLECTED, COMPILED, AND PROVIDED BY SoundScan

SE	PTEM	IBER	26, 1	998	7
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	7	★ ★ No. 1 ★ ★  THE FIRST NIGHT ▲ 4 weeks at No. 1  J.DUPRI (J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER)   4 weeks at No. 1  (C) (D) (T) (X) ARISTA 13522	1
2	2	2	5	THINKIN' BOUT IT  DELITE (D.ALLAMBY,L.BROWDER, A.ROBERSON, G.LEVERT)  CC) (D) (T) (X) EASTWEST 64091/EEG	2
3	3	3	12	FRIEND OF MINE   J DUB'S, DENT, STEVIE J. (K. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)  (C) (D) (T) T-NECK 572330/ISLAND	1
4	7	4	9	MOVIN' ON  D.PEARSON (D.PEARSON, M.ANDREWS, M. HARRISON)    ◆ MYA FEATURING SILKK THE SHOCKER  (T) UNIVERSITY 95032*/INTERSCOPE	4
(5)	5	9	8	I STILL LOVE YOU   NEXT  KAYGEE D.LIGHTY (R.L. HUGGAR, R.BROWN, T.TOLBERT, A.CLOWERS, D.LIGHTY, C.LIGHTY, D.BRISTOLL, K.EDMONDS)  (C) (D) (T) (X) ARISTA 13509	5
6	4	5	10	I CAN DO THAT  T.BISHOP (M.JORDAN,T.BISHOP)  ↑ MONTELL JORDAN  (C) (D) (T) DEF JAM 566106/MERCURY	4
7	8	8	12	SO INTO YOU  TIM & BOB (T.KELLEY,B.ROBINSON,TIMAS,L.RICHIE,R.LAPREAD)  (C) (D) (V) QWEST 17194/WARNER BROS.	7
8	9	6	14	MAKE IT HOT ● NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	2
9	11	14	3	LATELY  J.HOWCOTT,D.PARKS (W.BAKER,C.KELLY)  → DIVINE (C) (D) PENDULUM 15316/RED ANT	9
10	6	7	8	DAYDREAMIN' ●  R.JERKINS (R.JERKINS, L.DANIELS, F.JERKINS, P. PANKEI, S. HAMILTON, D. FAGEN, W.BECKER)  (C) (D) (T) MJJ/WORK 78855/EPIC	5
(11)	13	20	8	TOUCH IT	11
12	10	10	10	LOOKIN' AT ME ●	8
13	15	11	35	THEY DON'T KNOW/ARE U STILL DOWN ▲ ◆ JON B.	2
(14)	16	19	6	NOBODY ELSE   ◆ TYRESE	14
(15)	19	22	4	JAKE (T.GIBSON,J.CARTER,T.JOB,K.SCOTT,J.SAYLES) (C) (D) (T) RCA 6553B  SPLACKAVELLIE  ◆ PRESSHA	15
16	18	17	4	J.CARN (D.JONES, J.CARN) (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA  STILL A G THANG  ♦ SNOOP DOGG	16
17	12	13	13	M.WELLS (C.BROADUS,C.WOMACK,M.WELLS) (C) (D) (T) NO LIMIT 53450/PRIORITY  MONEY AIN'T A THANG	10
18	14	12	18	J.DUPRI (J.DUPRI, JAY-Z,S.ARRINGTON,C.C.CARTER,B.HANK,R.PARKER)  THE BOY IS MINE ▲²  ◆ BRANDY & MONICA	1
19	20	16	7	R.JERKINS, D.AUSTIN, BRANDY (R.JERKINS, BRANDY, L.DANIELS, F.JERKINS III, J.TEJEDA) (C) (D) (T) (V) (X) ATLANTIC 84089  GOTTA BE  ◆ JAGGED EDGE	11
20	17	15	11	J.DUPRI (J.DUPRI,B.CASEY,B.CASEY,M.SEAL) (C) (D) SO SO DEF 79010/COLUMBIA  HORSE & CARRIAGE ← CAM'RON FEATURING MASE	9
20	17	13	- 11	POKE & TONE (C.GILES, S.BARNES, J.C.OLIVIER) (T) UNTERTAINMENT 78938*/EPIC  ★★★ GREATEST GAINER/AIRPLAY ★★	-
<b>(21)</b>	27	29_	5	HOW'S IT GOIN' DOWN PK (E.SERMON,A-FIELDS)  → DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566243*/MERCURY	21
22	22	21	33	TOO CLOSE ▲  KAYGEE, D.IIGHTY (K.GIST, D.IIGHTY, R.L. HUGGAR, R. BROWN, R.A. FORD, D. MILLER, J.B. MOORE, K. WALKER)  (C) (D) (T) (X) ARISTA 13456	1
23)	23	25	3	SUPERTHUG  THE NEPTUNES (V.SANTIAGO, P. WILLIAMS, C. HUGO, D. HARRY, C. STEIN)  (C) (D) (T) PENALTY 0237/TOMMY BOY	23
24	21	18	16	STILL NOT A PLAYER ♦ BIG PUNISHER FEATURING JOE KNOBODY (C.RIOS, J.FOSTER, M. WILLIAMS, R. JERKINS, J.TEJEDA, J.THOMAS, J.SKINNER) (T) LOUD 65478*	6
<b>(25)</b>	25	26	7	I WASN'T WITH IT  JON-JOHN, J.ELIAS (J.ROBINSON, J.ELIAS, E.JACKSON)  C) (D) SILAS 55457/MCA	25
<b>26</b> )	26	27	3	TOUCH ME  R.SAADIQ (R.SAADIQ,R.ANDERSON,D.CHAVIS,E.MACK,D.STOKES)  (C) (D) PERSPECTIVE 587600/A&M	26
27	24	23	15	MY WAY ▲         ◆ USHER           J.DUPRI (J.DUPRI, M.SEAL, U.RAYMOND)         (C) (D) (T) (X) LAFACE 24323/ARISTA	4
				** GREATEST GAINER/SALES **	
(28)	32	48	3	YESTERDAY  v.BENFORD (Y.BENFORD, D.MORGAN)  C) (D) VAZ 860800/MOTOWN	28
<b>(29)</b>	29	38	6	FIND A WAY  ↑ A TRIBE CALLED QUEST  THE UMMAH (K.FAREED,M.TAYLOR,A.SHAHEED MUHAMMAD,J.YANCEY,T.TEI,B.GILBERTO)  (T) JIVE 42534*	29
30	28	24	12	WOOF WOOF  K.MILLS (V.BRYANT)  (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC	24
31)	33	35	6	DEFINITION  DJ HI-TEK (D.SMITH,T.K.GREENE,T.COTRELL)  ◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	31
32	34	32	20	I GET LONELY ●   JANET (FEATURING BLACKSTREET)  JJAM,T.LEWIS,JJACKSON,T.RILEY (JJACKSON,J.HARRIS III,T.LEWIS,R.ELIZONOO, JR.)  (C) (D) (T) (V) (X) VIRGIN 38631	1
33	31	31	6	TIME AFTER TIME   C.ROANE (C.LAUPER, R.HYMAN)   C) (D) SO SO DEF 79016/COLUMBIA	30
34)	39	40	7	HERE WE GO ◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT W.JEAN,FUNKMASTER FLEX (W.JEAN,K.BASS,D.MCRAE,M.MOORE-HOUGH) (T) LOUD 65542*	34
35	38	34	27	ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY)  J.HAILEY,R.BENNETT (J.HAILEY,R.BENNETT, K.HAILEY)  ♦ K-C1 & JOJO (C) (D) MCA 55420	1
36	40	42	10	WHAT U SEE IS WHAT U GET  J.WEST (A.JOINER,J.WEST)  (C) (D) (T) LOUD 65507	34
37	30	28	15	HOW DO I SAY I'M SORRY  K.ANDES (K.ANDES, D.COX, L.STEPHENS)  CD (D) RED ANT 119008	16
38	41	43	8	1T'S ALRIGHT    MEMPHIS BLEEK (& JAY-Z)	32
39	37	36	29	SAY IT  S.MORALES (R.BASORA,S.MORALES,G.MCKETNEY)  S.MORALES (R.BASORA,S.MORALES,G.MCKETNEY)  \$\bigset\{ \text{VOICES OF THEORY} \\ (C) (D) \text{H.O.L.A. 341032/RED ANT} \\ \end{array}\$	10
40	35	33	12	DESTINY TJONES (M.DAVIS, TJONES, H.HANCOCK, A. WILLIS)  C) (C) (D) (T) ISLAND 572334	14
41	43	39	14	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)   ◆ PRAS MICHEL FEAT. QL' DIRTY BASTARD & INTRODUCING MYA W.JEAN, P. MICHELL (P. MICHAEL, W.JEAN, R. JONES, B. GIBB, M. GIBB, R. GIBB, J. BROWN, B. BYRD) (7) INTERSCOPE 95021*	8
(42)	50	-	2	DON CARTAGENA ◆ FAT JOE (FEATURING PUFF DADDY)	42
43	42	41	21	MY ALL/BREAKDOWN ▲	4
44	46	37	3	M CARRY, W AFANUSIEF STEVE J.S. COMBS (M.CARRY, W AFANUSIEF A HENDERSON, C. SORUGGS, S. JORDAN)  198 THUG PARADISE  TRAGEDY, CAPONE, INFINITE  ACCIONATION AND MARKET STEVE J.S. COMBS (M.CARRY, W AFANUSIEF A HENDERSON, C. SORUGGS, S. JORDAN)  198 THUG PARADISE  TRAGEDY, CAPONE, INFINITE  ACCIONATION AND MARKET STEVE J.S. CANDIDATE STEVE STEV	37
45	36	30	7	A.MCLEAN,D-MOET (A.MOODY,W.HALE) (C) (D) (T) (X) H.O.L.A. 341077  PAPER	23
46	45	46	7	P. MICHEAL, J. DUPLESSIS (D. OWENS, P. MICHAEL, N. WHITFIELD, B. STRONG) (C) (D) FLAVOR UNIT 860814/MOTOWN  GOODBYE TO MY HOMIES   ↑ MASTER P FEAT, SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK  FOR THE SHOCKER, SONS OF FUNK AND MO B. DICK  FOR THE SHOCKER, SONS OF FUNK AND MORE SHOCKER.	38
47	47	44	58	C.STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK, MO B. DICK, F. PERREN, C. PERREN) (C) (D) (T) NO UMIT 53326/PRIORITY  YOU MAKE ME WANNA	1
(48)	48	53	4	J.DUPRI (J.DUPRI,M.SEAL,U.RAYMOND) (C) (D) (T) (X) LAFACE 24265/ARISTA  I SHOULD CHEAT ON YOU	48
49	49	50	22	R.JERKINS,I.PHILLIPS (R.JERKINS,F.JERKINS III,I.DANIELS,T.TURMAN,T.HALE) (C) (D) HOLLYWOOO 164021  THE ARMS OF THE ONE WHO LOVES YOU    ◆ XSCAPE	4
45	49	50	LL	G.ROCHE (D.WARREN) (C) (D) (V) SO SO DEF 78788/COLUMBIA	1

WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
50	44	47	12	NOBODY DOES IT BETTER  ♦ NATE DOGG FEATURING WARREN G WARREN G (NATE DOGG, WARREN G, H.JOHNSON)  (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	18
51)	63	63	6	CHEAPSKATE (YOU AIN'T GETTIN' NADA)  SKI (D.WILLIS,K.HOWELL,S FORD,M.BRYANT,R.O'FARRALL,R.AYERS)  ★ SPORTY THIEVZ  (T) ROC-A-BLOK/RUFFHOUSE 78934*/COLUMBIA	51
52	51	52	14	2 WAY STREET   ♦ MISSJONES	27
53	53	54	15	PARTY AIN'T A PARTY  ◆ QUEEN PEN FEAT, TEDDY RILEY, NUTTA BUTTA, MARKELL & JESSE WEST	28
54)	54	58	6	T.RILEY (LWALTERS,T.RILEY,T.KELLY,A.DAVIDSON,I.DAVIDSON,M.SMITH,J.WILLIAMS,M.WHITE)  COPYRIS AGAIN  ALEXANDER O'NEAL	54
55)	72	30	2	P.KAZIR,B.CUBE (B.CUBE,P.KAZIR) (C) (D) ONE WORLD 847/ICHIBAN  SOMEBODY TO LOVE   ♦ LEV! LITTLE	55
$\equiv$		70		LLITTLE (L.LITTLE) (C) (D) (X) WHITE LABLE 85101  SEXUAL HEALING FOURPLAY FEATURING EL DEBARGE	56
<u>56</u> )	56	72	3	FOURPLAY (M.GAYE,O.BROWN,D.RITZ) (C) (D) (V) WARNER BROS. 17205  LOVE FOR FREE ♦ RELL (FEATURING JAY-Z)	28
57	60	60	18	D.BINGHAM (O.BINGHAM, G.GADDIS, S.CARTER, S.TAYLOR, B.NICHOLAS)  (C) (D) (T) ROC-A-FELLA/DEF JAM 568842/MERCURY  STOP BEING GREEDY  ◆ DMX	+
58	52	49	14	PK (E.SIMMONS, A.FIELDS, D.BLACKMAN, M.MASSER) (T) RUFF RYDERS/DEF JAM 568989*/MERCURY	4
59	55	51	11	C.ABRAMS, HEAVY LOVE (D.LAMBERT, B.POTTER, C.GRANT, P.M.WHYTE) (C) (D) POLYBEAT 38645/VIRGIN	5
60)	61	61	3	I AIN'T HAVIN' THAT  ◆ HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C. & DOC HOLIDAY CUZIN BAWBSTARANG WONDAH (J.BUSH,S PRICE H.MCHAIR,R.DUREN,K.FAREED,A WUHAMMAD,A.TAYLOR,E.SERIMON)  (C) (D) (T) DUCK DOWN) 53324PRIORITY	6
61	59	55	17	WHATCHA GONE DO?   DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON)  C() (D) (T) RELATIVITY 1691	1
62)	62	67	4	UNIFY KID CAPRI FEATURING SNOOP DOGGY DOGG & SLICK RICK KID CAPRI (R.WALTERS,C.BROADUS,R.TOOMBS) (T) TRACK MASTERS 78994*/COLUMBIA	6
63	66	62	14	COME WITH ME ▲ PUFF DADDY FEATURING JIMMY PAGE S.COMBS (J.PAGE,R.PLANT,J.BONHAM,S.COMBS,M.CURRY) (C) (D) (M) (T) (X) EPIC 78954	1
64	57	_	2	DR. GREENTHUMB CYPRESS HILL	5
<b>65</b> )	67	_	2	I TRIED ♦ 4KAST	6
66	64	57	8	CHEATED (TO ALL THE GIRLS) ◆ WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT	4
67	58	56	10	S.REMI,W.JEAN,S.REMI,C.GRANT,A.HAMMOND,H.DAVID,K.KEAGY,G.LARSON,S.PHILUPS) (M) (1) (0) RUFTHOUSE 78993*/COLUMBIA  GIRLS ◆ DJ SMURF FEATURING DJ TAZ, DJ KIZZY ROCK AND JUNE DOG	5
68)	74	30	2	DJ SMURF (DJ SMURF,DJ TAZ,DJ KIZZY ROCK,JUNE DOG,C.MARTIN) (C) (D) (T) COLLIPARK 24950/ICHIBAN  TRU MASTER ◆ PETE ROCK WITH INSPECTAH DECK & KURUPT	6
	-			P.ROCK (P.PHILLIPS, J.HUNTER, R.BROWN)  BLACK ICE (SKY HIGH)  ◆ GOODIE MOB FEATURING OUTKAST	4
69	69	64	14	MR. DJ (D.SHEATS,C.GIPP,A.BENJAMIN,A.PATTON) (C) (D) LAFACE 24337/ARISTA  CALLIN' (WILL YOU PLAYERS EVER LEARN?)   ◆ AMARI	+
70	71	66	5	ROME (J.JEFFERSON,M.BAXTER,AMARI) (C) (D) (T) TOMMY BOY 7444	6
71	73	78	12	INSANE  J.MORGAN (J.MORGAN, J.QUARLES)	6
72	70	70	13	DO YOU         HEATHER B.           K.PARKER (H.GARDNER,K.PARKER)         (C) (D) (T) MCA 55452	5
73)	NE	wト	1	INVASION OF THE FLAT BOOTY B*****\$  E.SERMON (T.SHAW,E.SERMON,R.SIMMONS,K.WALKER,J.B.MOORE,S.GLASSMAN,J.BRALOWER)  TOO SHORT (C) (D) (T) SHORT 42543/JIVE  HERE WE GO AGAIN  ◆ ARETHA FRANKLIN	7
74	68	65	13		4
74 75	68 65	65 59	13	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI) (C) (D) (T) (X) ARISTA 13502  THERE YOU ARE ♦ SAM SALTER	-
75				J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI) (C) (D) (T) (X) ARISTA 13502  THERE YOU ARE L.STEWART (P.L.STEWART,TAB) (C) (D) (T) (X) LAFACE 24321/ARISTA  SPARK SOMEBODY UP  ◆ BUDDHA MONK	3
75	65	59	15	J.DÜPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE LSTEWART (P.L.STEWART,TAB)  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE, K.SAMBLE,L.HUFF,BUDDHA MONK)  THE OLE B#TCH-U-WORRYZ  (C) (D) (T) (X) ARISTA 13502  (C) (D) (T) (X) DARISTA 13502  B SAM SALTER (C) (D) (T) (X) LAFACE 2432 L/ARISTA (C) (T) (X) EDEL AMERICA 3875  THE OLE B#TCH-U-WORRYZ	7
75 76) 77	65 76 81	59 93 85	15 3 7	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (PL.STEWART,TAB)  \$\sqrt{C}\$ (C) (D) (T) (X) ARISTA 13502  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C. RIDENHOUR)  C(C) (D) (T) (ETHAL/BLACKHEART 371701/MERCURY)  THE ACTUAL  \$\sqrt{ALL CITY}	3 7 6
75 76) 77 78	65 76 81 79	59 93 85 69	15 3 7 14	J.DÜPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C.RIDENHOUR)  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  NEED TO KNOW  DAWKINS & DAWKINS	3 7 6
75 76) 77 78 79)	65 76 81 79 80	59 93 85 69 80	15 3 7 14 5	J.DÜPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C.RIDENHOUR)  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  NEED TO KNOW FJERKINS III,DAWKINS & DAWKINS & DAWKINS,FJERKINS III,C.BLACKMON)  (C) (D) (T) (X) ARISTA 13502  SAM SALTER (C) (D) (T) (X) ARISTA 13502  (C) (D) (T) LETHALJBLACKHEART 371701/MERCURY  CO) (D) (T) LETHALJBLACKHEART 371701/MERCURY  OL (D) (T) MCA 55445  NEED TO KNOW DAWKINS & DAWKINS & DAWKINS (PLOWKINS,FJERKINS III,C.BLACKMON) (C) (D) HARMONY 1718	3 7 6 4
75 76) 77 78 79) 80	65 76 81 79 80 82	59 93 85 69 80 71	15 3 7 14 5	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  \$\sigma \text{SAM SALTER}\$  \$\sigma \text{SAM SALTER}\$  \$\sigma \text{SAM SALTER}\$  \$\sigma \text{SDM EBODY UP} \rightarrow \text{BUDDHA MONK}\$  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  \$\text{C} (C) (D) (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ  \$\text{CHUCK D} (K.SHAH,C.RIDENHOUR)  \$\text{CHUCK D} (K.SHAH,C.RIDENHOUR)  \$\text{CHUCK D} (K.SHAH,C.RIDENHOUR)  \$\text{C} \text{CD} (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL  \$\text{DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)}  \$\text{CO} \text{DU} (C) (D) (T) MCA 55445  \$\text{NEED TO KNOW} \rightarrow \text{DAWKINS & DAWKINS & DAWKINS & DAWKINS,F.JERKINS III,C.BLACKMON)}  \$\text{C} \text{OL DAWKINS} \text{VIST (D) HARMONY 1718}  THE MILITIA  \rightarrow \rightarrow \text{GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX}  \$\text{DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)}  \$\text{(T) NOO TRYBE 38646-fy/RIGIN}	3 7 6 4 7
75 76) 77 78 79)	65 76 81 79 80	59 93 85 69 80	15 3 7 14 5	J.DÜPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  \$\text{C}\$ \ \text{Q}\$ \	3 7 6 4 7 6
75 76) 77 78 79) 80	65 76 81 79 80 82	59 93 85 69 80 71	15 3 7 14 5	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  \$\sqrt{C}(C) (D) (T) (X) ARISTA 13502  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  \$\text{C}(C) (D) (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C.RIDENHOUR)  \$\text{C}(C) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  \$\text{C}(C) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  \$\text{C}(C) (D) (T) MCA 55445  NEED TO KNOW F.JERKINS III,DAWKINS & DAWKINS & DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON)  \$\text{C}(D) (D) HARMONY 1718  THE MILITIA  \$\text{G}(ANWKINS & CANWKINS & CONTROLE FOXXX DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  \$\text{C}(C) (D) (T) (X) MAYERICK 17229/WARNER BROS.  C.LEOPATRA* D.MENDIS (C.HIGGINS,Z.HIGGINS,Z.TSCRAFTON,K.HAYES)  \$\text{C}(D) (T) (X) MAYERICK 17229/WARNER BROS.  FUNNY HOW LOVE GOES PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS K.GAMBLE,D.WANSEL (K.GAMBLE,W.B.SIGLER)  \$\text{(D) PHILADELPHIA INTERNATIONAL 89030}	3 7 6 4 7 6
75 76) 77 78 79) 80 81	65 76 81 79 80 82	59 93 85 69 80 71	15 3 7 14 5 7	J.DÜPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  \$\text{SAM SALTER}\$  \$\text{C}(0) (T) (X) ARISTA 13502  \$\text{PHAF YOBER YOU BE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)}  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  \$\text{C}(0) (T) (X) EDEL AMERICA 3875*  THE OLE \$\text{B*TCH-U-WORRYZ}\$  \$\text{C}(0) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL  \$\text{D} PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)}  \$\text{C}(0) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL  \$\text{D} PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)}  \$\text{C}(0) (D) (T) MCA 55445  \$\text{NEED TO KNOW}\$  \$FJERKINS III,ACMAKINS & DAWKINS & DAWKI	3 7 6 4 7 6 5
75 76) 77 78 79) 80 81 82	65 76 81 79 80 82 77 75	59 93 85 69 80 71 77	15 3 7 14 5 7 13	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  (C) (D) (T) (X) ARISTA 13502  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  (C) (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C.RIDENHOUR)  (C) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  (C) (D) (T) MCA 55445  NEED TO KNOW FJERKINS III,DAWKINS & DAWKINS (E.DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON)  (C) (D) HARMONY 1718  THE MILITIA  GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,T.SCRAFTON,K.HAYES)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,T.SCRAFTON,K.HAYES)  FUNNY HOW LOVE GOES PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS K.GAMBLE,D.WANSEL (K.GAMBLE,W.B.SIGLER)  NINETY NINE [FLASH THE MESSAGE]  W.JEAN,PRAS (J.FARRENKROG-PETERSON,K.KARGES,J.FORTE)  (C) (D) (T) (X) MUSTENDUS (T) PENALTY 0232*/TOMMY BOY	3 7 6 4 7 7 6 5 7 7
75 76) 77 78 79) 80 81 82 83 84	65 76 81 79 80 82 77 75 78	59 93 85 69 80 71 77 87	15 3 7 14 5 7 13 4	J.DÜPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  \$\text{C}\$ SAM SALTER SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  C() (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C.RIDENHOUR)  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  \$\text{C}\$ (C) (D) (T) LETHAL/BLACKHEART 37170/LMERCURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  \$\text{C}\$ (C) (D) (T) LETHAL/BLACKHEART 37170/LMERCURY  THE MILITIA  \$\text{C}\$ ALL CITY DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  **THE MILITIA DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,Y.HIGGINS,T.SCRAFTON,K.HAYES)  \$\text{C}\$ (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.  FUNNY HOW LOVE GOES PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS K.GAMBLE,D. WANSEL (K.GAMBLE,W.B.SIGLER)  W.JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)  W.JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)  \$\text{C}\$ (D) (T) (X) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY O232*/TOMMY BOY  YOU CAME UP  \$\text{C}\$ BIG PUNISHER FEATURING NOREAGA ROCKWILDER (C.RIOS,D.STINSON)  (T) LOUD 65547*	3 7 6 4 7 7 6 5 7 2
75 76) 77 78 79) 80 81 82 83 84	65 76 81 79 80 82 77 75 78	59 93 85 69 80 71 77 87 74	15 3 7 14 5 7 13 4 18	J.DÜPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  \$ASM SALTER SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  C() (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C.RIDENHOUR)  (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  (C) (D) (T) MCA 55445  NEED TO KNOW FJERKINS III,DAWKINS & DAWKINS (E.DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON)  THE MILITIA  GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,T.SCRAFTON,K.HAYES)  FUNNY HOW LOVE GOES PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS K.GAMBLE,D.WANSEL (K.GAMBLE,W.B.SIGLER)  NINETY NINE [FLASH THE MESSAGE] W.EALBURG, WASSEL (K.GAMBLE,W.B.SIGLER)  N.O.R.E.  DORG COLOR OF A BUNCHER STATE  (C) (D) (T) (X) RUFFHOUSE 78769/COLUMBIA  N.O.R.E.  DORG COLOR OF A BUNCHER STATE ON COLUMBIA  N.O.R.E.  DORG PHALTY 0232*700MM 90Y  BIG PUNISHER FEATURING NOREAGA	3 7 6 4 7 6 5 7 7 2 2 8
75 76) 77 78 79) 80 81 82 83 84	65 76 81 79 80 82 77 75 78 84	59 93 85 69 80 71 77 87 74 75	15 3 7 14 5 7 13 4 18 18	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART,TAB)  \$\text{C}\$\text{ SAM SALTER}\$  \$\text{SAM SALTER SPARK SOMEBODY UP} PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  \$\text{C}\$\text{C}\$\text{(C)}\$\text{(T)}\$\text{ (X)}\$\text{ EDEL AMERICA 3875}^*\$  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C. RIDENHOUR)  \$\text{C}\$\text{(C)}\$\text{ (D)}\$\text{ (C)}\$\text{ (D)}\$\text{ (T)}\$\text{ (D)}\$\text{ (C)}\$\text{ (D)}\$\text{ (T)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$\text{ (T)}\$\text{ (D)}\$\text{ (D)}\$\text{ (T)}\$\text{ (D)}\$\text{ (C)}\$\text{ (D)}\$\text{ (C)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$\text{ (D)}\$ (D	3 7 6 4 4 7 6 5 5 7 2 2 8 8 7
75 76) 77 78 79) 80 81 82 83 84 85) 86	65 76 81 79 80 82 77 75 78 84 89 91	59 93 85 69 80 71 77 87 74 75 89	15 3 7 14 5 7 13 4 18 18 4 6	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  (C) (D) (T) (X) LAFACE 24321/ARISTA  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  (C) (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C. RIDENHOUR)  (C) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  (C) (D) (T) MCA 55445  NEED TO KNOW FJERKINS III,DAWKINS & DAWKINS (E.DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON) (C) (D) HARMONY 1718  THE MILITIA  GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,T.SCRAFTON,K.HAYES)  FUNNY HOW LOVE GOES PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS K.GAMBLE,D.WANSEL (K.GAMBLE,W.B.SIGLER)  NINETY NINE [FLASH THE MESSAGE] W.JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)  N.O.R.E. POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  ROKEWICH THE MESSAGE (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  ROKEWICH THE MESSAGE (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  ROKEWICH THE MESSAGE (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  ROKEWICH THE MESSAGE (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  ROKEWICH THE MESSAGE (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  ROKEWICH THE FEATURING NOREAGA  FOKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  THREE 6 MAFIA  HYPNOTIZE MINDS (P.BEAUREGARD,J.HOUSTON,L.MITCHELL,R.DUNIGAN,R.COOPER,D.CARLTON)  THREE 6 MAFIA  LOVE THE WAY	3 7 6 4 7 6 5 7 2 2 5 8 7 7
75 76) 77 78 79) 80 81 82 83 84 85) 86 87	65 76 81 79 80 82 77 75 78 84 89 91 83 85	59 93 85 69 80 71 77 87 74 75 89 76	15 3 7 14 5 7 13 4 18 18 4 6	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  \$ASM SALTER SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  C() (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C.RIDENHOUR)  (C) (D) (T) LETHAL/BLACKHEART 37710]/RERCURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  (C) (D) (T) MCA 55445  NEED TO KNOW FJERKINS III,DAWKINS & DAWKINS (E.DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON)  THE MILITIA  GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,Y.HIGGINS,T.SCRAFTON,K.HAYES)  VINOO TRYBE 38646*AVIRGIN  FUNNY HOW LOVE GOES PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS  K.GAMBLE,D.WANSEL (K.GAMBLE,W.B.SIGLER)  NOR.E.  JOHN FORTE  W.JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)  VOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  TO PENALTY 0232*7DOMMY BOY  YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  TO PENALTY 0232*7DOMMY BOY  YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE & TONE (V. SANTIAGO,J.OLIVIER,S.BARNES)  THERE YOU CAME UP POKE YOU CAME UP POKE YOU CAME UP P	3 7 6 4 4 7 7 6 5 5 5 8 7 7 8 8 8 8 8 8 8 8 8 8 8 8 8 8
75 76) 77 78 79) 80 81 82 83 84 85) 86 87 88	65 76 81 79 80 82 77 75 78 84 89 91 83 85	59 93 85 69 80 71 77 87 74 75 89 76 86	15 3 7 14 5 7 13 4 18 18 4 6 16 14	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART,TAB)  (C) (D) (T) (X) LAFACE 24321/ARISTA  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  (C) (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C. RIDENHOUR)  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  (C) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  (C) (D) (T) MCA 55445  NEED TO KNOW FJERNIKIS III,DAWKINS & DAWKINS (E.DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON) (C) (D) HARMONY 1718  THE MILITIA  GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,T.SCRAFTON,K.HAYES)  FUNNY HOW LOVE GOES PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS K.GAMBLE,D.WANSEL (K.GAMBLE,W.B.SIGLER)  NINETY NINE [FLASH THE MESSAGE] W JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)  N.O.R.E. POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP ACKED THE MESSAGES (C) (D) (T) (X) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. NOREAGA POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP ACKED THE MESSAGES (C) (D) (T) (X) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. NOREAGA POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP ACKED THE MESSAGES (C) (D) (T) (X) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. NOREAGA POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP ACKED THE MESSAGES (C) (D) (T) (X) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. AND ACKED THE MESSAGES (C) (D) (T) (X) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. AND ACKED THE MESSAGES (C) (D) (T) (X) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. AND ACKED THE MESSAGES (C) (D) (T) (X) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. AND ACKED THE MESSAGES (C) (D) (T) (T) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. AND ACKED THE MESSAGES (C) (D) (T) (T) RUFFHOUSE 78769/COLLUMBIA  N.O.R.E. AND ACKED THE MES	3 7 6 4 4 7 6 5 7 2 2 5 8 8 3 3 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8
75 76 77 78 79 80 81 82 83 84 85 86 87 88	65 76 81 79 80 82 77 75 78 84 89 91 83 85 NE	59 93 85 69 80 71 77 87 74 75 89 76 86 83	15 3 7 14 5 7 13 4 18 18 4 6 16 14 1	J.DÜPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)   C) (D) (T) (X) ARISTA 13502   THERE YOU ARE	3 7 6 4 4 7 7 6 5 7 7 2 2 8 8 7 7 8 8 8 8 8 8 8 8 8 8 8 8
75 76) 77 78 80 81 82 83 84 85) 86 87 88 89 90 91	65 76 81 79 80 82 77 75 78 84 89 91 83 85 NE 87	59 93 85 69 80 71 77 87 74 75 89 76 86 83 W ►	15 3 7 14 5 7 13 4 18 18 18 16 16 14 1	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)  THERE YOU ARE L.STEWART (P.L.STEWART,TAB)  (C) (D) (T) (X) LAFACE 24321/ARISTA  SPARK SOMEBODY UP PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  PHAT VIBE (PHAT VIBE,K.GAMBLE,L.HUFF,BUDDHA MONK)  (C) (T) (X) EDEL AMERICA 3875*  THE OLE B#TCH-U-WORRYZ CHUCK D (K.SHAH,C. RIDENHOUR)  (C) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE ACTUAL DJ PREMIER (L.TROUPE,G.CORDEW,C.MARTIN)  (C) (D) (T) LETHAL/BLACKHEART 371701/MERGURY  THE MILITIA  A GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  THE MILITIA  A GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX DJ PREMIER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,T.SCRAFTON,K.HAYES)  CLEOPATRA'S THEME D.MENDIS (C.HIGGINS,Z.HIGGINS,T.SCRAFTON,K.HAYES)  FUNNY HOW LOVE GOES PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS K.GAMBLE,D.WANSEL (K.GAMBLE,W.B.SIGLER)  NINETY NINE [FLASH THE MESSAGE]  W.JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)  N.O.R.E.  A NOREAGA POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  BIG PUNISHER FEATURING NOREAGA  NOREAGA POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  A BIG PUNISHER FEATURING NOREAGA  POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  A DAWN (B BIG PUNISHER FEATURING NOREAGA  POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  (T) PENALTY 0232*/TOMMY BOY  YOU CAME UP  A DAWN (B BIG PUNISHER FEATURING NOREAGA  LATE NITE TIP  HYPNOTIZE MINDS (P.BEAUREGARD,J.HOUSTON,L.MITCHELL,R.DUNIGAN,R.COOPER,D.CARLTON)  (T) RELATIVITY 1712*  LOVE THE WAY  C.HOWPSON,CEMORY,D.JONES,M.KEITH,M.SCANDRICK,Q.PARKER,C.THOMPSON,C.EMORY,S.THOMAS)  (C) (D) (T) (V.S) WOO 24948*/CICHIBAN  LOVE THE WAY  C.HOMPSON,CEMORY,D.JONES,M.KEITH,M.SCANDRICK,Q.PARKER,C.THOMPSON,C.EMORY,S.THOMAS)  (C) (D) (T) (V.S) MUSCI 7900096PIC  P.M. DAWN  P.M. DAWN (A.CORDES,C.ANDERSON)	3 7 6 4 4 7 7 6 5 5 7 7 2 2 5 8 8 8 9 9 9 9 9 9 9 9 9 9 8 8 8 9
75 76 77 78 80 81 82 83 84 85 86 87 88 89 90 91 92	65 76 81 79 80 82 77 75 78 84 89 91 83 85 NE 87	59 93 85 69 80 71 77 87 74 75 89 76 86 83 W >	15 3 7 14 5 7 13 4 18 18 4 6 16 14 1 1 1	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)	33 77 66 44 77 66 55 77 22 55 88 77 55 33 88 99
75 76) 77 78 80 81 82 83 84 85) 86 87 88 89 90 91 92 93	65 76 81 79 80 82 77 75 78 84 89 91 83 85 NE 87	59 93 85 69 80 71 77 87 74 75 89 76 86 83 ₩ ►	15 3 7 14 5 7 13 4 18 18 18 16 16 14 1 1 1 1 18	J.DUPRI (J.DUPRI,T.BROUSSARD,T.LORENZ,W.GARFIELD,D.ROMANI,M.MALAVASI)	33 77 66 44 77 66 55 77 22 55 88 99 66 99
75 76 77 78 80 81 82 83 84 85 86 87 88 89 90 91 92	65 76 81 79 80 82 77 75 78 84 89 91 83 85 NE 87	59 93 85 69 80 71 77 87 74 75 89 76 86 83 W >	15 3 7 14 5 7 13 4 18 18 4 6 16 14 1 1 1	THERE YOU ARE  LISTEWART (P.L. STEWART,TAB)  SPARK SOMEBODY UP  PHAT VIBE (PHAT VIBE,K.GAMBLE,LHUFF,BUDDHA MONK)  THE OLE B#TCH-U-WORRYZ  CHUCK D (K.SHAH,C.RIDENHOUR)  THE ACTUAL  DJ PREMER (L.TROUPE,G.CORDEW,C.MARTIN)  NEED TO KNOW  FJERKINS III,DAWKINS & DAWKINS (E DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON)  FJERKINS III,DAWKINS & DAWKINS (E DAWKINS,A.DAWKINS,F.JERKINS III,C.BLACKMON)  JO PREMER (K.ELAM,C.MARTIN,C.GUY,J.CAMPBELL)  CLEOPATRA'S THEME  D.MENDIS (C.HIGGINS,Z.HIGGINS,T.SCRAFTON,K.HAYES)  NINETY NINE (FLASH THE MESSAGE)  W.JEAN,PRAS (J.FAHRENKROG-PETERSON,K.KARGES,J.FORTE)  N.O.R.E.  POKE & TONE (V.SANTIAGO,J.OLIVIER,S.BARNES)  LATE NITE TIP  HYPROTIZE MINDS (B.BAUREGARD),HOUSTON,L.MITCHELL,R.DUNIGAN,R.COOPER,D.CARLTON)  (C) (D) (TI) (X) MORE DE LORD (C) (D) (TI) (D) GES STREET  JOHN THORSE (J. GAMBE, W. B. SIGLER)  CLOY THE WAY  C. (C) (D) (TI) (X) RUFFHOUSE 78769/PICH AND ALL PURP 1797 1797 1797 1797 1797 1797 1797 179	33 77 66 44 77 66 55 77 22 55 88 77 55 88 99 99 44 22
75 76) 77 78 80 81 82 83 84 85) 86 87 88 89 90 91 92 93	65 76 81 79 80 82 77 75 78 84 89 91 83 85 NE 87	59 93 85 69 80 71 77 87 74 75 89 76 86 83 ₩ ►	15 3 7 14 5 7 13 4 18 18 18 16 16 14 1 1 1 1 18	THERE YOU ARE  LSTEWART (P.L.STEWART, TAB)  SPARK SOMEBODY UP  PHAT VIBE (PHAT VIBE, K.GAMBLE, L. HUFF, BUDDHA MONK)  THE OLD ## BUDDHA MONK  C) (D) (T) (X) LBFACE 24321/ARISTA  SPARK SOMEBODY UP  PHAT VIBE (PHAT VIBE, K.GAMBLE, L. HUFF, BUDDHA MONK)  THE OLD ## BUDDHA MONK  (C) (T) (X) EDEL AMERICA 3875*  THE OLD ## BUDDHA MONK  THE OLD ## CHILD HOLD HAMONK  (C) (T) (X) EDEL AMERICA 3875*  THE OLD ## CHILD HOLD HAMONK  THE ACTUAL  D PREMIER (LTROUPE, G.CORDEW, C.MARTIN)  THE ACTUAL  D PREMIER (LTROUPE, G.CORDEW, C.MARTIN)  THE MILITIA  D ALL CITY  D PREMIER (LTROUPE, G.CORDEW, C.MARTIN)  THE MILITIA  D ANWKINS & DAWKINS & DAWK	33 77 66 44 77 66 55 77 22 55 88 77 55 88 99 99 44 22
75 76 77 78 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94	65 76 81 79 80 82 77 75 78 84 89 91 83 85 <b>NE</b> <b>NE</b> 90 94	59 93 85 69 80 71 77 87 74 75 89 76 86 83 ₩ ►	15 3 7 14 5 7 13 4 18 18 4 6 16 14 1 1 1 1 1 18 18	THERE YOU ARE  THERE YOU ARE  SAM SALTER  (C) (D) (T) (X) ARISTA 13502  PARK SOMEBODY UP  PHAT VIBE, K, GAMBLE, L. HUFF, BUDDHA MONK)  THE OLE B#TCH-U-WORRY2  CHUCK D (K, SHAH, C, RIDENHOUR)  THE ACTUAL  D) PREMIER (L. TROUPE, G. CORDEW, C. MARTIN)  CO. (D) (T) LETHAUBLACKHEART 3170/LMERCURY  THE ACTUAL  D) PREMIER (L. TROUPE, G. CORDEW, C. MARTIN)  THE MILITIA  PARMINS III, DAWKINS & DAWKINS (E. DAWKINS, A. DAWKINS, F. JERKINS III, CBLACKMON)  CLEOPATRA'S THEME  MARDING (C, HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)  NINETY NINE (FLASH THE MESSAGE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K. KARGES, J. FORTE)  N. O. R.E.  POKE A TONE (V. SANTIAGO, J. OLIVIER, S. BARNES)  THE MITT IP  HYPHOTIZE MINDS (P. BEAUREGARD, J. HOUSTON, L. MITCHELL, R. DUNIGAN, R. COOPER, D. CARLTON)  (T) NO TRYBE 376/9/COLUMBIA  N. O. R.E.  POKE A TONE (V. SANTIAGO, J. OLIVIER, S. BARNES)  (T) PENALTY O2322/TOMMY BOY  YOU CAME UP  ROCKWILDER (C. RIOS, D. STINSON)  LATE NITE TIP  HYPHOTIZE MINDS (P. BEAUREGARD, J. HOUSTON, L. MITCHELL, R. DUNIGAN, R. COOPER, D. CARLTON)  (T) RELATIVITY 1712:  LOVE HILUTS  LOVE THE WAY  C. (C) (D) (T) (D) MARCRICK 1723/MARNER BROS.  CHONSTON, C. (C) (D) (T) (D) (D) (D) (D) (D) (D) (D) (D) (D) (D	33 77 66 44 77 66 55 77 22 55 88 88 99 66
75 76 77 78 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95	65 76 81 79 80 82 77 75 78 84 89 91 83 85 <b>NE NE</b> 90 94	59 93 85 69 80 71 77 87 74 75 89 76 86 83 ₩ ►	15 3 7 14 5 7 13 4 18 18 14 6 16 14 1 1 1 1 1 18 18 2	THERE YOU ARE  SPARK SOMEBODY UP  HAT VIBE (PHAT VIBE, K.GAMBLE, L. HUFF, BUDDHA MONK)  THE CLE B#TCH-U-WORRYZ CHUCK D (K.SHAH, C. RIDENHOUR)  THE ACTUAL DJ PREMIER (IL TROUPE, G. CORDEW, C. MARTÍN)  C() (D) (T) (D) LETHAUBLACKHEART 37) 70/JMERCURY  THE ACTUAL DJ PREMIER (IL TROUPE, G. CORDEW, C. MARTÍN)  C() (D) (T) LETHAUBLACKHEART 37) 70/JMERCURY  THE MILITIA  PALL CTIT  THE MILITIA DJ PREMIER (IL TROUPE, G. CORDEW, C. MARTÍN)  CLEOPATRA'S THEME CLEOPATRA'S THEME  CLEOPATRA'S THEME  CLEOPATRA'S THEME  MARDIS (C. HIGGINS, Z. HIGGINS, T. SCRAFTON, K. HAYES)  NINETY NINE (FLASH THE MESSAGE)  W. JANNSEL (K. GAMBLE, W. B. SIGLER)  W. JANNET NINE (FLASH THE MESSAGE)  W. JANNET NI	33 77 66 44 77 66 55 77 22 55 88 99 66 99 99 90 90 90 90 90 90 90 90 90 90 90
75 76) 77 78 80 81 82 83 84 85) 86 87 88 89) 90 91 92 93 94 95 96	65 76 81 79 80 82 77 75 78 84 89 91 83 85 <b>NE</b> 87 <b>NE</b> 90 94 92 86	59 93 85 69 80 71 77 74 75 89 76 86 83 ₩ ► 82 ₩ ► 88 94 —	15 3 7 14 5 7 13 4 18 18 4 6 16 14 1 1 1 1 1 1 18 2 9	THERE YOU ARE  LSTEWART (P.L.STEWART,TAB)  (C) (D) (T) (D) LAFACE 2432 JARRISTA  SPARK SOMEBODY UP  PHAT VIBE, K.GAMBLE, L.HUFF, BUDDHA MONK)  (C) (T) (X) LEFACE 2432 JARRISTA  SPARK SOMEBODY UP  PHAT VIBE, K.GAMBLE, H.HUFF, BUDDHA MONK)  (C) (T) (X) LEFACE 2432 JARRISTA  SPARK SOMEBODY UP  PHAT VIBE, K.GAMBLE, H.HUFF, BUDDHA MONK)  (C) (T) (X) LEFACE 2432 JARRISTA  SPARK SOMEBODY UP  PHAT VIBE, K.GAMBLE, H.HUFF, BUDDHA MONK)  (C) (T) (X) LEFACE 2432 JARRISTA  SPARK SOMEBODY UP  PHAT VIBE, K.GAMBLE, H.HUFF, BUDDHA MONK)  (C) (D) (T) LETHAUBLACKHEART 37.170 L/MERCURY  THE ACTUAL  D PREMER (L. TROUPE, G. CORDEW, C.MARTIN)  (C) (D) (T) LETHAUBLACKHEART 37.170 L/MERCURY  THE ACTUAL  D PREMIER (L. TROUPE, G. CORDEW, C.MARTIN)  D PREMIER (L. TROUPE, G. CORDEW, C.MARTIN)  D PREMIER (K. ELAM, C.MARTIN, C.G. UY, J. CAMPBELL)  THE MILITIA  SPARK SOMEBODY THEME  CLEOPATRA'S THEME  D.MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)  CLEOPATRA'S THEME  CLEOPATRA'S THEME  CLEOPATRA'S THEME  CLEOPATRA'S THEME  CLEOPATRA'S HEME  CLEOPATRA'S PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS  K.GAMBLE, D.WANSEL (K. GAMBLE, W. B. SIGLER)  (D) PHILADELPHIA INTERNATIONAL 39030  FUNNY HOW LOVE GOES  PHYLLIS HYMAN INTRODUCING DAMON WILLIAMS  K.GAMBLE, D.WANSEL (K. GAMBLE, W. B. SIGLER)  (D) PHILADELPHIA INTERNATIONAL 39030  NINETY NINE [FLASH THE MESSAGE]  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN, PRAS (J. FAHRENKROG, PETERSON, K.KARGES, J. FORTE)  W. JEAN,	33 77 66 44 47 77 22 55 88 88 99 99 99 99 99 99 99 99 99 99 99
75 76) 77 78 80 81 82 83 84 85) 86 87 88 89 90 91 92 93 94 95 96 97	65 76 81 79 80 82 77 75 78 84 89 91 83 85 <b>NE</b> <b>NE</b> 90 94 92 86 88	59 93 85 69 80 71 77 87 74 75 89 76 86 83 ₩ ▶  ## 82 ## ## 82 ## 83 94 73 81	15 3 7 14 5 7 13 4 18 18 14 6 16 14 1 1 1 1 1 18 18 2 9 6	THERE YOU ARE  SPARK SOMEBODY UP  PHAT VIBE (REATTAB)  (C) (D) (T) (X) ARSIZE 13502  THEOLE B#TCH-U-WORRYZ  CHUCK D (K.SHAH,C. RIDENHOUR)  (C) (D) (T) (X) LAFACE 2432 (ARISTA SPARK SOMEBODY UP  PHAT VIBE (REAMBLE,L. HUFF, BUDDHA MONK)  (C) (T) (X) DECE AMERICA 3875*  THE OLE B#TCH-U-WORRYZ  CHUCK D (K.SHAH,C. RIDENHOUR)  (C) (D) (T) LETHAL/BLACKHEART 37170/IMERCURY  THE ACTUAL  D) PREMIER (L.TROUPE,G. CORDEW,C.MARTIN)  (C) (D) (T) LETHAL/BLACKHEART 37170/IMERCURY  THE ACTUAL  D) PREMIER (L.TROUPE,G. CORDEW,C.MARTIN)  (C) (D) (T) MCA 55445  NEED TO KNOW  PEJERKINS (IJADAWKINS & DAWKINS,G. DAWKINS,F. JERKINS III,C.BLACKMON)  (C) (D) HARMONY 1718  THE MILLITIA  GANG STARR FEAT. BIG SHUG AND FREDDIE FOXXX  D) PREMIER (K. ELAM,C.MARTIN,C.G.UY,J.CAMPBELL)  CLEOPATRA'S THEME  D.MENDIS (C. HIGGINS,Z. HIGGINS,Y. HIGGINS,T. SCRAFTON,K. HAYES)  CLEOPATRA'S THEME  D.MENDIS (C. HIGGINS,Z. HIGGINS,Y. HIGGINS,T. SCRAFTON,K. HAYES)  CLEOPATRA'S THEME  D.MENDIS (C. HIGGINS,Z. HIGGINS,Y. HIGGINS,T. SCRAFTON,K. HAYES)  COLOR TO MARKEL (K. GAMBLE,W. B.SIGLER)  NINETY NINE [FLASH THE MESSAGE]  W.JEAN,PRAS LI FLAHRENKROG-PETERSON,K. KARGES,J.FORTE)  N.O.R.E.  POKE & TONE (V. SANTIAGO,J.OLIVIER,S. BARNES)  (T) PENALTY 0232 / TOOMY BOY  YOU CAME UP  ROCKWILDER (C. RIOS,D. STINSON)  AND REAL PROVING (C. RIOS,D. STINSON)  LATE NITE TIP  HYPHOTIZE MINDS (P. BEAUREGARD,J.HOUSTON,L.MITCHELL,R.DUNIGAM,R.COOPER,D.CARLTON)  TO REALTWIY 1712-  LOVE HURTS  J. POYSER, VIKTER (J.) POYSER, VIKTER)  LOVE THE WAY  C. HOUMPSON,CEMOR,D. JONES, M. MERITH M. SANDRINCA, PARKER, THOMPSON,CEMORY. S. HOMAS  COLOR HOP  P.M. DAWN (M. SEAL.S. DUBBIN)  STANDING TOGETHER  GEORGE BENSON  KAG P. 3109-  P.M. DAWN (M. SEAL.S. DUBBIN)  COLOR HURTS	33 77 77 64 44 47 77 22 25 55 77 22 88 88 88 88 88 88 88 88 88 88 88 88

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

## Hot R&B Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 R&B station are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			** NO.1 **	38	34	26	NO GUARANTEE CHICO DEBARGE (KEDAR/UNIVERSAL)
1	2	5	DOO WOP (THAT THING) LAURYN HELL (RUFFHOUSE/COLLAMBEA) 1 week at No. 1	39	35	10	DOIN' JUST FINE BOYZ II MEN (MOTOWN)
2	1	17	ARE YOU THAT SOMEBODY? AALIYAH (BLACKGROUND/ATLANTIC)	(40)	58	6	BEAUTIFUL MARY J. BLIGE (FLYTE TYME/MCA)
3	5	10	MOVIN' ON MYA FEAT, SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)	41)	49	4	TIME TO MOVE ON SPARKLE (ROCK LAND/INTERSCOPE)
4	4	12	THE FIRST NIGHT MONICA (ARISTA)	(42)	46	8	NOBODY ELSE TYRESE (RCA)
(3)	6	10	MY LITTLE SECRET XSCAPE (SO SO DEF/COLUMBIA)	43	41	8	SPLACKAVELLIE PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
6	3	18	FRIEND OF MINE KELLY PRICE (T-NECK/ISLAND)	(44)	57	3	NOBODY'S SUPPOSED TO BE HERE DEBORAH COX (ARISTA)
1	8	4	HALF ON A BABY R. KELLY (JIVE)	45	37	17	LUXURY: COCOCURE MAXWELL (COLUMBIA)
3	9	12	THINKIN' BOUT IT GERALD LEVERT (EASTWEST/EEG)	46	60	9	RUFF RYDERS' ANTHEM DMX (RUFF RYDERS/DEF JAM/MERCURY)
9	11	20	MAKE IT HOT Noole frat. Missy "Misdementor" ellott & Mocha (The cold minorastwestres)	(47)	70	2	SWEETHEART JD & MARIAH CAREY (SO SO DEF/COLUMBIA)
10	7	14	TOP OF THE WORLD BRANDY (FEATURING MASE) (ATLANTIC)	48	39	11	I CAN DO THAT MONTELL JORDAN (DEF JAM/MERCURY)
11)	12	17	CAN'T TAKE MY EYES OFF OF YOU LAURYN HILL (RUFFHOUSE/COLUMBIA)	49	44	25	MISSING YOU MARY J. BLIGE (MCA)
12	14	10	SAME OL' G GINUWINE (BLACKGROUND/ATLANTIC)	(50)	53	5	LUV ME, LUV ME SHAGGY FEAT. JANET (FLYTE TYME/MCA)
(13)	16	23	THE ONLY ONE FOR ME BRIAN MCKNIGHT (MOTOWN)	(51)	52	18	LOST ONES LAURYN HILL (RUFFHOUSE/COLUMBIA)
14	13	29	THEY DON'T KNOW JON B. (YAB YUM/550 MUSIC/EPIC)	52	48	6	SUPERTHUG NOREAGA (PENALTY/TOMMY BOY)
15	10	19	MONEY AIN'T A THANG JD FEAT, JAY-Z (SO SO DEF/COLUMBIA)	53	43	3	FIND A WAY A TRIBE CALLED QUEST (JIVE)
16)	17	12	I STILL LOVE YOU NEXT (ARISTA)	54	51	7	THE WAY IT'S GOIN' DOWN (T.W.ISM. FOR LIFE) SHAQUILLE O'NEAL FEAT, PETER GUNZ (T.W.ISM./A&M)
11)	22	6	HOW DEEP IS YOUR LOVE DRU HILL FEAT. REDMAN (ISLAND/DEF JAMMERCURY)	55	45	22	MY WAY USHER (LAFACE/ARISTA)
18	15	17	HORSE & CARRIAGE CAM'RON FEAT. MASE (UNTERTAINMENT/EPIC)	(56)	67	47	I GET LONELY JANET (FEAT, BLACKSTREET) (VIRGIN)
19)	20	11	SO INTO YOU TAMIA (QWEST/WARNER BROS.)	57	54	41	ALL MY LIFE K-CI & JOJO (MCA)
(20)	30	9	HOW'S IT GOIN' DOWN DMX (FEAT, FAITH EVANS) (RUFF RYDERS/DEF JAM/MERCURY)	58	50	17	ALL GOOD MO THUGS FAMILY FEAT. FELECIA & KRAYZIE BONE DNO THUGSRELATIVITY)
(21)	26	29	GOTTA BE JAGGED EDGE (SO SO DEF/COLUMBIA)	59	42	15	GO DEEP JANET (VIRGIN)
22	18	21	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)	60	73	4	DAYS LIKE THIS KENNY LATTIMORE (COLUMBIA)
23	21	36	TOO CLOSE NEXT (ARISTA)	<b>(61)</b>	62	5	THUGS CRY BIZZY BONE (MO THUGS/RUTHLESS/RELATIVITY)
<b>24</b> )	31	6	TOUCH IT MONIFAH (UPTOWN/UNIVERSAL)	<u>62</u> )	69	3	CAN I GET A JAY-Z FEAT, AMIL (OF MAJOR COINS) AND JA (DEF JAMMIERCURY)
(25)	33	4	I DO [WHATCHA SAY BOO] JON B. (YAB YUM/550 MUSIC/EPIC)	<b>63</b>	68	6	I WASN'T WITH IT JESSE POWELL (SILAS/MCA)
26	23	13	IT'S ABOUT TIME PUBLIC ANNOUNCEMENT (A&M)	64	55	12	NIGHTS IN HARLEM LUTHER VANDROSS (FEAT. PRECISE) (VIRGIN)
27	19	26	STILL NOT A PLAYER BIG PUNISHER FEATURING JOE (LOUD)	65	56	14	DON'T RUSH (TAKE LOVE SLOWLY) K-CI & JOJO (MCA)
28	24	14	DAYDREAMIN' TATYANA ALI (MJJ/WORK/EPIC)	66	61	6	HERE WE GO FUNKMASTER FLEX PRESENTS KHADEJIA FEAT, PRODUCT (LOUD)
29	29	7	STILL A G THANG SNOOP DOGG (NO LIMIT/PRIORITY)	<b>(67)</b>		1	MATRIMONY: MAYBE YOU MAXWELL (COLUMBIA)
30	72	2	LOVE LIKE THIS FAITH EVANS (BAD BOY/ARISTA)	68	66	22	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT, OL' DIRTY BASTARD & MYA (INTERSCOPE)
31	27	5	COME GET WIT ME KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)	69	59	17	I LOVE YOU KEITH WASHINGTON (SILAS/MCA)
32	25	13	LOOKIN' AT ME MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)	(70)		X	ONE DAY YOU'LL BE MINE USHER (LAFACE/ARISTA)
33	28	8	STAY THE TEMPTATIONS (MOTOWN)	71	65	63	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)
(34)	40	4	LATELY DIVINE (PENDULUM/RED ANT)	(72)	_	1	ALL THE PLACES (I WILL KISS YOU) AARON HALL (S(LAS/MCA)
35)	38	3	LEAN ON ME KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)	73	71	3	WE CAN FREAK IT KURUPT (ANTRA/A&M)
36)	36	9	GOD'S GRACE TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)	74	74	14	WHATCHA GONNA DO JAYO FELONY (FEAT, METHOD MAN & DIAGO (YAB YUM/550 MUSIC/EPIC)
37	32	14	IT AIN'T MY FAULT SILKK THE SHOCKER (NO LIMIT/PRIORITY)	75	63	16	JUST THE TWO OF US
_	_	_	SIERN THE SHOOKER (NO EIMIT/PRIORITY)				WILL SMITH (COLUMBIA)

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

#### HOT R&B RECURRENT AIRPLAY

1	_	1	ANYTIME BRIAN MCKNIGHT (MOTOWN)	14	12	8	WE BE CLUBBIN' ICE CUBE (HEAVYWEIGHT/A&M)
2	1	4	A ROSE IS STILL A ROSE ARETHA FRANKLIN (ARISTA)	15	10	3	LET'S RIDE MONTELL JORDAN FEAT, MASTER P & SLUGITHE SHOOKER (DEF JAMAMEROURY)
3	2	3	BE CAREFUL SPARKLE (ROCK LAND/INTERSCOPE)	16	22	32	MO MONEY MO PROBLEMS THE NOTORIOUS BLIG (FEAT, PUFF DADDY & MASE) (BAD BOYIARISTIA)
4	5	25	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (ELEKTRA/EEG)	17	_	6	IMAGINATION TAMIA (QWEST/WARNER BROS.)
5	4	3	NICE & SLOW USHER (LAFACE/ARISTA)	18	24	15	MY BODY LSG (EASTWEST/EEG)
6	7	5	NO, NO, NO DESTINY'S CHILD (COLUMBIA)	19	20	6	MONEY, POWER & RESPECT THE LOX [FEAT. DMX & UL' KIM] (BAD BOY/ARISTA)
7	3	2	IT'S ALL ABOUT ME MYA & SISQO (UNIVERSITY/INTERSCOPE)	20	21	7	DO FOR LOVE 2 PAC FEAT. ERIC WILLIAMS (AMARU/JIVE)
8	6	5	BEEN AROUND THE WORLD PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	21	15	14	A SONG FOR MAMA BOYZ II MEN (MOTOWN)
9	11	21	WHAT ABOUT US TOTAL (LAFACE/ARISTA)	22	_	32	I CAN LOVE YOU MARY J. BLIGE (MCA)
10	13	22	EVERYTHING MARY J. BLIGE (MCA)	23	16	18	WE'RE NOT MAKING LOVE NO MORE DRU HILL (LAFACE/ARISTA)
11	19	32	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)	24	25	18	LUV 2 LUV U TIMBALAND AND MAGOO (BLACKGROUND/ATLANTIC)
12	14	6	WHAT YOU WANT MASE (FEAT, TOTAL) (BAD BOY/ARISTA)	25	8	24	HOLD ON (CHANGE IS COMIN') SOUNDS OF BLACKNESS (PERSPECTIVE/A&M)
13	9	11	SEVEN DAYS MARY J. BLIGE (MCA)				les which have appeared on the Hot R&B Singles an 20 weeks and have dropped below the top 50.

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

**R&B SINGLES A-Z** 

52 2 WAY STREET (Hicklo, ASCAP/Missjones, BMI/All Silver, BMI/Beane Tribe, BMI)
44 98 THUG PARADISE (Michael Moody's Universe, BMI/Jumping Bean, BMI/Longitude, BMI) WBM
78 THE ACTUAL (EMI April, ASCAP/BIFIDED Poart, ASCAP) HL
35 ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY) (EMI April, ASCAP/Cord Kayla, ASCAP/He Bee Doinit, ASCAP/2 Big Prod. ASCAP/WB, ASCAP) HL/WBM
49 THE ARMS OF THE ONE WHO LOVES YOU (Realsongs, ASCAP) WBM

BLACK ICE (SKY HIGH) (Dungeon Ratz, ASCAP/Goodie Mob, BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP)

51

BMI/Chrysalis, BMI/Gnat Booty, ASCAP/Chrysalis, ASCAP)
WBM
THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran,
BMI/EMI Blackwood, SESAC/Farmous, BMI/Henchi,
BMI/EMI Blackwood, SESAC/Farmous, BMI/Henchi,
BMI/EMI, BMI) HI,
VOU PLAYERS EVER LEARN? (J-Rome,
ASCAP/McA), ASCAP/E-Boy, ASCAP/Emara, ASCAP)
CHEAPSKATE (YOU AINT GETTIN NADA) (Chrysalis,
ASCAP/ABIQIN, ASCAP)
CHEATED (TO ALL THE GIRLS) (Tete San Ko,
ASCAP/Sony/AITV Tunes, ASCAP/Salaam Remi, ASCAP/EMI,
ASCAP/Benz-Speculous, ASCAP/EMI April, ASCAP/Casa
David, ASCAP/Fidi Bird, ASCAP/HI
CLEOPATRA'S THEME (EMI/EMI Blackwood, BMI) HI.
COME WITH ME (Flames of Abion, ASCAP/EMI April,
ASCAP/Remartable, ASCAP) HI.
WBM
DAYDREAMIN' (Rodney Jerkins, BMI/EMI)
BMI/Ensign BMI/Bow Down, BMI/Gurz, BMI/LeShawm
Daniels, ASCAP/EMI April, ASCAP/PMCA, ASCAP) HI.
DEFINITION (Medina Sound, BMI/Pen Skills, BMI/D) Hi-Tek,
BMI/EMI Blackwood, BMI)

31

40

DEFINITION (Medina Sound, BMI/Per Skills, BMI/DJ Hi-Tek, BMI/EM Blackwood, BMI)
DESTIMY (M Double, BMI/N Key, BMI/Recoupable, BMI/Hancock, BMI/ming, BMI) WHING, BMI/BMI/DD (DON CARTAGEMA (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/F.Frierson, BMI/Janice Combs, BMI/EMI Blackwood, BMI

ASCAP/R Frierson, BMI/Janice Combs, BMI/EMI Blackwood, BMI)
DO YOU (Kenry Parker, ASCAP/DL, ASCAP)
DR. GREENTHUMB (Soul Assassins, ASCAP/Hits From Da Bong, ASCAP/BMG, ASCAP)
FIND A WAY (Zomba, ASCAP/SPACE, Berchant, ASCAP/Finder, ASCAP/FordyGram International, ASCAP/AMCA, ASCAP/Liniversal, ASCAP/Towa Tei, ASCAP/AMCA, ASCAP/Liniversal, ASCAP/Towa Tei, ASCAP/AMSA, BIGHT, (So So Def, ASCAP/EMI April, ASCAP/MSAIA, ISCAP/MSObete, ASCAP/HI, HVBM
THE FIRST NIGHT (So So Def, ASCAP/EMI ASCAP/Zomba, ASCAP/AMDR ABMAR, ASCAP/AMDR ASCAP/AMDR ASCAP/AMDR ASCAP/AMDR ABMAR, ASCAP/AMDR AMDR ASCAP/AMDR ASCAP/AMDR AMDR ASCAP/AMDR ASCAP/AMDR AMDR ASCAP/AMDR AMDR ASCAP/AMDR AMDR ASCAP/AMDR ASCAP/AMDR AMDR ASCAP/AMDR ASCAP/AMDR ASCAP/AMDR ASCAP/AMDR AMDR ASCAP/AMDR AS

41

67 46

ASCAP/Hit Co. South, ASCAP) HL
FUNNY HOW LOVE GOES (Gamble-Huff, BMI/Henry Sue
Mae, BMI)
GHETO SUPASTAR (THAT IS WHAT YOU ARE) (Sony/ATV
Tunes, ASCAP/Tete San No, ASCAP/Tet-, ASCAP/Wu-lang,
BMI/Warner-Tamerlane, BMI/Gibb Brothers, BMI/CareersBMI, BMI/Linichappell, BMI) HL/WBM
GIRL GOT BODY (Maximum Strength, BMI/Mac-man,
ASCAP/Copyright Control)
GIRLS (Coli Park, BMI/Santron, BMI/MCA, BMI/Cameo
Appearance by Ramses, BMI/Gasoline Alley, BMI)
GOODBYE TO WHOMIES (Big P, BMI/Burrin Ave.,
BMI/Jobert BMI/SARTON, BMI/GASORY BMI/GAMPO
GOODBYE TO WHOMIES (Big P, BMI/Burrin Ave.,
BMI/Jobert BMI/SARTON, BMI/GASORY BMI/GAMPO
BMI/JOBERT SACAP/EMI April, ASCAP/Them Damn
Twins, ASCAP/Sick AD, ASCAP/BMI, ASCAP/HI
HERE WE GO AGAIN (So So Def, ASCAP/EMI April,
ASCAP/Croon Tunes, BMI/Smitly Son, BMI/Sany/ATV Songs,
BMI/JARDPAS (Son), ASCAP/BMI, ASCAP) HL
HERE WE GO GONY/ATV Tunes, ASCAP/Huss-Zwingli,
ASCAP/WB, ASCAP) HL/WBM
HERE WE GO (Sony/ATV Tunes, ASCAP/Huss-Zwingli,
ASCAP/BASORY, BMI/SARTON, BMI/SAR

21 60

32

ASCAP/Hybe Tyme, ASCAP/Flyte Tyme, ASCAP/Hybe Tyme, ASCAP) HJWBM

I HAD NO RIGHT (MCA, ASCAP/Chotre, ASCAP)
I'LL BE AROUND (Warner-Tamertane, BMI/EMI Blackwood, BMI/Ritz Writser, ASCAP) Nicseph Cartagena, ASCAP/Maurkeens, ASCAP)

INSANE (U. SCAP)

ASCAP/Maurkeens, ASCAP)
INVASION OF THE FLAT BOOTY 8\*\*\*\*\*\* (Zomba,
INVASION OF THE FLAT BOOTY 8\*\*\*\*\* (Zomba,
INVASION OF THE FLAT BOOTY 8\*\*\*\*

BMI/Srand, BMI/Erick Sermon, ASCAP/Zomba,
ASCAP/Neutral Gray, BMI/Original JB, BMI)
I SHOULD CHEAT ON TOU (EMI Blackwood, BMI/Rodney
Jerkins, BMI/Erissign, BMI) H.
I STILL LOVE YDU (Un. Dr. ASCAP/Li Tweet, ASCAP/Honey
Jars And Diapers, ASCAP/Yan Yah, ASCAP/Do What I Gotta,
ASCAP/Warmer-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs,
BMI) HI./WEBM

12

ASCAP/Lit Lu Lu, BMI/Music & Media International, BMI/EMI Blackwood, BMI) HL
LOYE HURTS (Milahn, ASCAP/Jajapo, ASCAP)
LOYERS AGAIN (One World)
LOYE THE WAY (Ninth Street Tunnel, BMI/Sony/ATV Songs,
BMI/K Wales, BMI/Justin Combs, BMI/EMI April, BMI/Lotus
Petals, BMI) HI (Mass Confusion, ASCAP)
THE MILITIA (EMI April, ASCAP/Biffed, ASCAP/Gifted Pearl,
ASCAP/Who's Hard, BMI/Freddie Foox, BMI)
MONEY AINT A THANG (So So Def, ASCAP/EMI April,
ASCAP/Who's Lu, BMI/EMI Blackwood, BMI/Globe Art,
BMI/Amazing Love, BMI/Deeply Sliced, BMI/Boyz Club, BMI)
HL

. OVIN' ON (WB, ASCAP/D. Extraordinary, ASCAP/Da Ish, SCAP/North Star. ASCAP/Urban Warfare. ASCAP/WYZ Girl.

ASCAP/Norm Star, ASCAP/Duban reaments, ASCAP/MBM
MY ALL/BREAKDOWN (Sony/ATV, BM/Rye, BM/Sony/ATV
ASCAP/MBM, ASCAP/SMI April, ASCAP/Siet,
ASCAP/MBM, Bone, ASCAP/Steven A. Jordan, ASCAP/SMI
MY WAY (EMI April, ASCAP/So So Def, ASCAP/Slack A.D.,
ASCAP/LR. V, ASCAP/HL
NEED TO KNOW (E.D. Duz-It, BM/Rhythm & Praise,
BM/Ensign, BM/Celebrity Status, BM/)

HERE MILE TARLET LE AULT ME MERCEAGET (FMI 43

79 83

MINIES, BMI/Celebrity Status, BMI)
NINETY NINE (FLASH THE MESSAGE) (EMI.
SCAP/Modifions Hate, ASCAP/PMI April, ASCAP) HL
NOBODY DOES IT BETTER (Nate Dogg, BMI/Warren G,
ASCAP/Modifions ASCAP) WBM
NOBODY ELSE (Harrindur, BMI/Joe Public, BMI/Zovektion,
ASCAP) 50

NOBOUT ELSE (Harmhour, BMIJJOB PUDIIC, BMIJZOB PUDIIC), BMIJZOB LUIS GOTCHA, BMI/SIAM U Weil, ASCAP/Jelly's Jams, ASCAP/12 & Under, BMI/Jumping Bean, BMI)
NO WOMAN (Jobete, BMI/Rubsongs, BMI/HyckRyck, BMI/MCA, BMI/EMI Blackwood, BMI)
THE OLE B#TCH-U-WORRY Little Stephen, BMI/Taiqysh, BMI/Chrysalis, BMI)
PAPER (Queen Latifath, ASCAP/Tete San Ko, ASCAP/Jobete, ASCAP/EMI April, ASCAP)
PARDON ME WHILE | COME BACK. (A.T.T., ASCAP) 84

45

95

## Hot R&B Singles Sales...

SoundScan®

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			* * NO. 1 * *	38	34	7	GOODBYE TO MY HOMIES MISTER PIFAT, SLOW THE SHOOKER, SONS OF FLANK AHOMO B. CICK HID LIMITERFORTEY
1	2	3	I CAN DO THAT MONTELL JORDAN (DEF JAMMERCLIRY)   1 week at No. 1	39)	39	14	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE (EPIC)
2	1	5	THINKIN' BOUT IT GERALD LEVERT (EASTWEST/EEG)	40	40	4	LOVERS AGAIN ALEXANDER O'NEAL (ONE WORLD/ICHIBAN
3	3	7	THE FIRST NIGHT MONICA (ARISTA)	41	43	14	2 WAY STREET MISSJONES (MOTOWN)
4	4	3	LATELY DIVINE (PENDULUM/RED ANT)	42	42	3	I AIN'T HAVIN' THAT HEITH SREITH FEIT STANNS WONDH OF DEC & DOC HOLDRY (DUCK DOWNFRIGHT
5	5	8	DAYDREAMIN' TATYANA ALI (MJJ/WORK/EPIC)	<b>43</b> )	47	2	DR. GREENTHUMB CYPRESS HILL (RUFFHOUSE/COLUMBIA)
6	8	8	I STILL LOVE YOU NEXT (ARISTA)	44	41	8	CHEATED (TO ALL THE GIRLS) WIGGE EAR FEAT, QUEEN PER & THE PRODUCT PRUFFHOUSECOLUMBN
7	6	10	LOOKIN' AT ME MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)	45	38	8	IT'S ALRIGHT MEMPHIS BLEEK (& JAY-Z) (ROC-A-FELLA/DEF JAM/MERCUR
8	7	12	SO INTO YOU TAMIA (QWEST/WARNER BROS.)	46	45	11	INSANE TEE KEE (WHITE LION)
9	9	6	NOBODY ELSE TYRESE (RCA)	<b>(47)</b>	52	13	DO YOU HEATHER B. (MCA)
(10)	12	4	SPLACKAVELLIE PRESSHA (TONY MERCEDES/LAFACE/ARISTA)	48	44	22	THE ARMS OF THE ONE WHO LOVES YOU XSCAPE (SO SO DEF/COLUMBIA)
11	11	8	TOUCH IT MONIFAH (UPTOWN/UNIVERSAL)	49	50	17	WHATCHA GONE DO? LINK (RELATIVITY)
12)	13	12	WOOF WOOF THE 69 BOYZ (QUADRASOUND/BIG BEAT/ATLANTIC)	(50)	-	1	INVASION OF THE FLAT BOOTY B***** TOO SHORT (SHORT/JIVE)
13	10	12	FRIEND OF MINE KELLY PRICE (T-NECK/ISLAND)	(51)	62	7	THE OLE B#TCH-U-WORRYZ PROFESSOR GRIFF (LETHAL/BLACKHEART/MERCUR'
14)	14	4	STILL A G THANG SNOOP DOGG (NO LIMIT/PRIORITY)	52	51	27	THROW YO HOOD UP MR. MONEY LOC FEAT, ABOVE THE LAW (LOC-N-UF
15	16	3	SUPERTHUG NOREAGA (PENALTY/TOMMY BOY)	53	61	14	THE ACTUAL ALL CITY (MCA)
16)	27	3	YESTERDAY DEBELAH MORGAN (VAZ/MOTOWN)	54	54	2	DON CARTAGENA FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT/ATLANT)
17	17	3	TOUCH ME SOLO (PERSPECTIVE/A&M)	(55)	73	6	FIND A WAY A TRIBE CALLED QUEST (JIVE)
18	19	6	TIME AFTER TIME INOJ (SO SO DEF/COLUMBIA)	(56)	64	42	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)
19	15	14	MAKE IT HOT NICOLE (THE GOLD MIND/EASTWEST/EEG)	57	49	20	I GET LONELY JANET (FEAT. BLACKSTREET) (VIRGIN)
20	24	6	DEFINITION MOS DEF & KWELI ARE BLACK STAR (RAWKUS)	(58)	68	27	RAISE THE ROOF LUKE FEAT. NO GOOD BUT SO GOOD (LUKE INSLAND
21	20	15	MY WAY USHER (LAFACE/ARISTA)	59	58	2	SEXUAL HEALING FOURPLAY FEAT, EL DEBARGE (WARNER BROS
22	18	15	HOW DO I SAY I'M SORRY TAMI DAVIS (RED ANT)	60	48	10	GIRLS DJ SMURF FEAT, DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (ICHIBAN
23	26	3	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (H.O.L.A.)	61	56	2	SPARK SOMEBODY UP BUDDHA MONK (EDEL AMERICA)
24	21	10	WHAT U SEE IS WHAT U GET	62	59	12	CLEOPATRA'S THEME CLEOPATRA (MAVERICK/WARNER BROS.)
25	23	7	I WASN'T WITH IT JESSE POWELL (SILAS/MCA)	63	60	17	NINETY NINE [FLASH THE MESSAGE JOHN FORTE (RUFFHOUSE/COLUMBIA)
26	29	18	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)	64)	72	4	CALLIN' (WILL YOU PLAYERS EVER LEARN' AMARI (TOMMY BOY)
27	25	7	PAPER QUEEN LATIFAH (FLAVOR UNIT/MOTOWN)	65	53	13	HERE WE GO AGAIN ARETHA FRANKLIN (ARISTA)
28	30	12	NOBODY DOES IT BETTER NATE DOGG FEAT, WARREN G (DOGG FOUNDATIONEPICBREAKAWAY)	66	55	35	THEY DON'T KNOW/ARE U STILL DOWN JON B. (YAB YUM/550 MUSIC/EPIC)
29	28	12	DESTINY MYRON (ISLAND)	67	66	28	WHO AM I BEENIE MAN (2 HARD/VP)
30	22	7	GOTTA BE JAGGED EDGE (SO SO DEF/COLUMBIA)	(68)	74	35	MAKE EM' SAY UHH! MASTER P (NO LIM(T/PRIORITY)
31	31	26	SAY IT VOICES OF THEORY (H.O.L.A./RED ANT)	69	69	14	BLACK ICE (SKY HIGH)
(32)	37	17	LOVE FOR FREE	(70)		1	GOODIE MOB FEAT. OUTKAST (LAFACE/ARISTA CHEAPSKATE (YOU AIN'T GETTIN' NADA
33	36	11	NO WOMAN	71	63	23	DO YOUR THING
34	33	21	GENERAL GRANT (POLYBEAT/VIRGIN)  MY ALL/BREAKDOWN  MARIAL CAPEY (COLUMBIA)	(72)	_	38	7 MILE (CRAVE)  DEJA VU [UPTOWN BABY]
(35)	46	2	SOMEBODY TO LOVE	73	57	27	CHEERS 2 U
36	32	4	I SHOULD CHEAT ON YOU	(74)		1	PLAYA (DEF JAM/MERCURY) TRU MASTER
37	35	21	J'SON (HOLLYWOOD)  2 LIVE PARTY	75	70	22	PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUD TURN IT UP (REMIXI/FIRE IT UP
$\vdash$			THE 2 LIVE CREW (LIL' JOE) with the greatest sales gains. © 1998 Billbo			-	BUSTA RHYMES (ELEKTRA/EEG)

PARTY AINT A PARTY (Queen Pen, ASCAP/Funky Mama, ASCAP/Zomba, ASCAP/Donnil, ASCAP/LB Fam, ASCAP/EMI, ASCAP/Abdur Rahman, ASCAP/Real To Da Core, ASCAP/HL/WBM SAY IT (Sbngray Soundz, ASCAP/Jelly's Jams, ASCAP/Million Dollar Steve, BM/Jumping Bean, BM/JCern, ASCAP) SEXUAL HEALING (EMI April, ASCAP/SEMI Blackwood, BM/JRiz Writers, ASCAP/SEM April, ASCAP/SHAME' IN BAME (2 Cousins, ASCAP/Sessing, ASCAP/Benito's, ASCAP/Death By Fire, BMI) SHARET (VOU KEEP PLAYIN' WITH MY MIND) (Mystery System, BM/Dakoda House, ASCAP/Longitude, BM/Roydor, BMI/Zomba, ASCAP/Illiotic, ASCAP/EMI April, ASCAP/Justin Combs, ASCAP/HURDM SO INTO YOU (Plus 1, ASCAP/Jobete, ASCAP/Cambrea, ASCAP/Libern, ASCAP/Benitor, ASCA

55 SOMEBODY TO LOVE (Acabe, ASCAP/Michael Moody's Universe, ASCAP)
76 SPARK SOMEBODY UP (Duck Low, ASCAP/Phat Vibe, ASCAP/Michael Moody's Universe, ASCAP)
77 SPARK SOMEBODY UP (Duck Low, ASCAP/Phat Vibe, ASCAP/Warner-Tamerlane, BMI)
78 SPLACKAWELLE (Pepperdrive, BMI)
79 STANDING TOGETHER (Slack A.D., ASCAP/Full Keel, ASCAP/Crash 11, ASCAP)
70 STILL AG THANG (My Own Chit, BMI/Cina, ASCAP)
70 STILL NOT A PLAYER (Let Me Show You, ASCAP/De Cartegena, ASCAP/Pilly Jams, ASCAP/Sounds Of Da Red Drum, ASCAP/Almo, ASCAP/Rutland Road, ASCAP/Foray, SESAC)
79 BEING GREEDY (Boomer X, ASCAP/Pent-1, ASCAP/Debete, BMI/EMI Blackwood, BMI) HL
78 SUPERTINUG (Suite 1202, BMI/Jose Luis Gotcha, BMI/The Waters Of Nazerath, BMI/Chas Chad, ASCAP/Chrysalis, ASCAP/Monster, ASCAP/BMIM THERE YOU ARE (Tickle Box, ASCAP/E Two, ASCAP/Tabulous, ASCAP/Fit Co. South, ASCAP)
71 THERE YOU ARE (Tickle Box, ASCAP/E Two, ASCAP/Tabulous, ASCAP/FIT Co. South, ASCAP)
71 THEY DON'T KNOW/ARE U STILL DOWN (Sony/ATV Songs,

BMI/Yab Yum, BMI/Vibzelect, BMI/Tyme For Flyte, BMI/Music Corp. Of America, BMI/Jioshua's Dream, BMI/BMG, ASCAP/Black Hipanic, ASCAP/HI, THINKIN' BOUT IT (2000 Watts, ASCAP/MR, ASCAP/Toni Robi, ASCAP/Divided, BMI/Zomba, BMI) WBM

Robi, ASCAP/Divided, Binl/Zomba, Binl/ WBM
TIME AFTER TIME (Relia, BMI/Zomba, BMI) WBM
TIME AFTER TIME (Relia, BMI/Zomba, BMI) WBM
TOO CLOSE (Naughty, ASCAP/DH VMBTI GOTA, ASCAP/UH, OH, ASCAP/WB, ASCAP/BH LOVE, ASCAP/WB, ASCAP/EMI, ASCAP/BH LIVBBM
TOUGH IT (Justin Combs, ASCAP/EMI April, ASCAP/Chief Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Chief Joseph, ASCAP/BH ASCAP/BH/WBM
TOUGH ME (PolyGram International, ASCAP/Ton Yoni Tone, ASCAP/Time Bass, ASCAP/D-Chavis, ASCAP/Mackability, ASCAP/Haa-Sha, ASCAP/III ASCAP/Mackability, ASCAP/Has-Sha, ASCAP/III HERM
TOUGH TERM MASTER (Peter Rose) ASCAP/D-Chavis, ASCAP/Mackability, ASCAP/Has-Sha, ASCAP/III ASCAP/Mackability, ASCAP/BASCAP/TIME (Peter Rose) ASCAP/D-Chavis, ASCAP/Mackability, ASCAP/BASCAP/TIME (Peter Rose) ASCAP/Mackability, ASCAP/Mackability, ASCAP/Mackability, ASCAP/Mackability, ASCAP/Mackability, ASCAP/Ras-Sha, ASCAP/Mackability, ASCAP/Mac

ASCAP/Haa-Sna, ASCAP) HL TRU MASTER (Pete Rock, ASCAP/Ramecca, ASCAP/Careers-BMG, BMI/Diggs Family, BMI/K-Music,

93

BMI) Volenta Gone, Univolged Hill, Milly Unichappell, BMI) UNIFY (Slick Rick, BMI/My Own Chit, BMI/Unichappell, BMI) WHATCHA GONE DO? (2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP) WBM WHATUON (Creator's Way, ASCAP/Stay High, ASCAP/Lafka, ASCAP/Chemical Beats, ASCAP) WHAT U SEE IS WHAT U GET (Hennessy For Everyone, BMI/Voco, BMI/Alexra, BMI/Ros World, ASCAP/Largo, ASCAP)

BMI/Voco, BMI/Alexta, BMI/Nos Wond, ASCAP/Latgo, ASCAP) WHERE - U - AT SIPPIN' ON HENNESSY (E.K.G., BMI/Throbbing, BMI) WOOF WOOF (QuadraSound, BMI/Warner Chappell, BMI)

30

YESTERDAY (Gradington, ASCAP/MCA, ASCAP/Zamar, ASCAP)

85

ASCAP)

YOU CAME UP (Let Me Show You, ASCAP/Joe Cartegena,
ASCAP/Jelly's Jams, ASCAP/Dayna's Day, BMI)

YOU MAKE ME WANNA... (EMI April, ASCAP/So So Def,
ASCAP/Slack A.D., ASCAP/LIR, IV, ASCAP/SMG, ASCAP) HL



## RHYTHN SECTION

BUS, HE CAN: After more than a year of setup on the street and a highly touted war on wax with LL Cool J, Canibus' debut set, "Can-I-Bus" (Universal), garners the lyrical muscle to move more than 127,000 units in its first full week at retail. The sum earns the rapper a No. 2 bow on The Billboard 200, nabbing the Hot Shot Debut in the process, while on Top R&B Albums, "Can-I-Bus" springs 43-2, snagging Greatest Gainer after last issue's street-date violations. Meanwhile, one of Master P's No Limit soldiers, Skull Duggery, rears his ugly head on Top R&B Albums, as "These Wicked Streets" (No Limit/Penalty/Tommy Boy) pulls down the Hot Shot Debut at No. 4.

SALES SLUMP: The core R&B store panel saw a 24% sales drop this issue, the sharpest decline since the post-Christmas period in January. In weeks during which retail performance is less than desirable, Billboard adjusts its bullet criteria to fit the climate, and this is definitely one of those weeks.

Only three titles, **Debelah Morgan's** "Yesterday" (Vaz/Motown), **Levi Little's** "Pick Up The Phone" (White Lable), and A **Tribe Called Quest's** "Find A Way" (Jive), at Nos. 16, 35, and 55, respectively, on Hot R&B Singles Sales, have gains of 10% or more over the prior week. The aforementioned **Canibus** is the only artist from last issue's Top R&B Albums who sees a gain exceeding 10%.

MISS BIG: It appears that Lauryn Hill is at the top of her game all the way around. Not only is her solo effort, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia), No. 1 on both The Billboard 200 and Top R&B Albums for a third straight week, but airplay for "Doo Wop (That Thing)," the first official airplay single, is breaking boundaries. "Doo Wop" hits No. 1 on Hot R&B Airplay, where its audience is more than 46 million listeners, a new high for a rap song. Only two rap records in recent memory have hit the 40 million mark: the Notorious B.I.G. (Featuring Puff Daddy & Mase)'s "Mo Money Mo Problems" (Bad Boy/Arista), which also reached No. 1, and Busta Rhymes' "Put Your Hands Where My Eyes Could See" (Elektra), which peaked at No. 2.

HIN AIR: Normally over a holiday period, radio stations air programming befitting the occasion, which can drastically alter the rotation of records on the playlist. The Labor Day weekend in particular is one during which many stations broadcast summer countdowns and specialty mix-show weekends. The Broadcast Data Systems survey period of Sept. 1-8, which included that holiday, was illustrated on last issue's Hot R&B Airplay. That list had a total of 29 bulleted songs, down from the prior issue, when 34 songs showed audience gains.

With normal programming back, many songs rebound on this issue's Hot R&B Airplay. The chart boasts 38 songs with increases, which exceeds the year-to-date average of 33 bullets. The most noticeable is Mya Featuring Silkk The Shocker's "Movin' On" (University/Interscope), which springs 7-4 on Hot R&B Singles. The song lost 5.3 million of its 39 million audience impressions last issue and now regains that audience share. "Movin' On" moves 5-3 on Hot R&B Airplay.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	25	6	THAT FEELING YANKEE B (GEE STREET/V2)
2	1	6	CRAWL BEFORE YOU BALL SAAFIR (QWEST/WARNER BROS.)
3	10	8	MONEY MAKIN' ANTHEM GUGU PRESENTS REDRUMIN'S KILLA KLIQUE (ISTREET PRIDE PRIVATE LIVERCURY)
4	6	3	DOUBLE DUTCH DANCE KINSU (PLATINUM/INTERSOUND)
5	7	2	GIVE A LITTLE LAVONDRA (ENTERTAINMENT/COPPER SUN/PPI)
6	2	3	8-TRACKS AND CADILLACS A-TOWN PLAYERS FEAT, AMITA (WRAP/ICEBERG/ICHIBAN)
7	22	8	END TO END BURNERSEPISODE 2 COMPANY FLOW (OFFICIAL/RAWKUS)
8	9	11	TURN THIS PARTY OUT WHIP (OUTHOUSE)
9	5	3	ALL NIGHT N2DEEP (SWERVE/LIGHTYEAR)
10	13	28	MY STEEZ RAW ELEMENTS FEAT. MEN-AT-LARGE (BIG PLAY/SOLID DISCS)
11	8	10	WHAT THE WORLD NEEDS NOW IS LOVE DIONNE WARWICK AND THE HIP-HOP NATION UNITED (RIVER NORTH)
12	24	2	GHETTO STAR GOLDY (COOL CATS/ANANSI)
13	14	4	PUSHER MAN RASE UP CLOCK FEAT, COOP, TJ., MONEY MIKE, LADY D, DEHOUS ONE (RAISE UP)

Ш		•	FIAM 914PTC9
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
14	15	2	BULLSHITTIN' N'DEA DAVENPORT FEAT. MOS DEF (V2)
15	23	5	PLAYIN' WIT MY MIND BK (TONY MERCEDES/BREAKAWAY)
16	_	8	WESTERN WAYS PART II DELINQUENT HABITS FEAT BIG PLINISHER AND JULIU FROM THE BEATNUTS (LOUD)
17	18	13	OH MARY DON'T YOU WEEP TRIN-I-TEE 5:7 (B-RITE/INTERSCOPE)
18	21	17	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
19	-	1	WORLD WAR III TOP AUTHORITY (TOP FLIGHT/WRAP/ICHIBAN)
20	11	5	BED TIME STORY JOHNNY P (C-TOWN/RAP-A-LOT/VIRGIN)
21	_	1	I DON'T WANNA GO ON INNERLUDE (STRAIGHT HITS)
22	-	7	LET'S GET FREAKY WILLIS (VIKING)
23	17	13	NOT ABOUT ROMANCE INNER CIRCLE (SOUNDBWOY/REPUBLIC/UNIVERSAL)
24	19	6	PAGE ME ENTOURAGE (UN-D-NYABLE)
25	12	16	DAY & NIGHT POETIC HUSTLAZ FEAT LAYZE BONE & KRAYZIE BONE (IMO THUGSÆGLATIVITY)

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

#### R&B

#### PATTI AUSTIN

(Continued from page 25)

since her tenure with CTI Records from 1977 to '80.

"I've become a writing fool!" says Austin. "Although I've never really been a collaborative writer, it was actually Narada who drew me back into writing again."

A Bay Area resident since 1995, Austin had originally worked with Walden in 1984 during her four-album stint with Qwest Records from 1981 to '88. That era included two hits with James Ingram: "Baby, Come To Me," which hit No. 1 on the Hot 100, and "How Do You Keep The Music Playing," which hit the top 10 of the Hot Black Singles chart. Also hitting that chart were the top 20 singles "It's Gonna Be Special" and the Jam & Lewis-produced "The Heat Of Heat."

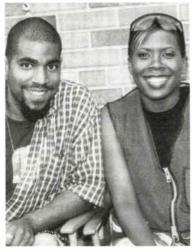
It was with Walden that Austin completed an album for Japan's Pony Canyon Records in 1996; that album formed the basis for "In & Out Of Love."

"After I left GRP, we decided to do an album for Pony Canyon and then license it ourselves in different territories," says Austin, a consistently popular performer in Japan and the Philippines. "Once we did the deal with Concord, we needed to change a few things to make the record more contemporary."

Concord's Barros says he became aware of the album's availability for U.S. release after meeting Austin through Bud Katzel, GRP's senior VP of sales.

"We wanted to keep the original album fresh and current, so we took some time to add some new tracks like 'Once In A Lifetime,' 'I Will Be There,' 'Totally Unacceptable,' and the title cut," he says.

Austin is booked by both Pyramid and APA, and she's managed by Barry Orms of Market Opportunities Management. Her music is published through her company, Yippity-Yippity Music (ASCAP).



Props To Jersey. Heather B. kept it real by filming the video for her latest single, "Do You," in her hometown of Jersey City, N.J. The clip was directed by Jeremy Rall. Pictured, from left, are Rall and Heather B.

**SEPTEMBER 26, 1998** 

## Hot Rap Singles...

THIS	LAST	2 WKS AGO	WKS, ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, CDMPILED, AND PROVIDED BY SOUNDSCAN® TITLE ANALYSISTEMPLYING AREA ARTIST
1	1	1	10	MPRINT & NUMBER/DISTRIBUTING LABEL  ★★★NO. 1★★★  LOOKIN' AT ME   (C) (D) (T) (X) BAD BDY 79176/ARISTA  MASE FEATURING PUFF DADDY  9 weeks at No. 1
(2)	2	2	12	* * * GREATEST GAINER * * * WOOF WOOF
3	3	4	4	(C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG  STILL A G THANG  ◆ SNOOP DOGG
4	4	6	3	(C) (D) (T) NO LIMIT 53450/PRIORITY  SUPERTHUM  NOREAGA
5	6	7	6	(C) (D) (T) PENALTY 0237/TDMMY BOY  DEFINITION  ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173
6	8	5	3	(9) (1) (NARADISE (C) (D) (T) (X) H.O.L.A. 341077
7	5	8	10	WHAT U SEE IS WHAT U GET (C) (D) (T) LOUD 65507/RCA
8	7	3	7	BANANAS [WHO YOU GONNA CALL?]  (C) (D) FLAVOR UNIT 86DB1 4/MOTOWN  ◆ QUEEN LATIFAH FEAT. APACHE
9	11	11	11	NO WOMAN (C) (D) POLYBEAT 38645/VIRGIN  ◆ GENERAL GRANT
10	10	9	26	2 LIVE PARTY (C) (D) (T) LIL' JOE 897  THE 2 LIVE CREW (FEAT, KC OF KC & THE SUNSHINE BAND & FREAK NASTY)
11	9	10	7	GOODBYE TO MY HOMIES   ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND IND B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY
12	13	12	14	COME WITH ME ▲ (C) (D) (M) (T) (X) EPIC 78954
13	15	14	3	(C) (D) (T) DUCK DOWN 53324/PRIDRITY  → HELTAH SKELTAH FEAT. STARANG WONDAH OF O.G.C. & DOC HOUDAY (C) (D) (T) DUCK DOWN 53324/PRIDRITY
14	17	-	2	DR. GREENTHUMB (T) (X) RUFFHOUSE 79024*/COLUMBIA  CYPRESS HILL
15	14	13	8	CHEATED (TO ALL THE GIRLS)   • WYCLEF JEAN FEAT.GUEEN PEN & THE PRODUCT (M) (T) (X) RUFFHOUSE 78993*/CDLUMBIA
16	12	17	8	TT'S ALRIGHT    → MEMPHIS BLEEK (& JAY-Z)  (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY
17	16	22	12	INSANE (C) (X) WHITE LION 7001*  ♦ TEE KEE
18	20	20	13	<b>DO YOU</b> (c) (D) (T) MCA 55452  ◆ HEATHER B.
19	NE	w Þ	1	INVASION OF THE FLAT BOOTY B*****S TOO SHORT (C) (D) (T) SHORT 42543/JIVE
20	25	27	5	THE OLE B#TCH-U-WORRYZ (C) (D) (T) LETHAL/BLACKHEART 371701/MERCURY  ◆ PROFESSOR GRIFF
21	19	18	27	THROW YO HOOD UP (C) (D) LDC-N-UP 70714 MR. MONEY LOC FEAT. ABOVE THE LAW
22	24	19	14	THE ACTUAL (c) (D) (T) MCA 55445
23	21	-	2	DON CARTAGENA  (T) MYSTIC/ATLANTIC 95527*/AG
24)	32	29	6	FIND A WAY  (T) JIVE 42534*   ↑ A TRIBE CALLED QUEST
<b>(25)</b>	28	25	27	RAISE THE ROOF ◆ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND
26	18	15	12	GIRLS ◆ DJ SMURF FEAT. DJ TAZ, DJ KIZZY ROCK AND JUNE DOG (C) (D) (T) COLLIPARK 24950/ICHIBAN
27	22	35	4	SPARK SOMEBODY UP (C) (T) (X) EDEL AMERICA 3875* ♦ BUDDHA MONK
28	23	21	17	NINETY NINE [FLASH THE MESSAGE]   (C) (D) (T) (X) RUFFHOUSE 78769/CDLUMBIA  ◆ JOHN FORTE
29	27	24	29	<b>WHO AM I</b> (C) (T) (X) 2 HARD 6160°/VP
30	33	28	36	MAKE EM' SAY UHH! ▲ ◆ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY
31	29	23	14	BLACK ICE (SKY HIGH) (C) (D) LAFACE 24337/ARISTA  ◆ GOODIE MOB FEAT. OUTKAST
(32)	41	37	4	CHEAPSKATE (YOU AIN'T GETTIN' NADA)  (T) ROC-A-BLOK/RUFFHOUSE 78934*/CDLUMBIA  ◆ SPORTY THIEVZ
33)	34	34	40	DEJA VU [UPTOWN BABY] ◆ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA
34)	37	-	2	TRU MASTER (T) LOUD 65568*/RCA  ◆ PETE ROCK WITH INSPECTAH DECK & KURUPT
35	30	30	22	TURN IT UP [REMIX]/FIRE IT UP ●  (C) (D) (T) (X) ELEKTRA 64104/EEG
36)	44	40	35	GONE TILL NOVEMBER ▲ (C) (D) (M) (T) (X) RUFFHOUSE 78752/CDLUMBIA
37	31	16	21	CHOKE  (c) (T) (X) SELECT 25059*  ◆ B.L.H.U.N.T.
38	26	26	32	GET AT ME DOG   DMX (FEAT. SHEEK OF THE LOX)  (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY
39	46	43	7	NEVER ENOUGH (C) (D) RUGLEY 2105  5CENT FEATURING SH'KILLA
40	36	39	21	DING-A-LING (C) (D) (T) RESTLESS 72961 ♦ HI-TOWN DJS
41	38	36	4	UNIFY KID CAPRI FEAT. SNOOP DOGGY DOGG & SLICK RICK (T) TRACK MASTERS 78994*/COLUMBIA
42	40	44	11	IN YOUR WORLD TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG
43)	RE-	ENTRY	64	HOW DO U WANT IT/CALIFORNIA LOVE ▲ 2 ◆ 2PAC (FEAT. KC AND JOJO)  (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND
44	42	32	11	HORSE & CARRIAGE (T) UNTERTAINMENT 78938*/EPIC  ◆ CAM'RON FEATURING MASE
45	48	41	26	SECOND ROUND K.O. (C) (D) (T) UNIVERSAL 56175  ← CANIBUS
46)	RE-	ENTRY	24	DO FOR LOVE ◆ (C) (D) (T) AMARU 42516/JIVE  ◆ 2PAC FEATURING ERIC WILLIAMS
47	RE-	ENTRY	37	JUST CLOWNIN'
	40	_	25	GITTY UP  (C) (D) (T) RED ANT/LONDDN 570100/ISLAND  ◆ SALT-N-PEPA
48	43	-	1.0	
48	35	E	2	PARDON ME WHILE I COME BACK.  (C) (T) (X) BLACK PEARL/GRDUND CONTROL 7001 */NU GRUV  LIKE WE DO  ◆ P.A. PARENTAL ADVISORY

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

## Bilboard TOP R&B ALBUNS

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

LONG TIME NO SEE 14

					7
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST TITLE	PEAK POSITION
≓≥	23	2 A	≯ठं	IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	8.0
				* * * No. 1 * * *	
1	1	1	3	LAURYN HILL RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98) 3 weeks at No. 1 THE MISEDUCATION OF LAURYN HILL	1
(2)	43	_	2	* * * GREATEST GAINER/HEATSEEKER IMPACT * * * CANIBUS UNIVERSAL 53136* (10.98/16.98) (15)	2
3	2	73	3	FAT JOE MYSTIC/ATLANTIC 92805 AG (10.98/16.98)  DON CARTAGENA	2
				* * * HOT SHOT DEBUT/HEATSEEKER IMPACT * * *	
4	NE	N Þ	1	SKULL DUGGERY NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) (18) THESE WICKED STREETS	4
5	4	2	7	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)  DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
6	5	3	5	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98) SOUL OF A WOMAN	2
7	6	5	17	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98) IT'S DARK AND HELL IS HOT	1
8	3	-	2	BIG ED ND LIMIT 50729*/PRIORITY (10.98/16.98)  THE ASSASSIN	3
9	9	6	9	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	1
10	10	10	13	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113* AG (10.98/17.98) DR. DOLITTLE: THE ALBUM	4
11	8	11	4	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98) PHOENIX RISING	8
12	11	9	8	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98) LOVE & CONSEQUENCES	2
13	7	12	51	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98) ANYTIME	1
14	16	15	11	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98) N.O.R.E.	1
<b>15</b>	NE\	N Þ	1	SOUNDTRACK WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98) WHY DO FOOLS FALL IN LOVE	15
16	12	4	5	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98) HOW STELLA GOT HER GROOVE BACK	3
17	17	17	14	BRANDY ▲ 2 ATLANTIC 83039*/AG (10.98/16.98)  NEVER S-A-Y NEVER	2
18	19	22	18	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98) TRACES OF MY LIPSTICK	6
19	18	16	9	<b>MONICA</b> ● ARISTA 19011* (10.98/16.98) THE BOY IS MINE	2
20	14	18	5	LUTHER VANDROSS VIRGIN 46085 (11.98/17.98) I KNOW	9
21	13	7	5	VARIOUS ARTISTS  FUNKMASTUR FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647*/RCA (10.98/16.98)	2
22	20	21	21	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98) MYA	13
23	15	13	5	E-40 ● SICK WID' IT 41645/JIVE (19.98/24.98)  THE ELEMENT OF SURPRISE	4
24	23	24	11	<b>MAXWELL</b> ● COLUMBIA 68968* (10.48 EQ/16.98) EMBRYA	2
25	24	25	16	MASTER P ▲⁴ NO LIMIT 53538*/PRICRITY (12.98/19.98) MP DA LAST DON	1
26	25	29	52	JON B. ▲ YAB YUM/550 MUSIC 67805ÆPIC (10.98 EQ/16.98) COOL RELAX	5
27	22	23	7	MARY J. BLIGE ● MCA 11848 (10.98/17.98) THE TOUR	7
28	30	26	22	TAMIA QWEST 46213/WARNER BROS. (£0.98/16.98)  TAMIA	18
29	29	34	9	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCDPE (10.98/15.98) HS TRIN-I-TEE 5:7	20
30	33	35	31	SILKK THE SHOCKER ▲ NO LIMIT 50716 PRIORITY (10,98/16.98) CHARGE IT 2 DA GAME	1
(31)	34	31	24	MONTELL JORDAN ● DEF JAM 5::6987* MERCURY (10.98 EQ/16.98) LET'S RIDE	8
32	28	28	4	SOUNDTRACK TVT SOUNDTRAX 82\10/TVT (10.98/17.98) BLADE	28
33	21	8	3	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98) WHATCHA GONNA DO	8
34	31	27	9	CAM'RON UNTERTAINMENT 68976*/LPIC (11.98 EQ/16.98) CONFESSIONS OF FIRE	2
35	27	19	3	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)  MAKE IT HOT	19
36	26	14	3	XZIBIT LOUD 67578*/RCA (10.98/16.9B) 40 DAYZ & 40 NIGHTZ	14
37	32	33	8	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)  SHELL SHOCKED	4
38	35	30	25	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)  ALL WORK, NO PLAY	14
39	37	41	42	WILL SMITH A 3 COLUMBIA 68683* (10.98 EQ/17.98)  BIG WILLIE STYLE  BIC PLINISHED A 10.00	9
40	36	40	21	BIG PUNISHER ▲ LOUD 67512*/FCA (10.98/16.98)  CAPITAL PUNISHMENT	1
41	39	45	30	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) S A JAGGED ERA	19
42	38	36	11	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)  AM I MY BROTHERS KEEPER  VARIOUS ARTISTS	1
43	52	53	3	TOMMY BOY 1266 (12.98/17.98)  ESPN PRESENTS: JOCK JAMS VOL. 4	43
44	44	42	3	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98) MO'HOGANY	42
45	47	44	65	<b>K-CI &amp; JOJO</b> ▲3 MCA 11613* (10.98/16.98)	2
(46)	50	48	50	NEXT ▲ ARISTA 18973 (10.98/15.98) (IS) RATED NEXT	13
47	45	49	49	JANET ▲² VIRGIN 44762 (11.98/17.98)  THE VELVET ROPE	2

48	49	46	43	CHICO DEBARGE   KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
49	42	20	8	SUNZ OF MAN THREAT/WU-TANG 12305*/RED ANT (10.98/16.98)	HE LAST SHALL BE FIRST	7
50	40	38	8	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)	THE SWARM	3
51	41	39	5	M.O.P. RELATIVITY 1618* (10.98/15.98)	FIRST FAMILY 4 LIFE	14
52	48	32	3	INDO G HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98)	ANGEL DUST	32
53	55	58	45	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98)	UNPREDICTABLE	1
54)	59	59	20	FIEND ● NO LIMIT 50715*/PRIORITY (10.98/16.98) THERE	S ONE IN EVERY FAMILY	1
55	46	43	5	KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98)	DIRTY WEAPONRY	13
56	51	47	3	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY	47
(57)	66	78	55	MASTER P ▲ 2 NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
58	61	63	52	USHER ▲ 4 LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
59	58	50	18	SPARKLE RDCK LAND 90149*/INTERSCOPE (10.98/16.98)	SPARKLE	2
60	57	52	16	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)  FAMILY SCRIPTURES CHAPT	TER II: FAMILY REUNION	8
61	56	61	47	MASE ▲3 BAD BDY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
62	63	72	51	BOYZ II MEN ▲² MOTOWN 530819* (11.98 EQ/17.98)	EVOLUTION	1
<b>63</b>	69	54	22	SOUNDTRACK ● INTERSCOPE 90160* (11 98 17.98) BULWORT	H — THE SOUNDTRACK	4
64	64	57	18	SOUNDTRACK ROC-A-FELLA/DEF JAM 558132* MERCURY (8.98 EQ/12.98)	STREETS IS WATCHING	3
65	53	37	3	A-G-2-A-KE INTERFACE/RAP-A-LOT 46144/VIRGIN (10.98/16.98)	MIL-TICKET	3
66	70	65	27	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) IS	LIFE OR DEATH	1
67	60	64	44	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
68	71	60	17	EIGHTBALL ▲² SUAVE HOUSE 53127*/UNIVERSAL (19.98/25.98)	LOST	3
69	67	69	23	GOODIE MOB ● LAFACE 26047* ARISTA (10.98/16.98)	STILL STANDING	2
70	65	66	8	2PAC MECCA 8807 (11.98/16.98)	IN HIS OWN WORDS	4:
71	62	51	11	DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)	EL NINO	1
(72)	NE	w Þ	1	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT_	7
73	72	55	7	CELLY CEL SICK WID' IT 41622/JIVE (10.98/16.98)	G-FILEZ	1
74	76	87	46	JAY-Z ● ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
75	78	74	13	DEVIN RAP-A-LOT 45938/VIRGIN (10.98/16.98) HS	THE DUDE	2
(76)	90	91	78	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	_ 1
77	81	75	17	VARIOUS ARTISTS ● TOO SHORT RECORDS: NATIONWIDE — INDEPEND SHORT 46100/JIVE (12.98/19.98)	ENCE DAY: THE COMPILATION	7
78	77	98	74	MARY J. BLIGE ▲ 2 MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
				* * * PACESETTER * * *		
(79)	97	76	16	THE 2 LIVE CREW LIE JOE 231* (10.98/15.98)	THE REAL ONE	5
80	74	71	26	SOUNDTRACK ▲ HEAVYWEIGHT 540886* A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
(81)	RE-E	NTRY	2	VARIOUS ARTISTS THUMP 4200 (10.98/15.98)	OLD SCHOOL JAMS	7
82	80	97	18	SOUNDTRACK UNTERTAINMENT 69364/EPIC (11.98 EQ/17.98)	WOO	. 8
(83)	DF.F	NTRY	63	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	RNIVAL FEAT, REFUGEE ALLSTARS	4
=				RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		
(84)	96	83	14	GEORGE BENSON GRP 9906 (10.98/16.98)	STANDING TOGETHER	4
85	54	-	2	HERSCHELWOOD HARDHEADZ  JAM DOWN BREAKAWAY 481003/ISLAND (10.98 EQ/16.98) (ISS)	IILLION DOLLARS LATER	5
86	83	67	11	BLACK EYED PEAS INTERSCOPE 90152* (10.98 16.98)	BEHIND THE FRONT	3
87	75	_	43	KAREN CLARK-SHEARD ISLAND 524397 (10.98 EQ/17.98)	FINALLY KAREN	2
(88)	RE-E	NTRY	51	MARIAH CAREY ▲3 COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
<b>89</b> ]	91	92	82	TRU ▲2 NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
00	79	79	11	유 & THE NEW POWER GENERATION NPG 9872 (10.98/14.98)	NEWPOWER SOUL	ç
90		W	1	DIGITAL UNDERGROUND JAKE 92061*/INTERSCOPE (10.98/16.98)	WHO GOT THE GRAVY?	9
	NE			KEITH WASHINGTON SILAS 11744/MCA (10.98/16.98)	WHO GOT THE GRAVT!	2
91)	NET 94	88	7/	NETTT WASTINGTON SIERS 11744/MCA (10.56/10.56)	KII	1
	94 89	99	98	MAKAVELI ▲3 DEATH ROW 90039*/INTERSCOPE (10.98/16.98)  THE DON KILLUMIN	ATI: THE 7 DAY THEORY	
91) 92)	94			DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	ATI: THE 7 DAY THEORY  MY HOMIES	1
91) 92) 93	94 89	99	98	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)  SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)	MY HOMIES	_
91) 92) 93 94	94 89 85	99	98 29	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)  SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)  JOE ▲ JIVE 41603* (11.98/16.98)	MY HOMIES ALL THAT I AM	4
91) 92) 93 94 95	94 89 85 92	99	98 29 58	DESTREE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)  THE DUIN KILLUMIN  SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)  JOE ▲ JIVE 41603* (11.98/16.98)  DESTREE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)	MY HOMIES ALL THAT I AM SUPERNATURAL	7
91 92 93 94 95 96	94 89 85 92 73 68	99 93 — 82	98 29 58 4	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)  SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)  JOE ▲ JIVE 41603* (11.98/16.98)  DES'REE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)  MICHEL'LE DEATH ROW 53530*/PRIORITY (10.98/16.98)	MY HOMIES ALL THAT I AM SUPERNATURAL HUNG JURY	7 5
91 92 93 94 95 96 97 98	94 89 85 92 73 68 98	99 93 	98 29 58 4 3 7	DESTREE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)  THE DUIN KILLUMIN  SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)  JOE ▲ JIVE 41603* (11.98/16.98)  DESTREE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)	MY HOMIES  ALL THAT I AM  SUPERNATURAL  HUNG JURY  FOREVER WITH YOU	7 5 6
91 92 93 94 95 96 97	94 89 85 92 73 68	99 93 	98 29 58 4 3	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)  SCARFACE ▲ RAP-A-LOT 45471/VIRGIN (19.98/22.98)  JOE ▲ JIVE 41603* (11.98/16.98)  DES'REE 550 MUSIC 69508/EPIC (10.98 EQ/16.98)  MICHEL'LE DEATH ROW 53530*/PRIORITY (10.98/16.98)  PHYLLIS HYMAN PHILADELPHIA INTERNATIONAL 83090/EMI-CAPITOL (10.98/16.98)	MY HOMIES  ALL THAT I AM  SUPERNATURAL  HUNG JURY  FOREVER WITH YOU  GOD'S PROPERTY	1 4 7: 5: 6:

48 49 46 43 CHICO DEBARGE ● KEDAR 53088\*/UNIVERSAL (10.98/16.98)

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, 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. ISI indicates past or present Heatseeker title. ⑤ 1998, Billboard/BPI Communications, and SoundScan, Inc.

#### THE RHYTHM AND THE BLUES

(continued from page 25)

tion opportunities for students preparing to enter the music industry. On Sept. 16, **Boyz II Men** and the school hosted an open house/tour at Stonecreek Studios, the group's multimillion-dollar recording studio.

According to the university, the partnership is aimed at providing students interested in pursuing the business side of music with classes that may not be offered through other colleges. Record Engineering I and II and Introduction to Studio Technologies are among the courses that will

be offered through the program.

MOTOWN'S 'ELECTRIC': Poly-Gram's "Motown Live" won't have much to worry about in the way of sponsorship. Philips Electronics has become the title sponsor of the new weekly syndicated show that, according to the company, has already cleared 90% of all U.S. markets. Two other major sponsors, Coca-Cola and Burger King, have also signed on.

All three sponsors will extensively promote "Motown," purchasing a

large amount of advertising time during the program. Both Burger King and Philips will get one minute of ad time for each show, while Coke will get one 30-second spot.

Philips is most closely linked with the show, however: It will now be called "Philips Presents Motown Live"

The show, hosted by **Robert** Townsend, premieres Sept. 28.

W HO'S THE BLACK SHEEP? Dres, former member of the rap duo Black Sheep, is planning to resurface as a solo artist on his own label, Black Pearl, which will be distributed by Nu Gruv Alliance. The artist's new album, "Sure Shot Redemption," is due in January.

**O** NE 'TOUGH' SOUNDTRACK: H.O.L.A. Recordings and Stratosphere Entertainment have released the soundtrack to the film "One Tough Cop," an autobiographical story of **Bo Diet**l, a former New York police detective. The set, out Sept. 15, features music from Veronica, Hurricane G., Infinite, Tragedy, Capone, Sadat X and Diamond D., Channel Live, and Reign featuring Canibus. H.O.L.A.'s founder/president, John "Jellybean" Benitez, serves as the project's musical director.

The film, which opens Oct. 9, stars Stephen Baldwin, Gina Gershon, Chris Penn, Michael McGlone, Amy Irving, and Victor Slezak.

The first single, according to the label, will be "'98 Thug Paradise" by Tragedy.

## Reina, Amare Prove To Be Two Debuting Divas To Watch

**H**EINA ON THE RISE: Reina is ready for her moment under the centerstage spotlight.

After lending her sweet harmonies to popular recordings by Deborah Cox, Lisette Melendez, and Corina, among others, this New York ingénue is ready to prove her own formidable vocal chops and star-powered charisma. She easily succeeds on both counts on her sterling Groovilicious debut, "Find Another Woman."

Produced by club superstar Hex Hector, the disco-charged house anthem provides Reina with ample



**REINA** 

opportunity to flex her impressive technical range while also revealing an assured, soulful style that belies her apparent youth.

Actually, it should come as no surprise that Reina brings such a mature persona to her work. She's been performing since she was 12 years old.

"My mom taught me to sing," she says. "She was a singer when she was vounger, but she gave it up to raise a family. Now she manages me and sings backup on my records, which is so cool. Needless to say, music has bonded us in a very special way."

Reina knew that a childhood hobby would become her livelihood after performing the "Fame" ballad "Out Here On My Own" in a high school production of "Hooray For Holly-

"I truly learned the power of that



by Larry Flick

song-and of performing in general—after that show," she recalls. "Afterward, this girl I didn't know came backstage. She was in tears when she walked up to me and said, 'You changed my life tonight.' She told me that she'd been considering suicide and that she connected to something in my performance of that song. It blew my mind. From that moment. I knew I had to do this professionally—and I had to use it as a means of promoting positive messages."

She's off to a solid start with "Find Another Woman," a pop-friendly gem written by Michelle Lewis. "I fell madly in love with the song from the first time I heard it," Reina says. "It has everything: great words, a cool chorus . . . and Hex brings this magical vibe to the record. Everything came together so easily. We knocked it out in a few hours, which is unheard

"Find Another Woman" is the first step toward an album that Reina hopes will be ready for release next year. "Every song will have a special thought," she promises. "I want to take it to the top. And I believe in my heart that's possible by thinking long and hard about what you put out into the world. You never know who you're going to touch . . . and what the result of that might be."

DESTINY CALLS: Amare says she was predestined to record "Waterfalls," her stellar Strictly Rhythm debut.

The vivacious Miami native was first introduced to Barefoot Productions partners Michael Cosme and Kevin Michaels more than a year ago, and the chemistry was instant. Despite their best intentions, however, they didn't make it into the studio

"It was a busy time for all of us," she recalls. "They had other projects going, and I was getting started with a Latin band. We could never seem to make a firm date to work.'

After a while, Amare forgot about the duo and began to focus heavily on Latin music. "One day, I started getting pages on my beeper from a number I didn't recognize," she says. "I decided to call back, and it was Michael. They'd built a bigger studio and were looking to reconnect."

This time, there were no obstacles. After one session, "Waterfalls" was born. "It has a flavor that's different from everything else out there right now, which I love," Amare says of the hitbound tune, which combines an urgent trance-funk beat with mystical chants about the unique way love and nature converge.

Since then, the three have been virtually inseparable, having penned an album's worth of material. When she's not flexing her increasingly strong dance diva muscles, she's maintaining a profile in the Latin music community. In fact, she recorded cut the zesty "Amor De Una Noche" with La Banda Real, which should begin circulating later this year.

"I love being versatile," Amare says. "I have a lot to share, and I don't want to leave anything out. I'm most excited of 'Waterfalls' at this point. It's so fresh and different . . . and it makes me proud to be an artist."

N THE MIX: We love when producers who have developed solid separate careers decide to join forces purely for the sake of creative fun-like GonsterMacher, which pairs Matt Dike, a founding member of the Dust Brothers, and Peter Reardon, who has mixed tracks for a diverse array of acts that include Coolio and Wink.



Love Groovin'. Danny Rampling's popular U.K. mix show, "Love Groove Dance Party," recently featured the turntable skills of DJ Sneak and Erick Morillo. Broadcast on BBC Radio One, the show also included segments with rising underground producer/DJ Lewis Dene. Pictured, from left, are Sneak, Dene, Morillo, and Rampling

After being introduced by a mutual pal, the two decided to bond in the studio. That initial session has triggered plans to cut an album. Major labels take heed, the two should have material to shop before the end of the year: Between sessions, Reardon is writing and producing two intriguing new Waxploitation acts, Fembot and

### Derrick Gets Retro On 'Dawn'

BY CHARLES R. BOULEY II

LOS ANGELES—On his Twisted America debut, "Boogie Dawn," French club renegade Funky Derrick has concocted an album that deftly combines retro-disco sounds with modern club elements.

Taking listeners back to dance music basics, he gets similarly warm tones throughout the album by utilizing the same type of equipment the masters used decades ago.

"We're in a time of machines as musicians, where everything is so perfect," Derrick says. "It's good to get a little raw, a little imperfect. On this album, I used live instruments, such as the guitar. I played them live and then resampled them. But what's most exciting is that I used old keyboards like the Rhodes organs, Hammond B3s, Moogs, Roland 909. I just feel and hear the difference from the older equip-

Twisted America is banking on the public's ongoing fascination with all things retro in marketing "Beogie Dawn." The label is creating a line of glitter iron-on T-shirt decais boasting Derrick's logo and is pressing the album in limited-edition vinvl.

The first single, "Bang Liberation," features remixes by clubland favorites Eric Kupper and David Anthony. Meanwhile, the second single, "Keep It Up," is already being prepared for release later this year.

Derrick started making music at an early age. Born to an architect and a painter, he was playing classical piano by the age of 5. However, when it came time to choose a career, he decided on the law. He

was three years into his studies when the underground club scene captivated him.

When I was studying law, it was the beginning of the electronic/ techno music scene," he recalls. "It was a revelation to me."

Derrick began making music for a variety of French indies, including PumpKing, Blue Maxx, and Synewave, Those 12-inch releases caught the ear of Twisted America A&R director Karin Roiseux, who signed him directly to the MCA-distributed label.

"I particularly was drawn to his unique style of merging different styles," she says.

Even though his music is the product of many influences, Derrick says he doesn't often listen to the music of his contemporaries.

"Most of the records I buy are not techno or house records," he says. "They're experimental jazz or contemporary music. I like to take many influences. But I don't find very personal music in techno or dance. A lot of them are concept records that go for one or two singles, and then that's it. I wanted to do an entire record—a whole group of soul-inspired, emotional singles.

A full-length album of such depth widens the label's promotional opportunities, starting with a club tour that will take him across the U.S. and parts of Europe. It's the part of the promotional process that Derrick enjoys the most.

"I've toured the world, and it's so great to see so many different cultures," he says. "Everywhere I go, people will always dance. People get into the music."

**CLUB PLAY** 

- LOVE HIM DONNA LEWIS ATLANTIC
- SKY FITS HEAVEN MADONNA
- YOU USED TO HOLD ME '98 RAZOR N' GUIDO
- 5. FIESTA FRANKIE BAUTISTA H.O.L.A.

#### MAXI-SINGLES SALES

- ONLY WHEN I LOSE MYSELF
- JUMP, JIVE AN' WAIL BIG DADDY
- ORCHESTRA UNDER THE COVER
  MISSING YOU KIM ENGLISH NERVOUS
- WHAT'S UP...2000! DJ MIKO ZYX DON'T YOU WANNA FLY? DEBRA MICHAELS ROBBINS

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



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## board HOT DANCE MUSIC

			20, 1		
EK	FX	rks )	WKS. ON CHART	CLUB PLAN COMPILED FROM A NATIONAL SA OF DANCE CLUB PLAYLISTS	AMPLE 5.
THIS	LAST	2 WKS AGO	₹ K K	IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	2	5	6	★ ★ No. 1 ★ ★ GDD IS A DJ ARISTA PROMO 1 week at No. 1	FAITHLESS
(2)	4	6	7	MUSIC SOUNDS BETTER WITH YOU VIRGIN 3B561	STARDUST
3	3	3	9	IF YOU COULD READ MY MIND TOMMY BOY 497 ◆ STARS ON 54: UL	TRA NATE, AMBER, JOCELYN ENRIQUEZ
4	7	17	6	LET ME GORELEASE ME H.O.L.A. 341070	VERONICA
5	1	2	9	OYE EPIC PROMO	◆ GLORIA ESTEFAN
6	8	12	7	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
	11	19	5	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
8	6	1	9	EVERYBODY DANCE STRICTLY RHYTHM 12552	BARBARA TUCKER
9	5	4	11	FEEL IT BATTERY 46506/JIVE ◆ 1	THE TAMPERER FEATURING MAYA
10	25	-	2	NOBODY'S SUPPOSED TO BE HERE ARISTA PROMO	DEBORAH COX
(11)	19	28	5	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
(12)	26	41	3	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM	JOEY NEGRO FEAT. TAKA BOOM
(13)	18	25	5	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
14	10	11	7	CRUEL SUMMER ARISTA 13506	◆ ACE OF BASE
15	17	24	6	BACK ON A MISSION MOONSHINE 88454	◆ CIRRUS
16)	24	35	4	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
17	16	21	7	DEJA VU NERVOUS 20325 E-SMOO	VE FEATURING LATANZA WATERS
18	13	10	12	NEEDIN' U DEFINITY 002	ID MORALES PRESENTS THE FACE
19	22	23	6	WATER WAVE EDEL AMERICA 4695	MARK VAN DALE WITH ENRICO
20	12	8	10	WHAT A FEELING MAXI 2070	THE NEW HIPPIE MOVEMENT
21	14	9	11	MIND PLAYIN' (ENERGY BUZZ) JELLYBEAN 2537	CALLE & RIZZO
(22)	27	33	4	I FEEL LOVE VIRGIN PROMO	VANESSA-MAE
(23)	32	40	3	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA
24	23	22	6	DEEPER UNDERGROUND EPIC PROMO	◆ JAMIROQUAI
25	9	7	10	HERE WE GO AGAIN ARISTA 13503	◆ ARETHA FRANKLIN
26	15	15	9	GIVE ME LOVE PLAYLAND 53319/PRIORITY DJ DA	DO FEATURING MICHELLE WEEKS
27	20	16	12	PUSH IT ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
28	30	39	4	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
29	21	20	8	DREAM WEAVER TRAX 10012	ERIN HAMILTON
30	31	36	5	IF I FALL OM 012	NAKED MUSIC NYC
(31)	39	46	3	SHOW YOU LOVE I.C.U. 004 A.K. SO	OUL FEATURING JOCELYN BROWN
32	42		2	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MC	DANNY TENAGLIA + CELEDA
33	33	26	8	PURE ENERGY GROOVILICIOUS 047/STRICTLY RHYTHM	NU AGENDA
				* * * Power Pick *	**
(34)	47		2	TONIGHTI'M DREAMING 4 PLAY 1014	FIFTY FIFTY
(35)	44		2	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
36)	38	44	3	NEW KIND OF MEDICINE STRICTLY RHYTHM 12555	◆ ULTRA NATE
				* * * HOT SHOT DEBUT	[***
(37)	NE	N Þ	1	JET SET JELLYBEAN 2539	DAT OVEN
38	40	38	5	JUMP TO THIS CUTTING 2031	NEW YORK TRIBE
39	28	13	12	COMIN' BACK OUTPOST/TWISTED 55447/MCA	◆ THE CRYSTAL METHOD
(40)	45		2	I WANNA SEE YOU GROOVIN' CUTTING 42B RO	OBBIE R. PRESENTS DEE-LUCIOUS
41	34	27	11	COME TOGETHER PAGODA 45304/DRIVE	JUNIOR VASQUEZ
(42)	NE		1	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	CEVIN FISHER'S BIG FREAK
43	41	42	4	LOVIN' YOU LOGIC 57169	UBM
44	36	37	5	SHED YOUR SKIN EPIC PROMO	INDIGO GIRLS
45	37	32	8	DEBBIE REPRISE 44520	◆ THE B-52'S
(46)	NE		1	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL
(47)	NE		1		GTS FEATURING MELODIE SEXTON
48	49	47	5		PRESS FEAT. SABRINA JOHNSTON
49	46	45	4	X-FILES THEME ELEKTRA PROMO/EEG	MARK SNOW
50	29	14	13	CATCH THE LIGHT LOGIC 58044	◆ MARTHA WASH

			7	MAXI-SINGLES SALI COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES	
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	COLLECTED, COMPILED, AND PROVIDED BY SOUNDSC.  TITLE	
->	72	8 A	> O	MPRINT & NUMBER/DISTRIBUTING LABEL  ★★★NO. 1★★★	
1	1	1	18	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG 12 weeks at No. 1	◆ BRANDY & MONIC
2	2	2	21	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CARE
-	_		- 4		
(3)	5	5	13	★ ★ ★ GREATEST GAINER ★ ★  RAY OF LIGHT (T) (X) MAYERICK 44523/WARNER BROS.	MADONN
4	4	6	24		
5	3	3	9	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	BACKSTREET BOY:  AMBER, JOSELVALENBIQUE
6	7	8	9	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497   ◆ STARS ON 54: ULTRA NATIONAL STARS	E, AMBER, JUCELTN ENRIQUE  ◆ ACE OF BAS
7	8	0	2	CRUEL SUMMER (T) (X) ARISTA 13506	
8	6	7	15	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVER
9	9	10	16	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015  PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	◆ SHANIA TWAIN
10	11	9	15		LORDS OF ACIE
_		_		STOP (x) VIRGIN 38641	◆ SPICE GIRLS
11	15	13	9	INTERGALACTIC (T) GRAND ROYAL 58705/CAPITOL	♦ BEASTIE BOY
12	12	12	17	THE CUP OF LIFE (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
13	14	12	12		L (DUET WITH COLLAGE
14	10	-	2	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNI
<u>(15)</u>	20	14	27	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONN
16	16	15	3	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'
(17)	23	20	15	KEEP HOPE ALIVE (T) (X) CITY OF ANGELS 77105	THE CRYSTAL METHOL
18	13	16	7	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIO
19	21	17	3	HALLUCINATING PLUTO/LOVE SHACK (X) REPRISE 44520/WARNER BROS.	THE B-52"
(20)	26	22	10	DELICIOUS (T) (X) GEFFEN 22408	◆ PURE SUGAR
21	17	18	20	I GET LONELY (T) (X) VIRGIN 38632	◆ JANE
22	24	19	33	HDW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
23	18	21	27	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VI
24	19	11	3	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	ANNY TENAGLIA + CELEDA
25	25	23	3	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
26	28	30	7	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTOR
27	30	28	3	OBJECT UNKNOWN (T) (X) ASPHODEL/OUTPOST 0115/GEFFEN	DJ SPOOK
				* * * HOT SHOT DEBUT * * *	
				CAN'T GET HIGH WITHDUT U (T) SUBLIMINAL 007/STRICTLY RHYTHM JOEY I	
28)	NE	<b>₩</b> ►	1	CAN I GET HIGH WITHDUT U (I) SUBLIMINAL 007/STRICTLY RHYTHM JUST I	NEGRO FEAT. TAKA BOOM
28 29	<b>NE</b> \	N ▶	1 59	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	
$\overline{}$					◆ DEBORAH CO
29	33	27	59	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH CO: ◆ PRODIG
29 30	33 31 35	27	59 23	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	◆ DEBORAH CO. ◆ PRODIG BRAINBUG
29 30 31	33 31 35	27 39 — NTRY	59 23 2	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE  THE TAMP	◆ DEBORAH CO ◆ PRODIG' BRAINBUC ERER FEATURING MAY
29 30 31 32 33	33 31 35 RE-E	27 39 — NTRY 35	59 23 2 5 8	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE  THE TAMP  DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	◆ DEBORAH CO: ◆ PRODIG' BRAINBUG ERER FEATURING MAY/ RAZOR N' GUIDG
29 30 31 32 33 34	33 31 35 RE-E 41 32	27 39 — NTRY 35 32	59 23 2 5 8 17	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE   THE TAMP  DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM  YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCH
29 30 31 32 33 34 35	33 31 35 RE-E 41 32 48	27 39 — NTRY 35 32 37	59 23 2 5 8 17 35	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE   THE TAMP  DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM  YOU WON'T FORGET ME (T) (X) RCA 65427  HONEY (M) (T) (X) COLUMBIA 78665	◆ DEBORAH CO:
29 30 31 32 33 34 35 36	33 31 35 RE-E 41 32 48 45	27 39 — NTRY 35 32 37 26	59 23 2 5 8 17 35 20	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE   THE TAMP  DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM  YOU WON'T FORGET ME (T) (X) RCA 65427  HONEY (M) (T) (X) COLUMBIA 78665  LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA	◆ DEBORAH CO
29 30 31 32 33 34 35 36	33 31 35 RE-E 41 32 48 45	27 39 — NTRY 35 32 37 26 47	59 23 2 5 8 17 35 20 4	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE  THE TAMP  DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM  YOU WON'T FORGET ME (T) (X) RCA 65427  HONEY (M) (T) (X) COLUMBIA 78665  LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA  LET ME GORELEASE ME (T) (X) H.O.L.A. 341070	◆ DEBORAH CO:      ◆ PRODIG'      BRAINBUG  ERER FEATURING MAY/  RAZOR N' GUIDG      ◆ LA BOUCHI      ◆ MARIAH CARE'      ◆ INO  VERONICA
29 30 31 32 33 34 35 36 37 38	33 31 35 RE-E 41 32 48 45 49	27 39 — NTRY 35 32 37 26	59 23 2 5 8 17 35 20 4 36	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO     ◆ PRODIG     BRAINBUG ERER FEATURING MAYA RAZOR N' GUIDO     ◆ LA BOUCH     ◆ MARIAH CARE     ◆ INO     VERONICA     ◆ JAYDE
29 30 31 32 33 34 35 36 37 38 39	33 31 35 RE-E 41 32 48 45 49 39	27 39 — NTRY 35 32 37 26 47 29	59 23 2 5 8 17 35 20 4 36 22	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO      ◆ PRODIG      BRAINBUG  ERER FEATURING MAYA  RAZOR N' GUIDO      ◆ LA BOUCH      ◆ MARIAH CARE      ◆ INO      VERONICA      AROBBIE TRONCO
29 30 31 32 33 34 35 36 37 38 39 40	33 31 35 RE-E 41 32 48 45 49 39 40	27 39 — NTRY 35 32 37 26 47 29 —	59 23 2 5 8 17 35 20 4 36 22	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO      ◆ PRODIG      BRAINBUG  ERER FEATURING MAYA  RAZOR N' GUIDI      ◆ LA BOUCH      ◆ MARIAH CARE      ◆ INO      VERONIC.      ◆ JAYDE  ROBBIE TRONCO      ◆ ARETHA FRANKLIII
29 30 31 32 33 34 35 36 37 38 39 40	33 31 35 RE-E 41 32 48 45 49 39 40 34 RE-E	27 39 — NTRY 35 32 37 26 47 29 — 24	59 23 2 5 8 17 35 20 4 36 22 11	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE ◆ THE TAMP  DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM  YOU WON'T FORGET ME (T) (X) RCA 65427  HONEY (M) (T) (X) COLUMBIA 78665  LOVE YOU DOWN (T) (X) SO SO DEF 78802/COLUMBIA  LET ME GORELEASE ME (T) (X) H.O.L.A. 341070  PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC  FRIGHT TRAIN (T) (X) FORBIDDEN 1234  HERE WE GO AGAIN (T) (X) ARISTA 13503  SUNCHYME (T) (X) KINETIC/REPRISE 44517/WARNER BROS.	◆ DEBORAH CO      ◆ PRODIG      BRAINBUG  ERER FEATURING MAYA  RAZOR N' GUIDI      ◆ LA BOUCH      ◆ MARIAH CARE      ◆ INO      VERONIC.      ◆ JAYDE  ROBBIE TRONCO      ◆ ARETHA FRANKLIII      ◆ DARIO
29 30 31 32 33 34 35 36 37 38 39 40 41 42	33 31 35 RE-E 41 32 48 45 49 39 40 34 RE-E	27 39 	59 23 2 5 8 17 35 20 4 36 22 11 16	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO      ◆ PRODIG      BRAINBUG  ERER FEATURING MAYA  RAZOR N' GUIDI      ◆ LA BOUCH      ◆ MARIAH CARE      ◆ INO      VERONIC.      ◆ JAYDE      ROBBIE TRONCG      ◆ ARETHA FRANKLII      ◆ DARIO G      ◆ GLORIA ESTEFAI
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43	33 31 35 RE-E 41 32 48 45 49 39 40 34 RE-E 47 RE-E	27 39 	59 23 2 5 8 17 35 20 4 36 22 11 16 19	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO      ◆ PRODIG      BRAINBUGE  ERER FEATURING MAYA  RAZOR N' GUIDI      ◆ LA BOUCH      ◆ MARIAH CARE      ◆ INO      VERONICA      ROBBIE TRONCO      ◆ ARETHA FRANKLII      ◆ DARIO O      ◆ GLORIA ESTEFAI
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44	33 31 35 RE-E 41 32 48 45 49 39 40 34 RE-E RE-E	27 39 	59 23 2 5 8 17 35 20 4 36 22 11 16 19 2	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO      ◆ PRODIG      BRAINBUGE  ERER FEATURING MAYA  RAZOR N' GUIDI      ◆ LA BOUCH      ◆ MARIAH CARE      ◆ INO      VERONICA      ROBBIE TRONCO      ◆ ARETHA FRANKLII      ◆ DARIO O      ◆ GLORIA ESTEFAI      ◆ REAC  BARBARA TUCKEI
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 43 44 45	33 31 35 RE-E 41 32 48 45 49 39 40 34 RE-E RE-E 43	27 39 — NTRY 35 32 37 26 47 29 — 24 NTRY 31 NTRY NTRY 34	59 23 2 5 8 17 35 20 4 36 22 11 16 19 2 4	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO
29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	33 31 35 RE-E 41 32 48 45 49 39 40 34 RE-E RE-E 43 RE-E	27 39 — NTRY 35 32 37 26 47 29 — 24 NTRY 31 NTRY 31 NTRY 34 NTRY	59 23 2 5 8 17 35 20 4 36 22 11 16 19 2 4 14 30	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO
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29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46	33 31 35 RE-E 41 32 48 45 49 39 40 34 RE-E RE-E 43 RE-E RE-E 46	27 39 — NTRY 35 32 37 26 47 29 — 24 NTRY 31 NTRY 31 NTRY 34 NTRY	59 23 2 5 8 17 35 20 4 36 22 11 16 19 2 4 14 30	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381  SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.  RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM  FEEL IT (T) BATTERY 46506/JIVE	◆ DEBORAH CO: ◆ PRODIG' BRAINBUG ERER FEATURING MAY/ RAZOR N' GUIDG

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 2D. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 5D. ♦ 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.

"MUSIC SOUNDS BETTER WITH YOU"

CD single and cassette single in stores September 22 Includes 12" Club Mix, Bob Sinclar Remix and Chateau Flight Remix.

Produced by Thomas Bangalter for Roule Recorded at Daft House in Paris http://www.virginrecords.com AOL Keyword: Virgin Records

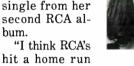
BILLBOARD SEPTEMBER 26, 1998

## 2nd RCA Set Finds Sara Evans In More Contemporary 'Place'

NASHVILLE-Despite being one of the most critically acclaimed newcomers to Nashville in years, Sara Evans unfortunately remains a household secret.

That has been due mainly to an absence thus far of any meaningful acceptance of her singles at country

radio. All that, however, may be changing with "No Place That Far," the second single from her second RCA album.





with this one." says KILT Houston PD/music director Debbie Brazier of the single. which moves from No. 112 to No. 83 on this issue's Hot Country Singles & Tracks. (The single's official radio release date is Oct. 5.)

"I think the whole album is great," continues Brazier. "I like the imagyou've seen her perform live, you know what to expect, and that just wasn't on the first album. It is on this one. I like the way RCA has stuck with her.

After her first album, last year's "Three Chords And The Truth," there was some grumbling at radio that it was somehow a "California album" (because it was recorded there and produced by Pete Anderson).

So, RCA brought in veteran Nashville producers Norro Wilson and Buddy Cannon and encouraged Evans to collaborate with such Music Row writers as Tom Shapiro, Tony Martin, Billy Yates, and Matraca Berg. The result is a work closer to home. Evans says.

Evans, a prolific writer, wrote the single (with Shapiro and Martin) and is joined on it by Vince Gill.

One of the songs she is proudest of, she says, is one she didn't write, "Time Won't Tell," by Beth Nielsen Chapman and veteran songwriter Harlan Howard. "Garth [Brooks]

their duet project, but Harlan gave it to us. He's always been very big about helping new artists, going all the way back to Patsy Cline. That was a great catch. It's got to be heard. That's one of the greatest songs Harlan's ever written. I really hope that can be a single, because radio's so important to us now."

"Radio is the key for Sara," says RCA VP of promotion Mike Wilson of the album, also titled "No Place That Far," which is due Oct. 27. "We moved the album release date ahead [it was originally scheduled for Nov. 10] because of the positive radio retions immediately committed to the

In addition to Evans' own radio touring, Wilson and other label executives have been on a bus tour, extolling Evans' musical virtues to radio stations.

'We're basically just talking about the changes we've made," Wilson says, "with the producers and the people she's written with. We're letting the music speak for itself."

Evans says she felt the need to "move more contemporary" after the first album.

"It was a difficult process," she

being too contemporary. I think it's what radio is really wanting. The song search was extremely difficult. You want songs that are country but also songs that radio will accept. The people at the label, especially [RCA Label Group chairman] Joe [Galante] totally understood what I meant and what I was looking for. He was very sympathetic to that, but at the same time, he knows truly what's going on at radio."

She says she accepts the fact that radio will never go back to traditional country in any significant way.

(Continued on page 34)

### **Warren Brothers Make Their BNA Debut A 'Beautiful Day'**

NASHVILLE—"We're just a bar band with that dream-come-true thing going on," says Brad Warren, half of the new BNA duo the Warren Brothers. The two are anticipating the Oct. 27 release of their major-

label debut, "Beautiful Day In The Cold Cruel World," and their upcoming opening slot on the Faith Hill tour.

'When we saw them for the first time. we knew we had some-thing special," says RCA Label Group senior VP/GM Butch

Waugh. "Every song held your attention. Every song had a great meaning to it, or it walked you through something or had a hook that got you at the end.

Tampa, Fla., natives Brad, 29, and Brett, 27, developed their songwriting chops and stage presence while

establishing themselves as one of the most popular acts on the Florida beach scene. Brett sings lead and plays rhythm guitar and harmonica, with Brad singing harmony and playing lead guitar. They started their first band while still in junior high,

and, by 1991, they were making music for a living.

They moved to Nashville in 1995, says Brad, because they were tired of selling beer and decided they wanted to sell records. "So we moved to Nashville and sold

beer for two more years," he says.

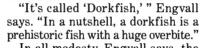
Actually, after moving to Nashville they accomplished an almost unheard-of feat-they still made a living performing live. To avoid the competitive music scene downtown, they took their act out of town and

(Continued on page 43)

#### 'Cowboy' Bill Engvall Reels In A 'Dorkfish'; Reba Gets Star On Hollywood Walk Of Fame ON THE RECORD: Bill Engvall, who has helped fuel the resurgence in country comedy (Billboard,

March 15, 1997), tells Nashville Scene his next Warn-

er Bros. album will mark some departures from the norm for him.



In all modesty, Engvall says, the new album is a quantum leap above his last outing, "Here's Your Sign."

"In listening to them," he says, "the difference is in my voice and delivery. I'm so much more secure and much more confident

It's the kind of humor I used to do in clubs, what I call 'belly laughing.' Just hard hittin,' clean, family-relatable humor. Maybe my confidence level is higher now, but the material is just killing on the road.'

ENGVALL

The first video release, he says, is a song called "I Am A Cowboy."

"I've got my fingers crossed for it," he says.

"It's a great song. It's based on a true story. I decided last summer to become a rough-stock bareback rider in the rodeo. At the age of 40. Not the age to start a new hobby like that. It's like the guy who used to be able to throw a 90-mile-an-hour fastball, and he's got his girlfriend with him at a pitching cage at the carnival, and he decides to show off and throws his shoulder out. The rodeo school was supposed to last from 8 till 1, and it lasted from 8 to 8:01.

The resulting song, he says, is "listenable and danceable. I set it up with the premise, 'I was so stu-

In picking it for a single release, Engvall harks back to his country hit "Here's Your Sign." "That was good," he says, "and it turned out great for us, but it really wasn't a country song. It was just kind of a little ditty. But we really want to go after country radio, and we need to give them a country song. It's an upbeat country song

"In the video, I re-create the rodeo school. It wasn't even a bucking horse; it was a trainer with a lead rope on it. My teacher was calling me 'cowboy,' and that psyched me up. I'm up on the chute screaming, 'I'm a cowboy,' and I get down on that horse, and I swear to God

they opened the gate and they led the horse out on a rope. I was ridin' him! Then, he sicced his dog on the horse, and the horse lit out and I hit the ground!

PEOPLE: After six years with the label, Thom Schuyler is exiting as senior VP of A&R at the RCA Label Group (RLG) as of Oct. 31 (BillboardBulletin, Sept. 10). A former member of the group Schuyler, Knobloch & Bickhardt (later S-K-O), he says he wants to return to songwriting. RLG chairman Joe Galante says no replacement will be named. A&R directors Renee Bell and Sam Ramage will continue and will report directly to Galante.

Steve Buchanan will be leaving his post as Ryman



by Chet Flippo

Auditorium GM at the end of the year to replace Bob Whittaker as president of Gaylord Entertainment's Grand Ole Opry Group. Whittaker, who will retire, has been with the Opry since 1971. The Grand Ole Opry Group includes the Ryman, the Opry, and Opryland Productions. A new Ryman

GM will be named.

Dave Durocher is promoted from GM to VP of Bug Music Nashville.

Aristo Media's Jeff Walker received the Canadian Country Music Assn.'s (CCMA) Leonard T. Rambeau International Award at the CCMA Awards show Sept. 14 in Calgary, Alberta, in Canada. The award is for his support of Canadian country music in the U.S.

Reba McEntire has gotten her star on the Hollywood Walk of Fame. She'll be seen in the CBS film "Forever Love," airing Sept. 27.

**U**N THE ROW: At MCA Nashville, three promotions have been made: Denise Roberts is head of the West Coast region, Louie Newman becomes Southeast regional head, and Rob Ellis heads the Midwest.

Melissa Kij, formerly with Maypop Music, joins the Starstruck Writer's Group as professional manager. Michael Molinar is appointed song plugger. Kent Forward signs as staff writer, and Wynn Varble re-signs as writer.

Diamond Rio's seventh annual Celebrity Golf Classic Sept. 10 in the suburb of Hermitage raised more than \$80,000 for the American Lung Assn.



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## Bilboard TOP COUNTRY ALBUMS

OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

IDED BY	SoundScan

T					
THIS WEEK	LAST WEEK	2 WKS AGO	ON CHART		PEAK POSITION
THIS	LAS	2 W	WKS.	ARTIST TITLE   IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEA
				* * * No. 1 * * *	
1	1		2	ALAN JACKSON ARISTA NASHVILLE 18864 (10.98/16.98) 2 weeks at No. 1 HIGH MILEAGE	1
2	2	1	45	SHANIA TWAIN ▲ 5 MERCURY 536003 (10.98 EQ/16.98) COME ON OVER	1
3	3	2	3	ALABAMA RCA 67633/RLG (19.98/28.98)  FOR THE RECORD: 41 NUMBER ONE HITS	2
4)	6	5	33	DIXIE CHICKS ▲ MONUMENT 68195/SONY (10.98 EQ/16.98) ■ WIDE OPEN SPACES	4
5	4	4	5	VINCE GILL   MCA NASHVILL  THE KEY  THE KEY	1
6	5	3	17	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) HOPE FLOATS	1
7	7	6	21	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98) FAITH	2
8	8	7	19	LEANN RIMES ▲ CURB 77901 (10.98/17.98) SITTIN' ON TOP OF THE WORLD	2
9	10	15	19	MARK WILLS MERCURY 536317 (10.98 EQ/16.98) HS WISH YOU WERE HERE	9
10)	14	12	67	TIM MCGRAW ▲3 CURB 77886 (10.98/16.98) EVERYWHERE	1
11)	16	16	42	GARTH BROOKS ▲ CAPITCL 56599/CAPITOL NASHVILLE (10.98/16.98) SEVENS	1
12	9	8	15	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98) IF YOU SEE HER	4
				* * * GREATEST GAINER * * *	li
13)	17	= :	2	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)  THE BEST OF TRACY LAWRENCE	13
14	12	11	9	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98) WHERE YOUR ROAD LEADS	3
15	11	9	19	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)  THE LIMITED SERIES	1
16	15	13	26	JO DEE MESSINA  ♦ CURB 77904 (10.98/16.98) I'M ALRIGHT	6
17)	19		2	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98) TEATRO	17
18	13	10	15	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98) IF YOU SEE HIM	2
19	18	14	7	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)  UNBELIEVABLE	9
20	21	17	9	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98) ULTIMATE COUNTRY PARTY	12
21	20	18	21	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98) ONE STEP AT A TIME	1
22	22	19	14	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98) GREATEST HITS	9
				* * * HOT SHOT DEBUT * * *	П
23	NE	W Þ	1	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98) TAMMY WYNETTE REMEMBERED	23
24	23	21	52	BROOKS & DUNN ▲²  ARISTA NASHVILLE 18852 (10.98/16.98)  THE GREATEST HITS COLLECTION	2
25	24	22	5	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS NOTHING BUT LOVE	20
26	25	20	9	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)  THE WALLS CAME DOWN	8
27	27	24	53	LEANN RIMES ▲ 4 YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
28)	30	29	55	CURB 77885 (10.98/16.98)  TRISHA YEARWOOD ▲²  (SONGROOK) A COLLECTION OF HITS	: 1
	_	_	61	MCA NASHVILLE /0011 (10.98/16.98)	10
29 30	29	25 26	17	KENNY CHESNEY ● BNA 57498/RLG (10.98/16.98)         I WILL STAND           TERRI CLARK MERCURY 558211 (10.98/16.98)         HOW I FEEL	10
	_	27	3	EMMYLOU HARRIS EMINENT 25001 (10.98/15.98)  SPYBOY	27
31)	32	23	3		23
32	-	31	17	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)  HUNGRY AGAIN  TOTALLY COMMITTED	8
33	33			JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)  TOTALLY COMMITTED  DIVIGHT VOAKAM PERPITE 4601 BANADNER BROS. 440 08/16.98)  A LONG WAY HOME	11
344	31	28	14	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10,98/16.98)  A LONG WAY HOME	6
-	27	30	21		
35 36	37 35	32	55	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)  BURNIN' THE ROADHOUSE DOWN  MARTINA MCBRIDE ▲ #5A 67516/RLG (10.98/16.98)  EVOLUTION	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST  INPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
38	34		2	JUNIOR BROWN CURB 77897 (10.98/16.98) IS LONG WALK BACK	34
39	38	34	18	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)  I'M FROM THE COUNTRY	8
40	40	37	55	COLLIN RAYE • THE REST OF COLLIN DAYE DIRECT HITS	4
41	39	33	14	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)  GREATEST HITS  GREATEST HITS	21
42	46	40	21	ROY D. MERCER	19
43	43	41	59	CAPITOL NASHVILLE 94301 (7.98/11.98)   CLINT BLACK ● RCA 67515/RLG (10.98/16.98)   NOTHIN' BUT THE TAILLIGHTS	4
44	48	43	45	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)  LABOR OF LOVE	5
45	41		2	BILLY DEAN CAPITOL NASHVILLE 55406 (10.98/16.98)  REAL MAN	41
46	44	39	48	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98) GREATEST HITS	5
47	42	42	21	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)  YOU AND YOU ALONE	7
48	47	47	16	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)  BIG HOPES	22
49	45	36	30	DAVID KERSH CURB 77905 (10.98/16.98) IS IF I NEVER STOP LOVING YOU	13
50	53	48	71	ROY D. MERCER HOW RIG'A ROY ARE YAZ VOLUME 1	39
51	57	53	47	ROY D. MERCER HOW BIG A BOY ARE YA? VOLUME 3	31
52	50	46	9	CAPITOL NASHVILLE 21144 (7.98/11.98) TS  CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98) ONE ROAD MAN	24
53	52	51	103	CLINT BLACK ▲ RCA 66671/RLG (10.98/16.98)  THE GREATEST HITS	2
54	51	50	73	GEORGE STRAIT ▲³ MCA NASHVILLE 11584 (10.98/16.98)  CARRYING YOUR LOVE WITH ME	1
55			25	CLEDUS T. HIDD	
	55	55		RAZOR & TIE 82835 (10.98/16.98) DID I SHAVE MY BACK FOR THIS?	16
56	54	49	17	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) IS IT WOULD BE YOU	21
57	49	45	98	ALAN JACKSON ▲ <sup>2</sup> ARISTA NASHVILLE 18813 (10.98/16.98) EVERYTHING I LOVE	1
(58)	66	61	7	* * * PACESETTER * * *  WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)  16 BIGGEST HITS	58
59	58	52	12	JOHN DENVER MADACY 4750 (5.98/7.98)  THE BEST OF JOHN DENVER	52
<b>6</b> 0	56	44	14	JOHNNY CASH/WILLIE NELSON AMERICAN 69416/COLUMBIA (10.98 EQ/16.98)  VH1 STORYTELLERS	25
61	60	57	67	ROY D. MERCER	43
62	61	56	11	CAPITOL NASHVILLE 54782 (7.98/11.98)  PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)  EVERY TIME	26
63	62	59	65	LILA MCCANN     ASYLUM 62042/EEG (10.98/16.98)    LILA	8
(64)	NE	w Þ	1	THE CHARLIE DANIELS BAND	64
65	65	62	61	BLUE HAT 9703 (11.98/16.98)  DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)  GREATEST HITS	8
66	64	64	66	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)  GREATEST HITS	5
67	59	63	18	SOUNDTRACK DECCA 53058/MCA NASHVILLE (10.98/16.98)  THE APOSTLE	21
68	63	60	83	LEANN RIMES ▲ CURB 77856 (10.98(15.98) UNCHAINED MELODY/THE EARLY YEARS	1
69	68	67	27	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)  TRAMPOLINE	9
$\overline{(70)}$	74	68	64	TOBY KEITH   MERCURY 534836 (10.98 EQ/16.98)  DREAM WALKIN'	8
(71)	NE		1	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98) GREATEST #1 HITS	71
(72)		NTRY	8	VARIOUS ARTISTS MADACY 1326 (15.98 CD)  BEST OF COUNTRY	45
73	70	66	61	MICHAEL PETERSON ● REPRISE 46618/WARNER BROS. (10.98/16.98) IS MICHAEL PETERSON	17
74	71	75	70	LEE ANN WOMACK ● DECCA 11585/MCA NASHVILLE (10.98/15.98) S LEE ANN WOMACK	9
75	73	69	9	THE GREAT DIVIDE ATLANTIC 83086/AG (10.98/16.98)  BREAK IN THE STORM	69
				L	

## Billboard. Top Country Catalog Albums...

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND

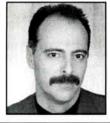


THIS	LAST	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUI	TITLE VALENT FOR CASSETTE/CD)	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲° CAPITOL NASHVILLE 29689/EMI-CAPITOL (10.98/15.9	8) 19 weeks at No. 1 THE HITS	160
2	2	SHANIA TWAIN ▲ 10 MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	188
3	3	ALAN JACKSON ▲4 ARISTA NASHVILLE 18101 (10.98/16.98)	THE GREATEST HITS COLLECTION	151
4	6	WILLIE NELSON   ■ COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	214
5	5	LEANN RIMES ▲5 CURB 77821 (10.98 15.98)	BLUE	114
6	4	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	224
7	8	DEANA CARTER ▲4 CAPITOL NASHVILLE 37514/EMI-CAPITOL (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	106
8	7	PATSY CLINE ▲ B MCA NASHVILLE 12 (7.98 12.98)	12 GREATEST HITS	599
9	9	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	195
10	10	TIM MCGRAW ▲5 CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	234
11	11	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98) 2	O OF HANK WILLIAMS GREATEST HITS	48
12	13	VINCE GILL ▲ 3 MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	219
13	14	ROY ORBISON COLUMBIA 67297/SONY (5.198 EQ/9.98)	SUPER HITS	54

THIS	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVAL	TITLE ENT FOR CASSETTE/CD)	TOTAL CHARI WEEKS
14	15	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	77
15	16	THE CHARLIE DANIELS BAND ▲ 3 EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	457
16	17	VINCE GILL ▲ 2 MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	134
17	19	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98) GREA	TEST HITS — FROM THE BEGINNING	152
18	20	GEORGE STRAIT ▲3 MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	550
19	18	GEORGE STRAIT ▲5 MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	312
20	12	KENNY ROGERS ▲ 4 CAPITOL NASHVILLE 46106/EMI-CAPITOL (9.98/15.98)	TWENTY GREATEST HITS	189
21	24	GEORGE STRAIT ▲2 MCA NASHVILLE 5567 (7.98/12.98)	GREATEST HITS	628
22	22	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	200
23	23	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	98
24	25	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	380
25		GEORGE STRAIT ▲ 5 MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	138

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 Assn. Of America (RIAA) certification for sales of 500,000 units. A 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. ES indicates past Heatseeker fittle.





by Wade Jessen

OUT AMONG THE STARS: At a time when the country music industry is loaded with capable and talented singers but short on successful vocal stylists, Tracy Lawrence's first hits collection has an engaging week, up 2,000 units. "The Best Of Tracy Lawrence" (Atlantic) rises 17-13 to reel in the Greatest Gainer catch on Top Country Albums and jumps 109-92 on The Billboard 200. Material for Lawrence's set was gleaned from five prior albums and features a previously unreleased track, "Her Old Stompin' Ground." Four of those prior titles peaked in the top five on Top Country Albums, and his debut set, "Sticks And Stones," rose to No. 10 in the spring of '92.

With his highly distinct vocal style, Lawrence has also been an important hit maker for the format during the decade. Since his debut single, "Sticks And Stones," topped Hot Country Singles & Tracks in the Jan. 25, 1992, issue, Lawrence has scored six other chart-toppers, 10 top five entries, and another that peaked at No. 8.

UNDER THE DOUBLE EAGLE: While Willie Nelson's new "Teatro" set (Island) is up 11%, moving 19-17 on the country chart (his highestcharting title since "Healing Hands Of Time" peaked at No. 17 during Christmas week '94), Sony's Legacy-produced "16 Biggest Hits" posts a 20% hike to swipe the percentage-based Pacesetter award on Top Country Albums. Nelson is legendary for his reputation as a sturdy catalog artist, and "Super Hits" (Columbia) now totals 214 chart weeks and rises 6-4 on Top Country Catalog Albums.

FROM COTTON TO SATIN: Evelyn Shriver, who now leads Asylum in Nashville, was a longtime friend of and publicist for the late Tammy Wynette. Shriver was in the first few days of her new position when Wynette died earlier this year. One of her first initiatives as chief executive at the label was to assemble "Tammy Wynette Remembered," a tribute set honoring country music's "First Lady," who literally rose from Southern cotton fields to be the first female country artist to sell a million albums. That affectionately performed collection bows at No. 22 on Top Country Albums with approximately 8,500 scans.

The lead single from "Remembered" is Wynonna's gospel-tinged version of Wynette's 1974 classic "Woman To Woman." which rises 69-63 on Hot Country Singles & Tracks. Airplay is detected at 59 monitored stations, including WSIX Nashville, KMDL Lafayette, La., and WHSL Greensboro/Winston-Salem, N.C.

Airplay for the Wynonna track is being solicited by Asylum's promotion team in tandem with Curb/Universal staffers. Curb chairman Mike Curb says the track will appear on a forthcoming Wynonna/set. 'Woman To Woman" nıarks Wynonna's debut as a producer.

Performers on the Wynette salute include Melissa Etheridge, Sara Evans, Faith Hill, and Elton John. It also features a gut-wrenching version of "Take Me To Your World" by George Jones, who was Wynette's ex-husband and sometime duet partner.

### **Twain Decisively Dominates Canadian Country Awards**

#### **BY LARRY LeBLANC**

TORONTO-With an explosive sixpack win in eight nominated categories, Mercury Nashville's Shania Twain swept the 12th annual Canadian Country Music Awards, presented Sept. 14 at the Jubilee Auditorium in Calgary, Alberta.

Twain, who also performed and received a standing ovation during the show, won for top female singer and the public-voted Fans' Choice Award. Her single "Don't Be Stupid (You Know I Love You)," co-written with husband Robert "Mutt" Lange, won top video honors, while her "You're Still The One" won for top single.

Additionally, her "Come On Over" was named both top album and topselling album.

Twain seemed quite cognizant of her dominant role in the event. She kept her acceptance appearances short throughout the show. However, she was visibly moved by winning the Fans' Choice and top album awards. Of the latter, she told the cheering crowd, "This is the most exciting award because it's for the whole project."

So wide-sweeping was Twain's dominance of the awards that when he was about to present the Rising Star nominees, Canadian talk show host Mike Bullard quipped, "All the nominees in this category are already

winners because Shania Twain isn't

The major upset of the evening was Jason McCoy's "Born Again In Dixieland," winning over "Don't Be Stupid (You Know I Love You)" in the top song category. "Born" was written by McCoy, Naoise Sheridan, and Dennis Carr. It was McCoy's only win. The Universal Records singer/songwriter had six nominations, second only to

The only others to win an award



ic Rim countries.

collaboration, "Your Love." beat out Twain's duet with

Bryan White, "From This Moment On," in the top vocal/instru-

for which Twain was

also nominated were

Michelle Wright and

Jim Brickman. Their

mental collaboration category. Breezily hosted by Mercury Nashville artist Terri Clark, the two-hour awards show was broadcast live in Canada by the CTV Network, with later rebroadcasts by TNN in the U.S. and CMT International in Pacif-

Two of the evening's major wins were for acts not always identified as country. The Celtic family band Leahy, currently touring with Twain,

beat out Prairie Oyster, Blue Rodeo,

Farmer's Daughter, and Thomas Wade & Wayward to win top group, and Halifax, Nova Scotia, singer/songwriter Bruce Guthro won the Rising Star Award, beating out fellow newcomers Chris Cummings, Gil Grand, Beverly Mahood, and Rick Tippe.

Calgary hometown boy Paul Brandt earned his second consecutive top male vocalist award, and Vancouverborn Ray Griff was inducted into the Hall of Honor. Besides his long, successful international solo career, the 58-year-old Griff has written hits for George Hamilton IV, Jerry Lee Lewis, and Porter Wagoner & Dolly Parton.

Notable shutouts during the night included Julian Austin and Terri Clark, who received five and three nominations, respectively. One revealing aspect of the awards was the dominance of artists who live and record in the U.S. This includes Twain, who caused a considerable industry flap recently when it appeared she might not be on the show, as well as Brandt, Clark, Wright, and Lisa Brokop (all of whom performed during the show). This year, more high-profile, U.S.-developed artists easily outmatched most of the acts that have developed within the independent-label-dominated country industry here, particularly limiting category wins by Vik Records' Austin and Universal's McCoy.

A full list of winners follows: Fans' Choice Award: Shania Twain.

Female vocalist: Shania Twain. Male vocalist: Paul Brandt.

Vocal duo or group: Leahy.

Vocal/instrumental collaboration of the year: Michelle Wright & Jim Brickman.

Rising Star Award: Bruce Guthro. Top selling album: "Come On Over," Shania Twain.

Single: "You're Still The One,"

Shania Twain. Album: "Come On Over," Shania

Song: "Born Again In Dixieland," written by Jason McCoy, Naoise Sheridan, and Dennis Carr, recorded by Jason McCoy.

Video: "Don't Be Stupid (You Know I Love You)," Shania Twain. Hall of Honor: Ray Griff.

#### SARA EVANS

(Continued from page 32)

"Joe," she says, "had to very gently pull me more in that contemporary direction. Because, the bottom line is, if we can't get on radio, we can't do anything. That's just the way it is right now. Eventually, it will happen. I just have to stay in that frame of mind."

In some ways, says RCA associate director of artist development Jon Elliot, the label is treating her as a new artist with this album.

"With Sara, we know what we have," he says. "She's a great singer and writer. We feel 110% that she's gonna be a star. It was just a matter of finding the right album for her. Now we've found it. If you treat a second album as [though it's from] a brand-new artist, it can work."

At retail, he says, "we'll put a commercial single of 'No Place That Far' out there as soon as the single drops [at radio], knowing that we have a number of stations already on it. We'll seed some of the early radio markets to create a story. And we'll plug into a lot of the Christmas [retail] programs to create some visibility for her at that level. And the Vince Gill connection will help."

Evans is managed by Brenner Van Meter and Kip Krones and is booked by the William Morris Agency, and her songs are published by Sony/ ATV Tree (BMI).

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

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

- 26 CENTS (Golden Phoenix, SDCAN/K-ayasongs,
- SOCAN)

  ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI)

- way, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI)

  ALONE (Gibb Brothers, BMI/Careers-BMG, BMI) HL
  A BITTER END (BMG, ASCAP/Meabo, ASCAP/Milene, ASCAP/Logy Bayou, ASCAP/Logabo, ASCAP/Milene, ASCAP/Logy Bayou, ASCAP) HLVWBM
  BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Wariner, BMI) HLWBM
  BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Steve Wariner, BMI/HI, ASCAP/JMI, ASCAP)
  COMING BACK FOR YOU (Sony/ATV Free, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM
  COVER YOU IN KISSES (Ensign, BMI/Famous, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Almo, ASCAP) HL/WBM
  DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Songy ATV Cross Keys, ASCAP) HL/WBM
  EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram Int', I, BMI/Colt-N-Twins, BMI) HL 56
- BMI) HL
  EVERYTHING'S CHANGED (Five Cowboys,
  RMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross
- BMI/Sony/AIV Iree, BMI/Ierliee, BMI/Sony/AIV Cross Keys, ASCAP) HL EVERY TIME (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen 53 11

- Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL

  FOR YOU I WILL (Hamstein Cumberland, BMI/Baby
  Mae, BMI/Clitterfish, BMI/Buna Boy, BMI) WBM

  GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco
  Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL

  GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL

  HIGH ON LOVE (Songs Of PolyGram Int'l, BMI/Seven
  Angels, BMI/Jeff Diggs, BMI/Bug, BMI) HL

  THE HOLE (Acuff-Rose, BMI/Dn The Mantel, BMI) WBM

  HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon
  Echo, BMI/Jomba, ASCAP) WBM

  HONKY TONK AMERICA (PolyGram International,
  ASCAP/Ranger Bob, ASCAP) HL

  HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM

- HOW DO YOU FALL IN LOVE (WAY)POP, DMI/\*MINUCOUNTRY, BMI) WBM
  HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys,
  ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra
  Innings, SESAC) HL/WBM
  HOW LONG GONE (Shawn Camp, BMI/Foreshadow,
  BMI/CAM, BMI/Sony/ATV Tree, BMI/Nothing But The
  Wolf, BMI) HL
  HUSBANDS AND WIVES (Sony/ATV Tree, BMI)
  I CAN STILL FEEL YOU (Willdawn, ASCAP/Baimur,
  ASCAP/Brian's Dream, ASCAP/Sony/ATV Cross Keys,
  ASCAP) HL/WBM
  IF I LOST YOU (Post Dak, BMI/Edisto, ASCAP) HL
- ASCAP) HL/WBM
  IF I LOST YOU (Post Dak, BMI/Edisto, ASCAP) HL
  IF THE JUKEBOX TOOK TEARDROPS (Colgems-EMI,
  ASCAP/Michael Henderson, ASCAP/EMI April, ASCAP)

- IF YOU EVER HAVE FOREVER IN MIND (Benefit,
- BMI/Irving, BMI/Baby Dumplin', BMI) WBM I'LL GO ON LOVING YOU (Spur 66, SESAC/Moraine, SESAC/LIKE Ouck, SESAC) WBM I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL I SAID A PRAYER (EMI Blackwood, BMI/Song Island, DAIN
- BMI) HL
  IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quitl, BMI) WBM
  I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, AMI/Reachs) Balifa, BMI/M 27
- ASCAP) WBM
  I WANNA REMEMBER THIS (EMI Blackwood, BMI/Gar
- den Angel, BMI/Almo, ASCAP/Anwa, ASCAP) HL/WBM I WILL STAMD (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two D Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI) 22 IIIST TO HEAR YOU SAY THAT YOU I OVE ME (Real
- JUST 10 MEAR TOU SAY THAT YOU LOVE ME (Real-songs, ASCAP) WBM LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) WBM A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
- HL/WBM LOOSEN UP MY STRINGS (Blackened, BMI) WBM LOVE HAPPENS LIKE THAT (Notes To Music,
- LOVE, NAPPENS LIRE JHAI (Notes To Music, ASCAP/Maverick, ASCAP/MB, ASCAP/Sony/ATV Cross Keys, ASCAP/Mm Williams, ASCAP/D-Tex, BMI/Blind Sparrow, BMI) HL/WBM MY BABY'S LOVIN' (WB, ASCAP/Delbert McClinton, BMI/MRBI, BMI) WBM
- NOBODY LOVE, NOBODY GETS HURT (King Lizard, 73
- BMI)

  NO MAN IN HIS WRONG HEART (Maypop, BMI/Route
  Six, BMI/WB, ASCAP/Big Tractor, ASCAP) WBM
  NOTHIN' NEW UNDER THE MOON (Hamstein Cumber

- land, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM
- Curb, BMI/Warner-tamerane, pmi/reamegrafilywilly,
  NOW THAT I FOUND YOU (WB, ASCAP/Lillywilly,
  ASCAP/MCA, ASCAP/Vanessa Corish, ASCAP/HL/WBM
  ONLY LONELY ME (Sony/ATV Songs, BMI/Sony/ATV
  Cross Keys, ASCAP/Starstruck Angel, BMI/Dead Solid
  Perfect, BMI) HL
  POOR ME (Sony/ATV Tree, BMI/AI Andersongs,
  BMI/Mighty Nice, BMI) HL
  POUR ME A VACATION (Cowboys & Sailors, BMI)
  RFAI, MAN (Haneli, BMI)
- REAL MAN (Haneli, BMI)
  SAME OLD TRAIN (Warner-Tamerlane, BMI/Marty
- SAME DLD TRAIN (Warmer-Tamerlane, BMI/Marty Party, BMI) WBM
  SIHNE ON (Congregation, SESAC/Monkids, SESAC/Sony/ATV Tree, BMI) HL
  SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP)
  SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)
  STEPPING STONE (LaSongs, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Trving, BMI) WBM
  STRAIGHT TEQUILA (Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI)
  THERE GDES MY BABY (Almo, ASCAP/Anwa, ASCAP/Romanesque, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM

- ASCAP) WBM
  THERE'S YOUR TROUBLE (Tom Collins, BMI/Magna
- song, BMI) W8M THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) Belita, BMI/Careers-BMG, BMI/Sontanner, BMI)
  HL/WBM
  THESE ARMS (Coal Dust West, BMI/Warner-Tamerlane,
- TO MAKE YOU FEEL MY LOVE (Special Rider, SESAC)

- 50 TREE OF HEARTS (Acuff-Rose, BMI/Milene, ASCAP)
- WBM
  TRUE (Warner-Tamertane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM
  WE REALLY SHOULDN'T BE DOING THIS (Mighty Wise RMI/Jaurdersonger, BMI/Rilue Water, BMI) HL
- Nice, BMI/Loudersongs, BMI/Blue Water, BMI) HL
  WHERE THE GREEN GRASS GROWS (Song Matters,
  ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit,
  ASCAP/H-WBM
  WHEREVER YOU ARE (EMI April, ASCAP/H-damstein
  Cumberland, BMI/Baby Mae, BMI/Give Reese A
  Chance, RMI
- Chance, BMI)
  WHERE YOUR ROAD LEADS (EMI April,
  ASCAP/Desmoblie, ASCAP/Manor House, ASCAP/BMG,
- ASCAP)
  WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI)
- WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) WOMAN TO WOMAN (EMI Algee, BMI) WBM WRONG AGAIN (Still Working For The Man, BMI/Dyad,
- BMI)
  YOU MAKE IT SEEM SO EASY (We've Got The Music,
- BMI/Songs Of PolyGram Int'1, BMI/For The Music, ASCAP/PolyGram International, ASCAP/EMI April, ASCAP/Heartisan, BMI/Heartistic, ASCAP) HL YOU MOVE ME (PolyGram International, ASCAP/Pier-
- YOU MOVE ME L'OUVSTORIN ME CEPTOME (Hamstein Cum-cepettisongs, ASCAP) HL
  YOU'RE BEGINNING TO GET TO ME (Hamstein Cum-berland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, RMI/D-Tex, BMI) HL/MBM
  RMI/D-Tex, BMI) HL/MBM
  RMI/D-Tex, BMI) HL/MBM
- berland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM 34 YOL'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Terri-DDO, ASCAP) HL/WBM 7 YOL'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillabeans, ASCAP) WBM

## Bilboard HOT COUNTRY & SINGLES & SEPTEMBER 26, 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.

<u> </u>	SET TEMBER 20, 1990					
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST	PEAK POSITION
				*** No. 1 *		
(1)	1	1	13	HOW LONG GONE 3 weeks at No. 1 D.COOK, K. BROOKS, R. DUNN (S. CAMP, J. S. SHERRILL)	◆ BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	1
2	5	7	12	WHERE THE GREEN GRASS GROWS B.GALLIMORE,J.STROUD,T.MCGRAW (J.LEARY,C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	2
3	3	5	16	26 CENTS T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	3
4	6	8	9	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	◆ ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	4
5	2	2	18	TRUE T.BROWN,G.STRAIT (M.GREEN,J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
6	9	12	11	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN,S.SESKIN)	◆ MARK WILLS (V) MERCURY 566054	6
	8	11	18	YOU'RE GONE M.D.CLUTE, DIAMOND RIO (J. VEZNER, P. WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	7
8	4	3	18	COVER YOU IN KISSES C.PETOCZ_J.M.MONTGOMERY (J.KILGORE,B.JONES,J.BROWN)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84157	3
9	11	13	10	HONEY, I'M HOME R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	9
10	7	4	19	I'M ALRIGHT B.GALLIMORE,T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
(11)	13	14	10	FOREVER LOVE D.MALLOY,R.MCENTIRE (L.HENGBER,D.BRYANT,S.RUSS)	♦ REBA (V) MCA NASHVILLE 72062	11
12	14	15	13	EVERYTHING'S CHANGED D.COOK,W.WILSON (R.MCDONALD,P.NELSON,L.BOONE)	◆ LONESTAR BNA ALBUM CUT	12
13)	16	20	7	LOOSEN UP MY STRINGS C.BLACK J. STROUD (C.BLACK H. NICHOLAS)	CLINT BLACK (V) RCA 65585	13
				* * AIRPOWER		
14)	20	33	6 /	YOU MOVE ME A.REYNOLDS (G,KENNEDY,P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	14
				** AIRPOWER		
15)	18	25	8	A LITTLE PAST LITTLE ROCK	◆ LEE ANN WOMACK	15
(16)	17	18	9	M.WRIGHT (J.BROWN,T.LANE,B.JONES)  NOTHIN' NEW UNDER THE MOON	(C) (D) (V) DECCA 72068 LEANN RIMES	16
		-		w.c.rimes (r.Bowles T.Shapiro_lleo)  ★ ★ ★ AIRPOWER	CURB ALBUM CUT/MCG	
(17)	26	35	6	WIDE OPEN SPACES	◆ DIXIE CHICKS	17
(18)	23	28	15	P.WORLEY,B.CHANCEY (S.GIBSON)  I WANNA FEEL THAT WAY AGAIN	(C) (D) MONUMENT 79003  ◆ TRACY BYRD	18
(19)	24	30	9	T.BROWN (J.STEVENS,S.BOGARD,D.LEIGH) HOW DO YOU FALL IN LOVE	(V) MCA NASHVILLE 72058  ◆ ALABAMA	19
(20)	21	27	20	D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)  I WANNA REMEMBER THIS	(V) RCA 65561 ◆ LINDA DAVIS	20
21	10	6	18	W.WILSON (J.KIMBALL,A.ROBOFF)  IF YOU EVER HAVE FOREVER IN MIND	DREAMWORKS ALBUM CUT  ◆ VINCE GILL	5
22	15	10	18	T.BROWN (V.GILL,T.SEALS)  JUST TO HEAR YOU SAY THAT YOU LOVE ME	(C) (D) (V) MCA NASHVILLE 72055 ◆ FAITH HILL (WITH TIM MCGRAW)	3
23	19	17	25	D.HUFF,F.HILL (D.WARREN) THERE'S YOUR TROUBLE	WARNER BROS. ALBUM CUT  ◆ DIXIE CHICKS	1
24	_	9		P.WORLEY, B.CHANCEY (T.SILLERS, M.SELBY)  THE HOLE	(C) (D) MONUMENT 78899 ◆ RANDY TRAVIS	9
	12	-	16	J.STROUD,B.GALLIMORE,R.TRAVIS (S.EWING,J.D.HICKS) THERE GOES MY BABY	(C) (D) (V) DREAMWORKS 59010  ◆ TRISHA YEARWOOD	2
25	22	16	21	T.BROWN, T.YEARWOOD (A.ROBOFF, A.ROMAN)  I CAN STILL FEEL YOU	(C) (D) (V) MCA NASHVILLE 72048  ◆ COLLIN RAYE	
26	25	24	23	C.RAYE,P.WORLEY,B.J.WALKER,JR. (K.TRIBBLE,T.HYLER)  IT MUST BE LOVE	EPIC ALBUM CUT TY HERNDON	1
27	33	38	7	D.JOHNSON (C.BICKHARDT, J.SUNDRUD) SOMEONE YOU USED TO KNOW	EPIC ALBUM CUT COLLIN RAYE	27
28	36	39	6	C.RAYE,P.WORLEY,B.J.WALKER,JR. (R.LEE,T.JOHNSON)  NOW THAT I FOUND YOU	(C) (D) EPIC 79011  ◆ TERRI CLARK	28
29	30	29	26	K.STEGALL (J.D.MARTIN,P.BEGAUD, V.CORISH)  LOVE HAPPENS LIKE THAT	(C) (D) (V) MERCURY 568746  NEAL MCCOY	2
30	34	34	14	K.LEHNING (A.SMITH, A.BARKER, R.HARBIN)	(C) (D) (V) ATLANTIC 84158	30
(31)	35	37	13	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE, J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	31
32	28	26	12	S.WARINER (R.CARNES, S.WARINER)	INER (DUET WITH GARTH BROOKS) (V) CAPITOL NASHVILLE 58716	26
33	32	32	20	TO MAKE YOU FEEL MY LOVE A.REYNOLDS (B.DYLAN)	◆ GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	1
34)	38	44	5	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIRO,C.WATERS,T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	34
35)	41	43	7	I WILL STAND B.CANNON, N. WILSON (M. GERMINO, C. BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	35
36)	40	41	13	REAL MAN D.GATES,B.DEAN (B.DEAN)	♦ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	36
37	31	31	14	HONKY TONK AMERICA K STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST MPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
(38)	44	46	8	FOR YOU I WILL P.MCMAKIN,A.TIPPIN (T.MARTIN,M.NESLER)	◆ AARON TIPPIN	38
(39)	43	42	9	COMING BACK FOR YOU	(C) (D) (V) LYRIC STREET 164023  ◆ KEITH HARLING	39
(40)	48	54	6	W.WILSON (J.D.RICH, C.WATERS, T.SHAPIRO) YOU'RE BEGINNING TO GET TO ME	(V) MCA NASHVILLE 72064  CLAY WALKER	40
(41)	46	50	5	J.STROUD,C.WALKER (T.SHAPIRO,A.BARKER)  THERE YOU HAVE IT	(C) (D) (V) GIANT 17158/REPRISE  ◆ BLACKHAWK	41
42	39	19	20	M.BRIGHT,T.DUBOIS (S.BOGARD,R.GILES)  STEPPING STONE  STEPPING STONE	ARISTA NASHVILLE ALBUM CUT  LARI WHITE	16
43	42	36	20	D.HUFF (L.WHITE,C.WISEMAN,D.KENT)  I SAID A PRAYER  I SAIVER IN STRUCK (CATCUED)	(C) (D) (V) LYRIC STREET 164019  ◆ PAM TILLIS (C) (D) (V) ABISTA NASIWULLE 12115	12
(44)	47	55	5	B.J.WALKER,JR.,P.TILLIS (L.SATCHER)  IF I LOST YOU  B.J.WALKER,JR.,T.TRITT (T.TRITT,S.HARRIS)	(C) (D) (V) ARISTA NASHVILLE 13125  ◆ TRAVIS TRITT  WARNER BROS. ALBUM CUT	44
<u>(45)</u>	58		2		D (DUET WITH GARTH BROOKS) MCA NASHVILLE ALBUM CUT	45
46	45	45	9	NO MAN IN HIS WRONG HEART M.WRIGHT,B.HILL (R.ROGERS,T.BRUCE)	GARY ALLAN (V) DECCA 72059	43
47)	55	63	3	GETCHA SOME  J.STROUD, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH MERCURY ALBUM CUT	47
48	37	21	17	HIGH ON LOVE E.GORDY,JR. (KOSTAS,J.HANNA)	PATTY LOVELESS EPIC ALBUM CUT	20
49	51	57	5	GUILTY C.FARREN (B.WARREN,B.WARREN,D.BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	49
50	50	51	9	TREE OF HEARTS  B.J.WALKER, JR., K.LEHNING (S.EWING, D.SAMPSON)	◆ BRYAN WHITE ASYLUM ALBUM CUT	50
51	49	48	12	YOU MAKE IT SEEM SO EASY R.ZAVITSON,T.HASELDEN,P.GREENE (H.KINLEY,J.MCELROY,J.KINLEY)	THE KINLEYS EPIC ALBUM CUT	48
(52)	59	75	3	LET ME LET GO D.HUFF,F.HILL (S.DIAMOND,D.MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	52
(53)	54	64	3	EVERY TIME  B.J.WALKER,JR.,P.TILLIS (T.L.JAMES,J.KIMBALL)	PAM TILLIS ARISTA NASHVILLE ALBUM CUT	53
(54)	65	70	7	WE REALLY SHOULDN'T BE DOING THIS T.BROWN,G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	54
(55)	62	68	3	POOR ME D.COOK,L.WILSON (B.DIPIERO,A.ANDERSON)	JOE DIFFIE EPIC ALBUM CUT	55
56	52	52	9	EVANGELINE  N.WILSON, B.CANNON (B.MCDILL, C.CHAMBERLAIN)	CHAD BROCK	51
(57)	56	56	6	ONLY LONELY ME D.COOK (L.BOONE,R.BOWLES)	(C) (D) (V) WARNER BROS. 17169 RICK TREVINO (C) (D) COLUMBIA 78895	56
(58)	70	_	2	WRONG AGAIN MMCBRIDE P. WORLEY (T.L. JAMES C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	58
				* * * HOT SHOT DEB		
<u>59</u>	NE	w <b>&gt;</b>	1	ABSENCE OF THE HEART C.FARREN,D.CARTER (D.CARTER,C.FARREN,C.JONES)	DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	59
60	61	58	4	STRAIGHT TEQUILA C.HOWARD,A.SMITH (D.STAFFORD,J.HARGROVE)	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	58
61	53	49	11	SHINE ON M.T.BARNES (J.DADDARIO, T.MARTY)		49
<b>62</b> )	60	59	3	IF THE JUKEBOX TOOK TEARDROPS M.KNOX,M.WRIGHT (M.HENDERSON,M.IRWIN)	◆ DANNI LEIGH (C) (D) (V) DECCA 72067	59
<b>63</b>	69	62	3	WOMAN TO WOMAN WYNONNA,G.RICHEY (B.SHERRILL)	◆ WYNONNA CURB/UNIVERSAL ALBUM CUT/ASYLUM	62
64	NE	w Þ	l	HUSBANDS AND WIVES D.COOK,K.BROOKS,R.DUNN (R.MILLER)	BROOKS & DUNN ARISTA NASHVILLE ALBUM CUT	64
<b>65</b>	67	-	2	THESE ARMS P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM REPRISE ALBUM CUT	65
<b>66</b>	NE	w Þ	1	WHEREVER YOU ARE M.WRIGHT (R.SPRINGER,T.MARTIN,R.WILSON)	◆ MARK CHESNUTT (V) DECCA 72066	66
<b>67</b>	63	65	5	ALONE P.DAVIS,E.SEAY (B.GIBB,R.GIBB,M.GIBB)	◆ MONTY HOLMES BANG II ALBUM CUT	63
<b>68</b>	66	60	7	POUR ME A VACATION L.MAINES (MCCLURE, TAYLOR)	◆ THE GREAT DIVIDE (C) (D) (V) ATLANTIC 84159	59
69	57	47	11	MY BABY'S LOVIN' D.JOHNSON,J.HOBBS (M.LUNN,D.MCCLINTON)	DARYLE SINGLETARY (C) (D) (V) GIANT 17172/REPRISE	44
70	68	_	2	SAME OLD TRAIN M.STUART (M.STUART)	VARIOUS ARTISTS COLUMBIA ALBUM CUT/MONUMENT	68
(71)	74	69	3	A BITTER END B.CHANCEY,C.YOUNG (D.DODD,K.BEARD)	DERYL DODD COLUMBIA ALBUM CUT	69
(72)	NE	w Þ	1	BY THE BOOK R.E.ORRALL, J.LEO (M.PETERSON, R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	72
73	73		2	NOBODY LOVE, NOBODY GETS HURT D.CRIDER,S.BOGGUSS (B.CRYNER)	♦ SUZY BOGGUSS (V) CAPITOL NASHVILLE 58720	73
74	71		2	WINE INTO WATER G.NICHOLSON (T.G.BROWN, B.BURCH, T. HEWITT)	◆ T. GRAHAM BROWN INTERSOUND ALBUM CUT	71
(75)	NE	w <b>&gt;</b>	1	SOMETHING TO THINK ABOUT P.MCMAKIN (T.MARTIN, T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	75
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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. (B) Communications.

## Billboard. Top Country Singles Sales...

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

SoundScan®

			_		
THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
(T)	1	1	28	★★★NO. 1★★★ THIS KISS ● WARNER BROS. 17247 6 weeks a'	
2	2	2	29	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
3	3	4	12	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
4	4	3	24	COMMITMENT ● CURB 73055	LEANN RIMES
(5)	6	8	6	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
6	5	6	67	HOW DO I LIVE ▲3 CURB 73022	LEANN RIMES
7	7	9	18	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
8	8	7	14	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
9	11	11	9	COVER YOU IN KISSES ATLANTIC 84157/AG	OHN MICHAEL MONTGOMERY
10	10	10	15	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 7205	5 VINCE GILL
11	9	5	34	YOU'RE STILL THE ONE ▲ MERCURY 568452	SH <b>A</b> NIA TWAIN
(12)	17		2	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
13	12	12	12	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS

THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>14</b> )	14	16	9	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
15	13	13	23	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
16	15	14	21	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON
17	16	15	20	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
18	NE	N 🕨	1	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
19	18	18	31	I'M FROM THE COUNTRY MCA NASHVILLE 72040	TRACY BYRD
20	NE	N >	1	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
(21)	NE\	N Þ	1	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
(22)	21	21	22	ONE OF THESE DAYS/JUST TO SEE YOU SMILE CURB 73056	TIM MCGRAW
23	19	17	22	THERE'S YOUR TROUBLE MONUMENT 78899/SONY	DIXIE CHICKS
24	24	22	25	I DO [CHERISH YOU] MERCURY 568602	MARK WILLS
25	23	24	10	THE OTHER SIDE OF THIS KISS BNA 65512/RLG	MINDY MCCREADY

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

### Artists & Music

## Top Contemporary Christian...

×	¥	CHART	Compiled from a national sample of retail stor	
THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			* * No. 1 * *	
1	l	6	POINT OF GRACE WORD 5444 6 weeks at No. 1	STEADY ON
2	3	9	TRIN-I-TEE 5:7 B-RITE 0072/WORD	TRIN-I-TEE 5:7
3	2	11	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD	THE JESUS RECORD
4	4	11	NEWSBOYS STAR SONG 0169/CHORDANT STEP U	P TO THE MICROPHONE
5	5	15	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
6	6	53	LEANN RIMES ▲ 4 CURB 77885/WCD YOU LIGHT UP MY LIFE —	INSPIRATIONAL SONGS
7	7	20	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
8	8	7	THE W'S FIVE MINUTE WALKISARABELLUM 5204/CHORDANT HS	FOURTH FROM THE LAST
9	9	17	VARIOUS ARTISTS ROCKETOWN 1529/WORD	EXODUS
10	11	45	VARIOUS ARTISTS ▲ SPAREN 1.29 CHORDANT  WOW-1998: THE YEAR'S 30 TOP	CHRISTIAN ARTISTS AND SONGS
11	10	26	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
12	13	13	MXPX TOOTH & NAIL 1118*/CHORDANT SLOWLY GOING	THE WAY OF THE BUFFALO
13)	15	37	AVALON SPARROW 1639/CHORDANT	A MAZE OF GRACE
14	12	30	MICHAEL CRAWFORD ATLANTIC 83076/WCD	ON EAGLE'S WINGS
15	14	47	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDAN	T GREATEST HITS
16	16	5	VARIOUS ARTISTS SPARROW 1673/CHOROANT LISTE	N TO OUR HEARTS, VOL. 1
17	18	17	DELIRIOUS? FURIOUS?/SPARROW 1676/CHORDANT	KING OF FOOLS
(18)	20	23	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
19	28	29	DELIRIOUS? FURIOUS?/SPARROW 1622/CHORDANT	CUTTING EDGE
20	19	37	JENNIFER KNAPP GOTEE 3832/WORD	KANSAS
21	23	52	JARS OF CLAY ● ESSENTIAL 70017/PROVIDENT	MUCH AFRAID
22	26	67	THE SUPERTONES BEC 7401/CHORDANT HS SU	IPERTONES STRIKE BACK
23	27	23	4HIM BENSON 82205/PROVIDENT	OBVIOUS
24)	33	23	MICHELLE TUMES SPARROW 1546/CHORDANT	LISTEN
25	22	24	ANDY GRIFFITH SPARROW 1666/CHORDANT	JUST AS I AM
26	21	28	CRYSTAL LEWIS MYRRH 5041/WORD	GOLD
27	24	25	TWILA PARIS SPARROW 1627/CHORDANT PERENNIAL — SONGS F	FOR THE SEASON OF LIFE
28	30	46	VARIOUS ARTISTS FOREFRONT 5183/CHORDANT	MMND
29	34	20	VARIOUS ARTISTS HOSANNA/INTEGRITY 12852/WORD AMERICA'S 25 BEST PRAISE &	& WORSHIP SONGS VOLUME 2
30	25	33	CARMAN SPARROW 1640/CHORDANT	MISSION 3:16
31	36	53	AMY GRANT ● MYRRH 7008/WORD	BEHIND THE EYES
32	35	5	VARIOUS ARTISTS INTEGRITY 13162/WORD HILLSONGS FROM AUSTR	ALIA: SIMPLY WORSHIP
33	29	18	SOUNDTRACK SPARROW/DECCA 53059/MCA NASHVILLI	THE APOSTLE
34	31	13	THE MARTINS SPRING HILL 5452/CHORDANT	DREAM BIG
35	17	3	NIKKI LEONTI PAMPLIN 9829 HS	SHELTER ME
(36)	40	81	DONNIE MCCLURKIN WARNER ALLIANCE 46297 WCO	DONNIE MCCLURKIN
(37)	RE-E		SEVEN DAY JESUS FOREFRONT 5179/CHORDANT	SEVEN DAY JESUS
38	38	45	BEBE WINANS ATLANTIC/SPARROW 1621/CHORDANT	BEBE WINANS
(39)		NTRY	AUDIO ADRENALINE FOREFRONT 5182/CHORDANT	SOME KIND OF ZOMBIE
(40)	RE-E	NTRY	THE INSYDERZ SQUINT 7035/WORD HS THE INSYS	DERZ PRESENT SKALLELUIA!

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 flolwing 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. Isl indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications.

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by Deborah Evans Price

SHOUTIN' TIME. To borrow a phrase from the Hoppers, it's shoutin' time again for Southern gospel music fans, as everyone gears up for the 41st annual National Quartet Convention (NQC) in Louisville, Ky. More than 75,000 tickets have already been sold for the sixday event, which takes place Monday-Saturday (21-26) at the Kentucky Fair and Exposition Center. The Bishops, the Florida Boys, Gold City, the McKameys, the Isaacs, the Dixie Melody Boys, the Zionaires Of Northern Ireland, the Gaither Vocal Band, and Brian Free & Assurance are among more than 65 acts that will perform during the evening extravaganzas. The convention will also include various record label showcases, a bluegrass jamboree, Bible study, a talent contest, a songwriters' showcase, an instrumentalist jam session, a "pianorama" of performances by the genre's top piano players, a soloist showcase, and seminars by Jerry Falwell, John Hagee, and others.

"I think the success of the National Quartet Convention is due to the fact that Southern gospel music grows stronger and stronger every year," says Chris Freeman of the Freemans. "Represented there are not only the legends of years past, but also new talent coming on the scene. I think the age group of its audience is getting younger and younger ... yet we still have the fans that have been faithful since its beginnings.

The Cathedrals' Ernie Haase says NQC is still growing. "It has reached new heights even after 40-plus vears." he says. "There is a return to nostalgia in general, and people are going back to their roots in our society and our culture . . . Southern gospel music resurrects not only a spiritual need in people but an emotional need, as well as going back to a simpler time.'

The Steeles' Jeffrey Steele agrees. "The National Quartet Convention is successful because it's one of the purest forms of real Americana." he says. "America's great music, America's greatest people . . . how could it

ON THE ROAD AGAIN, AND AGAIN. Touring is the lifeblood of the Southern gospel music industry, and 1998 has been a vibrant year for this sector. "This year the Southern gospel industry had some of the largest crowds in the festival season, from the Midwest to Pennsylvania to Florida," says Ed Harper, president of Harper & Associates, which represents the Cathedrals, J.D. Sumner & the Stamps, and the Kingsmen, among others

Harper estimates attendance is up between 10% and 15%, depending on the market. He attributes that to better promotion and production. "You're seeing a step

up in the quality of the concert promotions that are taking place in Southern gospel," Harper says. "Several of the major promoters are investing [more] money in lighting, better sound, and video screens. They wouldn't be doing that if their attendance wasn't up."

In addition to churches, fairs, and festivals, several major entertainment destinations are featuring Southern

gospel music. When it was still open, Opryland featured Southern gospel music festivals on the Memorial Day and Labor Day weekends. Even now that the park is closed, the Grand Ole Opry House has continued to host Southern gospel shows on those holiday weekends and feature Southern gospel acts on the Grand Ole Opry.

Dollywood features Southern gospel music during the month of October and even has a resident act, the Kingdom Heirs. Crossroads Marketing is tying into the October celebration by releasing "Dollywood's Southern Gospel Jubilee," a compilation album featuring top acts who perform at the Dollywood event. In addition, Dollywood has partnered with the Southern Gospel Music Assn. and is providing a home for the Southern Gospel Music Hall of Fame, which is due to

Harper says the Southern gospel community is also embarking on more structured tours, instead of continually touring on weekends throughout the year.

"You are seeing more tour structure taking place, like you see in country and other genres of Christian music," he says. "We're working on a tour for the Martins in November called the Dream Big tour, with Greg Long, and he's a contemporary Christian artist. We're also working on a tour called Seasons of Rhythm and Rhymes with Poet Voices and the Ruppes. Those kind of tours . . . get management more involved, the record company more involved, [as well as] the publicity and promotion people. It gets all entities working together."

The Southern gospel industry must also fight the misconception that the genre is limited to the Southeastern region of the U.S. "That is a perception, but it's totally false," says Harper: "Several of our artists' best concert attendances are in other areas of the country We are continually touring our artists on the West Coast and in Canada. As a matter of fact, we've had some of our artists in the last year and a half touring Ireland, including the Cathedrals and Brian Free & Assurance.

ALKING WITH PAUL HEIL. In preparation for the following section on Southern gospel music, Billboard contributor Gordon Ely spoke with Paul Heil-Southern Gospel Music Guild president and host of the award-winning weekly program "The Gospel Greats" about the state of the industry. Ely graciously shared the conversation with Higher Ground.

How broad are the musical parameters in Southern gospel music today?

There's quite a variety—everything from just this side of bluegrass to some music akin to country to some that could even be considered light adult contemporary. The most traditional form of Southern gospel is fourpart male quartet music. That is still a mainstay; however, today it's in the minority. You find many more mixed [male and female] groups and soloists-who are a relatively new phenomenon—as well as artists who first become known in Southern gospel being accepted and played on contemporary stations without sounding at all out of place.

How far back in time can you trace the recording and broadcasting of Southern gospel music?

James Vaughn, a Tennessee schoolteacher, cut the first Southern gospel record in 1921, one year before the first country music recording was made [Religious Broadcasting magazine, April 1994]. By the '30s, you had groups like the Stamps Quartet and others doing regular live radio broadcasts. That was the majority of the public's first exposure to what we now call Southern gospel, though that term is only about 20 years old. Before that, it was just called "gospel."

What have you personally tried to do at radio to affect the quality and credibility of the presentation of Southern gospel music?

For five or six years, I wrote a monthly radio column for the Singing News magazine, the theme of which, summarily, was the need for more professionalism in Southern gospel radio. Although there's plenty of good music out there, the on-the-air people have often been lacking in professionalism and haven't exercised enough discretion in choosing what was put on the air. As a result, there was a great deal of variation from one part of the country to the next in terms of what was played and called Southern gospel.

Compare the overall picture of Southern gospel radio in 1980, when your show premiered, to today.

In both the music and radio, there's been an improvement in professionalism and attention to quality. And the music has grown tremendously. Back then, there was a limited number of national artists. Just the raw number of popular acts with nationwide recognition has increased dramatically in that time. That's a tribute to the artists themselves and also to the record companies that have expanded rosters and promoted them well.



# SOUTHERN GOSPEL

A BILLBOARD EXPANDED SECTION

#### The Pioneers

Several legendary Southern gospel artists have the distinction of helping to shape the genre's style and sound. Here, Billboard profiles some of the most influential.

• In Southern gospel music, no presence looms larger and no influence is more important than that of the Speers. The group's story began in 1921, when G.T. ("Dad") Speer formed the Singing Speer Family with his wife, Lena, and his sister and brother-in-law, Pearl and Logan Claborn. Speer was the first to add female voices to music previously dominated by males, and the sound captivated crowds across America. The last combination of Speers is officially retiring this year, leaving more than 70 albums comprising a virtual encyclopedia of timeless inspirational songs.

 The Blackwood Brothers came from a sharecropping family in Choctaw County, Miss. The distinctive harmonies of siblings R.W., Roy, Doyle, and James caught the ear of vocalist and music publisher V.O. Stamps, one of the Southern gospel industry's earliest and most effective businessmen. Stamps secured regular radio performances for the Blackwoods, who worked their way from small markets in their home state to featured billing on Memphis radio in the early 1950s, along the way establishing themselves as the model for generations of male quartets to come.

• The Happy Goodmans were originally composed of group leader Howard Goodman and his seven brothers and sisters in the 1930s. Howard met his wife-to-be,

Vestal, in 1948. She joined the family both legally and musically when the couple wed in 1949 and went on to become gospel royalty in her own right as a solo artist.

The best-known version of the Goodmans—Vestal, Howard, and his brothers Rusty and Sam—was the flagship act signed to the newly formed Word Records in the early 1960s. In their singular career, the Happy Goodmans have tallied sales well into the millions with some of the genre's most memorable songs, including "What A Beautiful Day," "The Lighthouse," and "I Wouldn't Take Nothin' For My Journey Now."



THE HAPPY GOODMANS

· Hovie Lister was already known as a prodigious gospel talent when, as a young man in 1948, he formed the Statesmen Quartet. The group was heard daily on Atlanta radio and later became the first gospel quartet to be featured coast to coast on syndicated television with a major national sponsor. Lister & the Statesmen maintained a high media profile with regular appearances on popular TV variety shows on CBS, NBC, and ABC and feature articles in some of America's most prominent and popular magazines, which tagged them forever as the group that "put rhythm in religion. GORDON ELY

## **Genre Sees Grass-Roots Revival**

#### Increased Retail, Radio Exposure Spur Southern Gospel's Rise

#### BY DEBORAH EVANS PRICE

NASHVILLE—Few music styles have more enduring popularity and continuing impact than Southern gospel. The genre has left an imprint on current country music and predates the contemporary Christian music scene. In recent years, increased exposure at both mainstream and Christian retail have combined with stronger radio outlets to bring Southern gospel artists to a broader audience and boost record company revenue.

Though many key acts in the field—like the Speers and the Palmetto State Quartet—can trace their roots back more than 50 years, the music is anything but dated. Just ask the thousands of consumers who have made Bill Gaither's "Homecoming" series a best-selling video or the sold-out crowds at the annual National Quartet Convention.

"Sales are definitely up, not only on the road but in the stores," says Daywind Music Group VP Ed Leonard, whose roster includes the Steeles, Gold City, LuLu Roman, Sandra Payne, and Greater Vision. "The Reach Radio Network has upped the quality of Southern gospel radio. Gospel Music Television is on a lot of cable outlets now in approximately 60 million households . . . You are also seeing more groups on television on 'Crook & Chase,' 'Prime Time Country,' and the 'Today' show."

Industry observers acknowledge that for years, people perceived Southern gospel music as inferior in quality due to lower recording budgets often associated with nichemarket product. Says Scott Chancey, president of Spring Hill Music Group, whose roster includes the Gaither Vocal Band, the Martins, and Jeff & Sheri Easter: "People are finding out about it and realizing many of the artists [and recordings] are as high-quality as anything out there."

#### A BROADER SCOPE

The scope of artistry has also broadened from predominantly male quartets to include "not only quartets but mixed groups, trios, soloists, and even a country-styled band like us," says Steve "Rabbitt" Easter.

In addition to such institutions as the Cathedrals, the Kingsmen, Gold City, and the Florida Boys, the genre is populated with mixed groups like the Hoppers, the Nelons, the Steeles, and the McKameys. There are such trios as the Talley Trio, the Bishops, and Greater Vision, and soloists like Janet Paschal and Ivan Parker—not to mention bluegrass acts like the Isaacs and the Lewis Family.

Michael Conway, director of distribution and sales for Crossroads Marketing, notes that this October 300,000 people are expected to attend the Southern Gospel Jubilee at Dolly-



GOLD CITY

wood, Dolly Parton's East Tennessee theme park. The Asheville, N.C.-based Crossroads handles marketing for the Sonlite, Horizon, and Parable labels, whose acts include the Mc-Kameys, the Kingsmen, the Isaacs, Kirk Talley, and Poet Voices.

"At [the National Quartet Convention] you're going to average 18,000 to 20,000 a night for a week," he says. "In June, Bill Gaither drew 40,000-

plus people to the Georgia Dome for an all-day singing. You can't stereotype this consumer anymore."

Retailers agree.
"It does very well
in particular markets, and it does fair-

ly well everywhere," says Rick Anderson, senior music product manager at the 22-store, Cincinnati-based Berean chain. "The returns seem to be low on it. So the sell-through is good."

To reach consumers, the Southern gospel community is employing innovative marketing techniques. "I've been involved with the industry leaders for the past three years, and I'm hearing more discussion about industrial development and strengthening

what they do," says Gospel Music Assn. president Frank Breeden.

Among the initiatives are promotions taking place during September, which is Southern Gospel Music Month. Spearheaded by the Southern Gospel Music Guild, the campaign is called "Share The Joy"; it includes point-of-purchase materials and a sampler priced at \$1.98 cassette and \$2.98 CD featuring top acts from various Southern gospel labels. The samplers also include coupons offering \$2 off each album represented. Leonard says the campaign has grown from selling 40,000 samplers in its first year to 80,000 in its third.

This year's sampler includes the Cathedrals, Gold City, the Bishops, the Hoppers, and the Martins, and Leonard says he has commitments from several retailers, including Family Bookstores, Baptist, and Mardells.

Leonard says the Guild has distributed kits to artists, retailers, and radio sharing ideas on how they could help celebrate Southern Gospel Music Month. The campaign is also trying to create endcap positioning at retail for the remainder of the year.

Leonard also cites "Southern Gospel Today," an in-store radio network featured free of charge in more than 600 stores, and an audioscan unit that features 24 albums and is placed in more than 450 stores. "When retailers put these in their stores, they are seeing anywhere from a 25% to 300% increase in their sales of Southern gospel," he says.

Southern gospel labels are also pursuing increased penetration at (Continued on page 39)



TALLEY

#### The Cathedrals

Glen Payne already had almost two decades of professional singing under his belt when he formed the Cathedral Trio in 1963. When George Younce, another gospel veteran, made the threesome a quartet the following year, the core of one of Southern gospel's most enduring acts was set in stone.

Thirty-four years and numerous personnel changes later, Payne and Younce still anchor the group.

The Cathedrals spent their first five years as a regular fixture on the syndicated television broadcasts of renowned evangelist Rex Humbard. Striking out on their own at the decade's end, the quartet spent several years "nearly starving to death," as Younce once described it, before a grueling schedule of as many as 250 tour dates a year and their countless albums established them as a definitive commercial and creative force in their field.

The Cathedrals are Southern



THE CATHEDRALS

gospel's most awarded group, having received more than 50 Singing News Fan Awards, sponsored by Singing News magazine, the industry's leading trade and fan publication.

Payne and Younce, accompanied today by relative newcomers Ernie Haase and Scott Fowler and pianist Roger Bennett, record on Homeland Records (based in Nashville and distributed by the Landmark Group) and released their newest album, "Faithful" (Homeland 9801), earlier this year. Although they've slowed their performance pace to 70 shows a year, the Cathedrals' popularity continues unabated.

GORDON ELY

### Family Ties: The Hoppers/The Nelons

Keeping things in the family has long been a part of the Southern gospel tradition, with musical kinfolk showing a knack for bringing talented offspring, in-laws, and children's children into acts that span several generations.

Two of the music's first families are the Hoppers and the Nelons. The Hoppers were founded 40 years and 49 albums ago, while the Nelons' patriarch, Rex Nelon, spent 20 years with gospel pioneers the LeFevres until personnel changes saw that group evolve into his own family band in 1976.

Claude Hopper was a young man in 1956 when he first felt the tug of four-part gospel harmony. He and three siblings were soon joined by pianist and singer Connie Shelton. They called themselves the Hopper Brothers & Connie, until Claude and Connie's marriage shortened that moniker to simply the Hoppers.

Claude and Connie today are



THE HOPPERS

joined on stage and record by sons Dean and Mike, daughter-in-law Kim, and celebrated songwriter/ singer Shannon Childress. Their latest album, "Forever Settled" on Nashville-based Homeland (9705), was released in 1997.

The Nelons landed their first No. 1 single on the Singing News magazine chart, "Come Morning," in 1980, which was followed by a host of hits like "Jesus Is Your Ticket To Heaven," "I'll Talk To The Father," and "Wedding Day." With the recent retirement of Rex Nelon, a new configuration of Nelons is now being formed by daughter Kelly Nelon. Their label is Daywind, distributed by New Day.

GORDON ELY

n their field.

## Southern Gospe

A BILLBOARD EXPANDED SECTION

#### The Florida Boys

Traced to the first links in their evolutionary chain, the Florida Boys—founded in the mid-'40s as the Gospel Melody Quartet—are one of the longest-lived active quartets in Southern gospel music.

The group—Les Beasley, Glen Allred, Buddy Liles, Allen Cox, and piano man Derrell Stewart—still averages 265 concerts a year. They are on the road 50 out of every 52 weeks, across the U.S. and Canada. Their catalog of more than 100 albums has produced an immense repertoire of No. 1 songs on the Singing News magazine chart, including "Standing On The Solid Rock," "When He Was On



THE FLORIDA BOYS

The Cross," "Lead Me To The Altar," and "I Lean On You, Lord."

The original foursome was assembled by J.G. Whitfield in 1947. In 1952 Allred, still in his teens, was the first of today's Florida Boys to join that group, followed by Beasley six months later. In 1956, at the suggestion of pow-

erhouse promoter Wally Fowler, the act took on the name of its home state, deeming the Gospel Melody Quartet too mundane a handle.

In time-honored tradition, the old became new as retiring members were replaced with younger blood, with the group maintaining the name that had become famous. The current Florida Boys album, "Saved By Grace" on Nashvillebased Homeland (9726), was released last year.

"Singers may come and go," Beasley says, "but God never changes. His voice is as clear today as it was 50 years ago when the Florida Boys began."

GORDON ELY

## Genre In Spotlight At Nat'l Quartet Confab

#### BY DEBORAH EVANS PRICE

The National Quartet Convention (NQC) began 41 years ago as a gathering of a few top names in Southern gospel music for three days of concerts. It has since blossomed into a weeklong celebration that includes concerts, guest speakers, exhibit booths, and other activities.

The annual event draws sold-out crowds from 40 states and a dozen foreign countries. In fact, as the convention closes, people line up to purchase their tickets for the next year.

NQC has also grown beyond the Southeastern region of the U.S. In 1997, NQC held the first Great Western Convention in Fresno, Calif., making Southern gospel music more accessible to fans in the West. In 1999, there will be a convention in Red Deer, Alberta, Canada, that will mark the first NQC outside American borders. This year's major convention in Louisville, Ky., runs Monday-Saturday (21-26).

The foundation for NQC was laid by J.D. Sumner, currently of J.D. Sumner & the Stamps (see story, page 1), who had the idea for the convention and partnered with James Blackwood of the Blackwood Brothers to help make it a reality in 1957.

"When I was growing up in Florida, we had camp meetings every year," says Sumner. "It lasted for 10 days, and my idea was to have a camp meeting for gospel music—a time every year when everybody got together and just had a good time. That's still what it is."

Sumner says that when the convention originated with a three-day meet at Ellis Auditorium in Memphis, there were only seven major groups in the genre. "We drew about 4,500 people on the first one," says Sumner. "It was very successful."

There were numerous Southern gospel singing events, including Wally Fowler's All Night Sings, which began at Nashville's Ryman Audito-

rium in 1948. What made NQC so successful? "The fact that it was one event where all the groups were assembling at one place for one weekend," says NQC executive director Clarke Beasley, who



BEASLEY

has served since 1993. "For the gospel music fan, it was literally one-stop shopping. And that's a tradition that has continued."

Sumner says he moved to Nashville in 1971 and brought the convention with him. At the time, Nashville was becoming home base for many Southern gospel acts, who helped found the Gospel Music Assn. and aided that organization's early development.

Sumner operated the convention until 1973. He sold his interest to J.G. Whitfield (known for starting the Florida Boys and the Dixie Echoes, as well as establishing Singing News, Southern gospel's leading fan magazine) because he and the Stamps were spending more and more time on the road working as backup vocalists for Elvis Presley.

Today the convention is owned and operated by a board of directors that bought into the organization in 1981 when Whitfield decided to solicit participation in running NQC.

One of the major changes in the last few years took place when NQC relocated to Louisville. The last convention held in Nashville was in 1993 at the Municipal Auditorium.

"The convention had outgrown the facility in Nashville," says Beasley. "We were selling out way in advance and turning many people away. We had a long waiting list for our exhibit hall... If the convention was to grow, we needed to find a facility that would allow that, and that's what the Kentucky Fair and Expo Center offered.

This year's meeting will occupy 175,000 square feet of exhibition space, up 25% from last year, according to Beasley, who adds, "When you consider five years ago it was 40,000 square feet in Nashville, that's pretty substantial growth."

#### A FAIR FOR FANS

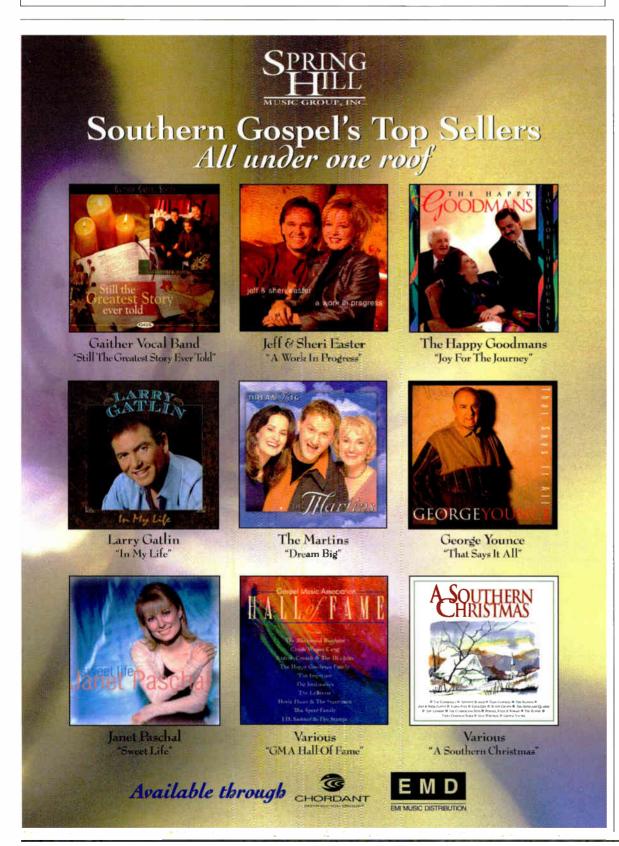
"Just about every major Southern gospel group in the world is at NQC," says Rex Nelon, founder of the Nelons and an NQC board member. "It's a chance for people to get to hear their favorite groups perform and have the opportunity to meet them." Fans get to visit with the performers in their exhibit booths, much the same way country fans get to meet country artists at Fan Fair.

"It's the biggest gospel music event in the world because we are consistent," says the Florida Boys' Les Beasley, president of the NQC board of directors. "We don't follow the trends or the fads. Our message and our music remains the same yesterday, today, and tomorrow."

Clarke Beasley says one of the most monumental tasks of running the convention is talent coordination. "From the vast pool of talent, selecting 68 to 70 [acts] that will perform during the event's concerts is probably the hardest task we do," he says.

Up-and-coming acts are showcased during afternoon performances, but the evening time slots are highly coveted. Each act on the evening lineup is given a certain amount of time, and the allotments are strictly adhered to.

NQC runs like a well-oiled machine, its interests fueled by artists with a common goal. As founding father, Sumner has no complaints about what NQC has become. "The crowds are phenomenal," says the 73-year-old bass singer, who is still active in the industry after performing for 55 years. "I'm very satisfied."





#### The Kingsmen

The history of the Kingsmen begins in the 1950s more with a name than an actual group.

When a local, part-time gospel quartet in Asheville, N.C., called the Kingsmen disbanded in 1956, group member Eldridge Fox bought the rights to the name and formed a revamped Kingsmen that, by the early '70s, had become—and remains today one of Southern gospel's most popular acts.

After suffering a stroke in November 1996, Fox—by that time the only remaining original Kingsman—retired from active participation in the group. He handed many of his responsibilities to his son, Greg Fox, who has been the band's drummer for the better part of two decades.

The senior Fox's departure, coupled with gradually rotating personnel over the decades, left bass vocalist Ray Dean Reese-a member since the mid-1960s—the decided father figure in an eightman lineup that is today one of the format's youngest ensembles.

In all its varied incarnations, the Kingsmen have amassed 14 No. 1 songs on the Singing News magazine chart and 27 top 10 hits. They racked up the record for the longest-running No. 1 in Southern gospel history when "Excuses" topped the chart for 19 consecutive months in 1981 and 1982. The group is on Horizon Records, which is distributed by Select-O-Hits generally and by Crossroads Marketing in the Christian marketplace.

GORDON ELY

#### **GRASS-ROOTS REVIVAL**

(Continued from page 37)

mainstream retail. "We just signed a deal with Dollar General Stores to put our product in there," says Eddie Crook, president of the Eddie Crook Company. "We are the only music company to have that deal, and they have over 3,000 stores."

Homeland, Daywind, and other labels are reporting increased acceptance by mainstream retail. "We've been in the general market now for about four or five years," says Conway. "We've got about 28 titles in Wal-Mart ... [and] we're running a promotion on eight of our titles in Musicland, On Cue, and selected Sam Goody stores."

Although radio hasn't been a strong part of the equation in past years, the climate is improving. According to the radio publication The M Street Journal, the genre is the fastest-growing religious radio format.

There are approximately 800 stations airing Southern gospel, but industry sources note that the quali-(Continued on next page)

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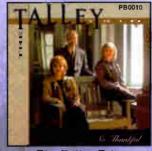
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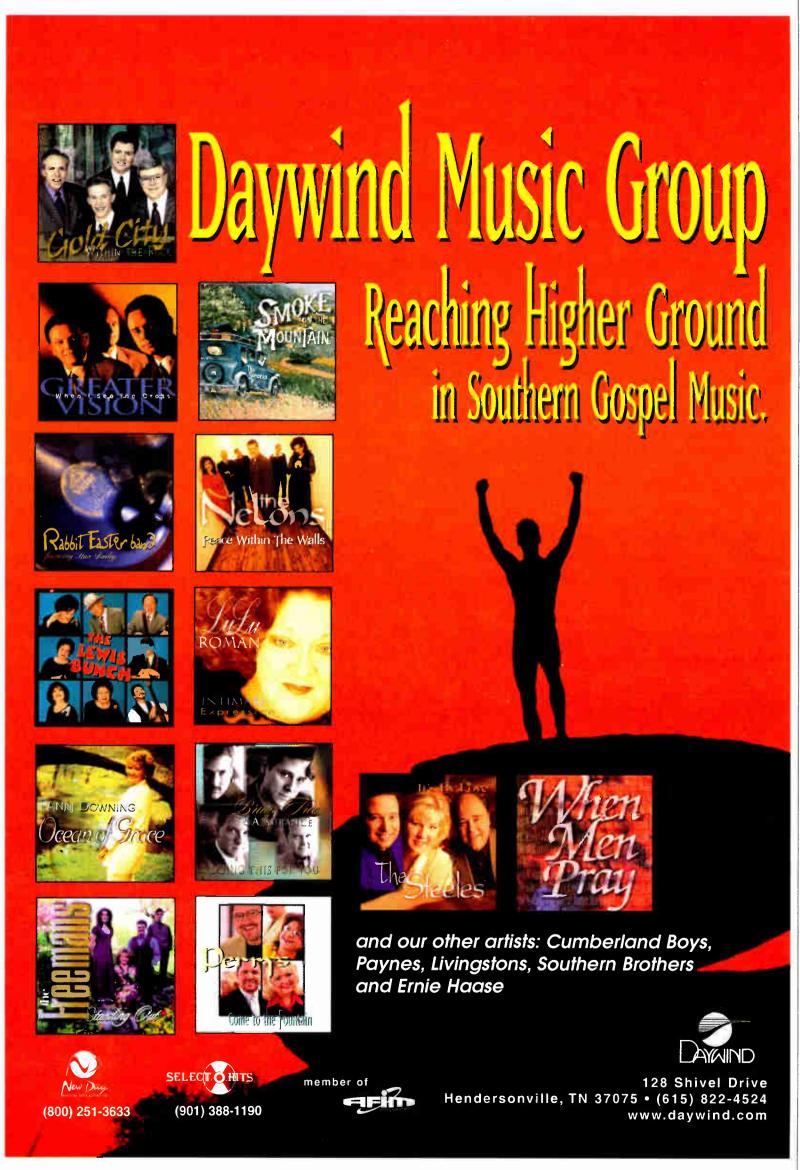
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#### J. D. Sumner & the Stamps

The original Stamps Quartet was a seminal influence in early gospel music. The group was originally centered around brothers V.O. and Frank Stamps. In the mid-1930s, Frank Stamps took charge of the quartet while V.O. turned to music publishing, becoming one of the gospel music industry's first and most effective businessmen.

When V.O. died in 1940, Frank took on oversight of the quartet, the publishing company, and related enterprises. In 1963, he decided to put the business and rights to the Stamps Quartet name up for sale. James Blackwood, founder of gospel luminaries the Blackwood Brothers, and bass man J.D. Sumner, who'd joined the Blackwoods in 1954, were in the market for a lucrative publishing company.

Apparently both men had an interest in purchasing the Stamps' company and name, but the details of the transaction that ensued are somewhat vague. Nonetheless, by the late '60s J. D. Sumner & the Stamps had emerged as a first-tier act in

Southern gospel.

J. D. Sumner & the Stamps still tour regularly, maintaining the sound and tradition of the pure, close-harmony gospel quartet. Their label is NuSong Records, which is distributed by Wight Music.

GORDON ELY

#### **GRASS-ROOTS REVIVAL**

(Continued from preceding page)

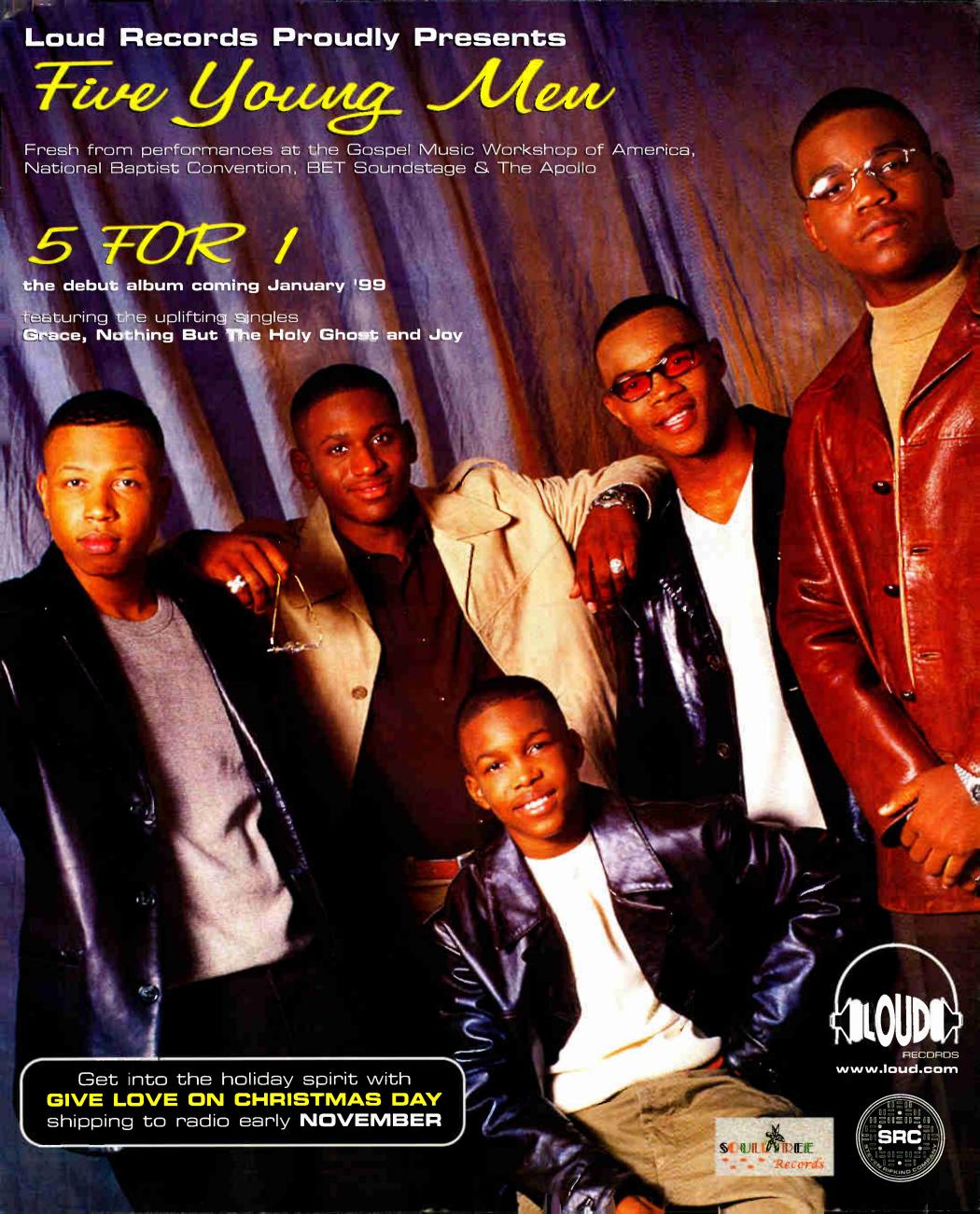
ty of programming and impact of those stations varies. "Music is sold when music is heard," says Jim Cumbee, CEO of Reach Radio Network, which includes the Solid Gospel Radio Network's 114 affiliates in 24 states. "Record companies and artists have to focus on getting their music heard in quality markets and then support-ing those markets with distribution."

Southern gospel music is not only getting exposure on Southern gospel stations but on country stations that have Southern gospel programming on Sundays. There are also several key syndicated radio shows, including Paul Heil's "Gospel Greats" and Rob Patz's "Southern Styles."

Spring Hill's act the Martins are one of the biggest success stories in the Southern gospel genre in recent years. The trio is on the genre's more progressive side and Chancey says that although "they are not typical of Southern gospel music, they are representative" in terms of their style.

Having won the Dove Award for Southern gospel album of the year for the past three consecutive years, the Martins are among the acts bringing a younger demographic to the audience. "The Bishops, the Ruppes, the Steeles, Karen Peck & New River. and Greater Vision are all really incredibly talented people," he says. "I think that's where the industry is headed. When people hear acts like those, they love the music.'

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Billboard.

# In the SPIRIT



by Lisa Collins

PUSHING THE LIMITS? "My music is not for everybody," the 5-foot-11-inch, 147-pound gospel dynamo freely admits. "Who it's for will receive it. Who it's not for will have to deal with it, but while people are trying to figure it out, the Lord has already worked it out."

Prolific. Radical. Eccentric. Tonex's in-your-face style of music is the gospel music community's latest buzz. Credit the excitement to the God-inspired, holy boldness he says is responsible for the brash, artfully choreographed, and yet resplendent stage presence that has invited comparisons to The Artist Formerly Known As Prince.

Because his message is so edgy and contemporary, he backs it up—onstage and on wax—with ministry. His style ranges in scope from rap and hip-hop to traditional gospel, and not only does he write and perform his own material (and has been doing so since he was 11), but his creative control extends to production and marketing as well.

He co-founded MSS Records in 1992 and began promoting and manufacturing his music independently. In 1997 he released "Tonex Pronounced Toe-nay" through the small, Chula Vista, Calif.-based Rescue Records. With that album's popularity, the 23-year-old preacher's kid, born **Anthony Charles Williams II**, eclipsed the San Diego church community to become one of the

most-talked-about new artists on the gospel scene. He did it on the strength of a grass-roots, word-of-mouth marketing blitz surrounding the album that garnered secular airplay and interest from as far away as the U.K. Retailers lucky enough to have gotten their hands on copies—which are no longer available—cashed in on an underground buzz that has given way to a burgeoning bootleg phenomenon.

Larry Robinson, owner of Detroit-based store God's World, readily admits that he has not heard the artist but, like other key retailers, is being deluged by requests for the album. "We're getting excessive calls because nobody has it." he reports.

In July, Tonex signed an exclusive artist deal with Tommy Boy Gospel. Just one month earlier, he'd struck a lucrative label deal with Tommy Boy Gospel for MSS—which boasts a roster of four artists. A compilation album titled "MSS Records: The Revolution," featuring Tonex and artists on the MSS roster, is due early next year. Meanwhile, the ownership of his album remains unclear. Sources say that Verity was negotiating with Rescue for the rerelease of "Tonex Pronounced Toe-nay," but Verity executives could not be reached for comment at press time.

BRIEFLY: In July, the U.S. Postal Service immortalized gospel greats Roberta Martin, Sister Rosetta Tharpe, Clara Ward, and Mahalia Jackson with its gospel singer stamp series. So successful was the campaign that it will be followed up with the release of a new CD featuring those artists, as well as new music from Vickie Winans, the Barrett Sisters, and Bobby Jones... Among this month's new releases (Sept. 15) is the Christianaires' highly publicized "Standing Room Only Live," featuring the moving testimony of Paul Porter... Finally, Tracy Farley-Artis has been named director of national promotion at B-Rite Records.

#### WARREN BROTHERS MAKE THEIR BNA DEBUT A 'BEAUTIFUL DAY'

(Continued from page 32)

performed in nearby Murfreesboro.

They met Tom Douglas, the songwriter known for Collin Raye's hit "Little Rock." They began collaborating, and when Douglas took a tape to RCA senior director of A&R Renee Bell, she was impressed not only with the songs but with the voices performing them.

"Renee drove to Murfreesboro to see us," recalls Brad. "It was our regular Wednesday night gig at the Bunganut Pig. Then we played an acoustic set for [RCA Label Group chairman] Joe Galante at his office, and afterwards he and Butch Waugh came out to see us. Then they offered us a deal the next morning."

The caliber of songs on the album is garnering attention. Renee Revett, PD at KXKC in New Iberia, La., says the station immediately added the Warren Brothers debut single "Guilty," giving it 24 spins the first week. She says the album is loaded with strong material. "I can really hear 'Better Man' being the next single," Revett says, "maybe followed by 'The Enemy.' And the title cut, 'Beautiful Day In The Cold Cruel World,' is an incredible song."

Waugh says the challenge has been to create a marketing campaign as innovative as the act. "We had to sign this band, and we knew we had to come up with a marketing plan that was going to be just as exciting as these guys are live. Joe Galante, Debbie Schwartz, Renee Bell, and myself along with Tom Baldrica really just brainstormed about how do we let people know how great these guys

are. So we've built a lot around making sure people have seen their live show."

Waugh says the label has taken media, radio, and other key industry people to see the band perform live, often using the Bunganut Pig as the venue because that's where the brothers built a rabid fan base.

"We've had radio come in five or six at a time so each regional BNA person, and the radio stations, could spend time with the band to really get to know them and understand the music and where they're coming from," Waugh says. "The main focus is making sure that everything we do marketingwise is based around the great songs they have, their songwriting ability, and just as exciting and fun as they are."

The brothers' ability to wow audiences isn't limited to their Tennessee crowds. "They came down to do a show at the Cajun Heartland State Fair," says Revett. "And I've never seen this happen—here's an act that does original music that did the opening thing and had a tremendous crowd that would not leave. They had to do encores. They were doing original music and kept the crowd spellbound.

"When they were finished, there were people in the crowd yelling, 'We want to meet them!' So I took them down front, and they could have signed autographs for hours. So when their song came out, we played it and our phones went crazy, and not just from people who had seen them live."

The brothers have performed showcases in Denver; Baton Rouge, La.; and at the Country Airplay Monitor fifth Anniversary Reader Appreciation Party in Cleveland at Country Radio Seminar-Midwest. "Reaction has been so positive and so encouraging, we're coming early with this album," Waugh says about moving up the street date to Oct. 27.

He says VP of national promotion Tom Baldrica launched an awareness campaign directed toward country radio that delivered information on the Warren Brothers in a fun way.

"He sent out newspapers that have them on the front with the headline 'Guilty,' "says Waugh. "It hooks your attention and makes you want to know more about the guys. He sent out bumper stickers and T-shirts with hook lines from 'Guilty' to get people's attention and let them know there is a lot going on with the Warren Brothers."

To draw attention to the music, BNA has packaged the first 50,000 CDs with an unusual cover. "Once again, we wanted to come up with something fun and different," Waugh says. "So our creative and artist development department came up with this. It's a perpetual flip book. You can flip it five or six different ways and have a different cover."

Plans call for the duo to do in-store appearances in select markets. Waugh also says the label is making sure the commercial single is readily available in the brothers' strongest potential markets.

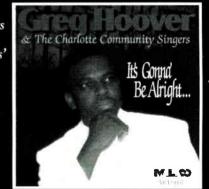
The Warren Brothers are booked by William Morris and managed by Ken Levitan. Their publishing is through Sony/ATV Tree.

			inh anghei vinailig"				
THIS WEEK	LAST WEEK	WKS, ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by  ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL  SoundScange TITLE				
1	1	9	* * NO. 1 * *  TRIN-I-TEE 5:7 B-RITE 90094/NYERSCOPE \$\frac{18}{2}\$ 5 weeks at No. 1 TRIN-I-TEE 5:7				
2	2	21	FRED HAMMOND & RADICAL FOR CHRIST  VERITY 43110 (PAGES OF LIFE) CHAPTERS I & II				
3	3	69	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ 2 B-RITE 90093/INTERSCOPE GOD'S PROPERTY				
4	4	25	CECE WINANS PIONEER 92793/AG EVERLASTING LOVE				
5	5	33	VARIOUS ARTISTS ● VERITY 43:09 WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS				
6	7	45	KAREN CLARK-SHEARD ISLAND 524397 IS FINALLY KAREN				
7	6	7	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR VERITY 43116 IN LIVE AT LOVE FELLOWSHIP TABERNACLE				
(8)	9	11	WALTER HAWKINS AND THE LOVE CENTER CHOIR				
9	11	47	THE NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE				
10	13	98	NEW LIFE 43108/VERITY STRENGTH  DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS. DONNIE MCCLURKIN				
(11)	14	3	DAWKINS & DAWKINS HARMONY 1696 FOCUS				
12	10	64	VICKIE WINANS CGI 161279 LIVE IN DETROIT				
13	12	46	BEBE WINANS ATLANTIC 83041/AG BEBE WINANS				
(14)	16	16	BOBBY JONES & NEW LIFE WITH THE NASHVILLE SUPER CHOIR GOSPO CENTRIC 90211/INTERSCOPE JUST CHURCHIN'				
15	15	94	SOUNDTRACK ▲ 3 ARISTA 18951 THE PREACHER'S WIFE				
(16)	22	3	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR GOSPO CENTRIC 90176/INTERSCOPE BOW DOWN AND WORSHIP HIM				
(17)	21	17	PATRICK LOVE & THE A.L. JINWRIGHT MASS CHOIR				
18	17	80	VARIOUS ARTISTS				
19	23	3	CGI 165252 TODAY'S GOSPEL MUSIC COLLECTION  VARIOUS ARTISTS CRYSTAL ROSE 20952 PURE GOSPEL — 10 TOP CHOIRS				
20	25	3	DARYL COLEY PRESENTS HERE II PRAISE				
21	18	72	ANTEGRA 43120/VERITY GIVING YOU NOTHING BUT PRAISE  SHIRLEY CAESAR WORD 68003/EPIC ES A MIRACLE IN HARLEM				
22	8	3	MAURETTE BROWN CLARK VERITY 43115 HOW I FEEL				
23	24	19	REV. GERALD THOMPSON				
24	27	98	BEBE & CECE WINANS SPARROW 37048/EMI GREATEST HITS				
(25)	33	2	GREG O'QUIN 'N JOYFUL NOYZE EPIC 69203 CONVERSATIONS				
26	19	61	THE CANTON SPIRITUALS VERITY 43021 ISS LIVING THE DREAM: LIVE IN WASHINGTON D.C.				
27	20	13	COGIC INTERNATIONAL MASS CHOIR				
(28)	40	23	WORLD CLASS GOSPEL 5002 LEANING ON JESUS  JAMES GREAR & CO. BORN AGAIN 1018/PANDISC DON'T GIVE UP				
(29)	38	82	T.D. JAKES				
30	30	63	INTEGRITY/WORD 67931/EPIC T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!  OLETA ADAMS HARMONY 1601 COME WALK WITH ME				
31	29	10	JAMES HALL & WORSHIP AND PRAISE				
			CGI 161402 LIVE FROM NEW YORK  VANESSA BELL ARMSTRONG				
(33)	-	26 20 VERITY 43114 DESIRE OF MY HEART — LIVE IN DETROIT					
34	28	W► 12	VARIOUS ARTISTS INTEGRITY/WORD 69541/EPIC WOMEN OF WORSHIP—GOSPEL  MIAMI MASS CHOIR SAYOY 14833 IT'S PRAYING TIME				
35	37	35	DARYL COLEY WITH THE NEW GENERATION SINGERS REUNION CHOIR				
36	34	2	VERITY 43024 S LIVE IN OAKLAND — HOME AGAIN  EDWIN HAWKINS WORLD CLASS GOSPEL 0003 LOVE IS THE ONLY WAY				
(37)			MARVIN SAPP WORD 68039/EPIC GRACE AND MERCY				
(38)		DE ENTRY HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR					
39	31	17	VERITY 43023 SS LIVE IN LONDON AT WEMBLEY  LASHAUN PACE SAVOY GOSPEL 14838/MALACO JUST BECAUSE GOD SAID IT				
39			LASHAUN PACE SAVOY GOSPEL 14838/MALACO JUST BECAUSE GOD SAID IT				

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. Is indicates past or present Heatseeker titles. © 1998, Billboard/BPI Communications.



40 35 15 WITNESS CGI 161391



LOVE IS AN ACTION WORD

## **Ertegun And Co. Give Chestnut Set A Boost**

COMING OF AGE: It's a safe bet that not every artist on the Atlantic roster gets Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group, to produce one of his or her albums. But such is the case with pianist Cyrus Chestnut, whose fifth, self-titled release for the label, due Oct. 15, boasts the skills of Atlantic's founder, who produced along with VP of A&R/special projects Yves Beauvais.

"He was there for everything—the rehearsals, the recording, and the mixing," says Chestnut, who credits Ertegun with helping him to "reach inside, to bring out the best" in his playing.

From the bold stride piano of "Nutman's Inventions" to the tender gospel touches on the traditional "Great Is Thy Faithfulness," the diversity and elegance of "Cyrus Chestnut" earmarks the album as the pianist's most personal statement to date. "This whole record is about trying to get to the next level, as a musician and as a composer," says Chestnut. "It's about setting goals and reaching them."

Saxophonists James Carter and Joe Lovano were employed to

assist Chestnut in hitting his musical mark. Bassist Ron Carter and drummers Lewis Nash and Billy Higgins round out the album's lineup. Chestnut praises Lovano and Carter for their "individual voices" on their instruments, explaining that "their sense of freedom and willingness to try new ideas opened him up to "new possibilities" within his own compositions.





by Steve Graybow

Similarly, Chestnut credits Carter for "lighting a fire underneath me, particularly on [closing track] 'Sharp.' The way he walked the bass inspired me and pushed me to get that much further into the music."

A highlight of the album is Anita Baker's stunning performance on

"My Favorite Things." While Baker remains a mainstay at smooth jazz radio, her rich, distinctive vocal stylings make one long for the chanteuse to record a straightahead jazz project. Chestnut says that Baker's other appearance on the album, "Summertime," was recorded first, and "it has a bit more of the quasi-smooth jazz sound that people expect from Anita. But rather than keeping things in that realm, we brought her right on into the [straight-ahead] environment and gave her a chance to let go. Hearing Anita scatting, and how good she sounds doing it, will really surprise people."

Chestnut continues, "I had a lot of fun recording the record, and I hope people will pick up on that. There are no gimmicks, no fillers, no additives. It's just pure music, and a true growing experience."

LIVE FROM NEW YORK: Monday nights at New York's Blue Note have traditionally been reserved for up-and-coming artists. Now, the club is expanding its commitment with its own label venture, Half Note Records.

"There have been perhaps 20 'Live At The Blue Note' releases over the years, licensed to various labels," notes Jack Kreisberg, GM of Half Note. "We decided to continue the series under our own umbrella, while strengthening our relationship with our up-and-coming talent."

In the past year, the club has documented sets from the Count Basie Orchestra with Joe Williams, Bill Cosby's All-Star Blues & Then... Band, and Von and Chico Freeman with Dianne Reeves. All will eventually see the light on the Half Note imprint.

New artists with "Live At" sets include drummer Yoron Israel, trumpeter Mac Gollehon, and pianist David Morgan. According to Kreisberg, most of the artists are signed to "one-off deals, to do one 'I ive' album only."

one 'Live' album only."

In addition to the "Live" series, Half Note will be licensing out-of-print masters, such as "Lionel Hampton's 50th Anniversary Concert Live From Carnegie Hall," an all-star affair released in the late 1970s. Unavailable for nearly two decades, the album is appearing for the first time on CD.

To increase consumer awareness, Half Note is creating a special "Live At The Blue Note" bin card for retailers. Kreisberg stresses that he has "no objection to retailers stocking older Telarc or GRP 'Live At The Blue Note' albums along with upcoming Half Note releases."

He hopes that the dedicated section will "give new artists an opportunity to be stocked someplace other than the 'miscellaneous' bin."

"You never know," says Kreisberg wryly. "Diana Krall played here on a Monday night just two years ago. Imagine if we had done a live album with her."





#### TOP WORLD MUSIC ALBUMS...

Billboard.

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by  TITLE  IMPRINT & NUMBER/DISTRIBUTING LABEL  ARTIST						
1	1	51	★ NO. 1  ROMANZA ▲ PHILIPS 539207  23 weeks at No. 1	★ ★ ANDREA BOCELLI					
2	2	50	THE BOOK OF SECRETS ▲ QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENNITT					
3	3	5	CANTOS DE AMOR NONESUCH 79510/AG	GIPSY KINGS					
4	4	52	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS						
(5)	NE	WÞ	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS					
6	5	6	SUPRALINGUA MICKEY HART/PLANET DRU						
7	6	7	GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN TS						
8	7	25	LEAHY NARADA 42955/VIRGIN IS						
9	8	5	CONCERT FOR PEACE PHILIPS 4558018  NANA MOUSKOURI						
10	RE-E	NTRY	THE BEST OF IRELAND MADACY 5311	VARIOUS ARTISTS					
11	14	24	GYPSY SOUL-NEW FLAMENCO NARADA 45506/VIRGIN	VARIOUS ARTISTS					
12	9	27	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG AFRO-CUBAN ALL STAF						
13	13	77	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757	RONAN HARDIMAN					
14	10	7	SOCA GOLD 1998 VP 1530	VARIOUS ARTISTS					
15	12	29	DEEP FOREST III — COMPARSA 550 MUSIC 68726/EPIC	DEEP FOREST					

#### TOP BLUES ALBUMS...

1	1	3	SLOW DOWN OKEH/550 MUSIC 69376/EPIC ES	<b>IO. 1</b> ★ ★ 3 weeks at No. 1  KEB' MO'
2	2	49	TROUBLE IS  REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	85	<b>LIE TO ME</b> ▲ A&M 540640 HS	JONNY LANG
4	4	32	BLUES BROTHERS 2000 ● UNIVERSAL 53116	SOUNDTRACK
5	5	45	DEUCES WILD ● MCA 11711	B.B. KING
6	9	19	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY	SUSAN TEDESCHI
7	7	15	HEAVY LOVE SILVERTONE 41632/JIVE	BUDDY GUY
8	6	3	GREATEST HITS MCA 1 1746	B.B. KING
9	8	11	LIFE, LOVE & THE BLUES PRIVATE MUSIC 82162/WINDHAM HILL	ETTA JAMES
10	10	13	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR
(11)	11	59	LIVE AT CARNEGIE HALL STEVIE EPIC 68163	RAY VAUGHAN AND DOUBLE TROUBLE
12)	13	4	THERE GOES THE NEIGHBORHOOD BULLSEYE BLUES & JAZZ 9609/ROUNDER	ROOMFUL OF BLUES
13	12	14	OUT THERE EPIC 67653 HS	JIMMIE VAUGHAN
14	14	49	ONE OF THE FORTUNATE FEW CURB 53042/RISING TIDE	DELBERT MCCLINTON
15	15	11	HER BEST CHESS 9367/MCA	ETTA JAMES

#### TOP REGGAE ALBUMS...

_	_	_		
1	1	9	PURE REGGAE POLYGRAM TV 565122/ISLAND 8 weeks at No. 1	VARIOUS ARTISTS
2	2	17	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
3	3	11	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
4	5	39	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
5	4	39	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP	BEENIE MAN
6	6	42	INNA HEIGHTS GERMAIN 2068*/VP	BUJU BANTON
7	7	7	SPEAK MY LANGUAGE SOUNDBWOY/REPUBLIC 53156/UNIVERSAL	INNER CIRCLE
8	9	6	DANCEHALL XPLOSION '98 — MEGAMIX JAM DOWN 40001	VARIOUS ARTISTS
9	8	47	MIDNIGHT LOVER VIRGIN 44487*	SHAGGY
10	10	3	THE COMPLETE WAILERS 1967-72 VOLUME 2 JAD 1004/KOCH	BOB MARLEY
11	12	69	REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
12	RE-E	NTRY	THE COMPLETE WAILERS 1967-1972 PART   JAD 1002/KOCH	BOB MARLEY
13	11	33	RIGHT ON TIME HELLCAT 80406*/EPITAPH   S	HEPCAT
14	15	47	THE BEST OF ZIGGY MARLEY AND THE MELODY MAKERS (1988-1993) VIRGIN 44098	ZIGGY MARLEY & THE MELODY MAKERS
<b>15</b> )	RE-E	NTRY	FOWARD: SUMMER REGGAE RIDDIMS GEE STREET 32516/V2	VARIOUS ARTISTS

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,001 units: ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. ■S indicates past and present heatseekers titles & 1998, Billband/RBI Communications and SoundStan Inc.

## Kremer And Company Keep Piazzolla's Flame Burning

NEW, FOR TANGO: Aster Piazzolla's lifelong goal was to take the tango from the bordellos of Buenos Aires to the world's great concert halls, and if the late composer/ban-



doneón master could see the renaissance for his work today, he would undoubtedly beam. Since the Kronos Quartet teamed with Piazzolla on the hit Nonesuch EP "Five Tango Sensations" in 1991 (the year before he died at age 71), the enthusiasm for his nuevo tango has flourished in many guises. With the imprimatur of the Piazzolla estate, BMG's Milan label has begun to issue vintage live record-

Boone, Checker, **30 Other Artists Sue EMI-Capitol** 

NEW YORK-Pat Boone, Chubby Checker, and 30 other veteran artists have jointly sued EMI-Capitol Records, accusing the label of selling their music on reissue CDs and compilations in the U.S. without first obtaining the rights to do so.

According to the suit, filed Sept. 14 in Los Angeles Superior Court, the artists are seeking unspecified damages for fraud, breach of contract, and intentional misrepresenta-

The suit further claims that the label has willfully sold and marketed the artists' recordings without their permission and without full royalty payments. However, the suit does not name the specific releases in question.

Other plaintiffs include Spencer Davis; Tommy Roe; Reg Presley on behalf of the Troggs; Bobby Vee; William Berry, son of Jan Berry of Jan & Dean; Freddy Fender; Tommy Overstreet; and the Lettermen's Anthony Butala.

Thomas V. Girardi, attorney for the plaintiffs, was unavailable for comment at press time. A representative of Capitol Records could not be reached for comment at press time. A spokesman for Pat Boone declined comment.

LARRY FLICK

groups, and myriad jazz and classical artists have interpreted his music (Billboard, Dec. 6, 1997). The most high-profile of these efforts is cello star Yo-Yo Ma's Sony Classical disc "Soul Of The Tango," which has resided on Billboard's Top Classical Albums chart for 44 weeks and shipped a staggering 450,000 copies worldwide, according to Sony.

One of the more imaginative interpreters of Piazzolla over the past few years has been Latvian violinist Gidon Kremer, renowned for his incisive takes on the mainstream repertoire and his espousal of such contemporary composers as Alfred Schnittke and Arvo Pärt. With the Nonesuch albums "Hommage À Piazzolla" and "El Tango," Kremer produced sets that take the full measure of Piazzolla's art, appealing to the head as well as the heart and hip. Kremer continues his tango odyssey this fall with a recording and world tour of Piazzolla's unsung operita "María De Buenos Aires

Teldec's deluxe two-disc set of "María" has already hit the charts in Europe, where the Kremerata Musica and featured vocalists have begun their trek on behalf of the work. "María De Buenos Aires" is due in U.S. stores Sept. 29, with the North American tour bowing Oct. 3 in Berkeley, Calif.; the road show includes subsequent dates in Vancouver, Cleveland, Chicago, St. Louis, and Houston, as well as an Oct. 7-9 run at the Brooklyn Academy of Music in New York.

Not an opera per se but a the-

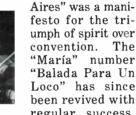
music, "María De Buenos Aires" is a pungently lyrical allegory of the rise, fall, and rebirth of the tango. More than anyone else, Piazzolla invested this fading New World art





by Bradley Bambarger

with a phoenix-like power, heightening not only its European antecedents but its kinship with jazz. The forward-minded cast of Piazzolla's nuevo tango provoked ire among traditionalists, yet the 1968 premiere of "María De Buenos



KREMER

"María" number "Balada Para Un Loco" has since been revived with regular success, although the full work has been less fortunate.

Kremer and arranger Leonid Desvatnikov strove to revitalize "María" with the leaner, meaner instrumentation of the eight-member, Eastern European-accented Kremerata Musica. The goal was to improve upon latter-day interpre-tations of the piece by "creating a new expressive atmosphere—one free of bar lines, with the feeling of improvisation that was so much a

Key to imparting a freshly authentic tone to the work was the participation of the librettist of "María," Argentinian poet and tango aficionado Horacio Ferrer, who reprises his role of El Duende with élan. María is voiced with verve by Argentinian vocalist Julia Zenko. and sundry other roles are embodied by another ace native, singer/composer Jairo.

To Kremer, "María De Buenos Aires" is the work not of a tango musician or an anti-tango musician but of "a genius musician." The operita is "one of the most original pieces I have ever encountered," he says. "A friend of mine, the Georgian composer Giya Kancheli, likes to say, 'Piazzolla was ahead of all of us.' I think that is true. Like Vivaldi, Piazzolla is not as simple as many people like to think, and he has something that many other composers lack—personality."

Confident of the exotic immediacy of "María," Teldec has set up sales of the album at Kremer's tour venues, and the label is also servicing a promotional single, "Yo Soy María," to public radio stations of both classical and world music persuasions. Kremer and company take "María" to Japan early next year: they'll bring the work home to Buenos Aires for a grand finale.

To underline the sincerity of his enthusiasm for Piazzolla, Kremer offers a romantic metaphor: "I am not flirting with Piazzolla's music; I am deeply in love with it." The affair continues on Kremer's next album, "Le Cinema"—the latest in his series of thematic Teldec discs Russia," "From My Home," and "Impressions D'Enfance." Already out in Europe and due in the U.S. during the first quarter of '99, the lovely "Le Cinema" sees Kremer and pianist Oleg Maisenberg spotlighting film themes by Piazzolla, Desvatnikov, and Kancheli, as well as from Takemitsu. Shostakovich, Nina Rota, and Charlie Chaplin.

NCORE: By his own estimation, Astor Piazzolla's greatest studio recording was "Tango: Zero Hour," the 1986 American Clave set with his Quintetto Nuevo Tango that features such oft-covered classics as "Milonga Del Angel" and "Tanguedia III." An ideal alchemy of the visceral and cerebral, "Zero Hour" was reissued Sept. 15 by Nonesuch. The other two albums in Piazzolla's American Clave triptych, "La Camorra" and "The Rough Dancer And The Cyclical Night," should follow next year . . . Pianist Pablo Ziegler, a veteran of Piazzolla's quintet, has two new discs: "Asfalto: Street Tango" with his Quintet For New Tango (RCA Victor) and "Tango Romance" with the Orpheus Chamber Orchestra (RCA Red Seal). Both sets mix Ziegler originals with vintage tangos, including the Piazzolla favorites "Oblivion," "Michelangelo 70," and "La Muerte Del Angel." These efforts follow Ziegler's pairing with pianist Emanuel Ax on a fine Sony Classical album of Piazzolla duets, "Los Tangueros" (Music to My Ears, Billboard, Feb. 8, 1997).



## **SGAE** y FUNDACIÓN AUTOR CONVOCAN EL 1<sup>er</sup> PREMIO **IBEROAMERICANO DE JAZZ**

- El próximo 15 de octubre finaliza el plazo de recepción de obras para el Primer Premio Iberoamericano de Jazz, IBERJAZZ, convocado por la Sociedad General de Autores y Editores (SGAE) y Fundación Autor, con el objetivo de reconocer la labor de los creadores iberoamericanos que dedican su obra al jazz latino.
- El premio IBERJAZZ cuenta con una dotación económica de 1.500.000 pts. para el primer premio; 600.000 pts. para el segundo premio y 300.000 pts. para el tercer premio. A el podrán presentarse todos los compositores nacidos o residentes en alguno de los países que integran la comunidad iberoamericana, Portugal, Brasil y Estados Unidos.
- El concierto y anuncio de las tres obras ganadoras se realizará en el marco del Festival Internacional de Jazz Latino, en La Habana (Cuba).

Para más información sobre las bases de la convocatoria, puedes dirigirte a:

FUNDACIÓN AUTOR C/ Bárbara de Braganza, 7. 28004 Madrid. España. Tel.: (34-91) 503 68 03. Fax: (34-91) 503 68 19. aheredero@sgae.es SGAE-AMERICA DEL SUR Tel.: (54-1) 372 25 81. 102213.3256@compuserve.com

SCAF-ESTADOS UNIDOS Tel.: (1-212) 752 7230. sgaeny@interport.net SGAE-MÉXICO Tel.: (52-5) 661 2021. enclave@data.net.mx SGAE-CUBA Tel.: (53-7) 666 597. sgaecuba@artsoft.cult.cu

#### **Artists & Music**

#### NOTAS

(Continued from page 46)

Dega hit the headlines 10 months ago (Billboard, Nov. 8, 1997) when he severed all links with Spain's most popular chart-based radio network. Cadena SER's Los 40 Principales. because he said Los 40 refused to playlist his product despite—he claimed—paying large "advertising

At the time, Cadena SER declined comment. But after the new incident, the musical director of SER's five national music networks, Luis Merino, said, "We had problems with Dega last year, and it is now clear that we were right not to get involved in a public argument over the rea-

Max Music is Spain's largest independent record label and the country's only fully owned multinational label, with offices in Miami, Los Angeles, Mexico, Puerto Rico, Germany, Portugal, and, since June, Brazil. Its distributors include Poly-Gram (Mexico and Brazil), Universal (U.S.), and BMG (Germany). The label is Spain's leading specialist in dance compilations, with titles such as "Ibiza Mix 98" and "Caribe Mix 98," both of which are in the country's official compilation charts this week with sales approaching 150,000 each. Max Music has charted several compilations on The Billboard

Frank Reyes

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Cinco De BMI. Performance right organization BMI honored its member songwriters and publishers during its fifth annual Latin Music Awards, held Aug. 26 at the Biltmore Hotel in Coral Gables, Fla. "Mi Sangre Prisionera," written by Enrique Valencia, was named song of the year. Jorge Massias Gómez was named sonowriter of the year, and Warner-Tamerlane Publishing Corp. was named publisher of the year. Shown after the awards ceremony, from left, are Diane Almodóvar, senior director of Latin music for BMI: Valencia: Massias Gómez; and Frances W. Preston, president/CEO of BMI.

KIZO R.I.P.: Marco Rizo, a Cuban pianist and composer who scored films and was an orchestrator on the "I Love Lucy" show, died Sept. 8 in New York of a heart attack. He was

Though classically trained, Rizo often blended classical, Afro-Cuban, and jazz elements in his music. He performed in the '40s with Cuba's legendary composer Ernesto

vine a decirte adios

82818

The # 1 Selling Bachata Album

Lecuona and in the orchestra of his childhood buddy, Desi Arnaz. Rizo was pianist, arranger, and composer for the "I Love Lucy" show from 1951 to 1957.

Among the 30 albums released by Rizo, who studied classical music with Rosina Lhèvinne, Igor Stravinsky, and Mario Castelnuo-(Continued on next page)

#### LATIN TRACKS A-Z

TITLE (Publisher — Licensing Org.) Sheet Music Dist. A MI QUE ME QUEDO (Ser-Ca, BMI)

36 AMOR DE PAPEL (Modermusic)
30 AMOR MALDITO (Ser-Ca, BMI)

AQUELLO QUE ME DISTE (Copyright Control) CASAS OE CARTON (Unimusica, ASCAP)

COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)

CONTRA LA CORRIENTE (New Edition EMOA. SESAC) CORAZON ENCADENADO (BMG Songs, ASCAP)

COSTUMBRES (BMG Songs, ASCAP)

CUANDO ACABA EL PLACER (Copyright Control)

DECIR ADIOS (ELPP., BMI)

DESDE QUE TE AMO (Mas Flamingo, BMI)

DIME (Manzamusic, ASCAP)

DIRECTO AL CORAZON (Edimusa ASCAP)

EL HIJO DE TIJUANA (TN Ediciones, BMI) 17 ESPERANZA (EMI April, ASCAP)

GRITA (Copyright Control)

HOTEL CORAZON (Mas Flamingo, BMI)

I DON'T WANT TO MISS A THING (Realsones

ASCAP/Touchstone Pictures Songs, ASCAP) JOYAS DEL CARIBE (BESITO DE COCO, CARAME-

LOS] (Copyright Control)

ME HACES FALTA TU (Edimonsa, ASCAP)

ME VOY A QUITAR DE EN MEDIO (Copyright Control) MENTIROSO (Arjona Musical, ASCAP/Sony Music ASCAP)

NO LLORARE (Copyright Control)

16 NO ME CONOCES (Unimusica, ASCAP/Sony Music

13 PARA DARTE MI VIDA (WB Music Corp. ASCAP/Flamboyan)

3 PERDIOO SIN TI (Druco Cornelius, BMI/(Hinga BMI/Music Corp. Of America, BMI/Polygram Musica Calaca, SGAE)

11 POR MUJERES COMO TIJ (Vander, ASCAP)

QUE HABRIA SIDO DE MI (New Edition EMOA. SESACO

QUIERO VOLVER (Erresto Musical)

REFUGIO DE AMOR (YOU ARE MY HOME) (Realsongs, ASCAP) SE NECESITA UN MILAGRO (Caribbean Waves.

SENTIMIENTOS (UN DISCO MAS, NIEGUELO TODO) (Morro, BMI)

SIN TI (Copyright Control)

TE QUIERO TANTO, TANTO (Copyright Control)

TENGO UN CORAZON (Sir George, ASCAP/Milenio ASCAP/H.R.M., BMI)

TU NUEVA VIDA (De Luna, BMI)

TU SONRISA (Sony/ATV, BMI) VIJELVO A NACER (Urimusica ASCAP)

YO NACI PARA AMARTE (ELPP. BMI)

## ™Billboard Latin 50™

Comp	iled from	a nation	al sample of retail store and rack sales reports collected, compile	ed, and provided by		
THIS	LAST	WKS.	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE		
==:			* * * No. 1 * :	* *		
1	_1	5	SOUNDTRACK EPIC 68905/SONY DISCOS 5 weeks at No			
_	_					
3	3	31	RICKY MARTIN • SONY DISCOS 82653	VUELVI		
4	4	22	GIPSY KINGS NONESUCH 79510/AG	CANTOS DE AMOR		
5		-	ELVIS CRESPO SONY DISCOS 82634	SUAVEMENTI		
$\overline{}$	7	49	MANA • WEA LATINA 20430	SUENOS LIQUIDOS		
6	6	14	CHARLIE ZAA SONOLUX 82706/SONY DISCOS	N SEGUNDO SENTIMIENTO		
			★ ★ ★ GREATEST GAINE	ER * * *		
(1)	13	13	OZOMATLI ALMO SOUNDS 80020/INTERSCOPE	OZOMATL		
8	5	3	FRANKIE RUIZ RODVEN 557773/POLYGRAM LATINO HS	NACIMIENTO Y RECUERDOS		
9	88	51	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG	BUENA VISTA SOCIAL CLUI		
10	9	-51	ALEJANDRO FERNANDEZ   SONY DISCOS 82446   SONY DISCOS 8246   SONY DISCOS 8246	ME ESTOY ENAMORANDO		
11	10	41	ALEJANDRO SANZ WEA LATINA 20281 HS	MAS		
12	11	45	MARC ANTHONY RMM 82156	CONTRA LA CORRIENTI		
(13)	16	11	LOS TUCANES DE TIJUANA EMI LATIN 93618	AMOR PLATONICO		
14	12	5	LUIS MIGUEL WEA LATINA 20845	TODOS LOS ROMANCES		
15	17	11	VICENTE FERNANDEZ SONY DISCOS 82713	ENTRE EL AMOR Y YO		
16	14	3	GRUPO BRYNDIS DISA 95847/EMI LATIN	UN JUEGO DE AMOF		
17	15	65	CHARLIE ZAA ● SONOLUX 82136/SONY DISCOS	SENTIMIENTOS		
18	19	15	CARLOS PONCE EMI LATIN 59454 HS	CARLOS PONCI		
19	20	23	SELENA EMILATIN 94110	ANTHOLOGY		
20	21	32	LOS TEMERARIOS • FONOVISA 0515	COMO TE RECUERDO		
21	25	2	LA MAFIA SONY DISCOS 82826	EUFORIA		
(22)	27	8	ONDA VASELINA SONY DISCOS 82567	ENTREGA TOTAL		
23	18	4	TONO ROSARIO WEACARIBE 24304/WEA LATINA HS	EXCLUSIVO		
(24)	28	19	VICTOR MANUELLE SONY DISCOS 82717	IRONIAS		
25	23	10	GRUPO LIMITE Y CABALLO DORADO RODVEN 557978/POLYGRAM LA	TINO FL BAILE DEL MILLON		
(26)	★ ★ HOT SHOT DEBUT ★ ★ ★  BOBBY PULIDO EMILATIN 96074 EN VIVODESDE MONTERREY MI					
27	22	13				
28	24	13	INTOCABLE EMI LATIN 95178 (IS)  VARIOUS ARTISTS COLUMBIA 69493/SONY DISCOS	INTOCABLE		
(29)		2	BANDA ARKANGEL R-15 LUNA 8502/FONOVISA	LATIN MIX USA		
_	47			AMOR DEL BUENO		
30	32	22	PEPE AGUILAR MUSART 1819/BALBOA	CON MARIACH		
31	31	8	VARIOUS ARTISTS FONOVISA 80732	COMO TE EXTRANC		
32	35	10	ILEGALES ARIOLA 59317/BMG LATIN	REMIXES		
33	33	5	CONJUNTO PRIMAVERA FONOVISA 9663	NECESITO DECIRTE		
34	26	3	PLACIDO DOMINGO ATLANTIC 23794/AG	POR AMOR		
35	30	15	BANDA MAGUEY RCA 57959/BMG LATIN	LAGRIMAS DE SANGRE		
36)	40	16	RICARDO ARJONA SONY DISCOS 82680	SIN DANOS A TERCEROS		
37	29	58	LUIS MIGUEL A WEA LATINA 19798	ROMANCES		
38	34	47	GRUPO LIMITE RODVEN 539331/POLYGRAM LATINO			
39	39	20	GRUPO BRYNDIS DISA 94243/EMI LATIN	14 SUPER CUMBIAS		
40	36	41	JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS E			
41	37	53	INDIA RMM 82157 HS	SOBRE EL FUEGO		
42	38 43	14	JARABE DE PALO EMI LATIN 41762	LA FLACA		
43 44	45	40	AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH 79476/AG  NEK WEA LATINA 20927	A TODA CUBA LE GUSTA		
44	49	16 12	LIBERACION DISA 95436/EMI LATIN	UN REGALO DE AMOR		
46	43	41	LOS TUCANES DE TIMIANA EMILATIN 23461	DE FIESTA CON		

#### TENGO UNA ILUSION TROPICAL/SALSA REGIONAL MEXICAN 1 RICKY MARTIN SONY DISCOS

SELENA EMI LATIN 53585

MILLY QUEZADA SONY DISCOS 82593

BANDA EL RECODO FONOVISA 80742

LOS TUCANES DE TIJUANA EMI LATIN 23461

LOS ANGELES AZULES DISA 93235/EMI LATIN

VUELVE
2 GIPSY KINGS NONESUCH/AG
CANTOS DE AMOR
3 MANA WEA LATINA
SUENOS LIQUIDOS

42

50 NEW▶

50 22

NEW >

48 56

POP

46

(48)

49

4 OZOMATLI ALMO SOUNDS/INTERSCOPE

OZOMATLI

5 ALEJANDRO FERNANDEZ SONY DISCOS
ME ESTOY ENAMORANDO

6 ALEJANDRO SANZ WEA LATINA
MAS

7 LUIS MIGUEL WEA LATINA TODOS LOS ROMANCES TODOS LOS ROMANCES 8 CARLOS PONCE EMI LATIN CARLOS PONCE
9 ONDA VASELINA SONY DISCOS

ENTREGA TOTAL

10 VARIOUS ARTISTS COLUMBIASONY DISCOS
LATIN MIX USA

11 ILEGALES ARIOLA/BMG LATIN
REMIXES

12 PLACIDO DOMINGO ATLANTICAG POR AMOR

POR AMOR

13 RICARDO ARJONA SONY DISCOS
SIN DANOS A TERCEROS

14 LUIS MIGUEL WEA LATINA
ROMANCES

15 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS INOLVIDABLE

1 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME 2 ELVIS CRESPO SONY DISCOS SUAVEMENTE 3 CHARLIE ZAA SONOLUX/SONY DISCOS UN SEGUNDO SENTIMIENTO 4 FRANKIE RUIZ ROD/ENPO/CRANLATINO NACIMIENTO Y RECUERDOS 5 BUENA VISTA SOCIAL CLUB WORLD CIRCULT/NONSI ICHIAG

WORLD CIRCUIT/NONESUCHAG BUENA VISTA SOCIAL CLUB 6 MARC ANTHONY RMM CONTRA LA CORRIENTE 7 CHARLIE ZAA SONOLLWSONY DISCOS SENTIMIENTOS 8 TONO ROSARIO WEACARIBEWEA LATINA EXCLUSIVO

9 VICTOR MANUELLE SONY DISCOS

IRONIAS

10 INDIA RMM SOBRE EL FUEGO
11 AFRO-CUBAN ALL STARS
WORLD CIRCUIT/NONESUCH/AG
A TODA CUBA LE GUSTA

12 MILLY QUEZADA SONY DISCOS

VIVE
13 KINITO MENDEZ JENVSONY DISCOS

A CABALLO

14 DLG SONY DISCOS SWING ON

15 RUBEN GONZALEZ WORLD CROUTHONESUCHAG
INTRODUCING... RUBEN GONZALEZ

CONFESIONES DE AMOR

DE FIESTA CON.

SIEMPRE SELENA

VIVE

1 LOS TUCANES DE TIJUANA EMILATIN AMOR PLATONICO 2 VICENTE FERNANDEZ SONY DISCOS ENTRE EL AMOR Y YO 3 GRUPO BRYNDIS DISAMEN LATIN UN JUEGO DE AMOR 4 SELENA EMILATIN ANTHOLOGY 5 LOS TEMERARIOS FONOVISA COMO TE RECUERDO 6 LA MAFÍA SONY DISCOS EUFORIA

EUFORIA
7 GRUPO UMITE Y CABALLO DORADO
RODVENPOLYGRAM LATINO
EL BAILE DEL MILLON
8 BOBBY PULIDO EMI LATIN
EN VIVO..DESDE MONTERREY MEXICO
9 INTOCABLE EMI LATIN
INTOCABLE EMI LATIN

INTOCABLE

10 BANDA ARKANGEL R-15 FONOVISA
AMOR DEL BUENO

11 PEPE AGUILAR MUSART/BALBOA
CON MARIACHI

CON MARIACHI
12 VARIOUS ARTISTS FONOVISA
COMO TE EXTRANO
13 CONJUNTO PRIMAVERA FONOVISA
NECESITO DECIRTE
14 BANDA MAGUEY ROADHIG LATIN
LAGRIMAS DE SANGRE
15 GRUPO UMITE ROOVENPROVORRAM LATINO
SENTIMIENTOS

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A 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 Cainer shows chart's largest unit increase. IS indicates past and present Heatseeker titles. 1998, Billboard/BPI Communications and SoundScan, Inc.

## Kremer And Company Keep Piazzolla's Flame Burning

zolla's lifelong goal was to take the tango from the bordellos of Buenos Aires to the world's great concert halls, and if the late composer/ban-



doneón master could see the renaissance for his work today, he would undoubtedly beam. Since the Kronos Quartet teamed with Piazzolla on the hit Nonesuch EP "Five Tango Sensations" in 1991 (the year before he died at age 71), the enthusiasm for his nuevo tango has flourished in many guises. With the imprimatur of the Piazzolla estate, BMG's Milan label has begun to issue vintage live record-

### Boone, Checker, **30 Other Artists Sue EMI-Capitol**

NEW YORK-Pat Boone, Chubby Checker, and 30 other veteran artists have jointly sued EMI-Capitol Records, accusing the label of selling their music on reissue CDs and compilations in the U.S. without first obtaining the rights to do so.

According to the suit, filed Sept. 14 in Los Angeles Superior Court, the artists are seeking unspecified damages for fraud, breach of contract, and intentional misrepresenta-

The suit further claims that the label has willfully sold and marketed the artists' recordings without their permission and without full royalty payments. However, the suit does not name the specific releases in question.

Other plaintiffs include Spencer Davis; Tommy Roe; Reg Presley on behalf of the Troggs; Bobby Vee; William Berry, son of Jan Berry of Jan & Dean; Freddy Fender; Tommy Overstreet; and the

Lettermen's Anthony Butala. Thomas V. Girardi, attorney for the plaintiffs, was unavailable for comment at press time. A representative of Capitol Records could not be reached for comment at press time. A spokesman for Pat Boone declined comment.

LARRY FLICK

ings of the man fronting his own groups, and myriad jazz and classical artists have interpreted his music (Billboard, Dec. 6, 1997). The most high-profile of these efforts is cello star Yo-Yo Ma's Sony Classical disc "Soul Of The Tango, which has resided on Billboard's Top Classical Albums chart for 44 weeks and shipped a staggering 450,000 copies worldwide, according to Sony.

One of the more imaginative interpreters of Piazzolla over the past few years has been Latvian violinist Gidon Kremer, renowned for his incisive takes on the mainstream repertoire and his espousal of such contemporary composers as Alfred Schnittke and Arvo Pärt. With the Nonesuch albums "Hommage À Piazzolla" and "El Tango," Kremer produced sets that take the full measure of Piazzolla's art, appealing to the head as well as the heart and hip. Kremer continues his tango odyssey this fall with a recording and world tour of Piazzolla's unsung operita "María De Buenos Aires.

Teldec's deluxe two-disc set of "María" has already hit the charts in Europe, where the Kremerata Musica and featured vocalists have begun their trek on behalf of the work, "María De Buenos Aires" is due in U.S. stores Sept. 29, with the North American tour bowing Oct. 3 in Berkeley, Calif.; the road show includes subsequent dates in Vancouver, Cleveland, Chicago, St. Louis, and Houston, as well as an Oct. 7-9 run at the Brooklyn Academy of Music in New York.

Not an opera per se but a the-

atrical melding of poetry and music, "María De Buenos Aires" is a pungently lyrical allegory of the rise, fall, and rebirth of the tango. More than anyone else, Piazzolla invested this fading New World art





by Bradley Bambarger

with a phoenix-like power, heightening not only its European antecedents but its kinship with jazz. The forward-minded cast of Piazzolla's nuevo tango provoked ire among traditionalists, yet the 1968 premiere of "María De Buenos



KREMER

Aires" was a manifesto for the triumph of spirit over convention. The 'María" number "Balada Para Un Loco" has since been revived with regular success, although the full

work has been less fortunate. Kremer and arranger Leonid Desyatnikov strove to revitalize "María" with the leaner, meaner instrumentation of the eight-member, Eastern European-accented Kremerata Musica. The goal was to improve upon latter-day interpretations of the piece by "creating a new expressive atmosphere—one free of bar lines, with the feeling of improvisation that was so much a part of Piazzolla," Kremer says. Key to imparting a freshly authentic tone to the work was the participation of the librettist of "María." Argentinian poet and tango aficionado Horacio Ferrer, who reprises his role of El Duende with élan. María is voiced with verve by Argentinian vocalist Julia Zenko, and sundry other roles are embodied by another ace native, singer/composer Jairo.

To Kremer, "María De Buenos Aires" is the work not of a tango musician or an anti-tango musician but of "a genius musician." The operita is "one of the most original pieces I have ever encountered." he says. "A friend of mine, the Georgian composer Giya Kancheli, likes to say, 'Piazzolla was ahead of all of us.' I think that is true. Like Vivaldi, Piazzolla is not as simple as many people like to think, and he has something that many other composers lack-personality.'

Confident of the exotic immediacy of "María," Teldec has set up sales of the album at Kremer's tour venues, and the label is also servicing a promotional single, "Yo Soy María," to public radio stations of both classical and world music persuasions. Kremer and company take "María" to Japan early next year; they'll bring the work home to Buenos Aires for a grand finale.

To underline the sincerity of his enthusiasm for Piazzolla, Kremer offers a romantic metaphor: "I am not flirting with Piazzolla's music; I am deeply in love with it." The affair continues on Kremer's next album, "Le Cinema"—the latest in his series of thematic Teldec discs Russia," "From My Home," and "Impressions D'Enfance." Already out in Europe and due in the U.S. during the first quarter of '99, the lovely "Le Cinema" sees Kremer and pianist Oleg Maisenberg spotlighting film themes by Piazzolla, Desyatnikov, and Kancheli, as well as from Takemitsu, Shostakovich, Nina Rota, and Charlie

NCORE: By his own estimation, Astor Piazzolla's greatest studio recording was "Tango: Zero Hour," the 1986 American Clave set with his Quintetto Nuevo Tango that features such oft-covered classics as "Milonga Del Angel" and "Tanguedia III." An ideal alchemy of the visceral and cerebral, "Zero Hour" was reissued Sept. 15 by Nonesuch. The other two albums in Piazzolla's American Clave triptych, "La Camorra" and "The Rough Dancer And The Cyclical Night," should follow next year . . Pianist Pablo Ziegler, a veteran of Piazzolla's quintet, has two new discs: "Asfalto: Street Tango" with his Quintet For New Tango (RCA Victor) and "Tango Romance" with the Orpheus Chamber Orchestra (RCA Red Seal). Both sets mix Ziegler originals with vintage tangos, including the Piazzolla favorites "Oblivion," "Michelangelo 70," and "La Muerte Del Angel." These efforts follow Ziegler's pairing with pianist Emanuel Ax on a fine Sony Classical album of Piazzolla duets, "Los Tangueros" (Music to My Ears, Billboard, Feb.



## **SGAE** y FUNDACIÓN AUTOR CONVOCAN EL 1<sup>er</sup> PREMIO IBEROAMERICANO DE JAZZ

- El próximo 15 de octubre finaliza el plazo de recepción de obras para el Primer Premio Iberoamericano de Jazz, IBERJAZZ, convocado por la Sociedad General de Autores y Editores (SGAE) y Fundación Autor, con el objetivo de reconocer la labor de los creadores iberoamericanos que dedican su obra al jazz latino.
- El premio IBERJAZZ cuenta con una dotación económica de 1.500.000 pts. para el primer premio; 600.000 pts. para el segundo premio y 300.000 pts. para el tercer premio. A él podrán presentarse todos los compositores nacidos o residentes en alguno de los países que integran la comunidad iberoamericana, Portugal, Brasil y Estados Unidos.
- El concierto y anuncio de las tres obras ganadoras se realizará en el marco del Festival Internacional de Jazz Latino, en La Habana (Cuba).

Para más información sobre las bases de la convocatoria, puedes dirigirte a: FUNDACIÓN AUTOR C/ Bárbara de Braganza, 7, 28004 Madrid. España, Tel.: (34-91) 503 68 03. Fax: (34-91) 503 68 19. aheredero@sgae.es SGAE-AMERICA DEL SUR Tel.: (54-1) 372 25 81. 102213.3256@compuserve.com

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by John Lannert

MANÁ'S HEAVENLY RIDE: Nearly one year after the release of its gold disc "Sueños Líquidos," Maná's wildly successful recording career has reached new heights.

Just consider for starters that "Sueños Líquidos" remains entrenched in the upper echelons of The Billboard Latin 50. No other Latin rock act has even come close to such a chart performance.

The first three dates of the U.S. leg of the band's Sueños Líquidos tour, Aug. 21-23 at the 6,000-seat Universal Amphitheater in Universal City, Calif., were sellouts.

The trio of performances grossed nearly \$880,000, earning the WEA Latina superstar group sixth place on the Amusement Business top 10 concert grosses listing that appeared in the Sept. 12 issue of Billboard. For the record, Universal Concerts promoted the shows.

Moreover, on the Top Music Videos chart that appeared in the Sept. 19 issue of Billboard, Maná's first video product, "Exitos En Video," rose from No.

As Maná enjoys its rare triumvirate of chart feats, the band's trek rolls on. Upcoming tour dates are scheduled as follows: Miami, Saturday (19); Tampa, Fla., Sunday (20); New Orleans, Wednesday (23); San Antonio, Friday (25); Houston, Saturday, (26); and Dal-

DEGA ARRESTED: Staff and executives at Max Music's offices in Mexico and the U.S. are in shock over the Sept. 10 arrest of Miguel Dega, president of the Spanish dance/pop imprint in Barcelona, Spain. Dega was charged Sept. 14 with "inducement to illegally threaten and detain" his former partner, Ricardo Campoy.

Max Music issued a statement Sept. 15 that said the "unfortunate events" came in the context of several civil and criminal legal proceedings arising from the split between Dega and Campoy. Campoy had set up a rival label, Vale Music, after he and Dega split following a bitter dispute in 1997. According to the Max Music statement, all of the legal proceedings that have been resolved by the courts "have been favorable to Sr. Dega.

The statement stresses that, contrary to earlier media reports in Spain, the charges against Dega at no time mention "murder; homicide, or any similar terms" (Billboard Bulletin, Sept. 11).

Max Music international A&R manager Matthew Talon says there are some 18 cases pending in Barcelona courts as a result of the Dega-Campoy split. He adds that Dega has spent the past six months traveling between Miami, Mexico, and Brazil and has not been in the Barcelona office. "Max is as strong as ever: We've had four hit albums this summer with total sales in excess of 400,000, and so we foresee no changes here," Talon adds.

Informed sources say the staff is being told to "just keep working.

(Continued on page 48)



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## **Hot Latin Tracks...**

Billboard



			, ci	NO	COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAS DATA SYSTEMS' RADIO TRACK SERVICE. 95 LATIN MUSIC STATIONS ARE ELEI TRACK STREET OF THE STATE OF			
	THIS	LAST	2 WKS. AGO	WKS. ON CHART	ARTIST T IMPRINT/PROMOTION LABEL PRODUCER (SONGWI			
ľ					* * * No. 1 * * *			
	1	3	3	5	CARLOS PONCE EMI LATIN 1 week at No. 1	DECIR ADIOS K.SANTANDER (K.SANTANDER)		
				* * * GREATEST				
1	2	4	5	6	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO PENA (O.ALFANNO)		
1	3	1	2	4	RICKY MARTIN SON DISCOS R.ROSA, K.C. PORTER (R	PERDIDO SIN TI ROSA,K.C.PORTER,L.GOMEZ ESCOLAR)		
	4	NE	w Þ	1	ENRIQUE IGLESIAS	ESPERANZA BOTIJA (E.IGLESIAS, C.GARCIA ALONSO)		
	5	2	1	10	ELVIS CRESPO SONY DISCOS	TU SONRISA R.CORA,J.CASTRO (E.CRESPO)		
	6	6	6	13	ONDA VASELINA SONY DISCOS	TE QUIERO TANTO, TANTO M.MENDEZ GUIU (M.MENDEZ GUIU)		
	1	11	25	4	VANESSA L. WILLIAMS & CHAYANN EPIC/SONY DISCOS A.CUCCO PI	E ◆ REFUGIO DE AMOR ENA,M.BENITO,K.THOMAS (D.WARREN)		
	8	16	19	4	ALQUIMIA	JOYAS DEL CARIBE MIREZ,S.RAMIREZ (I.RIVERA,R.PUENTE)		
	9	9	9	6	ALEJANDRO SANZ WEA LATINA	AQUELLO QUE ME DISTE E.RUFFINENGO,M.A.ARENAS (A.SANZ)		
	10	8	18	6	INDIA RMA	◆ COSTUMBRES		
	11	5	7	24	PEPE AGUILAR MUSART/BALBOA	◆ POR MUJERES COMO TU PAGUILAR (FATO)		
-	12)	13	16	9		OY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)		
	13)	34		2	MILLY QUEZADA WITH ELVIS CRESPO			
	14	7	8	10	GISSELLE Y SERGIO VARGAS RCA/BMG LATIN	CORAZON ENCADENADO M.TEJADA (C.BLANES, S. FACHELLI)		
	15	12	15	7	LOS SABROSOS DEL MERENGUE	◆ NO LLORARE F.SANTOS RUIZ (T.GOAD)		
	16	10	13	21	MARC ANTHONY	◆ NO ME CONOCES CO PENA,M.ANTHONY,J.LUGO (F.ARIAS)		
	17)	25	20	6	LOS TIGRES DEL NORTE FONOVISA	EL HIJO DE TIJUANA LOS TIGRES DEL NORTE (F.QUINTERO)		
	18)	21	40	3	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)		
	19	19	24	6	MARCO ANTONIO SOLIS FONOVISA	CASAS DE CARTON M.A.SOLIS (A.PRIMERA)		
1	20	26		2	LOS TUCANES DE TIJUANA EMILATIN	HOTEL CORAZON G.FELIX (M.QUINTERO LARA)		
- 7	21)	39	30	3	VICTOR MANUELLE SONY DISCOS	◆ QUE HABRIA SIDO DE MI 0.ALFANNO (0.ALFANNO)		
	22)	NE	N Þ	1	LOS TEMERARIOS FONOVISA	◆ COMO TE RECUERDO A.ANGEL ALBA (A.ANGEL ALBA)		
	23	22	27	3	RICARDO ARJONA SONY DISCOS	MENTIROSO R.ARJONA (R.ARJONA)		
1 [	24)	NE	N Þ	1	JARABE DE PALO EMI LATIN	GRITA J.DWORNIAK (JARABE DE PALO)		
	25	29	33	5	BANDA ARKANGEL R-15 LUNA/FONOVISA	TU NUEVA VIDA A DE LUNA (J.NAVARRO)		
	26	23	14	17	ALEJANDRO FERNANDEZ	YO NACI PARA AMARTE FAN JR., K. SANTANDER (K. SANTANDER)		
	27	27		3	SO PRA CONTRARIAR ◆	CUANDO ACABA EL PLACER PIRES, R.GIOSA (C.ROQUE, S.CAETANO)		
	28	24		2	SERVANDO Y FLORENTINO	TENGO UN CORAZON RGE (G.GARCIA,S.PRIMERA,S.GEORGE)		
lF	29	18	10	14	LOS TUCANES DE TIJUANA EMILATIN	◆ DESDE QUE TE AMO G.FELIX (M.QUINTERO LARA)		
	30	30	23	12	INTOCABLE EMI LATIN	◆ AMOR MALDITO JLAYALA (M.MENDOZA)		
	31)	RE-E	NTRY	2	FRANKIE RUIZ RODVEN POLYGRAM LATINO	VUELVO A NACER V.URRUTIA, R.SANCHEZ (M.VALENTIN)		
	32	35	28	9		N'T WANT TO MISS A THING M.SERLETIC (D.WARREN)		
	33	32	22	5	ARANZA AZTEGA POLYGRAM LATINO	◆ DIME A.MANZANERO (A.MANZANERO)		
	34)	RE-E	NTRY	20	LOS ANGELES AZULES DISA/EMI LATIN	ME HACES FALTA TU D.CHAVEZ MORENO (J.MEJIA AVANTE)		
	35	20	17	6	CHARLIE ZAA SONOLUX/SONY DISCOS	SENTIMIENTOS C.ZAA (L.GONZALEZ,G.ROSARIO)		
	36)	NE	NÞ	1	SENTIDOS OPUESTOS	AMOR DE PAPEL GAYTAN (E.POSADA, J.LLADO, M. PEREZ)		
1	37)	NE	NÞ	1	GRUPO BRYNDIS DISAJEMI LATIN	SIN TI NOT LISTED (NOT LISTED)		
1	38)	RE-E	NTRY	5	DOMINGO QUINONES	SE NECESITA UN MILAGRO R.SANCHEZ (D.QUINONES)		
	39	33	21	11	LOS INVASORES DE NUEVO LEON			
	40	28	26	16	BANDA MAGUEY RCA/BMG LATIN	QUIERO VOLVER E.SOLANO (E.SOLANO)		
			POP		TROPICAL/SALSA	REGIONAL MEXICAN		

1 CARLOS PONCE EMILATIN DECIR ADIOS	1 MARC ANTHONY RMM CONTRA LA CORRIENTE
2 RICKY MARTIN SONY DISCOS	2 ELVIS CRESPO SONY DISCOS
PERDIDO SIN TI	TU SONRISA
3 ENRIQUE IGLESIAS FONO-	3 ALQUIMIA CAIMAN
VISA ESPERANZA	JOYAS DEL CARIBE
4 ALEJANDRO SANZ WEA LATI-	4 INDIA RMM
NA AQUELLO QUE ME DISTE	COSTUMBRES
5 VANESSA L. WILLIAMS & CHAYANNE	5 VANESSA L. WILLIAMS & CHAYANNE
EF S TO DISCOS REFUGIO DE AMOR	EPICISONY DISCOS REFUGIO DE AMOR
6 ONDA VASELINA SONY DIS-	6 MILLY QUEZADA WITH ELVIS CRE-
cos TE QUIERO TANTO,	SPO SONY DISCOS PARA DARTE MI
7 JARABE DE PALO EMI LATIN	7 GISSELLE Y SERGIO VARGAS
GRITA	RCA/BMG LATIN CORAZON
8 RICARDO ARJONA SONY DIS-	8 LOS SABROSOS DEL
cos MENTIROSO	MERENGUE MAS NO LLORARE
9 RICKY MARTIN SONY DISCOS	9 VICTOR MANUELLE SONY
VUELVE	DISCOS QUE HABRIA SIDO
10 MARC ANTHONY RMM	10 RICKY MARTIN SONY DISCOS
NO ME CONOCES	PERDIDO SIN TI

- NO ME CONOCES

  11 SENTIDOS OPUESTOS EMI
  LATIN AMOR DE PAPEL

  12 LOS SABROSOS DEL
  MERENGUE MAS NO LLORARE
  13 SO PRA CONTRARIAR
  RCA/BMG LATIN CUANDO...

  14 ALQUIMIA CAIMAN
  JOYAS DEL CARIBE

  15 ARANZA AZTECA/POLYGRAM
  LATINO

17 STATIONS

- 15 STATIONS
- 11 SERVANDO Y FLORENTINO
- WEA LATINA TENGO UN...
  12 CARLOS PONCE EMI LATIN
- 13 JARABE DE PALO EMI LATIN 14 FRANKIE RUIZ RODVEN/POLY
- GRAU LATINO VUELVO A...
  15 DOMINGO QUINONES RMM
  SE NECESITA UN MILAGRO
- 2 LOS TIGRES DEL NORTE FONOVISA EL HIJO DE TIJUANA
  SI LOS TUCANES DE TIJUANA
  EMI LATIN HOTEL CORAZON
  4 LOS TEMERARIOS FONOVISA
  COMO TE RECUERDO
  5 PEPE AGUILAR MUSARTIBALBOA POR MUJERES COMO TU
  6 BANDA ARKANGEL R-15
  LINIAPRONOVISA TU NUEVA VIDA
  7 LOS TUCANES DE TIJUANA
  EMILATIN DESDE QUE TE AMO
  8 INTOCABLE EMI LATIN
  AMOR MALDITO
  9 PEPE AGUILAR MUSARTIBALBOA DIRECTO AL CORAZON
  10 LOS ANGELES AZULES
  DISAJEMI LATIN ME HACES...
  11 MARCO ANTONIO SOLIS
  FONOVISA CASAS DE CARTON
  12 GRUPO BRYNDIS DISAJEMI
  LATIN. SIN TI

**68 STATIONS** 

1 VICENTE FERNANDEZ SONY

DISCOS ME VOY A QUITAR...
2 LOS TIGRES DEL NORTE FONO

- FONOVISA CASAS DE CARTO
  12 GRUPO BRYNDIS DISA/EMI
- LATIN SIN TI
  13 LOS INVASORES DE NUEVO
  LEON EMILATIN A MI QUE...
- LEON EMILATIN A MI QU 14 BANDA MAGUEY RCA/BM LATIN QUIERO VO 15 JOAN SEBASTIAN M BOA GRACIAS POR TANTO
- nt. A record which has been on the chart for Gainer indicates song with largest audience first. Records below the top 20 are remove

## ENRIQUE IGLESIAS

Cosas Del Amor

Cosas Izal Amar

Shipping Platinum

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MEXICO, CENTRAL AMERICA PolyGram: ARGENTINA BRASIL SPAIN SONY: CHILE. BOLIVIA IAN MUSIC - FONOVISA: COLOMBIA, ECUADOR, VENEZUELA **AMERICA DISCOS: PERU** 

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#### **Artists & Music**

#### **NOTAS**

(Continued from page 46)

Dega hit the headlines 10 months ago (Billboard, Nov. 8, 1997) when he severed all links with Spain's most popular chart-based radio network, Cadena SER's Los 40 Principales, because he said Los 40 refused to playlist his product despite—he claimed—paying large "advertising

At the time, Cadena SER declined comment. But after the new incident, the musical director of SER's five national music networks, Luis Merino, said, "We had problems with Dega last year, and it is now clear that we were right not to get involved in a public argument over the reasons.

Max Music is Spain's largest independent record label and the country's only fully owned multinational label, with offices in Miami, Los Angeles, Mexico, Puerto Rico, Germany, Portugal, and, since June, Brazil. Its distributors include Poly-Gram (Mexico and Brazil), Universal (U.S.), and BMG (Germany). The label is Spain's leading specialist in dance compilations, with titles such as "Ibiza Mix 98" and "Caribe Mix 98," both of which are in the country's official compilation charts this week with sales approaching 150,000 each. Max Music has charted several compilations on The Billboard Latin 50.

Frank Reyes

/ITE

adio



Cinco De BMI. Performance right organization BMI honored its member songwriters and publishers during its fifth annual Latin Music Awards, held Aug. 26 at the Biltmore Hotel in Coral Gables, Fla. "Mi Sangre Prisionera," written by Enrique Valencia, was named song of the year. Jorge Massias Gómez was named songwriter of the year, and Warner-Tamerlane Publishing Corp. was named publisher of the year. Shown after the awards ceremony, from left, are Diane Almodóvar, senior director of Latin music for BMI; Valencia; Massias Gómez; and Frances W. Preston, president/CEO of BMI.

RIZO R.I.P.: Marco Rizo, a Cuban pianist and composer who scored films and was an orchestrator on the "I Love Lucy" show, died Sept. 8 in New York of a heart attack. He was

Though classically trained, Rizo often blended classical, Afro-Cuban, and jazz elements in his music. He performed in the '40s with Cuba's legendary composer Ernesto

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Lecuona and in the orchestra of his childhood buddy, Desi Arnaz. Rizo was pianist, arranger, and composer for the "I Love Lucy" show from 1951 to 1957.

Among the 30 albums released by Rizo, who studied classical music with Rosina Lhèvinne, Igor Stravinsky, and Mario Castelnuo-(Continued on next page)

#### LATIN TRACKS A-Z

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

  39 A MI QUE ME QUEDO (Ser-Ca, BMI)
- AMOR DE PAPEL (Modermusic)
- AMOR MALDITO (Ser-Ca, 8MI)
- AQUELLO QUE ME DISTE (Copyright Control) CASAS DE CARTON (Unimusica, ASCAP)
- COMO TE RECUERDO (Maximo Aguirre Music/Editora
- Angel Musical, SESAC) CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
- CORAZON ENCADENADO (8MG Songs, ASCAP)
- COSTUMBRES (BMG Songs, ASCAP)
- CUANDO ACABA EL PLACER (Copyright Controi) 27
- DECIR ADIOS (ELPP. BMI)
- DESDE QUE TE AMO (Mas Flamingo, BMI)
- DIME (Manzamusic, ASCAP)
- DIRECTO AL CORAZON (Edimusa, ASCAP)
- EL HIJO DE TIJUANA (TN Ediciones, BMI) ESPERANZA (EMI April, ASCAP)
- GRITA (Copyright Control)
- HOTEL CORAZON (Mas Flamingo, BMI)
- I DON'T WANT TO MISS A THING (Realsongs, ASCAP/Touchstone Pictures Songs, ASCAP)
- JOYAS DEL CARIBE [BESITO DE COCO, CARAME-LOSI (Copyright Control)
- ME HACES FALTA TU (Edimonsa, ASCAP)
- ME VOY A QUITAR DE EN MEDIO (Copyright Control)
- MENTIROSO (Ariona Musical, ASCAP/Sony Music. 23 ASCAP)
- NO LLORARE (Copyright Control) NO ME CONOCES (Unimusica, ASCAP/Sony Music,
- ASCAP)
- 13 PARA DARTE MI VIDA (WB Music Corp.,
- ASCAP/Flamboyan) 3 PERDIDO SIN TI (Draco Cornelius, BMI/Olinga
- BMI/Music Corp. Of America, BMI/Polygram Musica Calaca, SGAE)
- POR MUJERES COMO TU (Vander, ASCAP)
- 21 QUE HABRIA SIDO DE MI (New Edition EMOA SESAC)
- QUIERO VOLVER (Ernesto Musical) REFUGIO DE AMOR (YOU ARE MY HOME)
- (Realsongs, ASCAP)
- 38 SE NECESITA UN MILAGRO (Caribbean Waves
- 35 SENTIMIENTOS [UN DISCO MAS, NIEGUELO TODO] (Morre, BMI)
- SIN TI (Copyright Control)
- TE QUIERO TANTO, TANTO (Copyright Control)
- TENGO UN CORAZON (Sir George, ASCAP/Milenio, ASCAP/H.R.M., BMI):
- TU NUEVA VIDA (De Luna, BMI)
- TU SONRISA (Sony/ATV, BMI)
- VUELVO A NACER (Unimusica, ASCAP)

## ™Billboard Latin 50

WEEK WEEK ON ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL \* \* \* No. 1 \* \* \* SOUNDTRACK EPIC 68905/SONY DISCOS 5 weeks at No. 1 DANCE WITH ME 2 2 31 RICKY MARTIN ● SONY DISCOS 82653 GIPSY KINGS NONESUCH 79510/AG CANTOS DE AMOR 4 22 ELVIS CRESPO SONY DISCOS 82634 ES SUAVEMENTE (5) 7 49 MANA • WEA LATINA 20430 SUENOS LIQUIDOS 6 CHARLIE ZAA SONOLUX 82706/SONY DISCOS HS 6 14 LIN SEGLINDO SENTIMIENTO \* \* \* GREATEST GAINER \* \* (7) OZOMATLI ALMO SOUNDS 80020/INTERSCOPE TS OZOMATLI FRANKIE RUIZ ROOVEN 557773/POLYGRAM LATINO 8 NACIMIENTO Y RECUERDOS 8 51 BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG BUENA VISTA SOCIAL CLUB q 10 51 ALEJANDRO FERNANDEZ ● SONY DISCOS 82446 ME ESTOY ENAMORANDO ALEJANDRO SANZ WEA LATINA 20281 11 10 41 MAS MARC ANTHONY RMM 82156 12 11 45 CONTRA LA CORRIENTE  $\overline{(13)}$ 16 11 LOS TUCANES DE TIJUANA EMI LATIN 93618 TER AMOR PLATONICO 14 12 5 LUIS MIGUEL WEA LATINA 20845 TODOS LOS ROMANCES VICENTE FERNANDEZ SONY DISCOS 82713 15 17 11 ENTRE EL AMOR Y YO 16 14 3 GRUPO BRYNDIS DISA 95847/EMI LATIN UN JUEGO DE AMOR 17 15 65 CHARLIE ZAA ● SONOLUX 82136/SONY DISCOS **SENTIMIENTOS** 18 19 15 CARLOS PONCE EMI LATIN 59454 CARLOS PONCE 19 20 23 SELENA EMI LATIN 94110 ANTHOLOGY (20) 21 32 LOS TEMERARIOS 
FONOVISA 0515 COMO TE RECUERDO (21) LA MAFIA SONY DISCOS 82826 25 **EUFORIA** (22) 27 8 ONDA VASELINA SONY DISCOS 82567 ENTREGA TOTAL 23 18 TONO ROSARIO WEACARIBE 24304/WEA LATINA EXCLUSIVO 24 28 19 VICTOR MANUELLE SONY DISCOS 82717 TES IRONIAS 23 GRUPO LIMITE Y CABALLO DORADO RODVEN 557978/POLYGRAM LATINO EL BAILE DEL MILLON 25 \* \* \* HOT SHOT DEBUT \* \* \* **(26) NEW** BOBBY PULIDO EMI LATIN 96074 EN VIVO...DESDE MONTERREY MEXICO 27 22 13 INTOCABLE EMI LATIN 95178 28 24 13 VARIOUS ARTISTS COLUMBIA 69493/SONY DISCOS (29) 47 BANDA ARKANGEL R-15 IUNA 8502/FONDVISA 2 AMOR DEL BUENO 32 30 PEPE AGUILAR MUSART 1819/BALBOA CON MARIACHI 31 31 8 VARIOUS ARTISTS FONOVISA 80732 COMO TE EXTRANO ILEGALES ARIOLA 59317/BMG LATIN 32 35 10 REMIXES 33 33 CONJUNTO PRIMAVERA FONOVISA 9663 NECESITO DECIRTE PLACIDO DOMINGO ATLANTIC 23794/AG 26 POR AMOR 35 30 15 BANDA MAGUEY RCA 57959/BMG LATIN LAGRIMAS DE SANGRE (36) 40 16 RICARDO ARJONA SONY DISCOS 82680 SIN DANOS A TERCEROS 37 29 58 LUIS MIGUEL ▲ WEA LATINA 19798 ROMANCES 38 34 47 GRUPO LIMITE RODVEN 539331/POLYGRAM LATIND HS SENTIMIENTOS 39 39 20 GRUPO BRYNDIS DISA 94243/EMI LATIN 14 SUPER CUMBIAS 40 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS 82635 INOLVIDABLE 41 37 53 INDIA RMM 82157 ES SOBRE EL FUEGO 42 38 14 JARABE DE PALO EMI LATIN 41762 LA FLACA 43 43 40 AFRO-CUBAN ALL STARS WORLD CIRCUIT/NONESUCH 79476/AG A TODA CUBA LE GUSTA 44 45 16 NEK WEA LATINA 20927 45 49 LIBERACION DISA 95436/EMI LATIN 12 UN REGALO DE AMOR

#### BANDA EL RECODO FONOVISA 80742 TENGO UNA ILUSION TROPICAL/SALSA REGIONAL MEXICAN

POP 1 RICKY MARTIN SONY DISCOS

41

50 22

NEW >

48 56

**NEW** 

I RICHT MART IN SONY DISCOS VUELVE
2 GIPSY KINGS NONESUCH/AG CANTOS DE AMOR 3 MANA WEA LATINA SUENOS LIQUIDOS
4 DZOMATLI ALMO SOUNDS/INTERSCOPE OZOMATLI

46 42

47

(48)

49

(50)

- OZOMATLI
  5 ALEJANDRO FERNANDEZ SONY DISCOS
  ME ESTOY ENAMORANDO
- 6 ALEJANDRO SANZ WEA LATINA 7 LUIS MIGUEL WEA LATINA
- TODOS LOS ROMANCES
  8 CARLOS PONCE EMI LATIN
  CARLOS PONCE 9 ONDA VASELINA SONY DISCOS ENTREGA TOTAL 10 VARIOUS ARTISTS COLUMBIASONY DISCOS
- 10 VARIOUS ARTISTS COLUMBIASONY DISCOS LATIN MIX USA 11 ILEGALES ARIDLA/BMG LATIN
- REMIXES
  12 PLACIDO DOMINGO ATLANTICAG

- POR AMOR

  13 RICARDO ARJONA SONY DISCOS
  SIN DANOS A TERCEROS

  14 LUIS MIGUEL WEA LATINA
- ROMANCES
  15 JOSE LUIS RODRIGUEZ WITH LOS PANCHOS SONY DISCOS INOLVIDABLE

1 SOUNDTRACK EPIC/SONY DISCOS DANCE WITH ME 2 ELVIS CRESPO SONY DISCOS SUAVEMENTE

LOS TUCANES DE TIJUANA EMI LATIN 23461

LOS ANGELES AZULES DISA 93235/EMI LATIN

MILLY QUEZADA SONY DISCOS 82593

SELENA EMI LATIN 53585

- SUAVEMENTE
  3 CHARLIE ZAA SONOLLUSONY DISCOS
  UN SEGUNDO SENTIMIENTO
  4 FRANKIE RUIZ RODENPOLYGRAN LATINO
  NACIMIENTO Y RECUERDOS
  5 BUENA VISTA SOCIAL CLUB
  WORLD CIRCUIT/NONESUCHAG
  BUENA VISTA SOCIAL CLUB
  6 MARC ANTHONY RMM
  CONTRA LA CORRIENTE
  7 CHARLIE ZAA SONOLLUSONY DISCOS
  SENTIMIENTOS
  8 TONO ROSARIO WEACHBEWEA LATINA
  EXCLUSIVO
  9 VICTOR MANUIELLE SONY DISCOS

- 9 VICTOR MANUELLE SONY DISCOS
- IRONIAS

  10 INDIA RMM SOBRE EL FUEGO
  11 AFRO-CUBAN ALL STARS
- WORLD CIRCUIT/NONESUCH/AG A TODA CUBA LE GUSTA 12 MILLY QUEZADA SONY DISCOS
- VIVE
  13 KINITO MENDEZ JENSONY DISCOS
  A CABALLO
  14 DLG SONY DISCOS SWING ON
  15 RUBEN CONZALEZ WORLD CROUTHONESUCHIG
  INTRODUCING... RUBEN GONZALEZ

1 LOS TUCANES DE TIJUANA EMILATIN AMOR PLATONICO

DE FIESTA CON...

SIEMPRE SELENA

CONFESIONES DE AMOR

- AMOR PLATONICO
  2 VICENTE FERNANDEZ SONY DISCOS
  ENTRE EL AMOR Y YO
  3 GRUPO BRYNDIS DISAEMI LATIN
  UN JUEGO DE AMOR
  4 SELENA EMI LATIN ANTHOLOGY
  5 LOS TEMERARIOS FONOVISA
  COMO TE RECUERDO
  6 LA MAFIA SONY DISCOS
  EUFORIA
- 7 GRUPO LIMITE Y CABALLO DORADO
- A GROPO LIMITE PARALLO DORALO
  RODZENPOLYGRAN LATINO
  EL BAILE DEL MILLON
  8 BOBBY PULLIDO EMILATIN
  EN VIVO...DESDE MONTERREY MEXICO
  9 INTOCABLE EMILATIN
  INTOCABLE

- INTOCABLE EMILATIN INTOCABLE 10 BANDA ARKANGEL R.15 FONOVISA AMOR DEL BUENO 11 PEPE AGUILAR MUSART/BALBOA CON MARIACHI 12 VARIOUS ARTISTS FONOVISA COMO TE EXTRANO 13 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE 14 BANDA MAGUEY RCABIMG LATIN LAGRIMAS DE SANGRE 15 GRUPOLIMITE RODVENPOLYGRAM LATINO SENTIMI ENTOS

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 th symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by th number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. ★S indicates past and present Heatseeker titles. ♦ 1998, Billboard/BPI Communications and SoundScan, Inc.

#### **Artists & Music**

#### **NOTAS**

(Continued from preceding page)

vo-Tedesco, was a superb 1993 disc on Brio Records titled "Ernesto Lecuona—A Musical Legacy."

FEELING THE HEAT: Riddle-Weinstock Entertainment kicked off a three-day series of Hot Latin Nights Sept. 17 at Disney World's Pleasure Island, in Orlando, Fla., with sets by BMG acts La Diferenzia, Gisselle, and Sergio Vargas.

Slated to appear Sept. 18 on EMI Latin Night were Adrián Y Destino, Grupo Nexo, Jeffrey, Mauricio Guerrero, Anthony Colón, and Carlos Ponce. Booked to play Saturday (19) on Sony Discos Night were Mattizz, Willy Chirino, Elvis Crespo, and Milly Quezada.

The trio of evening performances will be packaged as two television specials on U.S. Spanish TV network Sony/Telemundo. The first, "Ritmo De Pleasure Island," which will have René Laván as MC, is scheduled to air Dec. 14. The second special, "La Fiesta De Año Nuevo Con Johnnie Walker Black," which will be hosted by PolyGram Latino's actress/singer María Conchita Alonso, is set for broadcast Dec. 31.

GETTING CAUGHT UP: Mauricio Zavala and Benjamin Arroyo, two former executives with promotion giant OCESA, have formed their own promotion company, FR Producciones in Mexico City. The pair's first concert was a sellout show by Chile's neo-folk notables Illapu, who sold out the 3,000-seat Mexico City venue Teatro Metropolitan. The

pair's next concert is in October, featuring Bauhaus and Peter Murphy.

Fonovisa is slated to premiere Enrique Iglesias' third set, "Cosas Del Amor," Sunday (20) at the Centro De Convencio in Acapulco, Mexico.

Tejano notable Elsa García has amicably parted ways with her longtime label. EMI Latin.

CHART NOTES, RETAIL: Despite a 12% dip in sales to 19,000 pieces, the Epic/Sony soundtrack to the film "Dance With Me" stays far in front of Ricky Martin's secondplace set "Vuelve" (Sony Discos) on The Billboard Latin 50 this issue.

"Vuelve" moved 5,000 units. The No. 1 title on the tropical/salsa genre chart for the fifth successive week, "Dance With Me" slips 67-71 on The Billboard 200. "Vuelve" reigns on the pop genre chart for the third week in a row. And one week after yielding the throne last issue on the regional/Mexican genre chart, Los Tucanes De Tijuana return to the peak position with "Amor Platónico." The hit EMI Latin album has topped the regional/Mexican chart for 10 of the past 11 weeks.

CHART NOTES, RADIO: Carlos Ponce notches his second chart-topper this issue, as his EMI Latin hit "Decir Adios" moves 3-1 with 13 million audience impressions.

Only 600,000 audience impressions separate "Decir Adios" from Enrique Iglesias' No. 4 debut, "Esperanza." Iglesias' ballad hit is taken from his upcoming Fonovisa set, "Cosas Del Amor," which is slated to hit retail Tuesday (22). Look for a major pop from that disc on next issue's The Billboard Latin 50.

Ponce's "Decir Adios" reaches No. 1 on the pop genre chart for the first time this issue. Marc Anthony's title track to his smash album "Contra La Corriente" (RMM) hits the apex of the tropical/salsa genre chart for the first time this issue.

And for the second straight week, Vicente Fernández's "Me Voy A Quitar De El Medio" (Sony Discos) tops the regional/Mexican chart.

New to Hot Latin Tracks' top 10 this issue is Vanessa L. Williams, whose duet with Chayanne, "Refugio De Amor" (Epic/Sony Discos), jumps 11-7 with a bullet.

Another newcomer to the top 10 of Hot Latin Tracks is Alquimia, a two-man, one-woman vocal trio that has hit No. 8 with "Joyas Del Caribe" (Caîmán), a zesty, tropi-pop medley of two evergreens, "Besito De Amor" and "Caramelos."

Finally, Gloria Estefan's former chart-topper "Oye" (Epic/Sony Discos) exits Hot Latin Tracks after just six weeks-the shortest stay ever by a No. 1 entry on the chart.

J.G., RICKY DEPART: Juan Gabriel's "Así Fué" (Ariola/BMG) and Ricky Martin's "Vuelve" have fallen off Hot Latin Tracks this issue because they each dropped below No. 20. Singles below the top 20 are removed from Hot Latin Tracks if they have been on the chart for more than 26 weeks. "Así Fué" spent 35 weeks on Hot Latin Tracks; "Vuelve" logged 32 weeks on the chart.

"Así Fué" climbed to No. 3 on three different occasions. At one point, the ballad standard was lodged at No. 3 for six weeks in a row.

"Así Fué" has now twice proved its durability on Hot Latin Tracks. The original version recorded by Juan Gabriel's former labelmate and current PolyGram Latino artist Isabel Pantoja remained on Hot Latin Tracks for 30 weeks after being released in late 1988. Pantoja's classic rendition peaked at No. 2.

"Vuelve," meanwhile, scaled Hot Latin Tracks in the Feb. 28 issue and remained for two weeks "Vuelve" of course, is also the title track to Martin's gold album, which also reached No. 1 on The Billboard Latin 50.

SALES STATFILE: The Billboard Latin 50: this issue: 102,500 units; last issue: 109,000 units; similar issue in 1997: 82,000 units.

Pop genre chart: this issue: 33,000 units; last week: 35,000 units; this issue in 1997: 44,000 units.

Tropical/salsa genre chart: this issue: 43,500 units; last issue: 48,000 units; this issue in 1997: 16,500 units.

Regional/Mexican genre chart: this week: 21,500 units; last issue: 21,000 units; last issue in 1997: 17,500 units.

Assistance in preparing this column was provided by Howell Llewellyn in Madrid and Teresa Aguilera in Mex-

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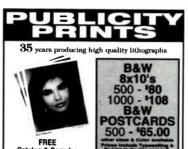
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#### TROPICALIA MASTER TOM ZE RETURNS ON LUAKA BOP

(Continued from page 15)

Since Zé doesn't listen to popular music regularly but uses literature and his keen observational skills as his muse, his politics and intellectual pursuits are a vital part of his mu-

Zé explains that "Fabrication Defect" refers to a theory of his about "First World" domination. Each album track corresponds to a different "defect" of nonindustrialized culture, from genetics to curiosity to dance—"defects" that those in power try to squelch. Zé, of course, knows this dynamic firsthand.

But the artist is careful not to let

his serious subject matter bog down him or his listeners. "I make my music with the hope of diverting people, to give some mechanism for people to exercise a joking way of thinking,"

Through Warner Bros., "Fabrication Defect" will be released worldwide after Tuesday (22). The label has no plans for Zé to tour but will explore other avenues designed to increase Zé's recognition among the young and independently inclined.

An album of Zé remixes by some recognizable names in indie and dance music is due at the end of the

year. Conceived by Luaka Bop executive Jeff Kaye, the disc is set to include remixes by the High Llamas, Sean Lennon, Ui, Tortoise, and possibly Stereolab, all of whom are avowed Zé fans.

Luaka Bop's Evelev notes that "pop music with intelligent words and complicated musical structures' like Zé's resonates with a new breed of musicians and listeners under 30 who are eager to explore music across genres.

Regarding his band's remix for the compilation, Sean O'Hagan of the High Llamas remarks, "When you're working with such a rich period in music and a rich genre, it's very exciting. I'm a huge Brazilian fan, and that whole period [of tropicalia] has been cruelly overlooked and ignored. People are now realizing it's of value, it's a place to go for inspiration."

Zé, however, jokes that "to understand the music on the remix album, I'll have to remain in quarantine" because the culture shock will be so great.

Specialty radio and retail will be key to Luaka Bop's plans for Zé. Rick Wojcik, buyer/manager at Chicago-based import specialist Dusty Grooves, a small store that does much of its retail business over the Internet, says he perceives a "huge

interest in Brazilian music from the '60s right now."

"The problem with Tom Zé, like a lot of artists from his period, is that a lot of the work is not available," says Wojcik, pointing out that even Zé's earlier Luaka Bop releases are now out of print.

But Windy Chien, owner of Aquarius Records in San Francisco. sees great potential for both Zé's new album and the remixes. "Luaka has label recognition—people will buy something on Luaka Bop, especially if we say it's good."

Ariana Morgenstern, assistant music director at NPR station KCRW Los Angeles and producer of the syndicated "Morning Becomes Eclectic," says that tracks from Zé's new album have been receiving light airplay on the show, to encouraging response. Excited by the prospect of the remix album, Morgenstern says, "I think it's a really smart thing to do-crossover is what it's about.

Zé, who is without a publisher, manager, or booking agent, is puzzled and gratified by his renewed notoriety. "It's strange because I'm used to being on the outside, and now they're treating me like an old idol. I think, 'Could that be possible?' And then I realize that, yeah, maybe I do deserve all this."

#### PRODUCERS FORM LABEL, PACT WITH TVT

(Continued from page 8)

release of their projects, as well as a chance to collaborate with their peers.

"What's attractive to me about this is the opportunity to have a bigger hand in seeing an artist's records come out, instead of just being hired to record them," says Wood.

Kortchmar adds, "Producers never encounter each other the way musicians do. That's what I miss about being a session player-you get together with people who do the same thing you do and, all of a sudden, everybody starts talking about their craft. We could take a song or a record and have a few guys put their input into it and develop an artist from the ground up. Development used to be a reality of record companies many years ago; now it's considered passé."

Roberton says United Producers will not be a full-service label, at least not in the begin-

ning.
"Many labels start off and get huge offices with a big staff," he observes. "These guys are going to start off sensibly as an A&R source within the TVT staff and, if this thing takes off, then they'll staff up.'

Wood says United Producers' collaborative aspect will take the pressure off each partner to

deliver hits within any given time frame.

"Having 10 people on the team spreads the burden around," he explains. "Instead of me going out and having to find three or six or nine or however many artists make up a healthy roster, I can be a little more realistic."

Asked if the United Producers/ TVT contract was predicated on specific artist signings, Gottlieb says, "This deal was done without listening to a single piece of music. It's a complete endorsement and underwriting of these producers' ears and insights."

Gottlieb adds that he hopes the label will feed up to 10 projects per year into the TVT pipeline. "If each producer signs one artist every year to 18 months, that will be very productive," he says.

United Producers will have autonomy and flexibility in how its records are made, according to Gottlieb.

"Each producer is going to figure out how he wants to work," he says, adding that TVT invested between \$2 million and \$5 million in the venture.

United Producers will initially operate out of TVT's New York and L.A. offices. In addition, Worlds End and many of the partners' studios will serve as hubs

## Ahmad Jamal Sues MCA, GRP

#### Suit Says Labels Reissued Works Without Consent

BY CHRIS MORRIS

LOS ANGELES—Jazz pianist Ahmad Jamal has sued MCA Records and GRP Records, charging that the labels reissued his classic work of the '50s and '60s without his consent (Billboard Bulletin,

The action, which charges violations of the Lanham Act and the New York Civil Rights Act, misappropriation and unfair competition, unjust enrichment, and breach of contract, was filed Sept. 2 in U.S. District Court in the Southern District of New York. The suit seeks \$15 million in compensatory damages, \$10 million in punitive damages, an injunction against the defendants, and an accounting.

Jamal, who was born Fritz Jones, recorded prolifically for Chess Records' Argo imprint during the '50s and '60s. His spare style (heard usually in a trio format) and unique compositional approach (exemplified by his wellknown tune "Poinciana") had a marked impact on the music of trumpeter Miles Davis. In the '60s, he was signed to Impulse! Records (whose catalog is also controlled by MCA and GRP).

According to Jamal's suit, he signed a recording contract with Chess parent Aristocrat Record Corp. in August 1958 and an addendum to that agreement in March

Jamal claims that the 1959 deal "provided [Jamal] with ultimate and conclusive creative control over the recordings in which he participated."

The musician says that several recent reissues have violated his rights under the contract. These include the 1996 anthology "History Of Chess Jazz," which contains an alternate take of "Poinciana"; and the 1998 GRP package "Ahmad Jamal" and 1998 MCA set "Ahmad Jamal Cross Country Tour," both of which contained "recordings . . . [that] were selected and compiled without Jamal's permission." The pianist also alleges that his photograph and liner notes were used without his authorization and that production credits were rendered inaccurately.

Jamal also says MCA licensed his 1958 album "At The Pershing" to BMG in 1997 without his consent and licensed his recordings to Warner Bros. in 1995 for use in the film "The Bridges Of Madison County" and its soundtrack without his approval and without compensation.

He claims to have never received an accounting from the reissues, nor any money from the exploitation of these titles.

The suit also alleges that while Jamal advised MCA that "the marketplace is replete with bootlegs" of the pianist's work, MCA "has made no efforts . . . to enforce its rights in the Chess masters" and "[failed] to police the marketplace, [causing] an overall dilution in the value of [Jamal's] works."

A Universal Music spokesman says that the company has not been served with the suit and that it does not comment on pending litigation as a matter of policy.



## Songwriters & Publishers

## **Warner/Chappell Bows New Promo CDs**

#### 'The Songs Of . . .' Series Promotes Golden Era Songwriters

#### BY IRV LICHTMAN

NEW YORK—In the mid-'80s, when the CD configuration was still in its infancy, Warner/Chappell Music began the pioneering process of choosing hundreds of tracks for what is still the promotional-CD champ among publishers: a collection of 45 CDs in three volumes.



The concept of publisher promotional CDs is no longer as novel as when the Warner/Chappell effort was released in 1991, but releases from an interesting new series, "The Songs Of ...," have been making the rounds in the trade from the offices of the venerable publishing operation.

While maintaining a huge presence in today's mainstream pop music, Warner/Chappell Music's heritage is that of repository of the great songwriters of the golden ages of Tin Pan Alley, Broadway, and Hollywood. It's these pop masters, all of whom gained entry into the Songwriters' Hall of Fame many years ago, that Warner/Chappell has turned to in a new series of promotional CDs, as well as in a two-CD compilation called "The Songs Of Christmas.

To Warner/Chappell chairman Les Bider, the series, with eight current entries and four others in the works, makes a strong creative and business statement for the company.

"As our commercial-licensing revenues increase, the payback in producing these CDs [becomes a simple business] decision," he says. "We want these on the shelves of ad agencies, record producers, and film and TV music supervisors.

No doubt the new series reflects the fact that ad agencies and movie soundtrack supervisors are using more material that harks back to the era represented by these promotional CDs.

So far, the series consists of compilations devoted to the songs of Sammy Cahn, Dietz and Schwartz, Jule Štyne, Lerner and Loewe, Johnny Mercer, Burton Lane, and Vincent Youmans. The series will continue with CDs of songs by Harry Warren, Rodgers and Hart, Cole Porter, and George Gershwin.

The series is produced under the supervision of New York-based senior VP Frank Military, in association with Jay Morgenstern, Warn-

er/Chappell executive VP and president of its music print wing, Warner Bros. Publications. Military is a veteran music publishing executive who has maintained a longstanding relationship with many of the writers represented in the series. In some instances, the estates of the writers have worked out publishing ties with Warner/Chappell.

Military says the series can take direct credit for several covers. From the Christmas CD, Tony Bennett selected "Winter Romance" for his release "The Christmas Album," which he recorded with British conductor Robert Farnom. Opera star Placido Domingo has recorded another song, "An Old-Fashioned Christmas," from the Yuletide pro-



motional CD. Bider notes that actor Joe Pesci has recorded "If It Doesn't Snow On Christmas Day" for a comedy album he's doing for Sony.

Military notes a rather unusual dividend that he says is a direct result of one of the CDs. After hearing the Styne CD, Broadway producer Lester Osterman decided to produce an all-Styne revue using songs drawn only from the Warner/Chappell catalog.

In more conventional exposure, Annie Ross will release a Dietz and Schwartz album on the DRG label; Military says it stems from the CD of the writing team's works.

Bider notes that it's unlikely the CD series would lead to a matching folio concept. All of the series' writers are already represented with their own songbooks, published through Warner Bros. Publications

or Hal Leonard Publishing, which continues to be the music print outlet for works in the Chappell catalog.

Bider does say, however, that single sheets might be made of some of the rarer songs in the series that aren't in the existing songbooks if the promotion CDs create a demand for them.

As is the programming practice in publisher demos today, "The Songs Of..." series offers the songs in full major-artist performances. The CDs jog one's memory on collaborations one would have thought unlikely.

For example, there is a Mercer collaboration with Bobby Darin, "Two Of A Kind," from the time when Darin evolved from rock'n'roll to a swinging style. The track is from an album Mercer and Darin recorded almost 40 years ago. There are also cuts of Mercer trunk lyrics for which Barry Manilow supplied the melodies years after Mercer's death.

Bider says that Warner/Chappell offices are receiving requests for additional copies of the CDs, with the assumption that those receiving the CDs also want copies to play in their cars or at home so they can be entertained while listening to possibilities



to fulfill their business needs. In many instances, advertisers today are using not only original lyrics in their commercials but original recording sessions as well.

In terms of getting the songs around to people who can find lucrative new exposure for old gems, sending along that extra CD is a pleasure Bider and Military are happy to give.



Related Through Publishing. As previously reported, Trauma Records has entered into an administrative agreement with Music & Media International Inc. for Trauma's publishing units, Go Big Music (ASCAP) and Paulverized Music (BMI). Shown, from left, are Trauma co-president/co-owner Paul Palmer, Music & Media CEO Billy Meshel, Music & Media senior VP John Massa, and Trauma copresident/co-owner Rob Kahane

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## Jett Hit To Net 7-Figure Deal; Songwriter Gets 'Magic' Cover

by Irv Lichtman

A SONG IS SECURED: The securitization of copyrights has boiled down for the first time to a single song, "I Love Rock 'N Roll," one of Joan Jett's biggest hits. The deal involves Jake Hooker's writer's share of the anthem; cowriter Alan Merrill is not a participant (Billboard Bulletin, Sept.

The man behind the deal is David Pullman, managing director of the Pullman Group, which has previously done similar deals on catalogs owned by David Bowie and Holland, Dozier, and Holland. Pullman says he's constructing a "seven-figure deal" with Hooker. "It's as valuable individually as the entire catalog of some songwriters," he says in a

prepared statement. Joel Whitburn's "Pop Annual" book lists the recording by Jett and the Blackhearts on the Boardwalk

label as the No. 1 chart hit of 1982. The rock standard is primed for a resurgence as the title of the movie "I Love Rock 'N Roll-The Movie," due for release next year.

Also, the U.K. group Five has covered the song on a debut album due this year. The song is published by RAK Music Ltd. in the U.K.

ATLANTIC CROSSING: Songwriter Mel Glazer, who has coauthored songs recorded by Robert Plant, Elvis Presley, and Etta James, along with movie, TV, and off-Broadway credits, got a cover recording the old-fashioned wav-sort of.

On meeting Geraldine Keegan, headmistress at St. Mary's College in Derry City, Ireland, during a visit to New York in July 1977, he inquired if she personally knew Daniel O'Donnell, a popular singer in the U.K. "Yes," she replied, "both my sister and Ibut how did you know that I knew Daniel O'Donnell?"

Glazer says he replied, "I don't know how I knew, Miss Keegan, I just felt you did. Would you and your sister do this stranger a great kindness by bringing Mr. O'Donnell two or three of my songs. Is that possible?

She agreed to do so, and some months later, it was none other than O'Donnell himself who called Glazer to advise him of his interest in recording one of the songs, "The Magic Is There," which Glazer co-wrote with Charlie Weiss. The results are to be heard shortly on an album on the U.K.based Ritz label. Glazer, who lives in New York, says the song was originally written for the country market, where, he says, contacts are being made for covers.

According to entertainment attorney William Krasilovsky, he

negotiated on Glazer and Weiss' behalf a subpublishing deal with Freddie Bienstock's Carlin Music "based on this story and their London of-

fice's [knowledge of] O'Donnell as a United Kingdom star.'

Carlin has subpublishing rights in Australia, the U.K., Germany, and New Zealand. Ritz Records publishing affiliate controls the song for Ireland.

Among Glazer's successful copyrights are recordings of "Guess Again" by Etta James, written with Aaron Schroeder and Wally Gold; "You Said You Cried In Your Sleep Last Night" by Robert Plant, cowritten with Steven Schlaks; and the title song of the Presley movie "Speedway," written with Schlaks. Other co-writers have been Sammy Fain and Carole King.

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

- 1. Tori Amos, "Anthology."
- 2. Tori Amos, "from the choirgirl hotel.'
- 3. Pink Floyd, "The Wall" (guitar tab).
- 4. Bob Dylan, "Time Out Of Mind.
- 5. AC/DC, "Bonfire" (guitar tab).

## Studio Action

APTISTS & MIISIC

## Sound Kitchen Carves A Competitive Niche In Outer Nashville

#### BY DAN DALEY

NASHVILLE—This city's music machine has sputtered a bit in the last 18 months, with shrinking label rosters and a competitive recording environment that has more studios than ever. It's a community that has seen several facility closings and one major bankruptcy, as well as a seemingly bottomless rate war—the sort of economic atmosphere that lends itself more to retrenchment than to expansion.

However, Sound Kitchen, which in 1993 opened as a two-room facility in the suburb of Franklin, is bucking the trend in Nashville, and it's doing so on a lavish scale. In August, the facility opened three new rooms of what will be a four-studio expansion, located in a new

#### 'I look for deals; we never sell anything or trade up'

structure adjacent to the original studio.

Each of two matching mixing/overdub suites is fitted with Ultimation-equipped Solid State Logic (SSL) G+ consoles. A small tracking room sports a 1983-vintage Neve 8108 board. And the fourth room, a large tracking room that will open by November, will feature a Neve V3 console with an API sidecar. All four of the new rooms feature Quested monitors.

Like Sound Kitchen's two original rooms—which are equipped with Neve VR consoles with Flying Faders—the new studios were designed by Los Angeles-based designer Chris Huston.

#### CASH IS KING

If the "whats" of the facility are interesting, the "hows" are more so. A hint is provided as facility coowner Dino Elefante—who owns Sound Kitchen with his brother, Christian recording artist and former Kansas front man John Elefante—sweeps his arm around the well-appointed Neve 8108 tracking room, smiles broadly, and says, "Eight hundred bucks a day."

Where other proud new studio owners might dote first on a particular piece of equipment or design aspect, Dino Elefante emphasizes economics right from the start.

Elefante says his rate structure is based on internal economics, not on what other rooms in Nashville charge. "Our debt ratio is 60% lower than the average for most studios," he notes. While the 72-input VR was purchased new when the studio opened in 1993, the VR60 was bought used, as were both SSL G+ boards. In addition, Elefante says that the brothers' equipment purchases historically have been made with an eye to the future. The Neve 8081 was part of Pakaderm,

the two-room studio the Elefantes owned in Long Beach, Calif., for eight years preceding their move to Nashville; the V3 slated for the large tracking room (nicknamed "Big Boy") has been in storage awaiting this moment.

"I like to look for deals," acknowledges Elefante. "We never sell anything or trade up," he adds, noting that he tries to buy equipment that either will have value from its vintage status or is very cost-effective modern gear.

"We have the Otari RADAR system, which means I can offer clients 48-track digital recording for \$1,000 a day or less," he explains.

In addition, as much as 25% of Sound Kitchen's revenue comes from the Elefantes' work as producers and/or executive producers of contemporary Christian records. Aside from John Elefante's success as an artist in the growing genre, Dino Elefante has produced records for such major Christian artists as Tetra, Carman, and Nikki Leonti.

The brothers' seed money for the studio originally came from the sale of real estate in California; the profits were used to make the move to Nashville, which already offered lower overhead costs than Southern California.

In terms of setting rates, Sound Kitchen eschews "the rate game," says Elefante. In addition to the \$800 SSL studios, the large tracking room will rent for \$1,500 per day. Similar rooms in Nashville post rates of between \$1,800 and \$2,200 per day but regularly go for considerably less.

The expansion was driven to a large degree by the fact that as producers and artists, the brothers often had to book time at other facilities to get their own projects done. In-house productions have been part of the facility's foundation from the start. But Elefante credits their choice of suburban Franklin as a major key to their success.

"So many of the big producers and artists in country now live in Williamson County," he explains. "There's no longer a stigma attached by Music Row to not recording right in Nashville. We were in California when the business shifted to the [San Fernando] Valley, and this is the same phenomenon here now."

#### **MEATBALLS**

Amenities are also high on the studio's hierarchy. The studio has several kitchens (hence the name), some of which are occasionally manned by the brothers' parents, who can prepare Italian meals of the sort that cuisine-starved New York and L.A. émigrés cannot find elsewhere in Nashville.

("I had a couple of people come out to the studio just for lunch," Elefante says. "Then they booked studio time.")

The studio has 85 parking spots and offers free car washes every Friday. Each studio has its own private lounge and access to a walled courtyard.

While Coast-grade Italian food may not make a difference for the country artists—including Ronnie Dunn and Diamond Rio—who account for nearly half of Sound Kitchen's revenue, the price and proximity to their homes do.

And as more producers in country music create their own studios, the brothers have confronted this reality by rewarding loyalty with an increased level of service. Elefante says eight major Nashville

producers—including Mike Clute, Brown Bannister, and Michael Omartian—have guaranteed access to the facility regardless of when they book.

As a city, Nashville is feeling the effects of urban sprawl. Williamson County has the state's highest percapita income. As malls, restaurants, and services proliferate on the city's periphery, some music projects spend less time on Music Row. As a result, Elefante and Music Row regard each other with a combination of wariness and respect.

"I say, 'Good luck to 'em,' same as I would to any studio," says one Music Row-area studio owner who wished not to be identified. "I'll admit I'm not happy about their rates. It can be hard to match. But every studio has something different to offer. Being right in Nashville isn't necessarily a plus or a minus, the same as being in Franklin. It's just different."

Elefante sums up his feelings this way: "Music Row isn't going to become an anachronism any time soon, and we're all going to coexist. There are tons of talented people on the Row. But they're going to run out of real estate some day."



United In Arms. United Producers, a new label run by 11 established studio pros, celebrated the signing of a joint venture agreement with New York indie TVT Records (see story, page 8). Shown, from left, are TVT president Steve Gottlieb; Sandy Roberton, president of producer management firm Worlds End, which represents the producers in the new label; producers Kevin Bacon, Roger Greenawalt, Tim Palmer, Danny Kortchmar, Jimmy Douglass, and Jonathan Quarmby; TVT GM Vera Savcic; producers Peter Denenberg, Ed Tuton, Brad Wood, Steve Hitchcock, and Ted Niceley; TVT VP of sales and marketing Paul Burgess; and Worlds End VP Alia Fahlborg.

## **PRODUCTION CREDITS**

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 12, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	I DON'T WANT TO MISS A THING Aerosmith/ Matt Serletic (Columbia)	THE FIRST NIGHT Monica/ Jermaine Dupri (Arista)	HOW LONG GONE Brooks & Dunn/ D. Cook, K. Brooks, R. Dunn (Arista Nashville)	THE DOWN TOWN Days Of The New/ Scott Litt (Outpost/Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Dave Thoener	KROSSWIRE (Atlanta, GA) Brian Frye	SOUNDSHOP (Nashville, TN) Mike Bradley	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/ Louisville, KY) Bill Klatt	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	Neve 8068-72	DDA AMR 12	Trident Vector 432	Neve 8068/Sony MXP 3000	SSL 9000J w/Ultimation
RECORDER(S)	Sony 3348/Studer A827	Sony APR 24	Sony 338	Otari MTR 100A/ Studer A827	Studer A800
MASTER TAPE	Quantegy 467/499	Quantegy 499	Sony 1460	Quantegy 456	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Dave Thoener	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	SOUNDSHOP (Nashville, TN) Mike Bradley	AXIS (New York, NY) Bill Klatt	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 9096J	SSL 4064G	Trident Vector 432	SSL E/G	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Sony 3348/Studer A827	Studer A820	Studer A80	Studer A80	Ampex ATR 102
MASTER TAPE	Quantegy 467/499	Quantegy 499	Quantegy 499	Apogee DAT/Quantegy 499	BASF 911
MASTERING Engineer	STERLING SOUND George Marino PRECISION MASTERING Stephen Marcussen	MASTERDISK Tony Dawsey	MASTERMIX Hank Williams	GATEWAY Bob Ludwig	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	Sony	UNI/BMG	UNI/BMG	WEA	WEA

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## **Emilio Estefan**

#### The Billboard Interview

Two Decades On, He's At The Center Of A Rich Mix Of Music, Culture And Enterprise.

#### **BY JOHN LANNERT**

Over the past 20 years, Emilio Estefan Jr. has made quite a name for himself as the entrepreneur who heads up Estefan Enterprises, Inc.

Besides managing the career of his superstar wife Gloria—with whom he developed their singular Latin/pop sound—Emilio has successfully delved into all segments of the music industry, ranging from production to publishing. Among the artists for whom he has produced hit albums are bilingual pop star Jon Secada and Mexican singing idols Alejandro Fernández and Thalía.

Emilio also is getting involved with film and television, having signed a \$10 million deal last year with Universal Television Group to develop Latino-rooted sitcoms.

Apart from his entertainment ventures, Emilio has become involved in two prosperous restaurants (Larios On The Beach, Bongo's) and the Cardozo Hotel, where portions of the hit movie "Something About Mary" were filmed.

But, his impressive résumé aside, if you want to catch Emilio in action during a typical work day, make sure you bring a camera with a slo-motion feature. It's the only way to keep up with the renowned impresario as he darts from project to project.

A typical day at the offices of Crescent Moon Studios finds him bouncing from studio to studio, penning a lyric here for Colombian singing star Shakira, adjusting the sound blend there for a Latinized remix of a Lenny Kravitz tune.

In between is a radio interview he has arranged with his wife, who drops by the office to contribute—along with Emilio—an impromptu finger painting that will be auctioned at a fundraising event in Mexico.

Later in the day, Emilio can be found adjusting the lighting at a video shoot for Carlos Ponce, a new, hot-shot singer who recently reached the top of Hot Latin Tracks with his first single, "Rezo."

Throughout the day, Emilio is unfailingly patient and polite as he sprinkles playful, humorous barbs into more serious conversations, running from the blueprints for his



uring the span of his illustrious, 20-year career in the music industry, Emilio Estefan Jr. has drawn warm praise and admiration from an array of prominent players in the entertainment business. Following are thoughts and insights about Emilio rendered by some of the industry's most esteemed personalities.

Emilio Estefan is one of the smartest and most talented people in the entire music business, maybe in any business. He's also one of my closest friends, and I treasure that friendship. As a writer, player, arranger, manager and producer—Emilio is without peer. Together with Gloria Estefan, Emilio has helped determine and transform the course of Latin popular music over the past two decades.

The worldwide success of Gloria and Miami Sound Machine blew the hinges off the door for Latin performers in every territory, and Emilio took that success to a whole other level by working with a new generation of Latin artists to establish them as global stars capable of transcending language and cultural barriers. Emilio's accomplishments are as extraordinary as the man himself.

—Thomas D. Mottola President/CEO, Sony Music Entertainment, Inc.

Emilio is the single most important factor in the development of what has been coined "crossover." Throughout the years, he has moved with ease and effectiveness in both the American and Latin musics, where they have scored numerous successes year after year.

One of the things people have recognized is that Emilio and Gloria are ambassadors around the world for the whole Latin culture. And Emilio, besides being tremendously talented and a being a very passionate music man, also possesses a public-relations/marketing savvy, and that's what makes him truly unique and one of the industry's great figures.

I have been pretty close to the development of the Miami Sound Machine because of being from Miami, and, having a band of my own, we sometimes shared stages. I saw them go from working very small venues to working stadiums of 100,000 people. The one thing that really stands out from the personal side is that this man—with all of the success he has enjoyed—continues to be a very humble and very simple person who is always willing to take time to listen to a new songwriter and check out a new artist and give them the best of his experience.

—Oscar Llord President, Sony Discos

I admire his success. He is totally dedicated to the industry, and everything he touches turns to gold, basically. He has a great amount of talent as a producer, and he works very, very well with the artists.

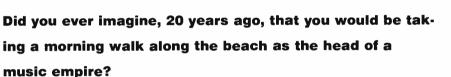
—George Zamora VP/GM, WEA Latina

#### THE BILLBOARD INTERVIEW

Continued from page 57

company's new headquarters to a scheduled meeting with Ana Gabriel, Mexico's famed singer/songwriter whose upcoming CD he is currently producing.

Emilio recently discussed his storied career and future aspirations in this Billboard Interview. The conversations took place over the course of several of Emilio's morning constitutionals—which, of course, he took with his usual alacrity.



No. Who knew? When I first started going to Sony, I used to ride a bike because I didn't have enough money for gas. Then I became president of Sony's artist-and-development, and now I have my own label. It's about respect and hard work.

Do you know how hard it is to go from being a musician to a producer to a writer? It's a big transition. And the only way you do it is to prove yourself, which earns you a lot of respect. You know, I believe a lot in destiny. The main thing for me now is that I love what I'm doing. I love to make music and to create. The second thing is that I am so happy that I am healthy.

#### But did you think you would reach this fantastic level of success when you first started out in the music business?

No, no. I did it because I've loved music all my life. The first instrument I got was when I was 12; I got an accordion. I wanted to be a musician, no matter what. My older brother José was an engineer, so I was the black sheep of the family; everybody was saying, "Oh my God, this guy is going to be a musician!"

#### Did you have a band in high school?

Oh yeah, in Cuba, and then I moved here and I started playing restaurants for tips. Then I used to work at Bacardi as an office boy, and then one guy from Bacardi, who I grew up with, told me they were throwing a big party for one of the owners and they were looking for a small band, so maybe I could come with an accordion and another two guys.

So I got a conga player and an accordion and a guitar, and we played



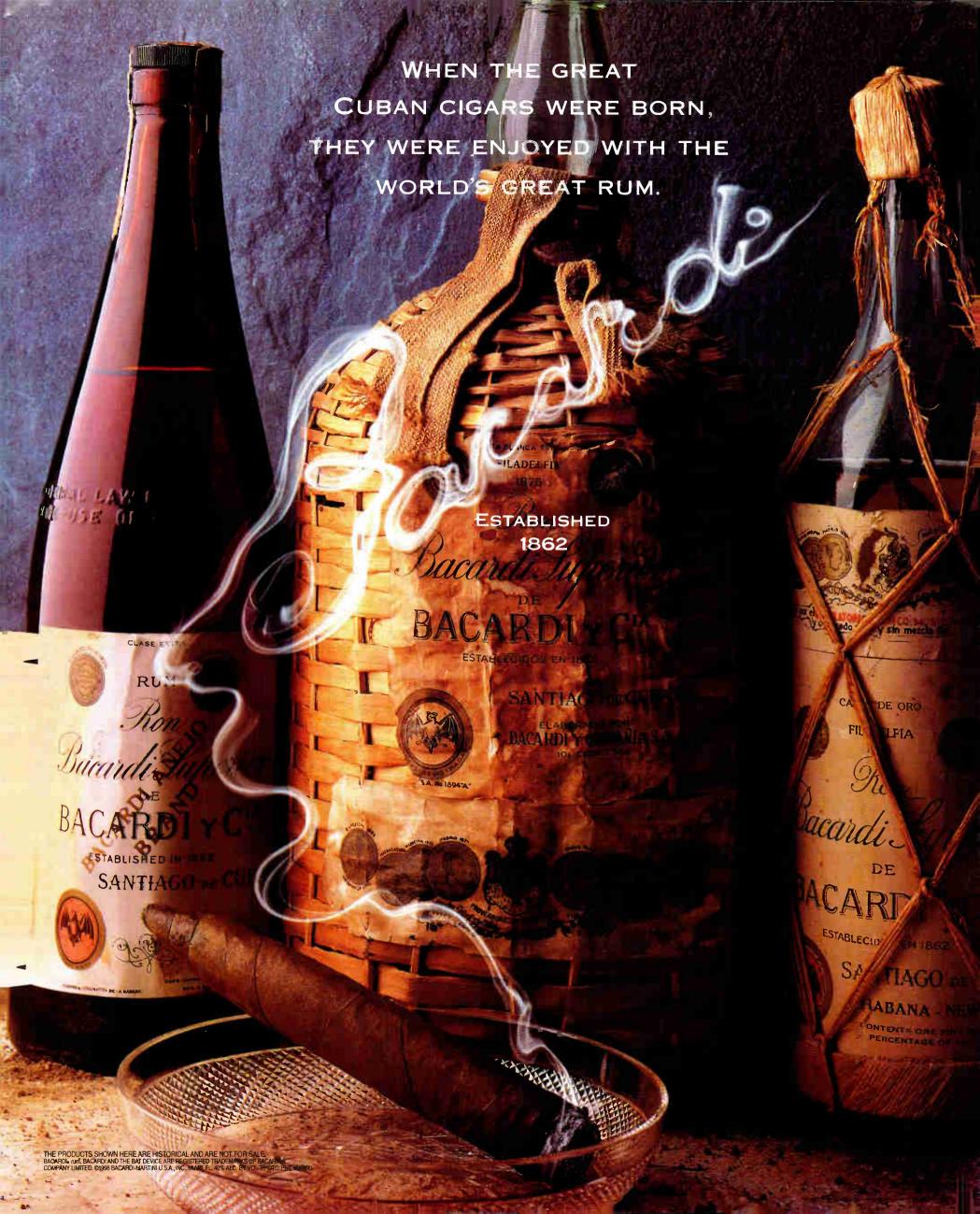
**Emilio, Gloria and Frank Sinatra** 



Rita Moreno and Emilio



Emilio, Thalía and Kike Santander





Emilio was always the first option to produce my record for many reasons—going into a crossover market was one of them. It has been eight years since I've started wanting to have a recording career, and I have had a lot of management deals and a lot of record-label encounters, and, ironically, the person who has had the most experience—and has had most success of all of the people I have spoken with—was the only person who didn't try to change me.

Instead of telling me, "This is what you should do, and this is what we are going to do with your image," he was the only person who asked me, "What is it you have to offer to music, and I will work around that and decorate it." That was the key to make me want to work with Emilio right away.

And there have been great coincidences along the way—like I was a bartender at the Cardozo Hotel before Emilio owned it. And then my recordlaunch party was done at the same hotel a few years later, so it was pretty impressive.

I think it's also impressive—the way Emilio has had a solid career and a solid family life.

-Carlos Ponce

Emilio is a true visionary, a passionately committed husband and father and an irreplaceable friend.

-Andy Garcia

As a songwriter, producer and recordmaker, Emilio Estefan Jr. brought together the worlds of Latin music and mainstream pop in a way no one had ever done before. Through the incredible string of hit records he and Gloria have created together, Emilio has never lost touch with his musical and cultural roots—even as his music has touched the lives of millions around the world.

It's been my good fortune to work closely with Emilio Estefan Jr. for over 10 years. He combines a singular creative vision and incredible musical ability with a sense of strategic planning and total dedication to the success of every project. That's a rare combination in our business—and the reason why I look forward to my next 10 years of working with this very gifted man.

—David R. Glew Chairman, Epic Records Group

Emilio is genuinely one of the most special human beings that there is. He is a talented, creative mind and also a keenly astute businessman, but, more importantly, he is a dedicated husband, father and friend. That dedication and devotion spills over into everything that he does and everyone he meets. Together with Gloria, who is an equally talented artist and devoted wife and mother, the Estefans have, without doubt, been at the forefront of the movement which brought Latin music into mainstream American pop music. I don't think that enough words exist to describe how much I love Emilio, Gloria, Nayib and Emily Marie.

—Quincy Jones

#### THE BILLBOARD INTERVIEW

Continued from page 58

all night, and they danced all night. And then I started getting calls from everybody to book private parties.

#### What kind of music did you play?

I played more Latino music than anything else...a lot of old music from Cuba.

#### What year was this?

1974. I left Cuba when I was 13 to go to Spain. I lived a year-and-a-half in Spain, and then I came here. The first thing that I did—there were 14 kids at my aunt's house—was to buy an accordion and a guitar, but we didn't have the money. I went with my uncle to a piano place to buy an accordion, and it cost \$474. My uncle said, "We are going to have to finance and you are going to have to pay," and I said, "Yes, I'll pay."

So what I did was I went to an Italian restaurant only for tips—sometimes I made \$2 or \$20 and sometimes nothing. I used to go to Bacardi in the morning and work till 4:30, then go to night school and then go to the restaurant every day. And, on weekends, I used to go to weddings and bar mitzvahs.

#### Who taught you how to play?

I taught myself by ear. I didn't have any money for lessons, and I didn't know anything about music. But I think with music sometimes it's more important when it comes from the heart. I know a lot of musicians who are incredible and they read perfect, and then you ask them to play "Happy Birthday" and they can't change their feeling. So, music sometimes has to have feeling. Like when I write songs...I cannot write a song that takes more than two weeks.

#### You like to try to do it as spontaneously as possible.

Definitely. If I feel it, I feel it.

#### When did you form Miami Latin Boys?

In 1974. Then, when Gloria came to the band in 1976, I changed the name to Miami Sound Machine. And the reason I chose Miami Sound Machine was because I knew there was going to be [the] sound of Cuban immigrants coming to this country from both cultures.

At home, we used to listen to Celia Cruz and Cachao—all of the Cuban



Emilio with Gloria and Paul Rodriguez



**With Stallone and Banderas** 



Gloria, Emilio and Pope John Paul II





The career of Emilio Estefan Jr. is much more than hit records, world tours and international awards.

Together, Emilio and Gloria have built a bridge between the cultures of the Caribbean and Latin America and the American mainstream. When a Gloria Estefan song became a Summer Olympics anthem...when "Mi Tierra" topped the Latin Albums chart for a solid year...when President Bush appointed Gloria as a public member of the U.S. delegation to the United Nations...these were special achievements in which the entire Latin-American community could take special pride.

Emilio has never forsaken his roots. He's given back to his musical community, through his productions of such gifted artists as Cachao, Albita and Celia Cruz. And he's given back to the community in which he and Gloria live, by, among other things, helping to raise over \$3 million in relief funds after Hurricane Andrew swept southern Florida in 1992.

It's been my good fortune to have been a "fellow traveler" with Emilio and Gloria Estefan on their amazing musical journey...and we've got many more miles to go together.

—Polly Anthony President, Epic Records/550 Music

Emilio is the kind of guy that, once you bring him on board on a recording project—aside from knowing you are going to get an incredible record—you get instantaneous credibility.

With Carlos Ponce, who is breaking big in all of Latin America and the U.S., it was a matter of signing Carlos and then bringing Emilio on board, which, again, gives the artist credibility. So, Emilio has a great sense of what the masses want. He is somebody I feel very fortunate to have been able to work with. We have had great success with Secada, and "Voces Unidas" is a record—artistically—I will be very proud of for the next 100 years. He also is somebody who I feel very privileged to have as a friend.

And, personally, for years I have always gotten a kick out of Emilio, because, whenever we were finishing a conversation, he would say to me, "Oye, trabajando pa' ti" ["Listen, I am working for you"].

And I always would tell him, "You're the only guy who has \$400 million under his pillow, and I have \$29.52, but you're trabajando pa' mí.'

So, this is an ongoing joke, to the point now where we've made this phrase of his pretty famous among everybody here at EMI Latin. We're always telling each other, 'Oye, trabajando pa' tí.'

It's hysterical, and I think it gives you a sense of his humbleness, that here is a guy who is on top of the world, but yet he puts himself in a position of 'trabajando pa' ti.' And if you really, really did not know him well, you would almost buy him saying 'trabajando pa' ti.'

In fact, he says now he is writing a song called 'Trabajando Pa' Tí.'

—Jose Behar President/CEO, EMI Latin

# The Ultimate Crossover

The Architect Of The Miami Sound Has Built An International Reputation For Himself—And Broadened The Global Palate For Latin Music Like Few Before Him.

#### **BY JOHN LANNERT**

n 1994, Billboard awarded Emilio Estefan Jr. the "El Premio Billboard" lifetime-achievement troply during its Latin Music Awards.

"El Premio Billboard" honors those Latino artists and industry players whose valuable contributions expose Spanish-language sounds beyond Latino markets.

It was hardly an award that was prematurely conferred, even if Estefan was only 40 at the time. That's because few Hispanics have broadened the global palate for Latin music like he has. And, in the past five years, perhaps no one has influenced the Latino music scene more than Emilio.

Emilio's initial success in bringing Latino sounds to a worldwide audience took place in 1985 when, as a member of the Miami Sound Machine, he pushed for the release of "Conga." The peppy, percussive ditty sung by Emilio's wife Gloria not only went on to become a top-10 smash, but it also helped define "the Miami Sound," a fusion of Latino rhythms and melodies with pop overtones.

Subsequent hit albums from Miami Sound





Emilio's music lent seasoning to "Pocahontas,"
"Top Gun," "Three Men And A Baby" and "The
Birdcage."





# Gloria On Emilio: "He THINKS of SOMETHING, and he makes it HAPPEN."

Who could possibly be better qualified to give the lowdown on Emilio Estefan Jr. than his globally famous wife and confidante, Gloria?

During their 20-year marriage, Gloria and Emilio have gone from being members of a cover band called Miami Sound Machine to being one of the most powerful and beloved couples in the music industry.

The following remarks by Gloria help reveal the true scope of Emilio's talent and the broad range of artists whom he has produced, including Cuban mambo pioneer Cachao, Mexican pop/ranchera siren Ana Gabriel, pop heartthrob Carlos Ponce and Argentine folkloric sensation Soledad.

milio is optimistic energy. He is the dream personified. He thinks of something, and he makes it happen. He doesn't sit by dreaming. He is a wonderful

combination of the creative artist and the consummate business professional. He does it with so much love and zest, it is infectious to everyone around him.



He doesn't have

an ego problem as to who does what or who writes what. He is very secure, and he likes people to grow and use their talents to their benefit as well as his. We've been artists and we've been screwed, let's say.

Continued on page 66

## ¡Latino! ¡Latino!

Multi-credited Estefan has a keen ear for spotting talent, and his production successes with Latin artists remain unparalleled. His secret? Cool fusion.

#### **BY JOHN LANNERT**

aybe no one individual has exerted a greater impact on the Latino music business than Emilio Estefan Jr.

His crossover success with his wife Gloria and Jon Secada firmly established Emilio as a visionary producer in the Anglo world.

More important, however, is that, while Emilio was piloting the Englishlanguage prosperity of Gloria and Secada, he made sure to maintain a strong presence in the Hispanic music markets as well.

Spanish adaptations of Gloria's and Secada's English-language hits were released in the Latin territories, where they became hits all over again.

To be sure, Emilio was not the first producer to recognize the potential of making hits in both English and Spanish. But he was the first to make it consistently successful.

A host of Latino acts have been trying to replicate Emilio's crossover feats, with slain Tejano idol Selena being the lone Hispanic artist to secure hit songs in English and Spanish.

But the fact that Gloria is the only Latin-rooted artist who has thrived in the past dozen years in both language sectors stands as unequivocal proof that Emilio's musical and production acumen is special.

As for the strictly Latino side of business, Emilio has been at the forefront, if not the creator, of new musical trends.

#### **PRE-CRAZE ISLAND GROOVES**

Long before the Cuba-centric disc "Buena Vista Social Club" hit the Stateside market in 1997, Emilio and Gloria were mapping out and eventually releasing a CD of Cuban-roots sounds titled "Mi Tierra." Shipped



Albita



Cachao

# When it comes to instilling Hispanic pride, nobody's been more "instrumental."





Univision



#### **GLORIA ON EMILIO**

Continued from page 64

So, that's why he takes such pride in helping other artists and making it good for them. He wants to be the side of the business that pays these people. Like what he did for Cachao. Cachao had not received one cent in his entire life for anything he had ever done, and Emilio's first concern was to give him an advance, so that he could make money on his beautiful music. He is very concerned about both things, since he has been everything from artist to manager.

Emilio is extremely organized. He can and he likes to delegate and give opportunities to people. His influence in the music industry has been huge

in the past year, with artists on the Latin charts like Alejandro Fernández and Carlos Ponce. I mean, Carlos Ponce even jumped me on the chart—thanks a lot [laughs]. I didn't get to No. 1, because of Carlos Ponce!

ilio with Livan

Hernandez and Gloria

Shakira is going to blow people away with her album. The things he did with Soledad; the stuff he did with Ana Gabriel are great. So, he is a force in the Latin market because he has brought an incredible quality in recording and finding the right material for each artist, so they stay true to what they are and still continue to grow and be out there in the international forum and get music that has allowed them to come out of their particular country. Alejandro was well-known in Mexico for rancheras, but that was about it. Now, he is an international artist.

Emilio has a global vision and applies

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## EMILIO'S WHO'S WHO

Throughout his already fabled career, Emilio Estefan Jr. has worked with a stellar array of artists of all musical stripes, including his superstar wife Gloria.

Unlike other music giants, however, Emilio has cut albums with idols from both the English- and Spanish-language worlds. Following are thumbnail profiles of some of the great Anglo and Latino artists with whom Emilio has worked, accompanied by Emilio's thoughts about their talents and personalities.

#### GLORIA ESTEFAN Gloria hardly needs any introduc-

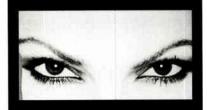
From the first time "Conga" hit the charts in 1985, her varied and durable career—initially as lead vocalist of Miami Sound Machine and then later as a solo star—has been filled with gold and platinum records and Grammy awards. Indeed, her latest album, "gloria!," was recently certified gold by the Recording Industry Assn. Of America (RIAA).

As with many of her past Epic albums that have contained both English and Spanish tracks, "gloria!" has generated singles that have entered the pop, adult contemporary, dance and Latin charts. As of press time, "Oye" had scaled Hot Latin Tracks while reaching No. 3 with a bullet on Billboard's Club Play chart.

Gloria is the only recording artist to have topped the pop, adult contemporary, dance and Latin charts.

"Gloria is the most important person in my life because we did this together. I am proud of her as an artist and as a human being. Gloria always did what she believed in, and that is why she has had a long career.

"Anyone can have a hit, but, if you are in this business 15, 20 years and you still make hits, it is because you are true to yourself and you are real. Gloria represents that."





#### CARLOS PONCE

Devastatingly handsome, this raspy-voiced balladeer with increasingly famous, icy-blue eyes began his prosperous entertainment career as a soapopera actor and television host who seriously turned his sights toward recording in 1992.

Ponce's eponymously titled album on EMI Latin has yielded the emotive ballad "Rezo," a No. 1 smash on Hot Latin Tracks that has been followed up by the hit "Decir Adios."

Born in Puerto Rico to Cuban parents, Ponce is temporarily returning to his acting roots in November when he will appear on an episode of Fox-TV's primetime soap "Beverly Hills 90210."

"Carlos has the whole package—the persona. He has magic because he is very real."

#### JON SECADA

A former backup singer for Gloria, this two-time Grammy winner has successfully followed in his mentor's footsteps by carving out a career that has thrived in both the English- and Spanish-language markets.

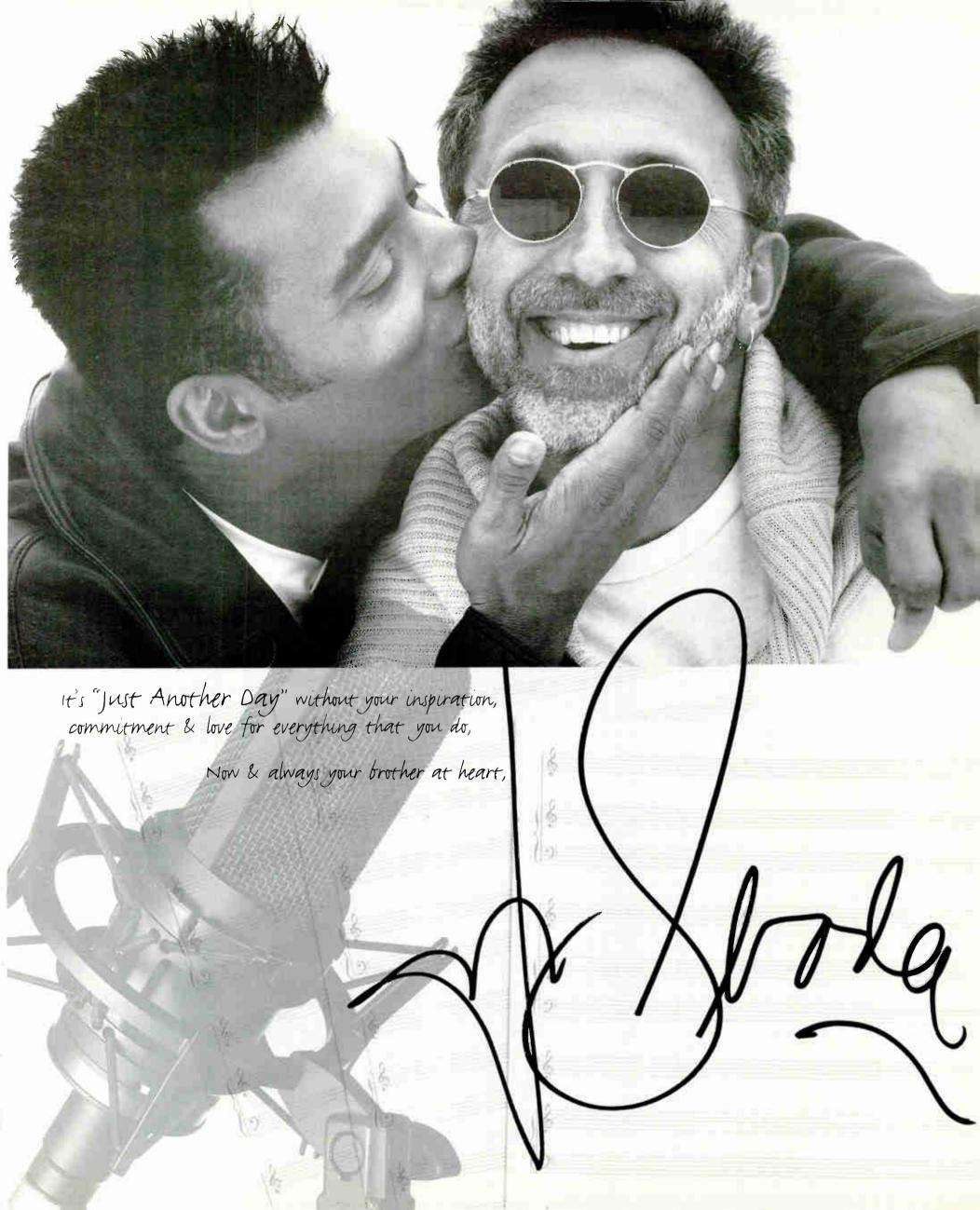
Secada's eponymous 1992 English-language disc earned him a Grammy. The Spanish counterpart to that CD, "Otro Día Más Sin Verte," nailed down four consecutive chart-topping singles—a record up to that point.

Secada subsequently took a break from recording in 1995 to star in the Broadway production of "Grease."

Now signed to Sony, he is working on his label debut, slated for release early in 1999.

"Jon is one of the most talented persons I have ever known. His singing is incredible, and he is a great writer."





Emilio is not only charismatic, but very confident in all of the projects that he carries out. I met him at the beginning of the [Cuban] exile, when we were all going through very difficult moments. He had a group formed by three or four musicians whose music was unique and rhythm had a contagious feel to it. He played in all the fund-raisers, galas and fashion shows that I used to organize. His group ascended to become an orchestra, and the rest is part of history.

He has the insight to create works of art out of music and the determination to keep them going, even when the tide is against him. But, above all of the success, he and Gloria have remained down-to-earth, proud of their Cuban heritage and roots. They have never forgotten their roots and the people who helped them.

Nora Bulnes President, Selecta Magazine

Emilio is one of the most influential guys in our business. I first got a taste of his talent when he did a video of "Sazón," for one of our artists, Celia Cruz. He is a great innovator.

-Ralph Mercado President, RMM Records

When I think of Emilio, I wonder what our business would be like today if he had decided to remain an ad executive with Bacardi. No Gloria, no Secada, no "Miami sound" and a very localized, fragmented Latin music business. Emilio is at the dead center of our business. If he didn't create it, he had an influence on it. The best part is that I consider him not only a part of the Sony family, but a close, personal friend.

Emilio has made Miami what it is today—the mecca for Latin recording artists. Everything he touches turns to gold, platinum and Grammys. He is a magnet for artists, the most recent example being what he has done with the new Shakira album. He has preserved Shakira's uniqueness and taken her sound to the next level. He has just completed Ana Gabriel's album for release early next year, and he is working on Soledad's new album, which will also be released early next year.

—Frank Welzer President, Sony Music International Latin America

Emilio is a good businessman. He plans his goals way ahead of time, and he achieves them. I have known him for 20 years, and I knew him when he and Gloria were barely starting. In terms of helping the other Latin artists in the U.S. market, he has been one of the pioneers of the crossover, per se. Gloria Estefan is really an act that crossed over into the Anglo market where you have Anglo people buying her records.

He has also helped other Latin artists perform in nicer venues. It is partly due to him. We booked the shows and put him in those venues, but we were able to open up new markets for a lot of

[Latin] people.

Emilio is a very caring guy, and whenever I had a problem, he would always call and say, "Whatever you need, I will be there for you." He has always been that way with me. I am like his brother.

-Jorge E. Pinos VP, International Department, William Morris Agency

#### **EMILIO'S WHO'S WHO**

Continued from page 12

From the start, Mexican idol Alejandro Fernández had big shoes to fill-his father is legendary ranchero icon Vicente Fernández. But the younger Fernández proved more than capable as he launched his solo career several years back as a big-voiced interpreter of tradition-rich ranchera music.

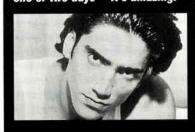
Then, in 1996, after having worked with Emilio on the Olympics-themed album "Voces Unidas," Alejandro expressed a desire to record with the high-

profile producer.
So, in the midst of a rapidly flourishing career as a ranchero, Alejandro switched gears by coming up with a pop record with ranchera flavor—"Me Estoy Enamorando."

Produced by Emilio, "Me Estoy Enamorando" is a best-selling album that recently was certified gold. The CD also has delivered four No. 1 singles on Hot Latin Tracks, among them a duet smash, "En El Jardín," that Alejandro recorded with Gloria.

A show-stopping performer who attracts more women's underwear during his shows than Tom Jones, Alejandro is currently on tour in support of his smash album.

"Alejandro is one-of-a-kind—he always has a smile and is so down-to-earth and so talented. You book a studio for one or two weeks and then he comes and says, 'I want to get this done in one or two days'—It's amazing."





Through her immensely popular soap operas, Mexico's diva of divas, Thalía, is one of the few female artists in the Latino market who has legions of fans throughout Latin America, including Brazil.

And then the EMI Latin star hooked up with Emilio for a hit track. "Piel Morena," from her 1995 top-10 album, "En Extasis," set the stage for their collaborative 1997 hit CD, "Amor A La Mexicana."

Emilio is slated to go into the studio in October to cut Thalía's next disc, due in the first quarter of 1999.

"Thalia is Thalia, what can I say? She is the only person who can do anything and do it the way she wants to do it."

#### HAKIRA Colombian singer/songwriter Shakira burst onto the international stage nearly three years ago with a well-crafted, groovedrenched pop album on Sony Discos titled "Pies Descalzos."

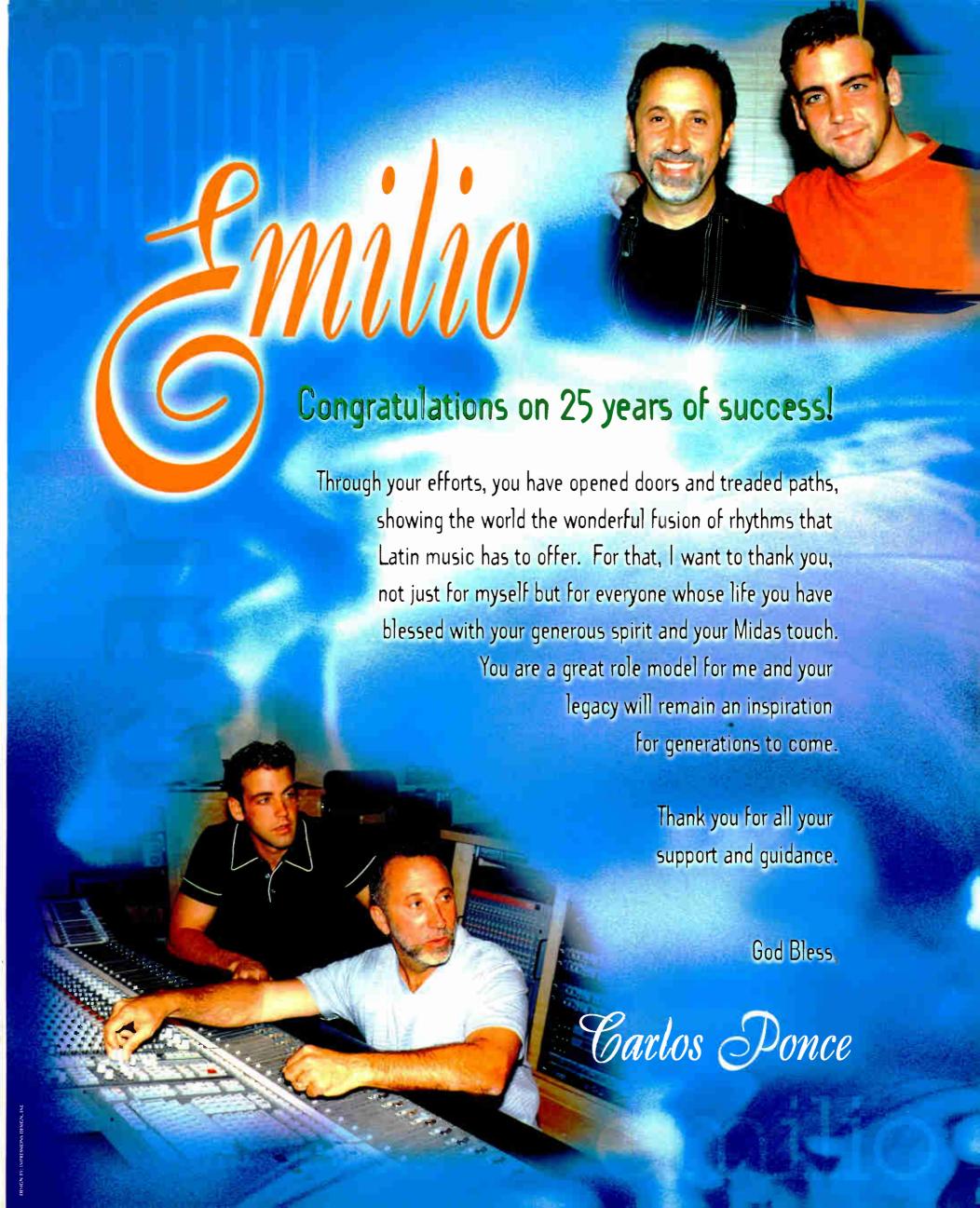
Propelled by the runaway hit "Estoy Aquí," Shakira's album went on to strike gold in the U.S. In addition, the CD sold 1.2 million units in Brazil, a country where Latin artists historically do not sell well.

"Pies Descalzos" earned Shakira numerous industry awards, including three trophies in 1997 at Billboard's Fourth **Annual Latin Music Awards.** 

Sony is expected to release Shakira's next album-produced by Emilio—this month.

"Shakira is very intelligent. She represents the young generation and how they feel. She is a





The first time I ever met Emilio was when Miami Sound Machine was making their national television debut on "American Bandstand." What struck me about him was he was brilliant, and I didn't realize how brilliant at the time because nothing much had happened.

My attitude changed as the years went by and I suddenly realized that he may appear to be the absent-minded professor, but he is organized and he's choreographed not only Gloria's future, but the whole enterprise that they have together. It is a

beautiful thing to watch.

He is like the Wizard Of Oz, only there is substance behind the curtain. He is the man who has brought to the fore a form of music that was inherently his background, anyway, and now all of the rest of us have suddenly discovered the influence of Latin music, which is so obvious. [Latin music] is a very important piece of the music picture, and he knew that from the get-go.

He was smart enough to see the rise in a segment of the population, that their appetites were not being satisfied and that they were becoming an important economic force. And nobody knew how to market to them. Emilio just didn't target this market, he wrapped his arms around the whole thing.

What I would point to with the most admiration is how extraordinarily organized he is.

—Dick Clark

You could say Emilio and I first met when I called him to tell him I had to pull my car off to the side of the road when I heard Gloria's "Conga" for the first time. I was working on a musical starring Plácido Domingo, and I asked Emilio if Gloria would do a duet with Plácido. This was the start of a wonderful friendship, and our families have become very close.

When we work together at Crescent Moon, he will always stop in the control room for updates and playbacks, but his energy is so endless, he'll go running on the beach, calling in comments on last night's mix or vocals on his cell phone.

Emilio is the ultimate ambassador; he shows up at the studio with what I call the "universal tour." It may comprise both Spanish- and English-speaking press, dignitaries, or just plain folks who love him and Gloria, but he is equally concerned about everyone. He is able to talk business one minute, then discuss why the clave could be louder to drive the groove, and then ask about your well-being without missing a beat.

He and Gloria always have time for their friends.

I consider him a brother, and I love him very much.

—Phil Ramone

I have been working now with Emilio for about 12 years, and he has definitely been my mentor as a manager, producer and innovator. As a songwriter, I really didn't develop until I started working with his publishing company. My music really kind of took off when he gave me the idea and vision to do and try different things.

He is an ideas man, and, at the same time, he is a great businessman in an industry that obviously [is about] more than just talent. Sometimes, I can't believe how much he does and how he can keep it all together and keep things in perspective. The company is the result of his talent and his vision, and it's still growing. It's something that I am proud of, and I am just very happy I'm still working with him.

—Jon Secada

# Food, Lodging And TV: **EIVILIO Branches Out**

In the past six years, Estefan has extended his entrepreneurial skills far beyond music—and he's using them to give back to the city he loves.

#### **BY JOHN LANNERT**

milio Estefan Jr. is world-renowned as a music entrepreneur who has pioneered groundbreaking fusions of Latin, pop and R&B.

But in the past six years, Estefan has proved his entrepreneurial skills

extend beyond music. Estefan and his wife Gloria now own a restaurant, Larios On The Beach, and a hotel, Cardozo Hotel And Bar, on Miami Beach's glitzy South Beach strip. In addition, they own another restaurant, Bongos, which is located in Disney World.

Nowadays, Emilio is turning his sights toward television and film projects. Last year, Universal Television Group comHAUE

mitted \$10 million for him to develop and produce TV programs.

The TV and film activities do not run far afield from Emilio's music-related businesses. But why did he get involved in restaurants and a hotel? It turns out those projects were Gloria's ideas.

"That's true; I cannot take credit for everything," says Emilio. "Gloria



From your

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and

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#### **GLORIA ON EMILIO**

Continued from page 66

this vision to these artists that have such rich, folkloric music to offer. Because of his travels in both worlds, he is able to find incredible material that can take these people to another level and open up doors for them.

He also gives the artist a feeling of incredible support, and they feel protected, which for any artist that is an amazing thing to happen. Then you are free to create.

Emilio does everything with the same love—like Bongo's [restaurant], which was a great business deal. But the only thing that mattered to him and us was to portray our culture in a wonderful way and in a way that we can feel proud and share it with other people and other cultures.

When we plan something and do something, it is about integrity and things that are going to last in the long run. It is never about money. When we did the Cardozo Hotel, we wanted people to go there and leave with a good feeling about the hotel and the city. So, everything we do and everything he does has to be done with quality.

Emilio eventually will end up directing [movies]. He has an amazing eye, creatively for things. He is going to blow the movie people away, too.

Not only does he deliver a creatively beautiful project, he has never been late on a project, and he doesn't go over budget. And if he says, you have to spend a bigger budget, he talks to you logically on a business level and nothing is never extreme. He delivers...on all counts.

And, on top of that, he is sincere; people love him for it. It's not a put-on; it is who he is. His zeal for life carries into everything he does, and that is his only reason

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#### THE BILLBOARD INTERVIEW

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music—and at the same time we grew up with the Beatles, Rolling Stones, Motown. So there was this fusion.

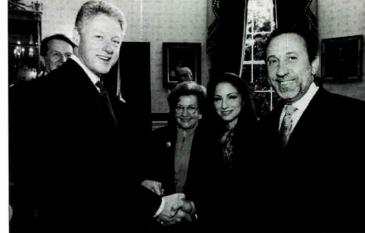
#### But, as far as the Miami sound was concerned, it seemed that you, Carlos Oliva and Willy Chirino were arriving at the same sort of music simultaneously.

Carlos and Willy started the whole thing, but it was always more Latin music; they never did English like I did. They never did anything like "Conga." But we all started together, and my first album was through Carlos. He was the best man at my wedding. They are both talented.

### So, from 1976 to 1985, the band was playing all kinds of shows.

We used to do all of the benefits in Miami. And, during that time, we cut

two albums with local companies. And we never got paid. We tried to get a release, and they wouldn't do it. So Gloria and I created our own small label, and we got a loan and made the album "Foreign Imported." When the album was ready to go out, [Miami distributor] Reyes Records gave me \$3,000 to print the record, as a loan. I'll never forget that. Enrique [Reyes] was so great to me, and he gave me the money.



President Clinton, Gloria and Emilio

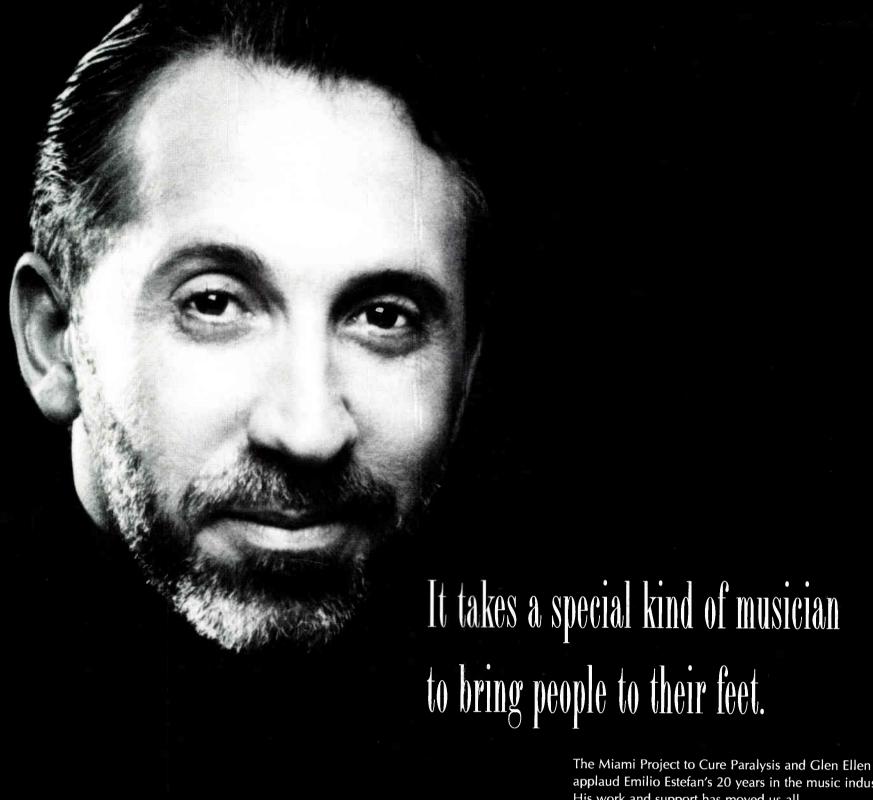
When the album was ready to go out, I got a

call from Sony Discos [then CBS Discos], and they said, "We're interested." I said the only way we would do it is to have control to record whatever we want to do. We want albums half in English and half in Spanish, because it is a mixture of what we have and what we are. We wanted to do a fusion.

### So you were looking at crossover prospects from the beginning?

I wasn't thinking about a market, I just wanted to do what we were. That was our sound. On the second album, I wanted to do something else, and we recorded "Dr. Beat." So, I went to Sony and they said, "This

Continued on page 74



applaud Emilio Estefan's 20 years in the music industry. His work and support has moved us all.





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#### **GLORIA ON EMILIO**

Continued from page 72

for doing things.

I wish he would rest a little more. On Sunday morning, the only day that I figure he is going to sleep a little, he is up at the crack of dawn, hosing down the terrace, picking up the leaves in the yard. He cannot stop. It is part of his persona.

Emilio was the first person who talked me into writing. I always did parodies as a kid and was quite happy to do other people's songs and play them on guitar. So, when I joined the band, I had sung a couple of these parodies for Emilio, and he thought they were really funny.

So, he came to me and he said, "I really want to record some original music," because when I joined the band, we used

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#### THE BILLBOARD INTERVIEW

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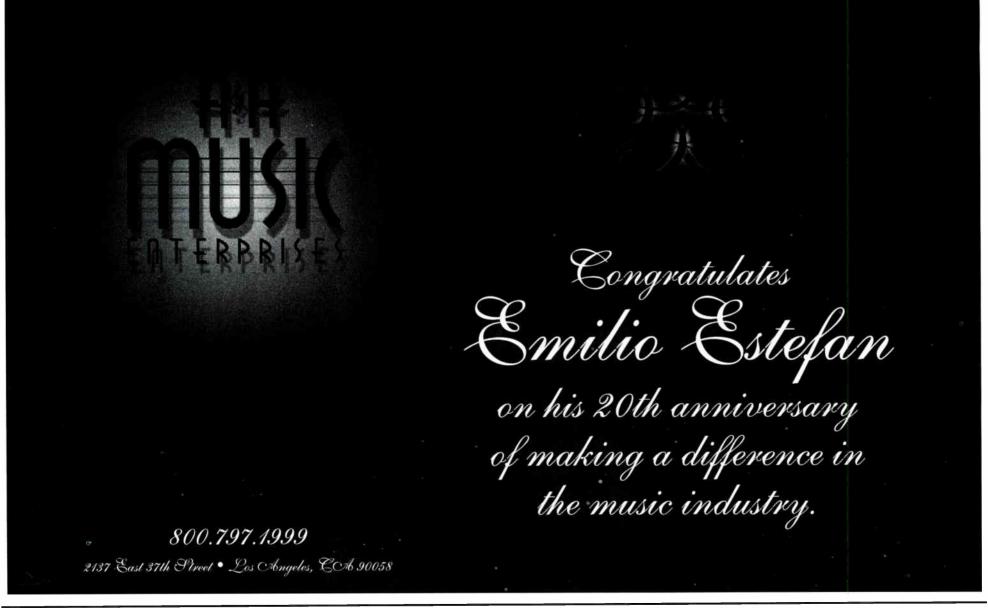
is never going to happen, and we don't want to release it." I said, "Put it on the B-side of a single called 'Lucharé." So we went to every disco in Miami to give the album out. Three weeks later, it was No. 1 here, and four weeks later it was No. 1 in England in all of the clubs.

England is calling Miami to find this group because they wanted to sign the group. So we went to Holland to do promotion, and we only knew two songs—"Dr. Beat" and "I Need A Man." People wanted to hear more and more, and I told Gloria we need to play Cuban congas—that's what we are; maybe they'll throw us out of here or they'll like it—the place went wild.

So, Gloria was the one to tell me that, if we are going to be successful, we have to have our sound; we cannot be imitating anybody. We went to Holland and to England, and Kiki García, who was with the band, started writing the chorus for "Conga." Gloria changed the lyrics, and when we came to Miami we recorded the song.

I called [Sony in] New York, and they said they didn't think it was going to happen. I said, "You have to release it, and I will take the responsibili-

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Anaheim

Hot



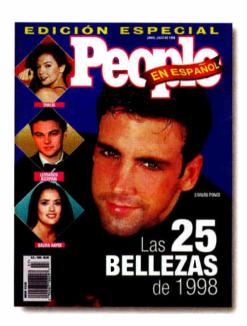
Jalapeño

**Hotter** 



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In just one year, People en español has become the *Numero Uno* magazine among U.S. Latinos. With a guaranteed <u>and</u> audited ratebase of 200,000 and an estimated monthly audience of over 1.6 million Hispanic consumers, People en español has a national reach equal to many top Spanish-language TV programs! So spice up your Hispanic media mix, and call your People en español sales rep, or Publisher Lisa Quiroz today at (212) 522-3245, because the next issue of People en español is closing soon.



#### **GLORIA ON EMILIO**

Continued from page 74

to play really old Cuban standards, salsa, all Latin stuff. Emilio did play "The Hustle" on the accordion, and I thought, "This guy is brave."

But the band had so much charisma and they were having such a good time, it was infectious. It was honest and something that you could see was not just a job for Emilio, but it was something he truly, truly enjoyed.

So, Emilio came to me and said, "I think you could write some songs, judging from the funny stuff you do. So, you just do it, but in a serious way." And that's what happened, and if it hadn't been for him, I don't think I would have tried to write. Music was such an escape for me, it was a catharsis. So, the sadder the song, the more I liked it. ■

#### THE BILLBOARD INTERVIEW

Continued from page 74

ty. If it is a hit, it's my problem; if it's a failure, it's my problem." They released the song and, while we were in Mexico doing a movie, we got a call and the song had become huge.

#### At this point, you were jointly signed to Epic and **Sony Discos?**

Yes. After the first single, I said I wanted to go with "Bad Boys," and they said, "No, we should go with another 'Conga'-type song," and I said, "No." They released it, and it did well, and then, for the third single, I wanted a ballad, "Words Get In The Way," and they said, "Are you crazy? You have the dance market in your hands!" I played it for the president of Sony Discos, and he said, "It will never happen in the U.S.—and it became huge. Then Gloria became huge in the A/C market.

Then we came with the second album, "Rhythm Is Gonna released it. We were flying to South Korea to play the Olympics, and on

Continued on page 78

"The reason I chose Miami

Sound Machine was because

I knew there was going to be

[the] sound of Cuban immi-

grants coming to this coun-

try from both cultures. At

home [in Cuba], we used to listen to Celia Cruz and

Cachao-all of the Cuban

music-and at the same time

we grew up with the Beatles,

Rolling Stones, Motown, So

there was this fusion."

Get You." For the fourth single, I wanted "Anything For You," and they

### **Emilio Estefan**

– 20 Años Dando La Nota –

Hace veinte años tus sueños podían ser demasiado ambiciosos.

Hoy, parece como si el poeta se hubiera inspirado en tí. Porque lo tuyo ba sido andar, andar baciendo caminos sobre la mar.

Y tu visión, tu dedicación y tu integridad son abora la fuente de inspiración para muchos latinos.

Por eso, estamos seguros que dentro de veinte años seguirás dando la nota.

¡Felicidades!

Nely Galán

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#### THE BILLBOARD INTERVIEW

Continued from page 76

the way we were waiting, because it was like No. 3 on the charts and it had

a chance to go No. 1. When we arrived, the Koreans were waiting with flowers and a sign that said "You're No. 1." We made so much noise in the airport. It was our first No. 1!

### Was putting Gloria out front a natural evolution of Miami Sound Machine?

We knew that Gloria was upfront at that time. [Bandmate] Marcos [D'Avila] and I were leaving the band. My son Nayib didn't want to travel so much, and I told Gloria, "You have to continue, and I will fly to the weekend shows." We were traveling all over in one bus with 28 people. And what we learned from those trips is that people are so real and that everybody has the same heart. As long as you play music that touches somebody's heart, that is when you are going to come across.



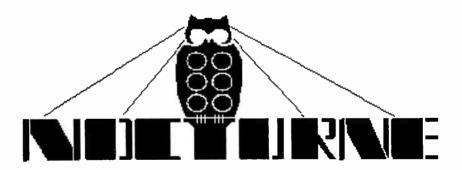
No. I always liked to write music, and what Gloria and I wanted to do was

Continued on page 82



#### Emilio, Emily, Minnie, Gloria and Nayib

### THANK YOU EMILIO



### For twenty years of great touring and creative innovation.

All of us at Nocturne Video Productions are proud to be part of your team.

Jyr Boge

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o a great man...an incredible visionary...

an extraordinary musician...

a remarkable inspiration and...a priceless friend.

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The more than 600 employees at the Estefan Enterprises' family of businesses wish you another 20 years of success...together!

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# Sincerely, and with love for your talents, we applaud you!! A dedication from the songwriters and producers.

Emilio, capable, talented, strong, funny... And with great legs! I love you "Chico Chevere".

Albita. Producer/Songuriter

Emilio, you are the man! Thank you so much for your amazing vision and guidance.

Randy Barlow. Producer/Songwriter

Un hombre que cose el camino con el hilo de su herencia latina, manteniendo los pies en la tierra, y el alcanze a las estrellas. That's Emilio.

Robert Blades. Producer/Songwriter

Dear Emilio, proud to be on your team. Hope to share in your bright future. Un gran abrazo! Jorge Callandrelli, Producer/Songwriter

Congratulations Emilio, your energy, intuition, and hard work sets you above the rest. Thank you, Yorge Casac. Producer/Songuriter

> Emilio, for all the laughs, all the love, all the hits! Thanks, Laurence P. Dermer. Producer/Songwriter

With great respect and admiration to the Midas of our business. Muchas felicidades.

Marco Flores. Producer/Songuriter

Grateful for all your faith & support throughout the years. You have been an inspiration.

Pablo Flores, Producer/Songwriter

iDon Emilio! iMaestro! Muchas felicidades. Deseandote siempre todo lo mejor. Con mucho cariño.

Javier Garza, Producer/Songuriter

My big brother Emilio has given me the opportunity to truly understand the purpose of the conductor. Thank you for guiding us into musical bliss. You're the man.

70ny Moran. Producer/Songwriter

Emilio, your determination and energy are a constant inspiration. I am proud to be a part of the family.

70m WeWilliams. Producer/Songariter

I dedicate my BMI Songwriter of the Year Award to you and your brilliant leadership.

\*\*Miguel A. Morejon, Producer/Songwriter\*\*

For your vision, inspiration, & endless dedication to the understanding of cultures through music, I thank you.

Jorge Noriega. Producer/Songwriter

Working with you has been the highlight of my career. With great love and admiration.

Luis Fernando Ochoa. Producer/Songuriter

Your endless drive and enthusiasm inspires us all! Congratulations,
Clay Ostwald. Producer/Songwriter

Emilio, thank you for helping me achieve a lifetime dream. Freddy Piñero. Jr.. Producer/Songwriter

Gracias por ser manantial para el talento latino y hacerlo rodar por el munde.

Julia Sierra, Songuriter

Emilio, You have found new ways to express the beauty of our Latin roots to the world! God Bless You,

\*\*Kike Santander. Producer/Songuriter\*\*

Foreign Imported Productions and Publishing, Inc. (BMI)

ana

Estefan Music Publishing, Irc. (ASCAP)

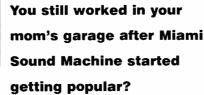


#### THE BILLBOARD INTERVIEW

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to build our own studio, to write and have our own team of people to write. Then the guys in the band

who would be off, like Jorge [Casas] and Clay [Ostwald], instead of working with somebody else, they would be hanging around with us; we got along so great. After 20 years, we are like family. Then we got the building. We used to work in my mom's garage.



Yes, and that is what I tell teenagers—it is always great to go through rough times in our lives, because people who make it overnight never appreciate it. Nor do people who do not like to give autographs,

do not like to say "Thank you" to everybody, people who don't like to share success with radio and press—I mean, sometimes you spend more time with the press than you spend with your own family.

### Your relationship with the media has been a priority, hasn't it?

Yes, but when I don't like something, I will tell them in the media. But the media has been great to us, and you cannot buy the kind of love we have gotten from the media, from the public.

### Since the beginning, you and Gloria have been very media-friendly.

I tell you why. When you're having a rough time in your life making it, and you get one interview, you really appreciate it. We were Latino immigrants in this country; we don't take anything for granted. But the media has been extremely kind to Gloria.

And, as Gloria got more popular, so did your responsibilities.

Continued on page 84



With Willy Chirino, Lissette, and Christina Saralegui

EMILIO,

YOU'VE TURNED THE WORLD'S BEAT AROUND

WITH A RHYTHM ALL YOUR OWN...

YOU'VE INFLUENCED CONTEMPORARY MUSIC with a MIAMI SOUND

CONGRATULATIONS, ON 20 GREAT YEARS!
Adriana Abascal





#### THE BILLBOARD INTERVIEW

Continued from page 82

I used to do everything—accounting, photographs, publishing—because we didn't have money to hire

"That is what I tell teenagers—it is always great to go through rough times in our lives, because people who make it overnight never appreciate it. Nor do people who do not like to give autographs, do not like to say 'Thank you' to everybody, people who don't like to share success with radio and press."

someone. Just administering the publishing was big. I told Gloria we should have our own publishing company. That is the real reason we became our own publishers. We are now handled by BMI. [BMI CEO/president] Frances Preston paid so much attention to us and was great to us from the beginning. I have a loyalty toward her.

### Loyalty counts a lot for you, doesn't it?

Oh yes. And I am thankful. I never expected to have what I have. Gloria is alive and is walking, and the best production in my life is our kids. I have a beautiful home, but I can be just as happy on the ocean. I am well-grounded. I see so

many people with so much money who are unhappy and I think, "Why?"

### When did you start moving into producing?

Well, I bought the studio, Crescent Moon, and it became a hanging-out place for all of the musicians. The first one who came was Jon Secada. I knew about Jon, and Jorge Casas said he sang great and was a great guy, and he came to see me, and I said, "Jon, I love your voice, let's try to make a demo." And I listened to 20 demos and I didn't like it, and I said, "We'll try it another day. R&B with Latino is what is going to happen to you now." He wrote his own music, and he asked me to manage him and now he is like family—he is like my brother.

I took [his demos] to Sony, and the guy said, "We have too many artists now, we have to pass." I called [EMI's then A&R director] Nancy Brennan—she used to do my publishing—and I said, "I have a kid,"

### Emilio,

As South Florida's ambassador, your music and impact continually set new standards. We will always be there for you; thanks for always being there for us. It's great being part of "la familia"

—David Ross, Rob Roberts, Julie Wilson-Watson and the Y-100 family



### **EMILIO**

CONGRATULATIONS
FROM
ALL YOUR FRIENDS
AT
CREATIVE ARTISTS AGENCY



#### THE BILLBOARD INTERVIEW

Continued from page 84

and they signed him. Producing was a natural thing.

#### The Crescent Moon deal was in 1994?

Yes. That deal is over now. I remember Tommy Mottola told me to go after the Cuban sound. So I signed Cachao and Albita, and, when I signed Cachao, I told Mottola I signed an artist, and he said, "Oh really? Is he good-looking?" I said, "Not really." Then Tommy asked me, "'Is he a young guy?"

"No," I said. "He is 80-something years old."

"I never forgot where I came from. One thing I want to be remembered for is that I did positive things for the Latino world."

"Can he tour?" Tommy asked.

"No," I said. [Pauses and starts laughing]. "But he is the best Cuban musician we have in the States: there is no one better than this guy."

Andy Garcia helped out with the

first album, and I was so happy when he got a Grammy nomination with this album, and we won a Grammy. I signed Albita, and her albums have been

#### How do you choose which artists and writers to work at Estefan Enterprises?

From my heart. They can make money with me. They become part of the company. We split everything 50/50; we go partners.

#### So Estefan Enterprises takes off after the "Into The Light" tour in 1991?

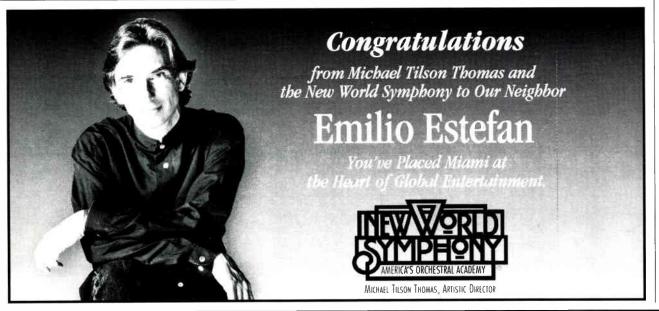
Yes, but, again, it was not planned. It just happened naturally. As I said, I believe in destiny. I don't think when you immediately plan something like "I am going to be a good producer," it is going to happen. Or "I am going to write a song...," it doesn't happen.

What I have done is: I have gone against all odds in my career, from Gloria to Jon Secada to Cachao to Albita to Alejandro Fernández, whose sound I changed. I take a lot of pride in making a record sound good, and you have to take chances. That is what I like about [Sony CEO/president] Tommy [Mottola]. He has been in the business as a manager of [Dr. Buzzard's Original] Savannah Band and Hall & Oates. He knows what it is to take chances and is thinking ahead. He knows there is a Miami sound here, and he wants to put money in it.

#### Do you feel you have put together a Latin Motown, or is it even more than that?

We have developed an incredible company, and we can do even better than labels sometimes, because we have our freedom. I do not tell people exactly what they have to do. I let people create, and we have such a mix of people—Jewish, Italian, Brazilian, Puerto Rican, Cuban, Anglo-we grow together and we get along great. I can do anything Continued on page 88





# EMILIO ESTEFAN, JR. Center Stage In The Music Industry Center Stage At Holland & Knight



Emilio,
Congratulations on
your 20th anniversary
and this well-deserved
tribute for all that you
have done for the
music industry and the
community you love.
Thank you for your
friendship and for
letting us be a part of
your team.

J.H.T.

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#### THE BILLBOARD INTERVIEW

Continued from page 86

with this group—I can do rock, for example.

But people think of you as a major producer primarily in the Latino market, because of your great success with Thalía, Alejandro Fernández and Carlos

### Ponce—and you have Gloria on the Anglo side.

And Jon Secada with the crossover.

And Jon Secada. But, in the last couple of years, you have been doing so well in "We know the real truth about Cuba that most people don't know. I wish them the best. But we will never sign a Cuban group until Castro is out of power."

#### the Latin market, perhaps that is where this perception is coming from.

And that is true. But we can do anything. Larry [Dermer] can write R&B. He wrote "Don't Release Me" on the "Gloria!" album. My compa-

ny is not only me by myself; it is 100 people writing and producing. We go from dance to R&B to rock. We are working now with Betty Wright for the R&B market.

### Still, you have been an inspiration to a lot of Latinos.

And that makes me proud, because I never expected to do that. But, if I can be a role model for a lot of the kids, it's important, because they need role models. We don't have a lot of role models. There have been only a few of us Latinos who have done the crossover thing, and if that inspires just one kid, that is enough for me.

### Are Latinos getting enough recognition for what they are contributing, musically?

There is a lot of discrimination still, but the music market is opening more and more, particularly at the radio stations, because they are realizing that, if they play a Latin song on the radio, people will ask for it, and I am talking about Anglos, not Latinos. I saw that with "Mi Tierra"; it was Anglos, not Latinos, who bought the album.

I tip my hat to [NARAS president/CEO] Mike Greene, who put Gloria on the Grammy show to sing "Mi Tierra," because he took a big chance. I tip my hat to Tommy, who said, "If you can go and do a Spanish album, we will release it worldwide." But all of this could have happened with R&B or reggae, not just Latin...It's just that people want to hear new stuff.

### What is your biggest professional accomplishment?

I never forgot where I came from, and nobody could tweak my sound, saying it would never work. One thing I want to be remembered for is that I did positive things for the Latino world.

Continued on page 90



For twenty years, you've helped turn the beat around...

Congratulations, Emilio, on two extraordinary decades of musical perfection.

From the other Miami Sound Machine,





#### THE BILLBOARD INTERVIEW

Continued from page 88

### There must be a dozen or so Anglo labels involved in Cuban music. Do you have any plans to work with Cuban artists?

No. To us, it is too close. We know the real truth about Cuba that most people don't know. I wish

them the best. But we will never sign a Cuban group until Castro is out of power.

### What do you think about Cuban groups performing in the U.S.?

This is a free country, and I think people who are against the shows should protest. I would never go see a Cuban group here in Miami, because I know the truth of what happened in Cuba. I don't think we should mix music and politics, but we have a very strong feeling about having nothing to do with Castro because so many people have died. But nothing makes me more proud than to see Albita being such a success in this country.

### Most of the money that the Cuban groups earn goes to the Cuban government?

Oh yeah, definitely. And most of the people would like to say that and they don't, because they have family in Cuba and they don't want to hurt them.

### If the political situation changes in Cuba, are you going to go there and look for groups?

Oh yeah, if Cuba becomes free.

#### Would you move back there?

No, this is my country. I would like maybe to own a house in Cuba. The only thing I want is for Cuba to be free and to be sure that we can help the younger generation learn the American dream and to live in a free country. I don't want anything else.

Now, when they open the doors, I would love to work with the Cuban musicians, because it would be great. I would have a lot of interns, like I do in the United States, to get them to learn the business.

#### Would you set up an office in Cuba?

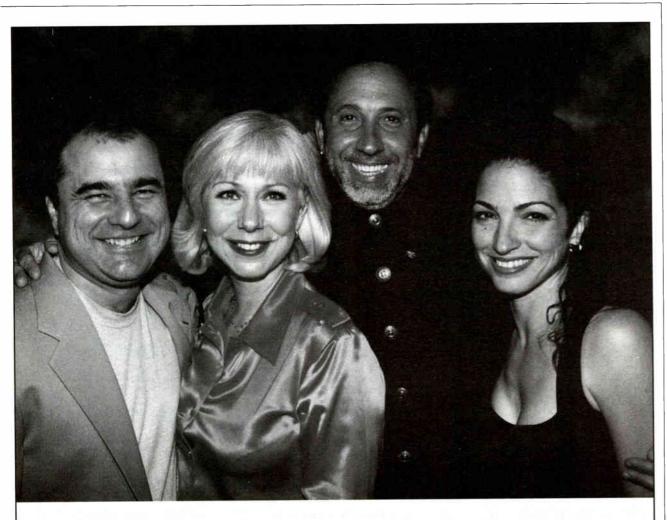
I don't think so.

### The musical rage for the moment is Cuban music. Will it last?

It will keep going on. Look at what happened with Buena Vista Social Club.

### How have you and Gloria stayed together in a business where married couples often don't stay together?

We got married for the right reason—love. The second reason is that we worked hard. We love music and we made a lot of money, but that was not the reason. Money never came to mind. We believed in our sound. I remember the first TV shows we did across America, and they wanted Gloria to dress like Carmen Miranda. I said, "What the hell is that?" I didn't want to represent Latin women in that respect. Most of the Latin girls are contemporary



HAPPY 20TH ANNIVERSARY.

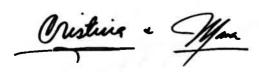
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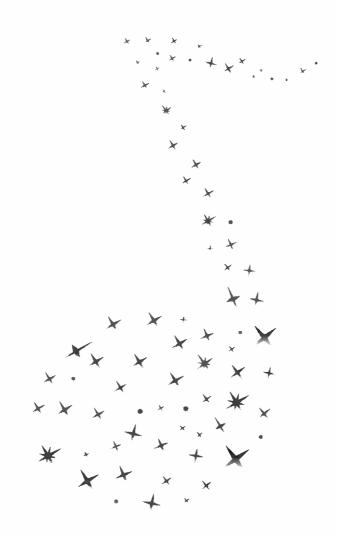
THAT YOU HAVE ACCOMPLISHED.

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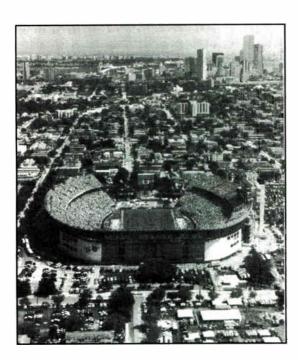
IN TWENTY YEARS, YOU'VE BLESSED THE WORLD WITH MORE THAN A MILLION NOTES. WE'RE JUST SENDING ONE BACK, TO SAY THANKS.

Emilio, thank you for twenty wonderful years of music and magic.

YOUR FRIENDS AT THE



## **Congratulations Emilio Estefan** on your 20th career Anniversary. We celebrate your dedication, leadership and success



**ORANGE BOWL STADIUM City of Miami** 

#### **ILATINO! ILATINO!**

Continued from page 64

in 1993, "Mi Tierra" was the first Spanish-language album to sell more than 1 million copies.

And, even before the Cuban music craze took off last year in the U.S., Emilio was introducing island grooves in 1994 through mambo master Israel "Cachao" López and dynamic songstress Albita.

Moreover, Emilio's emphasis on top-shelf production for Latino artists has inspired labels and artists alike to upgrade the quality of their recordings. Further, Emilio was the first to feature lyrics and publishing data on the jackets of the Spanish-language product he put out.

As if that were not enough, Emilio has a razor-sharp ear for all sorts of songwriting and producing talent. Always-in-demand Colombian songwriter Kike Santander and Puerto Rican remixer Pablo Flores are among the numerous aces on Emilio's house staff.

hit in 1997, Emilio and Gloria were mapping out and eventually releasing a CD of Cubanroots sounds. Shipped in 1993, "Mi Tierra" was the first Spanish-language album to sell

more than 1 million copies.

Long before the Cuba-centric

disc "Buena Vista Social Club"

1997 disc "Me Estoy Enamorando (I'm Falling In Love)."

That blockbuster ĆD by ranchero star Alejandro Fernández boasts a collection of pop nuggets flavored with the embraceable musical strains of Fernández's native Mexico.

"Me Estoy Enamorando" is the latest example of

achievement to his sonic mixing-and-matching was the

Emilio's oft-repeated mantra for his success—fusion of different musical elements. Moreover, Emilio opines that a

song can become a hit even if it is recorded in a non-native language.

#### **AGAINST DICTATORSHIP**

'I don't think it will be long before [Anglo U.S.] radio plays Latino music," states Emilio. "But what I saw in Europe made me happy, because now you can go to a boutique or a restaurant, and they're playing Latino music. That proves that radio cannot dictate what people want to hear anymore. When Natalie Cole came out with that 'Unforgettable' album, it became big by word-of-mouth, and then TV started playing the video. Then, radio had to start playing the song.

However, Emilio is quick to note radio's still-commanding importance, saying, "You need radio to sell records, but people are buying music now more than ever because they don't want to be told what to

listen to and what to buy." In addition, Emilio notes that Latino sounds can be promoted through other vehicles. "Videos are important, live performances are important," he says. "But it is going to take a long time. Look at R&B music. It was not played for years and years, and now it's a huge market. Those black acts deserve it because they are the best musicians in the world."

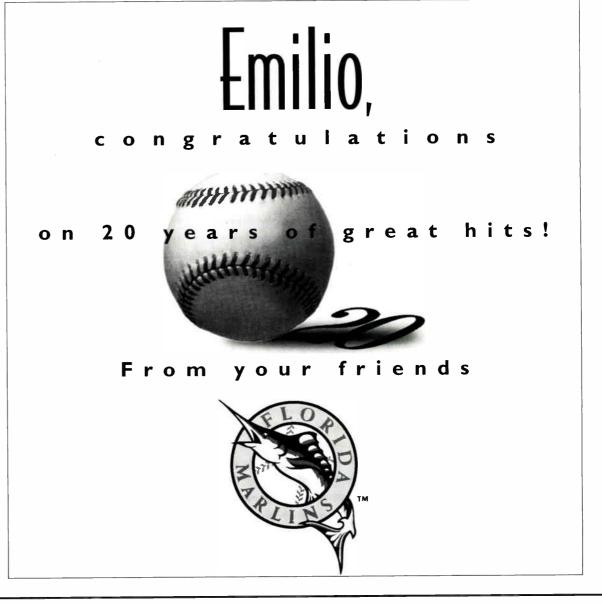
#### **MARRIAGE OF STYLES**

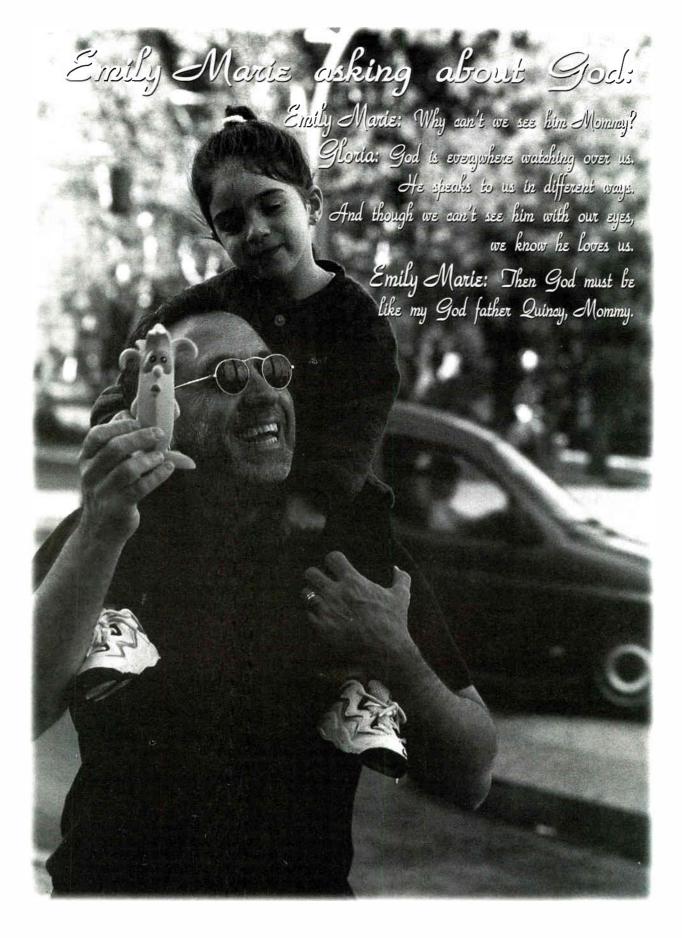
In recent years, Emilio has become white-hot through his sonic alchemy. "Puedes Llegar," the Latino counterpart to the English-language Olympics theme "Reach," showcased Emilio's singular talent for marrying a variety of vocal styles into a powerful, cohesive tune about doing one's best to reach a goal.

That same year, Emilio produced the first of two hit

records by sultry Mexican thrush Thalía. His pop/tropical hybrids offered a piquant alternative and provided Thalía with her best-selling albums.

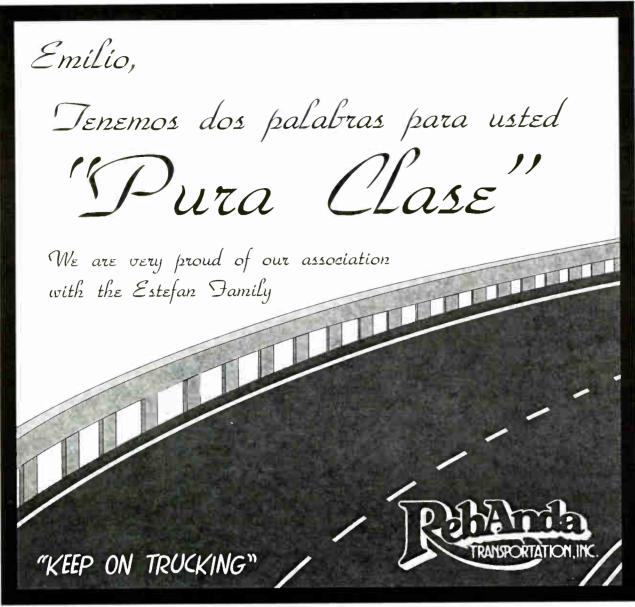
For all of his Latino high points, Emilio's crowning





Congratulations On 20 Years In The Business, Emilio.

All my Love To You, Gloria, Nayib and Emily Marie





### EMILIO ESTEFAN

#### THE BILLBOARD INTERVIEW

Continued from page 90

and well-dressed. And in Cuba, there were some of the most beautiful, fashionable women in the world.

### What are a couple of your biggest memories in the past 20 years?

One is the first time we knew Gloria was No. 1 in England, with "Dr. Beat." Nobody believed in that song, and we didn't even push it. The second memory is the day Gloria came back from the [tour-bus] accident—the first night here in Miami. When I held her, she said, "I'm back." You can't take anything for granted. Just because you are famous one day does not mean you will be famous another day. And you could lose your career in an accident. So, instead of saying, "I cannot sing," she said, "I am going to sing, and I am going to do it well."

And the third is when we played Guantánamo. It was great, just going back to play on Cuban soil. Gloria said, "I am not going to cry; I swear to God, I am going to be an example." But forget it; once she began to sing "Mi Tierra," she was crying all over the place. She never likes to show her emotions. Another important memory was when we played for President Bush, and my knees were shaking in the Oval Office.

When you are an immigrant, you see things differently. You get to the White House, you have all of this security and whoa! You say, "Is this me? Is this real?"

### The feeling of being an immigrant never leaves you, does it?

It never will. I would say that every Italian and Jewish person could identify with us, because they went through the same thing.

### Which means, as you have mentioned several times, you never take anything for granted.

Never. When you die, the only thing you leave is the love for your kids and your country. You take one suit, one pair of shoes and your favorite tie. So I just enjoy every moment, and I don't let go of those moments. And you have to laugh 200 times a day in order to release all of the bad vibes.

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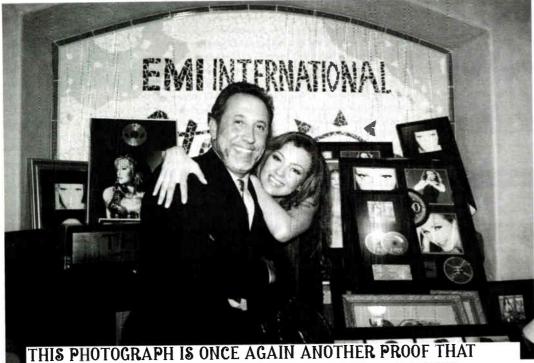


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Another segment of the record industry to which Emilio has added his touch is the dance market. His team of remixers, led by Pablo Flores, has notched several No. 1 dance hits for Gloria. In 1996, Flores delivered a pulsating remix of Ricky Martin's "María" that turned out to be a huge hit around the world.



**Ricky Martin** 

#### THE ULTIMATE CROSSOVER

Continued from page 62

Machine and, later, Gloria cemented Emilio's reputation as a producer and songwriter who liked to inject a little Latin spice into his music.

Also noteworthy was the fact that, as Emilio was realizing crossover dreams, he was not abandoning the Spanishlanguage markets. Gloria continued to cut top-10 Spanishlanguage hits, most of which were counterparts to her English-language smashes.

In 1993, Emilio masterminded Gloria's monster Spanish-language CD, "Mi Tierra." The pair's loving homage to Cuban roots music became the first Spanishlanguage record to be certified gold in the U.S. for sales

exceeding 1 million units.

In addition, "Mi Tierra" snared Gloria her first Grammy Award. With the majority of sales coming from non-Latinos, "Mi Tierra" also proved that Gloria's Anglo fol-lowing was willing to explore her Cuban musical heritage.

#### WINNING GRAMMYS AND FRIENDS

Upon the founding of his Crescent Moon label in 1994, Emilio further demonstrated that Stateside non-Latinos were interested in Cuban sounds when the imprint dropped albums by mambo legend Israel "Cachao" López and live-wire performer of Cuba's rural sounds, Albita. Cachao's "Master Sessions Volume 1" won a Grammy, as did Gloria's "Abriendo Puertas," a critically hailed blend of pan-Latin American grooves and cadences.

Emilio's boundless talents have been felt in the English pop arena, as well. In 1992, Jon Secada, a former backing vocalist of Gloria's, broke big in both English and Spanish

Continued on page 98

for all your wonderful achievements...

### CONGRATULATIONS.



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#### **EMILIO BRANCHES OUT**

Continued from page 70

has been a great partner in these projects, and she believed in these things more than me. She said. We have the best beaches in the world, the best hotels in the world, and it would be great to say, 'We made money and the city has been so

great to us, so we're putting money back into

'So,' the reason I bought Larios and the Cardozo was very much for Gloria. Anything I do, I talk to Gloria, because she is a smart businessperson and she has the right principles.

And it also helped that the Cuban cuisine prepared by Larios would be much easier for the Estefans to enjoy if they moved Larios to the Beach—where it would be closer to their home on Star Island.



We used to go to Larios, and we would tell the Larios family how great it would be to have a Cuban restaurant on the Beach," says Emilio, "because every time we bring friends from all over the world [to Miami], they want to go to South Beach and eat Cuban food. The people who used to live on the Beach were very health-oriented, and they said Cuban food would not work here. We wanted to buy this building and put it back the way it used to be in the Deco era. It was sort of a hobby

"So, Gloria came to me and said, 'You know something, Emilio? This is the place for Larios. To have a Cuban place in South Beach would be great for people of our culture.' And

so we opened the place, and by the third day there was a one-hour wait. You go there now at I a.m., and it is still full.

Emilio says Bongos has realized a similar level of prosperity, with three-hour

Continued on page 102



At your service: Gloria and Emilio

### **¡Felicidades Emilio!**

Que siga la tradición... la tradición... Twenty More Years!

**DAVID & PAUL MENDOZA** 

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September 26, 1998

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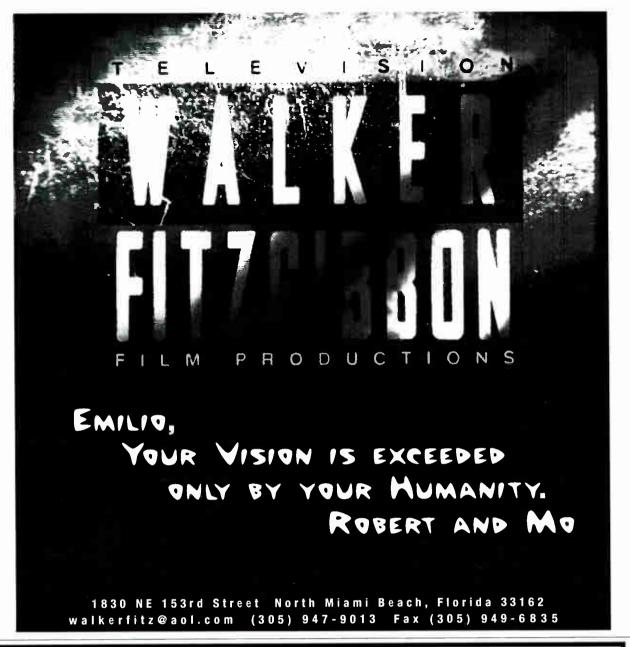
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EMILIO,

### CONGRATULATIONS ON 20 YEARS OF CONTINUOUS HITS!

All our love and best wishes for 20 more.

Alex and Lourdes Fernández

### EMILIO ESTEFAN

Estefan's renown as a producer who could bridge Latin and pop musics became so wide-spread that he became the primary source of Hispanic music for many Hollywood film hon-chos seeking to add Latin seasoning to their soundtracks.

#### THE ULTIMATE CROSSOVER

Continued from page 96

with his eponymously titled English album and its Latino counterpart. "Otro Día Más Sin Verte," the latter of which won Secada the first of his two Grammys.

In 1996, Emilio was chosen by the Olympics Committee to produce "Reach," the official theme song of the 1996 Summer Olympic Games, "Reach" garnered international exposure when Gloria performed the Grammy-nominated ballad at the Olympics closing ceremony.

Moreover, Emilio produced the Spanish-language version of "Reach," titled "Puedes Llegar." The latter track was included on "Voces Unidas," the official Spanish-language Olympics CD that reached the top 10 of The Billboard Latin 50.

Emilio's renown as a producer who could bridge Latin and pop musics became so widespread that he became the primary source of Hispanic music for many Hollywood film honchos seeking to add Latin seasoning to their soundtracks. Among the hit movies to which he has contributed are "Top Gun," "Three Men And A Baby," "Made In America," "Pocahontas," "The Little Mermaid" and "The Birdcage." He was also the executive producer and music supervisor of the 1995 film "The Specialist," starring Sylvester Stallone and Sharon Stone.

More recently, Emilio produced four tracks to the just-released Columbia Pictures movie "Dance With Me."

#### **FANCY FOOTWORK**

Yet another segment of the record industry to which Emilio has added his touch is the dance market.

Emilio's team of remixers led by Pablo Flores has notched several No. 1 dance hits for Gloria. In 1996, Flores delivered a pulsating remix of Ricky Martin's "María" that turned out to be a huge hit around the world.

In the past few months, Flores has helmed Latino-style remixes for rap star Will Smith and rock notable Lenny Kravitz

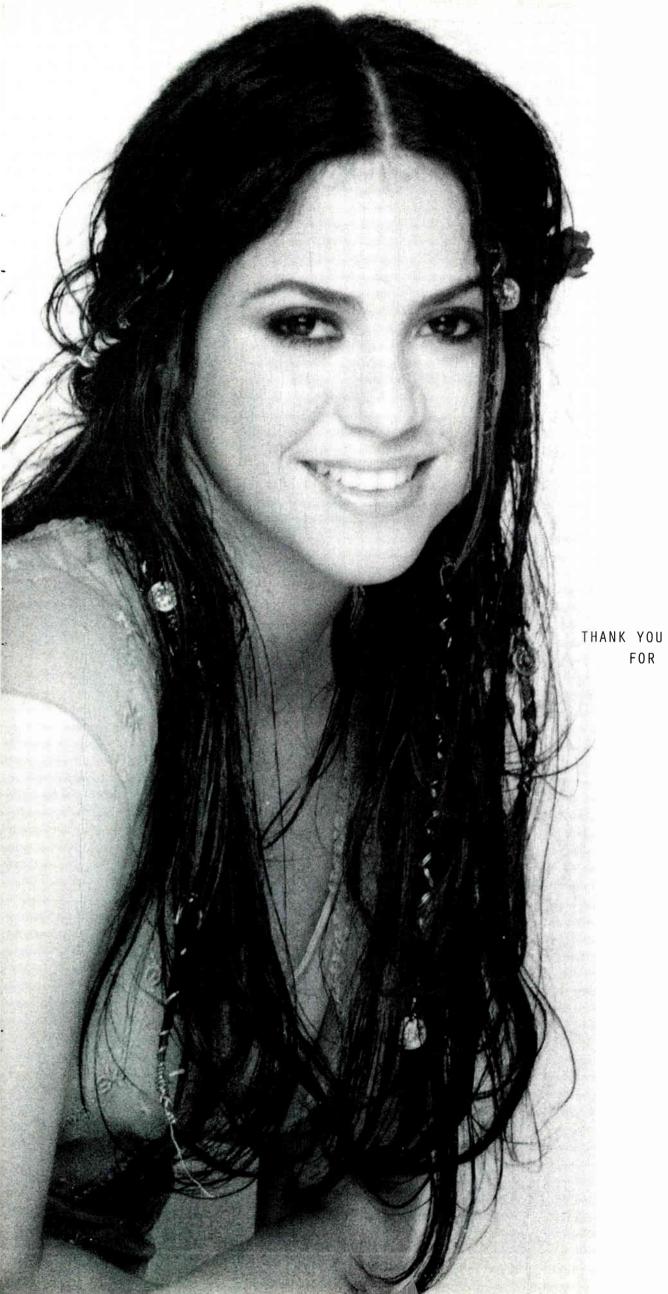
A product of the Latin and American cultures. Emilio has naturally reflected this bicultural lifestyle with music that really is simply a blending of Latin and U.S. idioms. Hard to define and hard to categorize, Emilio asserts that the fusion of musics that he reckons will be the sound of the future will benefit by not being so easily labeled.

"Sometimes, people like to label here in the States, but music is music, no matter how it touches people's hearts," says Emilio. "It doesn't matter if it is black, Latino or reggae. People are very much into fusion now; they don't want to hear just one kind of music."

Asked why there have not been other Latino-rooted music acts to follow Gloria's triumphant footsteps. Emilio replies flatly: "Because there is still a lot of discrimination. Sometimes, you talk to a program director, and he says. 'I don't want to play Latin music, because maybe I will lose the Anglo listeners.' On the other hand, radio is opening up more and more."

So, what can be done to break the prejudice against Hispanic acts trying to break in the English market?

"No. 1, you have to do original, quality music," answers Emilio. "And if it is a fusion of Latin with other rhythms, that will help. No. 2, the sales success will encourage labels to give bigger production budgets. 'Mi Tierra' sold millions of copies, and Alejandro Fernández and his mariachi with the London Symphony sold a lot of copies. So labels are willing to give us bigger production budgets."



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### SHAKIRA



#### **EMILIO BRANCHES OUT**

ontinued from page 70

has been a great partner in these projects, and she believed in these things more than me. She said. 'We have the best beaches in the world, the best hotels in the world, and it would be great to say, 'We made money and the city has been so

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And it also helped that the Cuban cuisine prepared by Larios would be much easier for the Estefans to enjoy if they moved Larios to the Beach—where it would be closer to their home on Star Island.

#### **REACH OF THE BEACH**

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At your service: Gloria and Emilio

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#### **EMILIO BRANCHES OUT**

Continued from page 100

waits to get inside not uncommon.

"And it's not only Latin people going there, but Anglos, too," declares Emilio. Indeed, Emilio has been doing in the last 20 years what Desi Arnaz was doing in

the '50s with "I Love Lucy"—introducing Cuban culture to a mainstream, non-Cuban audience. Ironically, the MC at Bongos is a Desi Arnaz impersonator.



How did the Bongos deal come about? "Disney came to me," states Emilio. "They wanted to bring in a discotheque with Cuban music, because Cuban music is becoming big all over the world. I just came from Europe, and anywhere I went in Europe I heard Cuban music. "Actually, they wanted to do a disco more than a restaurant. Then they went to Larios and they loved the food, so it became a restaurant."

As with most projects to which he contributes his talents, Emilio conceived the design for Bongos. Famed Miami architectural firm Arquitectonica came up with an old-style Cuban restaurant with a "year 2000 feel," says Emilio.

At the Cardozo Hotel, Emilio has launched new-music

At the Cardozo Hotel, Emilio has launched new-music nights on Friday evenings in the hotel restaurant, which is transformed into a steamy dance floor crammed with young hoofers twirling to the latest in Latino and club music. Latino music celebrities, including Gloria, can sometimes be seen gyrating to a seamless stream of hip-shaking tunes.

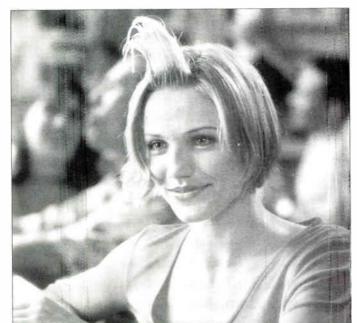
gyrating to a seamless stream of hip-shaking tunes.

Portions of the hit film "There's Something About Mary" were shot at the Cardozo. In fact, there is something about film, as well as TV, that has piqued Emilio's interest and involvement.

"I want to do TV specials, sitcoms and movies," he says, but I don't want to make a black movie, a Latin movie or an

Anglo movie. I want to represent a fusion of different races.

"I have a passion for TV and movies. I have been nominated like 15 times for Grammys, and I have won five," he says. "But you always want to be able to do something else. Everything I have done for TV, I have won an award."



Shot at Cardozo: "There's Something About Mary"

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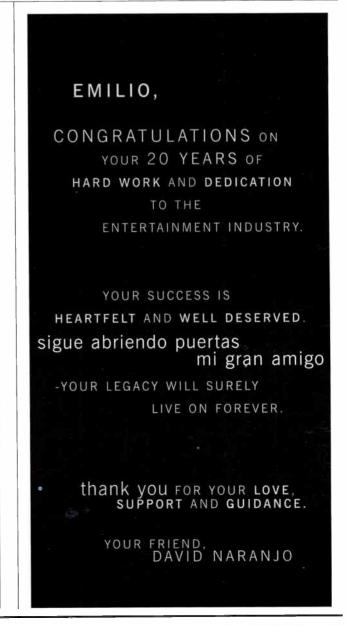


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San Diego • KKLQ-FM, KLQV-FM
San Francisco • KSOL-FM

# The Discography Of E.E.

The music career of Emilio Estefan Jr. is as varied as it is vast. From album and singles productions to film and TV shows, Estefan has distinguished himself with projects that have been critical and commercial successes. Following is a chronology of Estefan's achievements.

#### **Album Productions**

- "Miami Sound Machine," Miami Sound Machine-1978.
- "Miami Sound Machine" (Import), Miami Sound Machine—1979.
- "Miami Sound Machine-MSM " Miami Sound Machine-
- "Otra Vez," Miami Sound Machine-1981.

Tio.

"Río," Miami Sound Machine-1982

Congratulations on your 20th

Anniversary!!

For us long as Scan

remember you have always

been there to pick me up or just

make me smile. Thank you.

You've worked so hard for all

these years, and still always

found time for your family. You deserve all the wonderful

successes and triumphs that life can offer.

Your niece,

I love you.



Miami Sound Machine

- 6."A Toda Máquina," Miami Sound Machine-1984.
- 7. "Eyes Of Innocence," Miami Sound Machine-1984.
- 8. "Primitive Love," Miami Sound Machine-1985.
- 9."Let It Loose," Gloria Estefan And Miami Sound Machine-
- 10. "Cuts Those Ways," Gloria Estefan-1989.
- 11. "Exitos De Gloria Estefan,"

Gloria Estefan-1990.

- 12. "Into The Light," Gloria Estefan.
- 13. "Jon Secada," Jon Secada—
- 14. Otro Día Más Sin Verte," Jon Secada—1992.
- 15. "Gloria Estefan Greatest Hits," Gloria Estefan—1992.
- 16. "Mi Tierra." Gloria Estefan—1993.
- 17. "Christmas Through Your Eyes," Gloria Estefan—
- **18.** "El Baile De La Vela," Cheito—1994.
- 19. "Hold Me, Thrill Me, Kiss Me," Gloria Estefan—
- 20. "Heart, Soul & A Voice," Jon Secada—1994.
- 21. "Si Te Vas," Jon Secada—1994.
- 22. "Master Sessions Volume I," Cachao-1994.
- 23. "The Specialist," Soundtrack—1994.
- 24. "Amor," Jon Secada—1995.
- 25. "Abriendo Puertas," Gloria Estefan—1995.

- 26. "Master Sessions Volume II," Cachao—1995.
- 27. "No Se Parece A Nada," Albita—1995.
- 28. "Destiny," Gloria Estefan—1996.
- 29. "Secada" (English Album), Jon Secada—1997.
- 30. "Secada" (Spanish Album), Jon Secada—1997.
- 31. "Una Mujer Como Yo," Albita—1997.
- 32. "Me Estoy Enamorando," Alejandro Fernández—
- 33. "Amor A La Mexicana," Thalía—1997
- **34.** "Carlos Ponce," Carlos Ponce—1998
- 35. "gloria!," Gloria Estefan—1998.

#### **Single Productions**

- "So Excited," Masayoshi Takanaka—1988.
- "Me Faltas Tú," Thalía—1995.
- "Piel Morena,"Thalía—1995.
- "Puedes Llegar," Voces Unidas (Gloria Estefan, Julio Iglesias, Plácido Domingo, Roberto Carlos, José Luis Rodríguez, Patricia Sosa, Alejandro Fernández, Ricky Martin, Carlos Vives)—1996.
- "Un Mundo Nuevo" (from "Voces Unidas" album), Jon Secada—1995.
- "Llama Eterna," Raúl Di Blasio-1995.
- "Thinking Of You" Remix, Lenny Kravitz—1998
- "Il Bello Della Vita" (World Cup Song), Spagna-
- "Miami" Remix, Will Smith-1998.
- 10. "Lo Nuestro" Theme Music, Various Artists, 1998.

Continued on page 106

### A STANDING OVATION TO OUR HOME TOWN HERO

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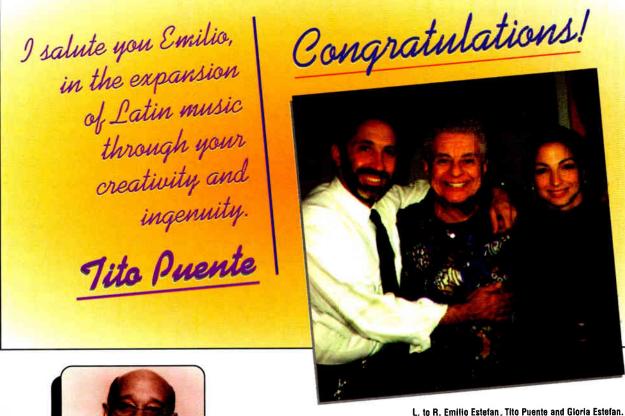
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#### **DISCOGRAPHY**

Continued from page 104

#### Film And Video Soundtrack Productions

- "Hot Summer Nights" ("Top Gun"), Miami Sound Machine—1986
- "Suave" ("Cobra"), Miami Sound Machine-
- "Rhythm Is Gonna Get You" ("Stakeout"), Miami Sound Machine-1987.
- "Bad Boy," "Conga" ("Three Men And A Baby"), Miami Sound Machine—1987.
- "Mucho Money"("Salsa"), Miami Sound Machine \_1988 "Conga"("Rude Awakening"),



Banderas and Madonna in *Evita* 

- "Go Away" ("Made In
- America"), Gloria Estefan-1993.

Miami Sound Machine-1989.

- "Sazón" ("The Cowboy Way"), Celia Cruz-1994.
- "Mi Tierra" ("Speechless"), Gloria Estefan—1994.
- 10. "Mi Tierra" ("Jimmy Hollywood"), Gloria Estefan-
- 11. "If I Ever Knew You" ("Pocahontas"), Jon Secada—
- 12. "El Son No A Muerto" ("Independence"), Cachao-
- 13. "Mi Guajira," "Conga" ("The Birdcage"), Cachao, Miami Sound Machine-1996.
- 14. "Quien Le Prohibe" ("One Fine Day"), Albita-1996.
- 15. "Mi Tierra" ("Fools Rush In"), Gloria Estefan-1996.
- 16. "Go Away" ("Jungle To Jungle"), Gloria Estefan—
- 17. "Nuevo Día" ("Money Train"), Gloria Estefan-1996.
- 18. "Conga" ("Teenage Mutant Ninja Turtles III"), Miami Sound Machine-1996.
- 19. "A Gozar Mi Combo" ("The Associate"), Cachao-
- 20. "Conga" ("Out To Sea"), Miami Sound Machine-1997.
- 21. "Viaje Tiempo Atrás" ("Anastasia"), Thalía—1997.
- 22. "Buenos Aires," "I'd Be Surprisingly Good For You," "Oh What A Circus" ("Evita"), Madonna And Antonio Banderas-1997.
- 23. "Words Get In The Way" ("Jerry Maguire"), Gloria Estefan—1997.
- 24. "Tres Deseos," "Fiesta Pa' Los Rumberos," "Echa Pa'Lante Remix" ("Dance With Me"), Gloria Estefan, Albita, Thalía—1998.
- 25. "Quiero Vivir La Vida Amándote" ("Zorro"), Ana Gabriel And Jon Secada-1998.
- 26. "Mi Tierra" ("Out Of Sight"), Gloria Estefan—1998.

#### Television And Video Production

- 1. "Gloria Estefan And Miami Sound Machine: Homecoming Concert," Gloria Estefan And MSM-
- "Gloria Estefan And Miami Sound Machine: Evolution," Gloria Estefan And MSM-1990.
- "Gloria Estefan: Coming Out Of The Dark," Gloria Estefan-1991.
- "Gloria Estefan: Into The Light-World Tour," Gloria Estefan-1992.
- "Just Another Day," Jon Secada-1992.
- "Mi Buen Amor," Gloria Estefan-1993.
- "Gloria Estefan: The Evolution Tour Live In Miami-HBO," Gloria Estefan-1996.
- "Intimate Portrait: Gloria Estefan," Gloria Estefan-Lifetime Network—1996
- "Too Late Too Soon," Jon Secada—1997.
- 10. "En El Jardín," Alejandro Fernández And Gloria Estefan—1997. ■

# Looks like someones been to Miami and got caught up in the Miami sound.



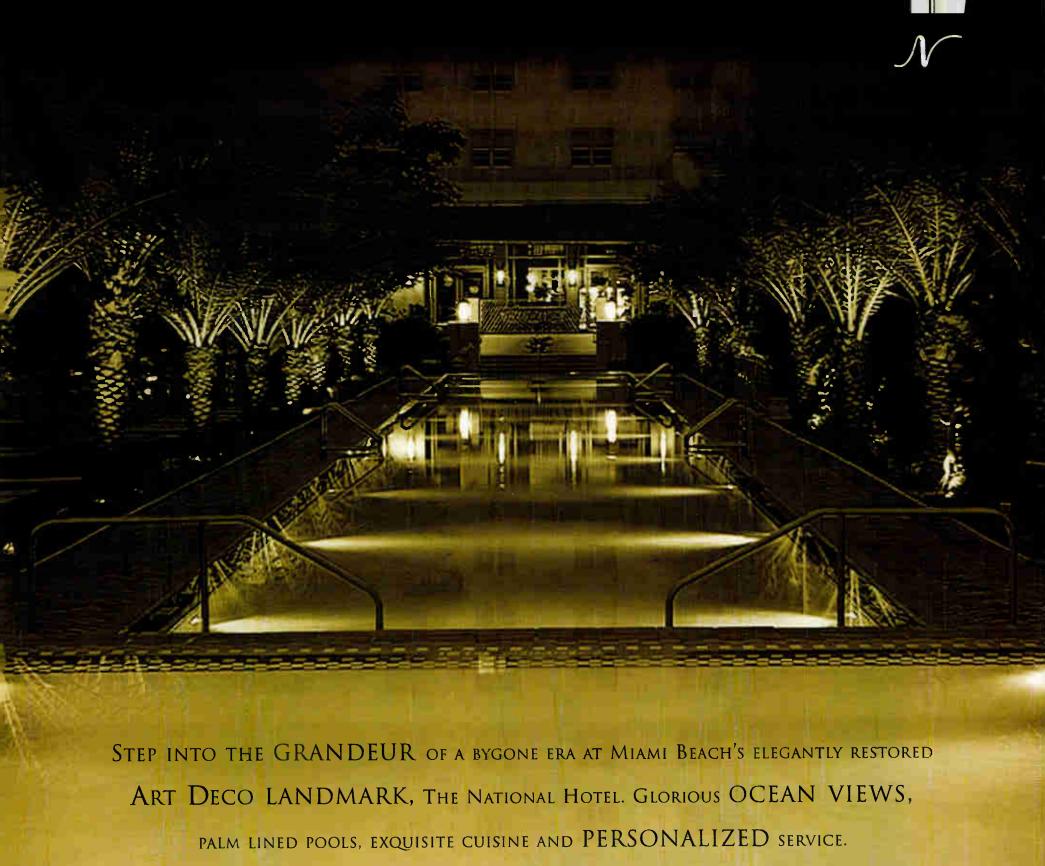
I the hottest and fastest growing man. He's topped the charts. He's taken some of been a pioneer in putting Miami on the map. He's helped shape the Miami sound to been a pioneer in putting Midml on the world. He's helped shape the Miami sound. He's Miami's own Emilio Esteran.

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# Update

#### **CALENDAR**

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

#### **SEPTEMBER**

Sept. 19, Human Rights Campaign National Dinner, honoring Melissa Etheridge and Julie Cypher, Washington, D.C. 212-602-3933

Sept. 19-20, Third Annual Business Of The Music Conference, Las Vegas. 702-647-2010.

Sept. 23, **32nd Annual Country Music Assn. Awards**, Grand Ole Opry, Nashville.
615-244-2840.

Sept. 23, Los Angeles Women In Music Soiree, Genghis Cohen, Hollywood. 213-243-6440.

Sept. 24-25, **REPLItech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 516-222-1765, www.replitech.com\summit.

Sept. 26, Henry H. Kessler Foundation 50th Anniversary Awards Gala, New Jersey Performing Arts Center, Newark, N.J. 973-243-6818

Sept. 26-29, Audio Engineering Society Convention, Moscone Convention Center, San Francisco, 212-661-8528.

Sept. 27, Society Of Professional Audio Recording Services Board Of Directors Breakfast & Press Interface, Hilton Hotel, San Francisco. 561-641-6648.

Sept. 27, Ninth Annual Heroes And Legends Awards, Sheraton Universal, Universal City, Calif. 213-466-1511.

Sept. 27, 14th Annual Technical Excellence & Creativity Awards, Fairmont Hotel, San Francisco. 925-939-6149.

Sept. 29, SESAC Songwriter Showcase, Bitter End, New York. 212-586-3450.

Sept. 30-Oct. 2, ComNet Conference & Exposition, Moscone Convention Center, San Francisco. 800-545-EXPO, www.comnetexpo.com.

#### **OCTOBER**

Oct. 3, American Street Dance Champi-

onship '98, to benefit Dance for Education, House of Blues, Los Angeles. 310-273-3312.

Oct. 3-4, **Songwriters Expo 21**, with keynote speaker Melissa Etheridge, sponsored by the National Academy of Songwriters, Musicians Institute, Hollywood. 213-463-7178

Oct. 4, A Gala Evening With David E. Kelley And Jerry Seinfeld, to benefit the Museum of Television & Radio, Beverly Hills, Calif. 310-786-1000.

Oct. 5, Seventh Ella Lifetime Achievement Award Honoring Rosemary Clooney, sponsored by the Society of Singers, Beverly Hilton Hotel, Beverly Hills, Calif. 213-651-1696.

Oct. 6-8, East Coast Video Show, New Atlantic City Convention Center, Atlantic City, N I 800-331-5706

Oct. 8, California Spirit Of Liberty Award Dinner, honoring Jane Alexander and Jason S. Berman, Beverly Hilton Hotel, Beverly Hills, Calif. 310-559-9334.

Oct. 11, Environmental Media Awards, Will Rogers State Historical Park, Los Angeles. 310-446-6244.

Oct. 11, Fourth Annual International Achievement In Arts Awards, honoring Roger Moore, Lauren Bacall, Will Smith, Mariah Carey, David Foster, Roy Lott, Steve Winwood, Carole Bayer Sager, William F. Austin, and Peter Asher, Beverly Hilton Hotel, Beverly Hills, Calif. 310-271-6499.

Oct. 12, Academy Of Country Music Bill Boyd Golf Classic, hosted by Glen Campbell, De Bell Golf Course, Burbank, Calif. 323-462-2351

Oct. 12, **Gala Dinner & Show**, benefiting the G&P Charitable Foundation for Cancer Research, Sheraton Hotel and Towers, New York, 212-486-2575.

Oct. 13-16, Digital Video Conference & Exposition, Pasadena Center, Pasadena, Calif. 415-278-5258, www.dvexpo.com

Oct. 14-17, National Assn. Of Broadcasters Radio Show And Career Fair, Washington State Convention and Trade Center, Seattle. 202-429-5498, www.nab.org/conventions. Oct. 15-18, Third Annual Texas Interactive Music Conference & BBQ, Guadalupe River Ranch, Boerne, Texas. 512-473-3878.

Oct. 16-21, Salone Della Musica Trade Fair. Turin, Italy, 39-11-433-7054.

Oct. 17, National Assn. Of Broadcasters Marconi Radio Awards And Dinner, Seattle. 202-775-3511

Oct. 19-22, **REPLITECH ASIA 1998**, International Convention & Exhibition Centre, Suntec City, Singapore. 914-328-9157.

Oct. 19-25, **World Of Bluegrass**, sponsored by the International Bluegrass Music Assn., Louisville, Ky. 615-340-9596.

Oct. 22-24, Amsterdam Dance Event, Felix Meritis art center, Amsterdam. 31-0-35-621-8748, anna.knaup@conamus.nl.

Oct. 23, VH1 Fashion Awards, Theater at Madison Square Garden, New York. 212-258-7800

Oct. 23-24, Contacts '98 Conference, hosted by MusicWomen International, Lowe's Vanderbilt Plaza Hotel, Nashville. 615-860-4084, mwiboss8@aol.com.

Oct. 26-28, @d:tech Internet Marketing Conference, Marriott Marquis, New York. 310-473-4147.

Oct. 29, Seventh Annual Salute To Excellence Awards Dinner, honoring WDAS Philadelphia PD Joe "Butterball" Tamburro, Sheraton Hotel and Towers, New York. 212-222-9400

#### **NOVEMBER**

Nov. 2-4, Webnoize '98: New Media Music Conference, Sheraton Universal, Universal City, Calif. 781-279-2895.

Nov. 4, City Of Hope Dinner Honoring Timothy White And Howard Lander, Barker Hangar, Santa Monica, Calif. 213-626-4611, extension 6540.

Nov. 4-6, 20th Annual Billboard Music Video Conference & Awards, Sheraton Universal, Universal City, Calif. 212-536-5002.

Nov. 5, National Assn. Of Recording Merchandisers Board Of Directors Meeting, Los Angeles. 609-596-2221.

Nov. 7, **Steppin' Out**, World Trade Center and Seaport Hotel, Boston. 617-442-8800, extension 1421.

Nov. 9-10, Musicom<sup>4</sup>, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 800-647-7600, info@worldrg.com.

Nov. 10, Songwriter Showcase, presented by the Songwriter' Hall Of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

Nov. 12-13, DVD Publishing Conference,

#### **GOOD WORKS**

BLOOD, SWEAT, AND CHEERS: Bobby Colomby, the original drummer for Blood, Sweat & Tears, has come out of a 20-year retirement to record an original score for "Take The Keys," Shell Oil's nationwide public-service announcement on what to do if you witness a car accident. He asked Shell to donate his fee to Steven Spielberg's Survivors of the Shoah Visual History Foundation. Contact: Deborah Darrell at 212-685-4300, extension 125.

JOYFUL GIRL: Ani DiFranco will headline a benefit concert Saturday (19) in Berkeley, Calif., in conjunction with the Critical Resistance: Beyond the Prison Industrial Complex conference. She will also play a benefit Oct. 4 in Lawrence, Kan., to raise money for the Leonard Peltier Defense Committee. Contact: Tracy Mann Hill at 914-348-0472.

TO YOUR HEALTH: Jheryl Busby, head of urban music for DreamWorks, who has also worked for Stax, MCA, CBS, and Atlantic, will be honored at the WATTSHealth Charities Annual Scholarship Dinner at the Century Plaza Hotel and Tower in Los Angeles. Contact: Barbara Lindsey at 310-822-9124.

BROWNE NOSE: Jackson Browne will perform an acoustic benefit concert for the re-election efforts of U.S. Rep. Loretta Sanchez, D-Calif., Oct. 7 at the Chapman University Auditorium in Orange, Calif. Contact: Avocado Productions at 310-374-4837.

AKING FLIGHT: Monarch Home Video is donating \$1 per "Breakout" video sold to Fast Forward to End Hunger starting Oct. 27. Contact: Sandi Bushnell at 201-444-2892.

#### FOR THE RECORD

A story in the Aug. 29 issue regarding IBM's new digital distribution program misrepresented a quote by Z Co. president Michael Robertson. Robertson was actually commenting on IBM-developed technology, specifically the Cryptelope, as opposed to technology developed by the Z Co.

A story regarding portable MP3 players in the Sept. 19 issue misspelled the name of Ken Wirt, VP of corporate marketing for Diamond Multimedia.

New York, 212-536-2221.

Nov. 13-14, Delta Blues Museum Opening Preview Benefit Festival & Concert, Clarksdale, Miss. 818-380-0430.

Nov. 14, How To Get A Record Deal, a seminar with Daylle Deanna Schwartz, New Yorker Hotel, New York. 212-688-3504.

Nov. 14, Gospel Music Hall Of Fame & Museum Induction Awards, Westin Hotel

Renaissance Center, Detroit, 313-592-0017.

Nov. 14-Dec. 6, Seventh Annual International Children's Television Festival, Museum of Television & Radio, Los Angeles. 212-621-6600.

#### DECEMBER

Dec. 7, **Billboard Music Award**s, Las Vegas. 212-536-5002.



Par For The Cause. Following the 14th annual Neil Bogart Memorial Fund Rock'n'Charity Golf Tournament July 9, executives from the fund and its parent, the T.J. Martell Foundation, accepted a check for \$1,000, the proceeds of the tournament, which brought together music industry executives and other Bogart Fund supporters for a fun day of golf. The fund finances research on children's cancer, leukemia, and AIDS. Shown, from left, are Steve Shuken, owner of Vista Lexus; Karen Carbone, executive director of the Bogart Fund; Jonathan Wolfe, national executive director/COO of the T.J. Martell Foundation; and Jon Scott, director of special projects at the T.J. Martell Foundation.

#### **LIFELINES**

#### **BIRTHS**

Girl, Sierra Elon, to Cherie and André O'Brien, July 10 in Atlanta. Mother is creative services manager at LaFace Records.

#### **DEATHS**

Stanley Seiden, 76, of amyotrophic lateral sclerosis (ALS), Aug. 27 in Los Angeles. Seiden served as president of the James M. Nederlander Companies West from 1975 to 1998, overseeing all operations of the Greek, Pantages, Wilshire, and Henry Fonda theaters, as well as the Los Angeles Civic Light Opera. He started his career as a Broadway press agent. He was general press representative for the Schuberts and the comedy team of Olsen and Johnson before becoming a producer and presenter of more than 30 Broadway and U.S. touring shows. He served on the Hollywood Chamber of Commerce's board of directors. For several years, he was president of the Hollywood Temple Beth El. He is survived by his wife, Rivka; two sons; and two sisters. Donations may be made to the Greater Los Angeles chapter of the ALS Assn., P.O. Box 565, Agoura

Hills, Calif. 91376.

Lucio Battisti, 55, of an alleged liver ailment, Sept. 9 in Milan. Battisti is considered Italy's greatest contemporary singer/songwriter. The Hollies, Paul Anka, Gene Pitney, and Amen Corner are among the acts who recorded songs by the former Ricordi artist. He had been living as a recluse since 1976.

Johnny Adams, 66, of cancer, Sept. 14 in Baton Rouge, La. Born in New Orleans and originally a gospel singer, Adams displayed a distinctive, acrobatic vocal style on a series of R&B hits, including "I Won't Cry" and "A Losing Battle" on RIC and "Release Me" and "Reconsider Me" on SSS International, issued regionally in the South during the '50s, '60s, and '70s. He gained his greatest fame after he was signed by Rounder Records in 1983 and cut an awardwinning series of genre-jumping albums for the Cambridge, Mass .based label. His last album, "Man Of My Word," was released by Rounder in August.

# nternationa

# newsline.

WARNER MUSIC MALAYSIA managing director Tony Fernandes is the new chairman of the Recording Industry Assn. of Malaysia (RIM), one of a slate of officers elected at the body's recent annual general meeting in Kuala Lumpur. Aziz Bakar is named vice chairman, Darren Choy is named



secretary; they are, respectively, managing director of the BMG and EMI companies there. The new council includes Ahmad Izham Omar, managing director of Positive Tone, the company that dominated this year's RIM-organized music and video awards shows. Those events are part of the association's regular operations, as are the official Malaysian charts; its GM is Sandy Monteiro. Outgoing RIM chairman Rick Loh, managing director of Sony Music Malaysia, said pira-

cy represents the Malaysian industry's greatest challenge at present. He also paid tribute to departing council members Beh Suat Pheng (EMI) and Frankie Cheah (BMG), whose contributions to the organization date back to its formation in 1979.

JEREMY LASCELLES has been appointed managing director of the Londonbased Echo Label, a role he will add to his current position as managing director of Chrysalis Music. Lascelles succeeds Steve Lewis, chief executive of the Chrysalis Music Division, who says, "In recent months it's become very evident that, due to my other commitments, I needed to step back from the day-to-day activities of running the Echo label and appoint a managing director to take on those responsibilities. Jeremy was the natural candidate.' JEFF CLARK-MEADS

LUCIO BATTISTI, considered Italy's greatest contemporary songwriter, died Sept. 9 in Milan. A recluse since 1976, he is thought to have been suffering from a liver ailment. The Hollies, Paul Anka, Gene Pitney, and Amen Corner are among those who recorded his songs. News of the death dominated Italian media, and record stores reported heavy demand for Battisti's music. After writing songs for the local stars Mina, Dik Dik, and Equipe 84, Battisti signed to the Ricordi label as a solo artist in 1967, where he began a songwriting partnership with Mogol. They were widely considered Italy's parallel to Lennon and McCartney in terms of the quality and prodigiousness of their output. Authors' royalties from Battisti's songs still reach over 1 billion lire (\$588,000) per year. Italian Minister of Culture Walter Veltroni said, "He is one of the most important people in Italian music over the past 30 years. For many Italians, the songs of Lucio Battisti became a real part of their lives.'

GERMAN-AMERICAN RAPPER/PRODUCER Moses Pelham has been prohibited in a Regional Court of Cologne, Germany, injunction from "publicly inciting violence against Viva host Stefan Raab or promising a reward in this connection" on pain of a maximum fine of 500,000 deutsche marks (\$280,000). The order follows a Sept. 1 show on satellite and cable TV channel Sat1, during which Pelham had called on viewers to assault Raab and promised a reward for doing so. Pelham has been involved in a long-running dispute with Raab, a show host on German cable station Viva. On Aug. 28, the rapper was fined 50,000 marks (\$28,000) by a Hamburg court for assaulting Raab at the Echo Awards in the city in 1997. In a statement, Sony Music GSA managing director Jochen Leuschner said that Sony was against violence and that he regretted the conflict. However, he added that the company "would not intervene in this dispute between two private individuals." Says Pelham, "I regret the consequences that this joke has had. Let me say to those that either deliberately or unconsciously misconstrued my humorous comment as a serious call for violence that it has never been my intention to publicly incite violence against Mr. Raab."

EMI/HISPAVOX SPAIN marketing director Andrés Ochaita has left the company after four years in the post "to rest" while considering his next move, according to EMI insiders. Meanwhile, Blanca Salcedo has moved from the press department at Sony Music Entertainment Spain to become a director at Zafiro, a stand-alone label within the BMG/Ariola fold. Sources expect further moves at Zafiro, which was the label that initially launched the "Macarena" song/dance craze some three years ago. The song was recorded by Spanish duo Los Del Río. HOWELL LLEWELLYN

# Three Swedish Indies Merge Forces

#### Vibrafon, Dolores, And NONS Cite Common Elements, Goals

BY ANDERS LUNDQUIST

STOCKHOLM—The combination of three of Sweden's independent record labels into a new joint venture will bring benefits in cre-

ative, marketing, and management activities, say the companies involved.

Set for launch Jan. 1, 1999, the new venture, Underground Technology (UT), will bring together the Vibrafon, Dolores, and North of No South (NONS) labels (Billboard Bulletin, Sept. 15). The companies say the decision to formally link stems from their common elements: strong A&R capabilities, good reputations among retailers and press, and a desire to sign acts for the world. However, one of the companies, NONS, has recently emerged from bankrupt-

"Another obvious reason to unite is the fact that the existing offices are strategically placed in four different parts of Sweden, together covering the most important areas: Umea, Malmö, Stockholm, and Gothenburg," says Dolores managing director Klas Lunding.

It's not yet clear how the organization will be structured, although the A&R responsibilities will be organized in various undisclosed departments and split among each of the labels. A board of three directors will soon be appointed to oversee the building of the organizational structure. It is believed, however, that the companies will retain their separate offices.

All forthcoming releases from each label will be postponed until UT's launch. A distributor for UT's collective back catalog and new releases has not yet been decided on.

The roster of NONS includes Komeda, Ray Wonder, and the lofi trio Carpet People. The company went bankrupt a month ago, but it has since been taken under the wing of music business veteran Peter Yngen, who will be UT's managing director until further notice.

"To become a good A&R person, you have to pay some dues and make some mistakes," says Yngen. "It is my belief that we all have done that, and I am certain

that we also have a lot to learn ing left Warner Music to join the from each other."

Vibrafon Records, based in Malmö, in the far south of Sweden, is owned by the members of the pop group Eggstone. Among Vibrafon's acts are Freewheel and the Mopeds. The company's studio, Tambourine, is noted as the studio where the Cardigans have recorded the majority of their material.

Dolores Records has offices in Stockholm and Gothenburg, Sweden's two major cities. Dolores, whose acts include Caesar's Palace and Broder Daniel, caught the attention of the Swedish music business when Klas Lundcompany.

Lunding had established his reputation in the early 1980s

when he formed the label Stranded, where many of today's Swedish stars made their first recordings.

Lunding went on to form Telegram Records,

once the home of dance and R&B acts like Rob'n'Raz, Leila K, and Titiyo and now the home of acclaimed retro rockers Soundtrack Of Our Lives. He later sold Telegram to Warn-



#### BY JEFF CLARK-MEADS

LONDON-The Virgin Entertainment Group (VEG) is ready to sell its 229-store U.K. chain Our Price. But only one man is in the running to buy it.

VEG's preparedness to part

BURKE

with the chain is based on a longstanding desire by Our Price managing director Mike McGinley to mount a management buyout. The project is being

given momentum by VEG chief executive Simon Burke's willingness to look favorably at the con-

cept.
Richard Branson's VEG took control of Our Price when it bought Virgin Our Price (VOP)the parent company of the 88 Vir-

gin Megastores in the U.K. as well as Our Price-from WHSmith in July (Billboard, July 18). VOP was a joint venture between VEG and Smith; VEG paid 145 million pounds (\$232 million) for Smith's 75% stake.

Burke, a former managing director of VOP, says, "Mike McGinley initiated this discussion before we bought VOP. I have said to him all along that we would be



prepared to follow through the discussions he started." To that end, VEG has appointed Bankers Trust to run an auction for finance houses to bid to back McGinley's proposed buyout.

"We brought in Bankers Trust (Continued on page 116)

Songwriters with exceptional musical talent required for girl band with deal on table, only serious writers apply to:

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BILLBOARD SEPTEMBER 26, 1998

# **South Africa's Music Role Grows**

JOHANNESBURG, South Africa-The Kora All Africa Music Awards (see Global Music Pulse, page 115), staged Sept. 5 at South Africa's oncenotorious Sun City Hotel outside Johannesburg, have highlighted the growing role this country is playing in showcasing and promoting music from the African continent and its

Speaking before the event, which is in its third year, Kora chair-

man/executive producer Ernest Coovi Adjovi paid tribute to South Africa's role in ensuring the Koras reached an estimated global TV and radio audience of some



"We had other African countries, like Nigeria, interested in staging the Koras," Adjovi said. "However, it is only through South African knowhow, equipment, and this country's developed infrastructure that we are able to reach a wide audience and ensure African music does not remain on the fringes of the international music scene.'

South Africa's role on the continent has increased dramatically since the onset of democracy during the early '90s. This role includes the provision of technological and production resources for such events; the availability of world-class recording facilities; and the increasing opportunities for African artists to play live and record.

Steve Gordon, a partner in Cape Town-based Making Music Productions (MMP), attributes much of this to the desire on the part of South Africans and other Africans to reintegrate the continent.

"When we first toured the artist Manu Dibango to this country five years ago, he was unknown, and we struggled to secure radio play. These days, when we have an African artist visiting, it is impossible to service all of the media calls. After years of cultural isolation, South Africans-and our media-have a hunger to find out more about the music of our continent.'

MMP has a reciprocal relationship with the Paris- and Dakar, Senegalbased Africa Fete organization, which represents Angélique Kidjo, Ismael Lô, and Salif Keita for the southern African region. The relationship aims to develop and promote African artists and bring African musicians closer to their South African counterparts through tours and collaborations.

Says Christopher de Vries, manager of the events division of MMP, "Black South Africans and musicians have always been marginalized from the production processes. At MMP, we have ongoing and dynamic skills transfers. It is really great when we bring in somebody like Salif Keita, and he has a top-league black sound engineer [Timour Cardenas]. It gives confidence to our younger production people.'

singer Jabu Khanyile's guesting with Angélique Kidjo allowed for Jabu to build an international profile and afforded Angélique a strong entree to Jabu's domestic audience. It's a similar situation with i'imbongi [praise poet] Zolani Mkiva, who introduces Angélique's latest offering, 'Oremi'" (Billboard, May 23).

Local record companies have also begun releasing locally pressed product from artists like Kidjo, Lô, and Keita. PolyGram SA, in particular, has scored some successes with artists on its catalog: Ismael Lô won this year's FNB South African Music Award for best-selling African artist for the album "Jammu Africa" (Billboard, May 23).

Says Gordon, "Making music more accessible is important because while African music may be a niche market in the First World, we have potential for a mass audience in outh Africa."

However, it's not just high-profile African artists who are finding a musical base in South Africa. EMI South Africa's Jimmy B, from Sierra Leone in West Africa, speaks highly of the importance the country plays for emerging African artists.

Jimmy B, whose latest, hip-hopbased release, "Make 'Em Bounce,' was recorded at Johannesburg's Downtown Studios with renowned producer West Nkosi and newcomer Alexis Faku, says there are more benefits to recording in South Africa than excellent studios, engineers, and equipment.

'Unlike the rest of Africa, you can be sure you'll be paid royalties here. Every time your song is played on the radio or television-which is happening more and more for African artists—you get paid because copyright laws are far more effective here. And I must say I would never have been able to make an album of the quality of 'Make 'Em Bounce' anywhere else in Africa. I think more and more artists are realizing they don't need to go to France to record. It's far cheaper and easier to come to South Africa where the climate is the same and the facilities are good."

Individual record companies are also realizing the importance of reaching further into the continent. BMG Africa has, in many ways, led the way with the release last year of albums from three key Zimbabwean acts-Jimi Indi, Musik Ye Afrika, and Louis Mhlanga. The albums were released through a licensing deal with Zimbabwe's Mpenyu Records.

Keith Lister, managing director of BMG Africa, says that while it will take at least 10 or 15 years for the African continent to develop a more comprehensive music infrastructure, the company has released BMG artists in other African territories, as well as seeking African product to release locally.

Lister points to the enormous piracy problems in Africa, which impede any real profitability at present. "But

we prefer to learn about these markets now and to create partnerships in them rather than to just abandon them to the pirates. If we aren't even prepared to be players, pirates will become vested interests, pirates will create business partnerships, and those business partnerships will become vested interests with strength to influence governments."

BMG has sub-licensees, distributors, and traders in many parts of Africa. South and Central Africa

rica is licensed to AI Records in Kenya; West Africa through Serengeti; and North Africa is serviced by a Middle East li-

are managed

from Johannes-

burg; East Af-

censee, SIDI.

Newly established independent Fresh Music is enjoying significant success with Egyptian Nursery, a group that includes the rapping talents of Mojama, who came to South Africa from the Democratic Republic of the Congo. Similarly, independent Sheer Sound is due to release the debut album from the collective Mahube, which features a collection of seasoned artists from the southern African region.

Says Jimmy B, "Whenever I go home or to places like Ghana, artists are always asking me to organize a trip for them to Johannesburg. Some people might say it's trying to be the boss of Africa, but South Africa is definitely the place of the future for African music."

### **Mushroom Back To Festival**

#### Aussie Label Ends Sony Distribution Deal

BY CHRISTIE ELIEZER

MELBOURNE, Australia-Mushroom Records is switching its domestic distribution from Sony Music back to Festival, its previous longtime distributor, between October and January. The move was expected, given that Mushroom is now a 100% subsidiary of News Ltd., which also owns the Festival group (Billboard, Sept. 19).

Sony has handled Mushroom in

Australia since last year, when the independent label's founder, Michael Gudin-



ski, declared the deal to be a "historic" partnership between the companies. It was phased in between April and October, initially with new releases, then catalog titles. Until then, Sydney-based Festival had distributed Mushroom product for all of the label's 25-year existence, and, at one time, the combined companies held as much as 24% of the Australian music market.

Gudinski, who is now non-executive chairman of Mushroom, says that the firm's return to Festival is no reflection on Sony. He adds that the latter has done "a terrific job" and helped bring the label to a market share he estimates to be 8% at

The latest arrangement calls for major new Mushroom releases to be handled via Festival starting Oct. 1. Sony will continue to distribute existing Mushroom chart and catalog titles until Feb. 1, when the transfer will be complete. Mushroom staff currently working within the Sony offices will relocate to Festival locations Oct. 1.

The upcoming Ash album on Mushroom's U.K.-based joint venture label, Infectious Records, will go through Festival, but Sony is to handle the much-anticipated new release by a reunited Cold Chisel. an Australian rock icon of the '80s. Sources say that condition was in the band's Mushroom contract; the album already has advance orders

of 100,000 pieces.

Speaking for Sony, Columbia Records managing director Chris Moss says that the changeover is being handled "amicably," and he points out that the major will be representing Mushroom's catalog when its yearlong 25th anniversary concert takes place Nov. 14 at the Melbourne Cricket Ground. The concert lineup is not due to be announced until Oct. 8, but a number of Australia's most celebrated acts are expected to reunite for the show, alongside Mushroom's current hitmakers. The event will be recorded for a live album and home video, with a telecast on a free-to-air TV network currently in negotiation. "This concert is the biggest thing in my life right now," says Gudinski.

In most other world markets, BMG Entertainment International handles Mushroom distribution and marketing via an existing deal; BMG also distributes Infectious worldwide, save for a few territo-

#### **CONVENTION CAPSULES**

41ST CISA CCongress

The 41st CISAC Congress—attended by 600 delegates representing 170 authors' collecting societies in 98 countries—was held Sept. 6-9 at Berlin's Martim Hotel.

THE CISAC GOLD MEDAL was awarded this year to Hans Wilfred Sikorski, founder and president of Hamburg-based Sikorski Internationale Musikverlage. Sikorski is deputy chairman of the superviso-

ry board of the German authors' society GEMA, a member of the CISAC executive board, and a former president of the pan-European body BIEM. The honor is

awarded every two years and recognizes an outstanding contribution to the industry.

"His expertise and persistence have made him a key spokesman for all musical authors," said Reinhold Kreile, GEMA chairman and host of the CISAC Congress.

MECHANICAL ROYALTY rates need to be radically reappraised in the digital age, said Moriyuki Kato, president of the Japanese society JASRAC. Kato noted that a 10% royalty on a \$10 CD netted the collecting society \$1. This margin needs to be preserved in Internet transactions, he contended.

Kato said that if a file representing music is downloaded for \$2, the mechanical payment on that should remain \$1. He also argued that there is a

need for international cooperation in the protection of copyrights. If effective laws were to be enforced in Japan but not elsewhere, said Kato, Internet servers trading in Japan would simply base themselves outside of the country.

THE COLLECTIVE ADMINISTRATION of rights, a tradition that has received legal challenges in Europe and elsewhere in recent years, has been

strengthened by new treaties from the World Intellectual Property Organisation (WIPO), according to WIPO Assistant Director Mihály Ficsor.

The treaties—agreed to at the end of 1996 and now being adopted by national governments worldwide—deal specifically with the status of copyright holders in the online environment. Said Ficsor, "The treaties should establish a basis for the collective administration of rights.'

BRUCE LEHMAN, U.S. assistant secretary of commerce and commissioner of patents and trademarks, said it is "very disturbing" that music users believe their right to download music for free is equal to the right of publishers and composers to receive remuneration for use of copyrighted works. He added, "It is not enough for authors' bodies to remain static.

"Societies must be far more vigilant than they (Continued on page 116)

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GERMANY (Media Control) 09/15/98



**U.K.** (Chart-Track) 09/14/98

FRANCE (SNEP/IFOP/Tite-Live) 09/12/98

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5	1	CLEAR SKY PIERROT TOSHIBA-EMI WANNA BE A DREAMMAKER GLOBE AVEX TRAX	3	7	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	6	5	FINALLY FOUND HONEYZ FIRST AVENUE/MERCURY	5	5	E	BYE BYE MENELIK SMALL/SONY I WILL SURVIVE HERMES HOUSE BAND
6	2	TSUMETAI HANA THE BRILLIANT GREEN SONY	4	8	IMMORTALITY CELINE DION FEAT. THE BEE GEES	7	7 8	EVERYBODY GET UP FIVE RCA CRUSH JENNIFER PAIGE EDEL U.K.			1 5	SCORPIO/POLYGRAM
7	3	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS	5	2	COLUMBIA  BAILANDO LOONA MOTOR MUSIC	8 9	10	I DON'T WANT TO MISS A THING AEROSMITH	7	10		PERSONNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
8	5	JOHNNY'S ENTERTAINMENT KIRARA SHIZUKA KUDO PONY CANYON	6	4	DIE FLUT WITT & HEPPNER STRANGE WAYS/EPIC		9	COLUMBIA MUSIC SOUNDS BETTER WITH YOU STARDUST	8	7	١ ا	YOU'RE MY HEART, YOU'RE MY SOUL MODERN
0	6	POWER POCKET BISCUITS TOSHIBA-EMI	7	5	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. FOUR MUSIC/COLUMBIA	10	9	ROULE/VIRGIN	9	a	:	TALKING ARIOLA/BMG TRULY MADLY DEEPLY SAVAGE GARDEN COLUMBIA
10	9	KITTO DOKOKADE TUBE SONY	8	3	GOD IS A DJ FAITHLESS INTERCORD	11	11	TO THE MOON AND BACK SAVAGE GARDEN	10	9 8	١,	YAKALELO NOMADS UNE MUSIQUE/POLYGRAM
11	8	TARARAN PUFFY EPIC/SONY MIRAI KOURO LA'CRYMA CHRISTI POLYDOR	9	6	VIVA FOREVER SPICE GIRLS VIRGIN GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	12	4	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE	11 12	NEV 16		SITU M'AIMES LARA FABIAN POLYDOR SIMARIK TARKAN POLYGRAM
12	NEW	IRO TORIDORI NO SEKAL JUDY & MARY EPIC/SONY	10	9	PRAS MICHEL FEAT, OL' DIRTY BASTARD & INTRO-		NEW	NEXT MANIC STREET PREACHERS EPIC HORSE & CARRIAGE CAM'RON EPIC	13	12	.   .	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
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15	12	HONEY L'ARC-EN-CIEL KVOON/SONY STAY WITH ME TAKAKO MATSU BMG JAPAN	11 12	12 11	LIFE DES'REE EPIC THE BOY IS MINE BRANDY & MONICA EASTWEST	15	14	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX	15	15 NE\	5 4	AMOKK 666 PANIC RECORDS/POLYGRAM I DON'T WANT TO MISS A THING AEROSMITH
16	NEW 13	A HOUSE CAT MEGUMI HAYASHIBARA KING	13	13	SUPA RICHIE RICHIE ARIOLA	16	12	GOD IS A DJ FAITHLESS CHEEKY	16	INE		COLUMBIA
18	7	OUT BLUES THEE MICHELLE GUN ELEPHANT	14 15	14	STAY 2-4 FAMILY EPIC TERPENTIN BOHSE ONKELZ VIRGIN	17	15	MYSTERIOUS TIMES SASH! FEAT. TINA COUSINS	17	14		MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
		COLUMBIA	16	NEW	SHE KNOWS YOU DJ TONKA WEA	18	6	MULTIPLY MY FAVORITE MISTAKE SHERYL CROW A&M	18	17		TON INVITATION LOUISE ATTAQUE ATMOSPHERIQUE/
19	15 16	RIDE ON TIME MAX AVEX TRAX  ALTO CHINMOKU SHONENTAL JOHNNY'S ENTERTAIN-	17	NEW	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH ARIOLA	19	NEW	THE INCIDENTALS ALISHA'S ATTIC MERCURY ONLY WHEN I LOSE MYSELF DEPECHE MODE	19	18		SONY GHETTO SUPASTAR (THAT IS WHAT YOU ARE)
20		MENT	18	15	I'M STILL WAITIN' SASHA FEAT. YOUNG DEENAY	20	NEW	MUTE	13	10		PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-
		ALBUMS	19	NEW	WEA ICH BIN WIEDER HEIR BLUMCHEN EDEL			ALBUMS	20	11		DUCING MYA UNIVERSAL  1 ET 2 ET 3-0 LES FINALISTES 323 RECORDS/POLY-
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2	2	TATSURO YAMASHITA COZY WARNER MUSIC JAPAN			ALBUMS	2	NEW	TELL ME YOURS EPIC VARIOUS ARTISTS BIG HITS 98 WARNER/GLOBAL/SONY				ALBUMS
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	NEW	EIKICHI YAZAWA SUBWAY EXPRESS TOSHIBA-EMI	3	1 2	WESTERNHAGEN RADIO MARIA WEA DIE SCHLUMPFE FETTE FETE EMI	4	1	BOYZONE WHERE WE BELONG POLYDOR	3	2		LOUISE ATTAQUE LOUISE ATTAQUE ATMOSPHERIQUE
6	4	MISIA MOTHER FATHER BROTHER SISTER BMG	4	4	SOUNDTRACK CITY OF ANGELS WEA	5	NEW	VARIOUS ARTISTS KISS IN IBIZA 98 POLYGRAM TV	4	4		SONY MANAU PANIQUE CELTIQUE POLYDOR
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		HILL SONY	10	7	SOUNDTRACK ARMAGEDDON COLUMBIA	10	9	MANSUN SIX PARLOPHONE ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	9	NE'		SMALL/SONY 666 PARADOX PANIC RECORDS/POLYGRAM
10	5	TOKO FURUCHI MAHOU NO TE SONY	11	10	MODERN TALKING BACK FOR GOOD ARIOLA	11	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL	10	15	5	EAGLE-EYE CHERRY DESIRELESS POLYDOR
11 12	9 NEW	TOHKO TOHKO PONY CANYON LINDBERG LINDBERG BEST—FLIGHT RECORDER	12	19 NEW	SOUNDTRACK GODZILLA EPIC CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA	12	NEW	MUSIC! 40 EMI/VIRGIN/POLYGRAM DEL AMITRI HATFUL OF RAIN A&M	11 12	12	,	ERA ERA MERCURY ZEBDA ESSENCE ORDINAIRE BARCLAY/POLYGRAM
		III TMC	14	8	CARRERAS/DOMINGO/PAVAROTTI THE THREE	13	4	SASH! LIFE GOES ON MULTIPLY	13	10	ō	CARRERAS/DOMINGO/PAVAROTTI THE THREE
13	8	KINKI KIDS B ALBUM JOHNNY'S ENTERTAINMENT	15	15	TENORS IN PARIS '98 POLYSTAR SOUNDTRACK LOLA RENNT ARIOLA	14 15	3 12	MIKE OLDFIELD TUBULAR BELLS III WEA SIMPLY RED BLUE EASTWEST	14	14	<u>.</u>	TENORS IN PARIS '98 DECCA/POLYGRAM MANU CHAO CLANDESTINO VIRGIN
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16	11	SOUTHERN ALL STARS UMI NO YEAH!! VICTOR	17 18	9	MIKE OLDFIELD TUBULAR BELLS III WEA THE LIGHTHOUSE FAMILY POSTCARDS FROM	17	7	FUN LOVIN' CRIMINALS 100% COLOMBIAN CHRYSALIS	16 17	RI		CELINE DION LET'S TALK ABOUT LOVE COLUMBIA MODERN TALKING BACK FOR GOOD MIX '98 ARIO-
17	6	SMAP LA FESTA VICTOR	10	14	HEAVEN POLYDOR	18	11	THE LIGHTHOUSE FAMILY POSTCARDS FROM				LA
18	14	DRAGON ASH BUZZ SONGS VICTOR	19	16	HERBERT GRONEMEYER BLEIBT ALLES ANDERS	19	NEW	HEAVEN WILD CARD  HOLE CELEBRITY SKIN GEFFEN	18 19	NE 15		THE BEE GEES ONE NIGHT ONLY POLYDOR DES'REE SUPERNATURAL EPIC
19	13 19	SOUNDTRACK TITANIC SONY CLASSICAL YO-YO MA YO-YO MA PLAYS PIAZZOLLA SONY CLASSICAL	20	12	SUPER MOONIES SAILOR MOONS WELT EDEL		NEW	STEPS STEP ONE JIVE	20	10		DJ FRED & ARNOLD T DELIRIUM PODIS/POLYGRAM
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THIS WEEK 1	LAST WEEK 1	SINGLES CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER- CURY THE BOY IS MINE BRANDY & MONICA ATLANTIC	THIS WEEK 1 2	LAST WEEK 1 2	SINGLES LIFE DES'REE EPIC FREAK ME ANOTHER LEVEL BMG GOD IS A DJ FAITHLESS ZOMBA I DON'T WANT TO MISS A THING AEROSMITH	1 2 3 4	LAST WEEK 1 6 2 4	SINGLES I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA VIVA FOREVER SPICE GIRLS VIRGIN HIGH THE LIGHTHOUSE FAMILY POLYDOR WHEN THE LIGHTS GO OUT FIVE BMG	THIS WEEK	LAS WE	ST EK 1	LIFE DES'REE EPIC MUSIC SOUNDS BETTER WITH YOU STARDUST
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WERKS TURN IT UP/FIRE IT UP BUSTA RHYMES ELEKTRA/JEEG MY WAY USHER ARISTA ALBUMS CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIAV SONY SOUNDTRACK ARMAGEDDON COLUMBIA/SONY HOLE CELEBRITY SKIN GEFFEN BEASTIE BOYS HELLO NASTY EMI SOUNDTRACK BACK TO TITANIC SONY CLASSICAL/ SONY CANIBUS LYRICAL WARFARE UNIVERSAL ROB ZOMBIE HELLBILLY DELUXE GEFFEN BRANDY NEVER S-A-Y NEVER ATLANTIC VARIOUS ARTISTS FROSH POLYGRAM/PGD MONICA THE BOY IS MINE ARISTA SPICE GIRLS SPICEWORLD VIRGIN/EMI VARIOUS ARTISTS NOW! 3 NOW LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/SONY SOUNDTRACK CITY OF ANGELS WARNER VARIOUS ARTISTS NOW! 5 NOW LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/SONY SOUNDTRACK CITY OF ANGELS WARNER VARIOUS ARTISTS GROOVE STATION 4 BMG KORN FOLLOW THE LEADER EPICSONY THE TRAGICALLY HIP PHANTOM POWER UNIVER- SAL MADONNA RAY OF LIGHT WARNER BROS.	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MARCO BORSATO DE BESTEMMING POLYDOR MODERN TALKING BACK FOR GOOD BMG ILSE DELANGE WORLD OF HURT WARNER ACDA & DE MUNNIK ACDA & DE MUNNIK S.M.A.R.T. 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OL' DIRTY BASTARD & INTRO- DUCING MYA INTERSCOPE/JUNIVERSAL C'EST LA VIE BY WITCHED EPIC THIS IS HOW WE PARTY S.O.A.P. COLUMBIA FROM THIS MOMENT ON SHANIA TWAIN MERCURY I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS MUSHROOM/SONY CRUEL HUMAN NATURE COLUMBIA LIFE DESTREE EPIC TOO CLOSE NEXT BMG THE BOY IS MINE BRANDY & MONICA EASTWEST KUNG FU FIGHTING BUS STOP FEAT. 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EU	ROC	HART 09/26/98	 B	MUSIC & MEDIA	SF	AIN	(AFYVF/A	LEF MB) 09/0!	5/98	
THES	LAST				THES	LAST	-		-, 50	
WEEK 1	WEEK 2	SINGLES I DON'T WANT TO	MISS A THING	AEDOCLAITI	WEE	K WEE	SINGL			
_	-	COLUMBIA		AERUSMITH	1	10	MADON	IED WORLD/SU NA MAVERICK/WA	BSTITUTE FOR	RLOVE
2	1 3	LIFE DES'REE SON' THE BOY IS MINE	Y S2	INICA ANIACTO	2	4	GIMME	THA POWER N	MOLOTOV UNIVI	ERSAL
4	4	GHETTO SUPASTAR	R (THAT IS WH	AT YOU ARE)	3 4	3 2	OYE GL	ORIA ESTEFAN E <b>R LOUIE '98</b> I	EPIC	
		PRAS MICHEL FEAT DUCING MYA INTER:		STARD & INTRO-		-	ERIC SIN	IGLETON ARIOL	A/GINGER	ING FEAL
5	6	NO MATTER WHAT	BOYZONE PO	LYDOR	5	6 7		BY ME 4 THE ( ES'REE EPIC	CAUSE RCA	
6	7	COME WITH ME PI	UFF DADDY FE	AT. JIMMY PAGE	7	5	CORAZO	N PARTIDO RE	MIXES ALEJA	NDRO SANZ
7	5	VIVA FOREVER SP	ICE GIRLS VIRI	SIN	8	1	WEA/GINGE	ER		
8	NEW 8	MILLENNIUM ROB GOD IS A DJ FAITH	BIE WILLIAMS	CHRYSALIS	°	1 '	VIRGIN	SOUNDS BETTE	K WITH YOU	STARDUST
10	9	MUSIC SOUNDS BE	TTER WITH Y	OU STARDUST	9	8	LA BOM	BA RICKY MAR	TIN COLUMBIA	
		ROULE/VIRGIN			10	NEW	PRAS MI	SUPASTAR (TI CHEL FEAT. OL	HAT IS WHAT Y DIRTY RASTAR	(OU ARE) RD & INTRO-
1	NEW	CELINE DION S'IL	SHEELS ALT DIA	IMED species				MYA UNIVERSAL		
		BIA					ALBUN	-		
2	1 3	MODERN TALKING THE CORRS TALK (	BACK FOR GO	OOD HANSA	1 2	NEW 1	GLORIA	DFIELD TUBU ESTEFAN GLO	LAR BELLS III	WARNER
4	2	SOUNDTRACK BAC	CK TO TITANIC	SONY CLASSICAL	3	2	MANOLO	GARCIA ARE	NA EN LOS BOI	LSILLOS
5	NEW 4	THE BEE GEES ON CELINE DION LET'S	E NIGHT ONLY	POLYOOR	4	3	ARIOLA ALFIANT	ORO SANZ MA	C 14/FA	
		BIA			5	4	RICKY M	ARTIN VUELV		
7 8	8	SAVAGE GARDEN S SOUNDTRACK CITY			6 7	8	SKA-P E	UROSIS RCA UTURA MEMO		VENID
9	NÉW	BOHSE ONKELZ VI	VA LOS TIOZ V	IRGIN	8	7	THE COR	RRS TALK ON (	CORNERS ORO/I	<b>v∟nik</b> ARIOLi EASTWEST
10	NEW	MANIC STREET PRE		S IS MY TRUTH	9	NEW 9	NEK EN	TRE TU Y YO V	VARNER	
						<u> </u>		TALKING BA		
IΑN	LAY:	SIA (RIM) 09/15/	98		HO	NG	KONG	(IFPI Hong Ko	ing Group) now	06/98
	LAST				THES	LAST			G.00pi 03/1	
EEK	WEEK	ALBUMS			WEEK	WEEK				
1	2	VARIOUS ARTISTS			1	1	MIRIAM '	YOUNG THE M	IIRIAM EXPERII	ENCE CAPITAL
2	4	SITI NURHALIZA AL		Ан	2	2	EKIN CHI	ENG MY PAPE		
3 4	1 NEW	911 MOVING ON E		Dogu	3	4	JOSEPH I	KOO & JAMES ' 'ONG'S GOLDEI	WONG JOSEPI	H KOO &
5	6	A GU TAN SING A S				_	RORABLE	LIVE RECORD	ING COLLECTION	ON KINSTON
-	٦	EMI	''' 'EU T: W M	TAL DEGINANING	5	3 6		HENG FEEL SO U BE MY LADY		
6	NEW	SEARCH BIKIN WIL	AYAH BMG		6	7	VARIOUS	ARTISTS FILE	OF JUSTICE C	OLLECTION
7	8	SAMMI CHENG FEE			7	NEW	EM) KIT CHAN	N DEVOTION T	O LOVE CIMERO	I Y
8	5	SOUNDTRACK ARM			8	8	VARIOUS	ARTISTS INT		
9	3	VARIOUS ARTISTS	BEST OF SHAP	RUKH KHAN	9	RE	CINEPOLY EDMOND	LEUNG/EASO!	N CHAN/MIRIA	M YOUNG
lo	7	EMIL CHAU STORY	TELLER POOR		10	10	GREAT DE	EALS CAPITAL AR	TISTS	
DE									WARNER	
	LAN	IRMA/Chart-Trac	k) 09/10/98		BE	LGIL	Pror	muvi) 09/18/98	3	
	LAST MEEK	SINGLES				LAST WEEK	SINGLE			
1	1	NO MATTER WHAT			1	WEEK 1		10 PARTY! VE	NCAPOVS INT	70110110011011
2	NEW 4	MILLENNIUM ROBE IF YOU TOLERATE TO	BIE WILLIAMS	CHRYSALIS			TRADE			
٦	7	<b>NEXT MANIC STREE</b>	T PREACHERS	EPIC	2	3		SORROW STE	PS JIVE/ZOMBA/R	ROUGH TRACE
4	2 3	COME WITH ME PUFF LIFE DES'REE SONY:	OAOOY FEAT. J	IMMY PAGE EPIC	3 4	7		S'REE SONY ANIEL LAVOIE	& GAROU & PA	TRICK FIORI
6	5	MUSIC SOUNDS BET		U STARDUST			POMME/UNIV	VERSAL		
7	8	ROULE/VIRGIN EVERYBODY GET UP	FIVE PC		5	4 NEW		S MINE BRANO ER WHAT BOY		
8	6	EVERYTHING'S GONN	IA BE ALRIGHT	SWEETBOX RCA	7	6	LA TRIBU	DE DANA MA	NAU POLYOOR	
	NEW	BOOTIE CALL ALL S. ONE FOR SORROW	AINTS LONGON	<i>,</i> ,,	8	NEW 5	I DON'T W	ANT TO MISS A	THING AEROSM	IITH COLUMBIA
'ا ``	1544	ALBUMS	OIELO NAE		3	5	PRAS MIC	Supastar (Th. Chel Feat. Ou i	ai <b>is what yo</b> Dirty bastari	D & INTRO-
1	1	TRACY CHAPMAN TO	RACY CHAPMA	N ELEKTRA/FAST.			DUCING N	MYA UNIVERSAL		
2	2	WEST			10	9		'H ME PUFF DAI	DUY FEAT. JIMMY	PAGE EPIC
	_ [	WARIOUS ARTISTS IN MUSIC! 40 EMILVIRGIN	/POLYGRAM	· <del></del>	1		ALBUM	-	ICAIT DIAMES	1505
3	5	FUN LOVIN' CRIMINA		LOMBIAN	2	2	SOUNDTR	ION S'IL SUFF	ISALL D'AIMER DAME DE PARIS	AEROSMITH POMME/LINI-
4	6	DIVINE COMEDY FIN	N DE SIECLE s	ETANTA			VERSAL			
1 d	NEW 3	THE BEE GEES ONE	NIGHT ONLY	POLYOOR	3 4	3 5	MANALI F	ORSATO DE B PANIQUE CELTI	ESTEMMING P	OLYDOR
7	8	SINEAD LOHAN NO THE CORRS TALK OF	N CORNERS I	ra Avavatlantic/east-	5	4	SOUNDTR	RACK GREASE	POLYOOR	
3	4	WEST			6 7	6 NEW	AXELLE R	ED CON SOLO	PENSARLO VII	RGIN
1	4	THE BEE GEES THE \ POLYDOR			'	14E 44		S/DOMINGO/P/ N PARIS '98 DE		THREE
9 1	7 VEW	VARIOUS ARTISTS T			8	7	MODERN	TALKING BAC	K FOR GOOD E	
۱ ا	NEW	FUN LOVIN' CRIMINA CHRYSALIS	ALS COME FIN	ND YOURSELF	9 10	10 NEW		TTAQUE LOUIS TEP ONE JIVE/20		
	TO				ļ '					
		A (Austrian IFPI/Aust	tria Top 40) 0	9/15/98			:RLANI	Media Cor	ntrol Switzerland	d) 09/20/98
EK V	AST VEEK	SINGLES			THES	LAST				
	1	I DON'T WANT TO ME	ISS A THING	AEROSMITH	WEEK 1	WEEK	J DON'T W	> ANT TO MISS	A THING AFD	
	2	SONY			-	_	SONY			
2		GHETTO SUPASTAR (	LI <b>TIAL IS WHA</b> DĽ DIRTY RASI	I YOU ARE) [ARD & INTRO-	2	2	GHETTO S	UPASTAR (THA	T IS WHAT YO	U ARE)
		<b>DUCING MYA UNIVERS</b>		with the				HEL FEAT. OL' D CING MYA UNIVI		AND
		LIFE DES'REE SONY BAILANDO LOONA P	201 4000		3	3	LIFE DES'	'REE SONY		
	7	COME WITH ME PUR		TURING JIMMY	4 5	4 6		EVER SPICE GI		48.41/ 54.55
		PAGE SONY			"	0	SONY	TH ME PUFF D	AUUY FEAT. JIN	MMY PAGE
;		VIVA FOREVER SPIC THE BOY IS MINE BE			6	5	THE BOY I	S MINE BRAN		WARNER
3	9	EGOIST FALCO EMI			7 8	8 7	GOD IS A I	DJ FAITHLESS	EMI	
0		DER WEIN VON MYK			9	9		LOONA POLYG		BEE GEES
	- 1	ALBUMS	OMNELZ VIRGIN			-	SONY		on on the	JEE GEES
.		DIE SCHLUMPFE FET	TTE FETE VOI	7 емі	10	NEW	WHY? KIS			
2	2	SOUNDTRACK ARMA	GEDDON SON	1	,	,	ALBUM:	-	CAIT DIAM:	
3	3 [	SOUNDTRACK CITY (	JF ANGELS W		1	1		ON S'IL SUFFI		
1   N		BOHSE ONKELZ VIVA	LOS TIO7 FA	AVIRGIN	2	2	SOUNDING	ACK BACK III	TITANIC SONY O	LASSICAL

#### THE LATEST MUSIC NEWS FROM AROUND THE PLANET

#### **EDITED BY DOMINIC PRIDE**

THE NETHERLANDS: "Naar Huis" (Going Home) by cabaret duo Acda & De Munnik



(S.M.A.R.T/Sony) is home and dry at No. 1 in its second week of release. With a shipment of 65,000 copies in its first week, it was held from the top by only Marco Borsato (Billboard, Aug. 29). The first single, the catchy pop ballad "Niet Of Nooit Geweest" (Never Been), released in June, spurred sales for both "Naar Huis" and the pair's self-titled debut album, currently at No. 5 and certified platinum (100,000 copies). Thomas Acda and Paul De Munnik are typical Dutch cabaret artistsstand-up comedians who also sing. Both their album and current theater show, dubbed "Deel II" (Part Two), are based on John Lennon's wise-

crack "Life is what happens to you while you're busy making other plans," also the catch phrase of the second single, "Laat Me Slapen" (Let Me Sleep).

IRELAND: The prolific Donal Lunny seems to have a hand in so many musical projects that it is a surprise to realize that "Cool Fin" (Metro Blue/EMI) is his first album with his own band in 15 years. Lunny, who came to prominence in the '70s with Planxty and later Moving Hearts, recruited Hungarian singer Marta Sebestyen, Eddi Reader, and Sharon Shannon to assist on the album. The Donal Lunny Group tours the U.S. later this fall, followed by Ireland and the UK NIGEL WILLIAMSON

**SOUTH AFRICA**: The only ceremony honoring this continent's music community was held Sept. 5 at Sun City, located in this country's North West Province. Among the artists performing live at the Kora All Africa Music Awards were Angélique Kidjo, Kofi Olomide, Joe Mafela, Tribal Jam, Soul'D Out, Meiway, Dikongue, Elwood, David's Confession, and Zhané. Two artists scooped two awards each: South Africa's Ringo Madlingozi (Southern African artist and male artist) and multicultural group Iness Mezel (North African act and female act). Cote d'Ivoire's Meiway, known as "the King of Zoblazo," the frenetic singing and dance style he invented, scooped three awards (West African artist, arrangement, and videoclip). Other winners included Jean Luc Alger, originally from Martinique (artist/group of the African diaspora); the Democratic Republic of the Congo's Olomide (Central African artist); Senegal's Omar Pene (most promising male artist); and Benin's Ebawade (traditional music artist or group). South Africa's own Jaluka took the award for best African group, while Cape Town-based singer Jennifer Jones won for most promising female artist. DIANE COETZER

INDIA: Bhangra artist Jagtar Jagga's breakthrough video "Chad De Sooraj Nu Salaam" (Everyone Salutes The Rising Sun) from his debut BMG Crescendo album of the same name, conveys the social unrest that plagued the Punjab for most of the '80s. Says Jagga, "It's about the ego of men and that mankind is always hoodwinked by the fake charisma of leaders." The album has sold more than 100,000 units since its July launch, according to the label.



JAGGA NYAY BHUSHAN

GERMANY: The comeback prize of this year should go to Joachim Witt, back in the top 10 with the single "Die Flut" (The Flood), now platinum (500,000 copies sold) and standing at No. 6 this week. In 1981, Witt was part of the Neue Deutsche Welle (New German Wave) with hits including the No. 2 single "Goldener Reiter" (Golden Rider). Now, aged 49, he is signed to Epic Germany through a deal with Strange Ways Records. "Die Flut," written and produced with Peter Heppner, singer of Wolfsheim, is an unlikely hit, somber yet powerful. Says Witt, "I only produce music that I am 100% convinced of. Only radically honest art can convince others." The sales spark came from the video's rotation on Viva II, explains Epic managing director Jörg Hacker. Witt will launch a 25-city tour Friday (25) in Hamburg. Epic is aiming for a pan-European release. U.S. showcases are scheduled in New York and L.A. later this year. ELLIE WEINERT

 $\textbf{SPAIN: } \mathbf{Ska-P} \ is \ six \ young \ construction \ workers \ and \ anarchists \ from \ the \ working-class \ sprawl$ of Vallecas in southern Madrid who decided to employ their radical political views and self-



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confessed limited musical ability in making a record. They are now one of Spain's hottest acts, their third album, "Eurosis" (RCA), going gold (50,000 units) in five days and platinum (100,000) in a month after entering the charts at No. 2. (It currently stands at No. 8.) Cynicism, irony, and humor adorn the group's ska-based energy, which it shares with such radical Basque acts as Negu Gorriak. The band's targets include politicians, bankers, and even King

Juan Carlos, but it reserves its venom for bullfighting, that most Spanish of traditions. Musically, it encompasses Mexican rancheras, Argentine tango, reggae, and a tinge of salsa. Like Ska-P's previous album, "La Vals Del Obrero" (The Worker's Waltz), which has sold 165,000 units, according to the label, "Eurosis" enjoys almost no radio airplay. HOWELL LLEWELLYN

U.K.: Duran Duran's popularity outside this country continued long after the British press had savaged the group for representing the worst excesses of the '80s. Now, with that decade enjoying reappraisal, the time may be right for the band's as-yet-untitled best-of package, which EMI will release internationally Nov. 2. It features "Electric Barbarella," one of the tracks recorded for Virgin but never released in the U.K. After the retrospective, the band is pacted to RCA in the U.S. DOMINIC PRIDE

BILLBOARD SEPTEMBER 26, 1998

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International Canada

#### VIRGIN ENTERTAINS OFFERS TO SELL OUR PRICE

(Continued from page 111)

so that the whole thing is handled in an orderly manner," says Burke.

He adds that McGinley is No. 1 in a field of one to buy the chain. "If this comes off and the price is right," says Burke, "we'll sell it. If the price isn't right, we won't. "And we're not on the point of flogging it to somebody else. We are not talking to anybody else and don't plan to at this stage."

Our Price was made saleable as a unit by its early separation from Virgin Retail U.K. Burke's first action after the completion of the purchase of VOP was to give it two distinct managements, thereby reversing the combination he had overseen while under the Smith umbrella. Burke says VEG's strategy for its U.K. Megastores "will not be affected either way" by the sale or retention of Our Price.

Noting that Our Price has lost nearly 100 outlets since its heyday at the beginning of the 1990s, Burke says he feels the chain is now in no danger of being overshadowed by the Virgin stores either within or without the VEG structure.

"Any Megastore plans we have now will have no impact on the Our Price estate," Burke says. "The two brands have been following a fairly separate strategy."

gy."
Whereas Virgin Megastores are on high-profile sites in main shopping areas, Our Price stores are typically neighborhood, chart-based outlets. A typical Our Price is between 400 and 500 square feet.

When VEG bought the chain as part of VOP, Burke said, "An underexploited potential has built up in Our Price over the years. We can now realize that opportunity."

McGinley was not available for comment at press time.



Pictured at a CISAC panel on the liability of users and the administration of rights, front row from left, are Klaus Eirhoff, Bertelsmann Multimedia president; Gunnar Petri, managing director of STIM; and GEMA board member Hans Wilfred Sikorski. In the middle row, from left, are Frances W. Preston, BMI president/CEO, and John Hutchinson, Mechanical Copyright Protection Society/Performing Right Society chief executive. In the back row, from left, are Martin Beckett, board member of photographers' association DACS, and Phil Ramone, president of N2K Encoded Music.

#### **CONVENTION CAPSULES**

(Continued from page 112)

have been in the past to ensure that there are no opportunities to undermine authors' rights."

JOHN HUTCHINSON, chief executive of the U.K. body the Performing Right Society/ Mechanical Copyright Protection Society, said that collecting societies must be effective in the online environment. Otherwise, he said, Internet companies will usurp their functions and pay authors directly.

He added that mechanical royalty societies should begin the licensing of master recordings to offset the effects of "the disap-

pearance of physical product."

THE GERMAN GOVERN-MENT is "committed to copyright protection," Anton Pfeifer, minister of state to the federal chancellor, told the congress.

However, the government has now been dissolved prior to the country's Sept. 27 general election. Nonetheless, Pfeifer said, "we will work with CISAC to develop national and international copyright law."

Reported by Jeff Clark-Meads in

# Hopes High For Melanie Doane's 'Rib'

BY LARRY LeBLANC

TORONTO—Striking vocals, sharply etched lyrics, and dazzling musical virtuosity mark singer/multi-instrumentalist Melanie Doane's sophomore Columbia Records album, "Adam's Rib," slated for release Sept. 29 in Canada.

Though the Canadian media widely praised Doane's 1996 folksy Columbia debut, "Shakespearean Fish," Canadian radio programmers ignored its two singles, "Tell You Stories" and "My Sister Sings." The album has sold a disappointing 13,000 units to date, according to Rick Camilleri, president of Sony Music Entertainment (Canada).

Camilleri, however, says he is excited about the potential of Doane's more rock-edged new album, a sizable step up from her label debut, which was not released outside Canada. "It's a world-class record," he says. "We're taking the same global assault approach [in setting up the release] as we have with [past releases by Sony Canada artists] Celine Dion, Our Lady Peace, Amanda Marshall, and Chantal Kreviazuk. In terms of level of [domestic] commitment, it will be six singles and two years of work."

"Adam's Rib" will be issued in the U.S. on Columbia in the first quarter of 1999 and in the U.K. and Europe on a Sony-affiliated label next spring.

Says Richard Zuckerman, VP of international marketing at Sony Music Entertainment (Canada), "We're pleased we had these [international affiliate] commitments before the release here. Historically, international affiliates want to see big [sales] numbers in a domestic territory before they release an album."

Produced by Los Angeles-based Rick Neigher, who co-wrote five of the 12 tracks, "Adam's Rib" was recorded at Sunset Sound in Los Angeles and mixed at A&M Recording Studios there in November and December 1997. Other co-writers are David Martin, Kevin Fox, Steven Mayoff, and Doane's brother Creighton.

Following the release of "Shake-spearean Fish," Doane performed extensively on her own throughout Canada and worked as a backup singer on recordings by such Canadian acts as Blue Rodeo front man Jim Cuddy, Dayna Manning, Julian Austin, the Pursuit Of Happiness, and the Boomers.

"All the touring, all the playing with other artists, led to this moment where I knew exactly what to do [musically]," says Doane. "Then I found my dream producer."

Says Neigher about the multifaceted Doane, who plays violin, mandolin, and piano on the album, "Melanie is one of the best musicians I've worked with. She's bright, articulate, and very deliberate in the way she speaks and writes lyrics."

The album's leadoff single, also titled "Adam's Rib," shipped to Canadian radio Aug. 24. For the week ending Sept. 21, it debuted at No. 54 on Canadian trade weekly The Record's contemporary hit radio chart and at No. 73 on that publication's rock radio

chart

Significant first-week adds were at top 40 stations CKKL Ottawa (Ontario), CJFM Montreal, KISS Calgary (Alberta), CIZL Regina (Saskatchewan), and CFMC Saskatoon (Saskatchewan); rock stations CHOM Montreal, CFPL London (Ontario), and CKKQ Victoria (British Columbia); and hot AC stations CKFM Toronto, CHUM-FM Toronto, and C100 Halifax (Nova Scotia). A videoclip of the track was serviced to Canadian music video outlets Sept. 15.

"I'm quite excited about the album," says Wayne Webster, music director for CKFM. "It's pretty solid. The last record was pretty soft. Hearing this, it was like, 'Whoa!' 'Adam's Rib' is a great song."

To raise Doane's profile nationally, Sony arranged pre-album performance showcases in Halifax; Montreal; Ottawa; Toronto; Edmonton, Alberta; and Vancouver.

Beginning Oct. 5, Doane will embark on a three-week national media tour. "We're approaching Melanie as a new artist," says Vel Omazic, director of national promotion for Sony Music Entertainment (Canada). "We're giving people the chance to see her perform, to meet her, to understand who she is."

Says 31-year-old Doane, who is managed by Borman/Moir Entertainment in the U.S., "For many people, this will be their first taste of me. That's fine, because the album represents me the most—vocally, lyrically, and instrumentally. [With the first album] there was a misunderstanding [on] how to best use what I do. With this record, you hear everything I do."

Born in Truro, Nova Scotia, and raised in nearby Halifax, Doane began playing violin at the age of 3. Her father was a music educator supervising music programs in the city's school system. Doane and her two siblings, older sister Suzanne

(now a music teacher) and younger brother Creighton (who plays drums in her touring band), began music lessons early in life. Her mother, a nurse, also taught piano.

Doane grew up first listening to big bands, Dixieland, barbershop quartets, and swing music. As a teen, she became a fan of the Beatles, Queen, Sting, Crowded House, and the Pretenders. After studying music at Dalhousie University in Halifax for two years, intending to be a music teacher, Doane dropped out to work in local theater productions.

In 1988, she moved to Toronto to pursue an acting career, appearing in numerous TV commercials and several stage productions, including a six-month stint in the touring company of "The Buddy Holly Story." During the show's first week on Broadway, Doane realized she wanted more than a life in theater. Though she continued to act in Toronto theater productions and take on sideman jobs, including nine months in a reunion tour of the Mamas & the Papas, she began concentrating on developing her songwriting skills. From her acting earnings she recorded her 1993 independent EP, "Harvest Train," distributed in Canada by Page Music Distribution. It caught the attention of Sony executives.

"Adam's Rib" evolved from songwriting sessions last fall in Los Angeles between Doane and Neigher. "I went down to meet Rick not knowing what to expect," says Doane. "In a week and a half we wrote five of the songs on the record. Some of what you hear on the record is what we [recorded] in the first week and a half."

The first song the pair completed was "Waiting For The Tide" which, according to Neigher, "broke down a lot of [artistic] walls." He adds, "That song crossed a Rubicon for her because it is not a folksy [song] at all. It has an edge she hadn't had before."

#### More MuchMoreMusic Subscribers

TORONTO—Canada's new ACstyled video station, CHUM Ltd.owned MuchMoreMusic, will have a greater penetration into the Canadian marketplace with the addition of Calgary, Alberta-based Shaw Cablesystems to its base of cable operators.

Shaw has agreed to add the station to its first tier of cable services effective Oct. 9. MuchMoreMusic is set to debut nationally Sept. 30.

With the inclusion of Shaw, which claims an audience of 18.5% of Canada's 7.2 million cable subscribers, according to the Canadian Cable Television Assn., MuchMoreMusic will reach 5 million homes in Canada. In August, after lining up approximately 1 million cable and satellite subscribers through agreements with smaller cable firms, MuchMoreMusic got a boost to its subscriber base with the addition of Rogers Cablesystems, which has 3.4 million subscribers, a 29% share of Canada's cable households.

With 1.4 million subscribers nationally, Shaw operates in such key Canadian markets as Victoria, British Columbia; Edmonton, Alberta; Calgary; Saskatoon, Saskatchewan; Winnipeg, Manitoba; and Toronto.

In other MuchMusic news, the artists announced to perform at the 1998 MuchMusic Awards, slated for Thursday (24) in Toronto, will include Smashing Pumpkins and Canadian acts Barenaked Ladies, the Philosopher Kings, Big Wreck, Love Inc., and the Rascalz.

Presenters will include Canadian actor Jason Priestley as well as David Usher (of Moist), Carlos Morgan, Chantal Kreviazuk, Michie Mee, and members of the Tea Party, Aqua, and the Backstreet Boys.

"There are a couple of more acts still pending," says Denise Donlon, VP/GM of MuchMusic and Much-MoreMusic. "It will be yet another circus-like celebratory evening here."

LARRY LeBLANC

BILLBOARD SEPTEMBER 26, 1998

TOKYO-At a time when the music industry in Japan is coping with the country's overall economic malaise, the contrasting management styles of two key Japanese music executives offer some interesting insights into how the music business here is making an uneasy transition to a new era.

On one hand, there's Sony Music Entertainment Japan president Shigeo Maruyama, who thinks Japanese labels should become more "Western" in the way they do business. On the other, there's Warner Music Japan chairman Hiroshi Inagaki, who, since taking over WMJ on March 1, 1998, has been less inclined to buck the system, stressing the traditional strategy of forging alliances with powerful players in the business, such as music-production

The irony, of course, is that Sony (Japan's No. 1 label, with a market share of some 18%) is almost entirely Japaneseowned, while Warner, with a market share of some 7%, is one of the few Japanese labels that is 100% foreignowned

Maruyama and Inagaki are both strong-willed and outspoken, unlike the comparatively faceless executives who historically have dominated the Japanese record industry. The fact that Inagaki was an SMEJ director before moving to WMJ adds another dimension to the Sony/Warner face-off-although both men downplay any suggestion of personal rivalry in the competition between the two labels.

The contrast between the corporate visions of the two men is mirrored by their personal style. Maruyama, president of the label since February 1998, favors sports blazers, white polo shirts, slacks and track

shoes, while Inagaki goes for a more formal suit-andtie look.



Sony's Shigeo Maruyama

#### IS WEST BEST?

Maruyama wants SMEJ to move toward an "American-style" production system, in which artists, producers and record companies share both rewards and risks on a more equitable basis than the system that now prevails in

Japan.
"The big difference between the Japanese music industry and those in Europe and the United States is how music is promoted," says

Maruyama. "In Japan, it's more effective to use TV than radio to promote music, and production companies-that is, artistmanagement companies—play a huge role in getting their artists on TV. So the influence of artists' management on promotion is stronger than record companies.

But, Maruyama points out, that could change if there is an increase in the popularity of musical genres and artists that are less dependent on TV exposure for promotion.

Inagaki, for his part, stresses that cultural and social factors

unique to Japan explain why the country's production companies combine the two roles of artist management and music production.

Some people might think they have too much power, but,

as a person working at a record company, I shouldn't make any comment as to whether this is right or wrong," he states.

Inagaki admits that, at a maximum of 5%, artist royalties in Japan are low compared to those in other countries. "But you have to take into consideration one important point, which is how much of the risk is borne by artists,' he says. "In Japan, most of the risks and costs are borne by production companies. I don't think this practice hampers the development of the music industry



Inagaki adds, however, that he expects the balance of power among the various players in the Japanese music business to change in coming years, suggesting that labels may gain hege-

niony over production companies.

Notes Maruyama, "Many people in the Japanese music industry are trying to adopt the many good features of the

and I share this goal. But I am impatient—I want to adapt to that system as quickly as possible, while Mr. Inagaki, I think, is trying to adjust to present conditions in Japan." PRODUCER TUG-OF-WAR One name that always comes up in discussions of the emerging Sony/Warner rivalry is that of inde-

pendent producer Tetsuya Komuro. Since distancing himself in fall 1997 from indie label Avex, where he had racked up an unprecedented string of megahits with various artists, Los Angeles-based Komuro was expected by many observers of the Japanese music scene to cast his lot in with Sony and Maruyama, his mentor from the days when Komuro was part of top-selling Epic/Sony pop trio TMN. But, in what was seen as a major blow

longstanding American/European system, and Mr. Inagaki

to Maruyama's plans to strengthen SMEJ's hand by making alliances with key independent producers, Komuro protegé Tomomi Kahala—one of Japan's most popular female vocalists—
moved from the producer's Orumok
label to WMJ in the spring. Meanwhile,
there are still persistent rumors that
Komuro himself may be signed by Warner on a worldwide basis.

"There are various plans between Warner Bros. Records and Mr. Komuro, but I don't know how many of them will be realized," says Inagaki, noting that the discussions concern Komuro as an artist, not as a producer.

Maruyama, meanwhile, points out that Komuro is currently producing material for three Sony artists: female vocalists Ring and Ami Suzuki and veteran male vocalist Yoshihiro Kai.

Industry insiders say that behind the competition to snag Komuro are Inagaki's strong ties to old-line music-production companies (Komuro and Kahala are associated with the powerful Burning music-production agency), whose ire Maru-yama has raised by trying to break the Japanese industry's iron triangle" of production companies, music publishers and advertising agencies.



Warner's Hiroshi Inagaki

#### SHAKE-UPS AHEAD

Notwithstanding their different management and personal styles, both Maruyama and Inagaki, along with other key figures in the Japanese music business, realize that the industry is due for a major shake-up. Inagaki cites the trade's

need to streamline distribution and administration in areas where there's fat left over from the high-growth era, as well as the need to increase the music industry's share of overall consumer

spending on entertainment.

"We have set up a special-project team to discuss what is the ideal distribution system for us," says Inagaki. "Warner is a midsized company, and I want to make the most of this. We are different from Sony. If we follow the same path as Sony, we will never catch up with them."

Besides improving distribution, Inagaki says he wants to increase the exchange of A&R know-how between WMJ and its U.S. parent, as well as making better use of the mass media

in promoting the label's product.

Maruyama says that, while Japan's music industry has recently been showing some modest growth (Recording Industry Assn. of Japan data shows that production by its 29 member companies totaled 244.4 million units in the first half of 1998, up 5% from the same period of 1997, for a wholesale value of ¥288.9 billion, or \$2.06 billion, up 4%), labels' profits have fallen due to heavy overhead and increases in artists' roy-

"We can't help but restructure the industry," notes Maruyama, citing a need for centralization on the business/logistics side. "But it's difficult to centralize A&R, because of individuals' sensitivities."

#### PREPARING FOR TOUGH TIMES

Over at Avex, now one of Japan's top five labels, cost-cutting and belt-tightening have been the order of the day ever since the company announced plans to make an initial public offering on Japan's over-the-counter stock market three years ago. Last autumn, Avex slimmed its four-division structure down to two: administration and business operations. The label also

Continued on page 124



THE BILLBOARD SPOTLIGHT

As Japanese labels gird themselves for lean times in the world's No. 2 music market, key execs offer a study in contrasts on how to cope with a changing business climate.

BY STEVE MCCLURE



PolyGram K.K. president Kei Ishizaka began his career in the Japanese music industry in 1968, when he joined Toshiba-EMI. After rising to the position of general manager, the No. 3 position at that label, he was recruited in late 1994 by PolyGram Far East president Norman Cheng to become president of PolyGram K.K. At that time, it was extremely unusual for such a high-ranking Japanese label executive to switch companies, but Ishizaka's move ushered in a new era in the Japanese industry in which personnel and artists move more freely from label to label. PolyGram K.K.—which compromises the Polydor K.K., Mercury Music Entertainment, Nu-Taurus and Kitty labels—is now Japan's No. - Taurus and state them of some 130% and available, with a market share of some 13% and annual sales of nearly ¥90 billion (\$619.9 million).

What do you see as the single greatest challenge facing the Japanese music industry?

First, the industry has to improve distribution and logistics, both in terms of number and quality. In the Recording Industry Assn. of Japan, there are 29 companies, 13 of which have their own distribution networks. It is my personal point of view that this is a bit

too many. In comparison with other countries, especially America, and considering the market size of Japan, this number means there's still a lot of room for cost-cutting on an industry-wide basis. The state of the Japanese economy and the state of the Japanese musical industry is very difficult. This will continue, and so we have to take a look at the whole question of distribution, which the industry so far hasn't done very seriously.

The second point is that we are facing a very drastic change in tech-

nology-the development of new media. So far as preserving rights in the music business is concerned, we have to preserve various rights regardless of new developments

and new products. There is no easy answer to this question yet.

What do you see as your main accomplishments since becoming president of PolyGram K.K. in 1994?

On the whole, I've helped the Poly-Gram group of companies to become a true, genuine record company. People now regard PolyGram Japan as an aggressive unit in the music industry. We are very proud to say we are one of the key players in Japan. I haven't changed the basic organization, because I only joined the company in the middle of its development. But, before, it was said that PolyGram was very strong in the classical area and in distribution. I think I have changed the basic character of the company to be an aggressive, independent keý player.

I have been very lucky since joining the company. As soon as I joined, [poprock band] Spitz soared. I strengthened A&R and the artist roster. I established an improved accounting system. This is very important. Since joining the company, my motto has been that PolyGram



K.K. should be strong in A&R and also should be strong in accounting: artists and numbers. I have established a system of strong administration and management. Finally, I hope I have made employees more profit-conscious. People are now very conscious of manufacturing, publicity and promotional costs

What effect will Seagram's recent purchase of PolyGram have on PolyGram K.K. in the short and long term?

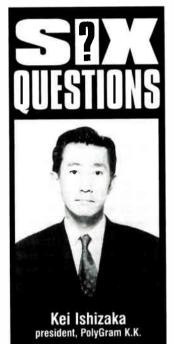
A truly favorable one. I recently met Edgar Bronfman Ir., together with Mr. Norman Cheng. I respect Norman Cheng personally, because he is very smart and clever and music-minded, and I think the same can be said of Mr. Broufinan. He's very enthusiastic about doing strong music business in Japan. I showed him some Japanese domestic artists' videos in which there was a tenor saxophone, and Mr. Bronfinan said that, in the States, reed instruments are rarely seen these days, and he told me he was very interested in this kind of instrumentation. He loves music; he understands music not only as a business but as an art. It's also important to me that Norman Cheng was as strong a lead guitarist as Nokie Edwards of

Do you think the recent trend in the Japanese industry of artists and personnel moving from one record label to another will continue?

I didn't start this new phase; Norman Cheng played the main role. He began this trend, using me. I was static; Norman Cheng was dynamic. I was sitting in my office in the previous company [Toshiba-EMI], when he rang me, through a headhunting office. Norman Cheng played the same role as Commodore Perry, who opened Japan to the outside world in the middle of the 19th century.

I think [this kind of personnel/artist] moves will be the usual thing from now on. It's inevitable to see the great influence of America on any industry in Japan. I think we are ready for this kind of thing. It has opened the door of a new age, the era of the law of the jungle—it's not a good

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#### THE NEW REALITY Continued from page 117

brought all its artist-management activities together into a new company called Avex Inc.

"The overall impression in the industry is that it's shrinking," says Avex chairman Tom Yoda. "I don't think it's shrinking much compared with other industries, but conventional record shops are losing market share. Every single industry in Japan should tighten its belt. The business forecast ahead for us is unforeseeable."

Like many other Japanese labels, Toshiba-EM1, which suffered a 15.3% sales decline to ¥71.4 billion (\$513.8 million) in the year ending March 31, has, for the past few years, followed a policy of selective attrition in which employees retiring from or leaving the company are replaced only as needed. And like Sony, Toshiba-EM1 has become more proactive in finding and developing new domestic talent, setting up a subsidiary, Melody Star; a new label, Virgin Tokyo, where inhouse producers will work with acts discovered by Melody Star; and Parlophone, an in-house talent-development department.

PolyGram K.K. president Kei Ishizaka, who, since joining the label in late 1994, has built it up into Japan's No. 2 label, stresses the need to run a tight fiscal ship in the choppy waters through which the Japanese industry is now passing.

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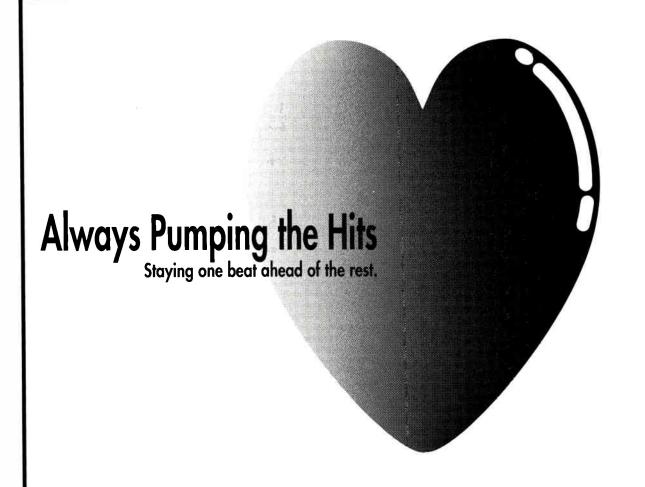




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#### THE NEW REALITY Continued from page 124

"We need more instruction and training [in fiscal matters]," says Ishizaka. "Record-company people must master both the significance of A&R and the significance of numbers." That kind of no-nonsense approach is a far cry from the free-spending atmosphere that prevailed during the industry's halcyon days of double-digit growth at the beginning of the decade.

But Ishizaka echoes most other label heads in ruling out the option of layoffs, which is still anathema to the Japanese indus-

try's corporate culture.

Notes Michael Smellie, acting president of BMG Japan, "All the major record companies in Japan are faced with reorganization to some degree. The company recently reorganized itself so that, instead of three domestic and two international labels, it now has two for domestic and one for international. This is only the start of what will be an ongoing process. Over the next two or three years, the Japanese industry is in for some pretty tough times."

Universal Victor president Hiroyuki Iwata says he expects the Japanese music industry to grow slowly in the next few years. "The biggest problem in this industry is the effect of excessive investment aimed at the expansion of sales, rather than the dull growth of market sales," Iwata says. "Even under such severe circumstances, we believe that we should push on

Continued on page 128

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# C

























ZIP-FM: 15T ANNIVERSARY CD

[] Nov.16, 1994 URBAN LOVERS 13,800 copies

[] Nov.21, 1994 ON AIR HITS 13,000 copies

[] Nov.23, 1994 TIMELESS CLASSICS 8,000 co

4 Jul. 21, 1995 KOOL ISLAND FOR ZIPPIE 25,000 co

ZIP-FM: 2ND ANNIVERSARY CD

5 Sep.21, 1995 ON AIR HITS 2 17,000 copies
6 Sep.21, 1995 URBAN DANCE COLLECTIVE 17,0

6 Sep.21, 1995 URBAN DANCE COLLECTIVE 17,000 copies
7 Sep.21, 1995 NO.1 RADIO HITS COLLECTION 11,000 copies
8 Sep.25, 1995 ILLUMINATEO Z-POP SOUNDS MIXTURE 8,000 copies

9 Jan.25, 1996 ZIP HOT 100 30,000 copies 10 Mar.20, 1996 MOVIN' UP! 38,000 copies 11 Jul. 24, 1996 KOOL ISLANO FOR ZIPPIE '96 20,000 copies

ZIP-FM 3RD ANNIVERSARY CD

12 Sep.23, 1996 BEAT EXTRA/POP 10,300 copies
13 Sep.23, 1996 BEAT EXTRA/DANCE 10,200 copies
14 Sep.23, 1996 BEAT EXTRA/ROCK 9,100 copies

MOVIN' UP I II 40,000 copies

KOOL ISLAND FOR ZIPPIE '97 25,000 copies

ZIPMANIA 150,000 copies

ZIP HOT 100 -Only One, Only You- 50,000 copies

LOVE UNDER THE SUN 25,000 copies 20 Apr.22, 1998 21 Jul.18, 1998







Collective

2ND ANNIVERSARY CD



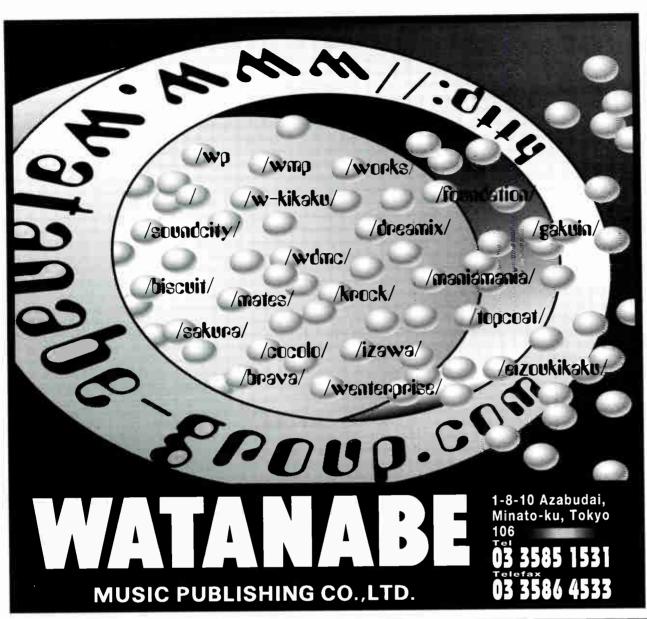














THE NEW REALITY Continued from page 126

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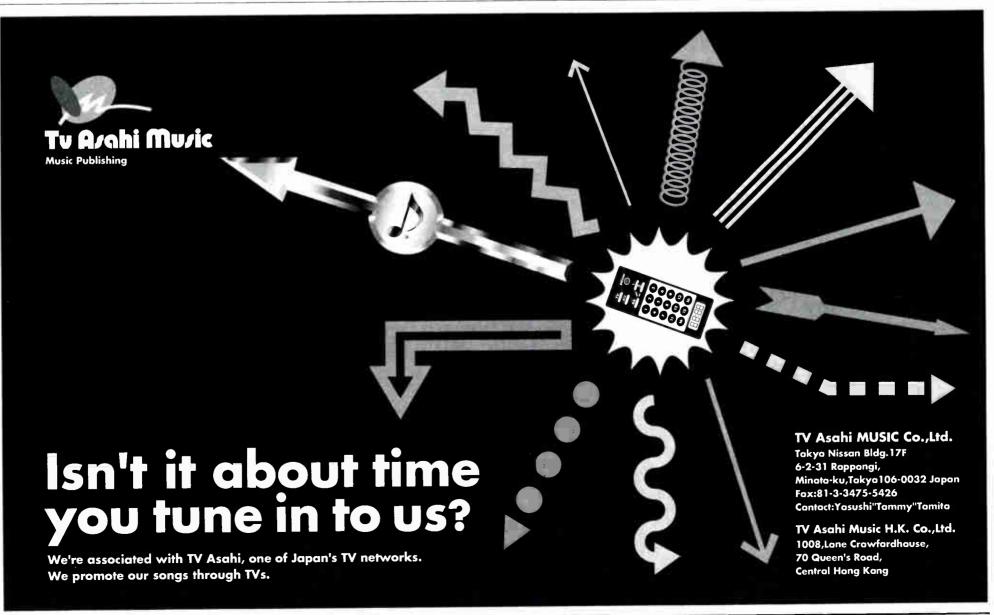
One key feature of the Japanese market is the greater number of "major" labels compared with other countries, notes Iwata, who says that this has helped boost the size of the overall market but has also led to overspending in terms of signing and promoting artists.

"In order for the industry to improve this situation and to stabilize itself, it is necessary to widely integrate and reorganize its structure over the next several years," Iwata says.

Sony's Maruyama says that a feeling of stagnation currently permeates the Japanese music industry, but he still expects the market to grow, albeit slowly. He also hopes labels will place more emphasis on producing a wider variety of music designed to appeal to increasingly diverse con-

Meanwhile, Inagaki at Warner Music sees developments on the hardware side, specifically the emerging DVD Audio format, as playing a crucial role in the industry's efforts to main-

Differences in strategy aside, everyone in the Japanese music industry realizes the business is at a crossroads. Who's got the best road map for the way ahead is the big question.



# Merchants Marketir

RETAILING • DISTRIBUTION • DIRECT

# **EMD Roadshows Tout Co.'s Successes**

#### Distributor Enjoys Fruits Of Major Changes In Past 2 Years

BY ED CHRISTMAN

LOS ANGELES—After two years of vast change within the company, EMI Music Distribution (EMD) is now achieving record success, Richard Cottrell, president/CEO of the company, reminded the troops at the company's West Coast Roadshow, held Sept. 2-3 at the Los Angeles Hilton.

But he also acknowledged that change should be a constant if the company wants to continue to "Achieve Record Success," the theme for the two roadshows that the company held this year in place of its annual convention. In addition to the one held in Los Angeles, a roadshow was held in Nashville a week later for

the EMD employees in the eastern half of the U.S.

'This organization has consistently delivered success and, at the same time, undergone constant and tremendous change," Cottrell



In 1996, the company changed from the branch structure to nine area teams and one major account group. In 1997, just before the company convention, EMI Recorded Music North America management initiated change that saw Russ Bach replaced by Cottrell, amid widespread changes at the executive level within EMI Music.

In 1998, Cottrell's responsibilities were broadened to include manufacturing, catalog marketing, special markets, and Caroline, the independent distribution company. With the integration of the other companies under the EMD umbrella, the number of employees has jumped from 440 to 1,230.

"The structural change has been

considerable, and I know many people are unnerved by such business changes. That is only natural, but [1] have been very impressed how most people have embraced these changes and applied themselves with such passion and conviction," Cottrell

In fact, he added, "the only constant there is in life will be change. Technology is changing our whole world so fast; communication is faster; the Internet is impacting so many things. Our customers are rapidly changing. So it's a fact of life EMD must also change to remain successful."

In speaking of success, Cottrell noted that in the first five months of

the company's fiscal year, which began April 1, it was off to its best start ever. So far in 1998, "we have

delivered four platinum and one gold album," he said. Those albums are the Beastie Boys' "Hello Nasty"; the Garth Brooks boxed set, "The Limited Series"; the "Hope Floats" soundtrack; and Big Bad Voodoo Daddy's self-titled set.

Moreover, Cottrell said that company sales were 150% above budget during that time frame. Also, he pointed out that the company had supported Priority Records and helped it deliver two platinum and three gold records.

Despite that strong start, EMD should not get overconfident, nor can it afford complacency, Cottrell warned. "My goal is unequivocal," he said. "I want us to be the industry leader in customer service . . . to understand and to service our customer needs better than any of our competitors.'

EMD must make improvements in that area, he said. As part of that, he said, "our customers are looking for us to focus our performance on their unique needs." Instead of offering the same programs to all accounts. EMD has to offer more customization, he explained.

Another area in need of improvement is meeting demand for hit albums, Cottrell said. EMD has to improve in terms of making deliveries to customers on a timely basis and must respond more quickly to customer requests, he noted.

In order to be more efficient in those areas, Cottrell said, EMD is re-engineering its supply chain. In an interview with Billboard, he said the company is spending \$10 million to put in a high-speed manufacturing line in the company's Jacksonville, Ill.-plant. Also, "we are integrating our distribution and manufacturing operations into the same company, which will give us increased communications and greater flexibility," he said.

After Cottrell's speech, label product presentations followed.

Kicking off the Virgin presentation, Ray Cooper, co-president of Virgin Records America, said one of its strengths is its reputation in working with artists. Like EMD, Virgin has also been making changes, Cooper said, noting that the company is strengthening its presence in urban, R&B, and hip-hop music. Moreover, the Virgin label group is broadening its scope. Under the leadership of Ken Pedersen, Virgin executive VP, the company has established a strong presence in the new age and world categories of music, Cooper

In the last 18 months, the company has acquired Narada and Higher Octave and forged relationships with Domo and Real World, the label started by recording artist Peter Gabriel, and put them all under one marketing umbrella.

(Continued on page 134)



Walker Downs is former manager of the Baptist Book Store in Birmingham, Ala., the highest-grossing store in the 79-unit chain; he's now the chain's campus regional director. (Photo: Patricia Bates)

# **New Name Of Baptist Book Stores To Show Wide Focus**

A STORE NEAR YOU!

**BY PATRICIA BATES** 

BIRMINGHAM, Ala.—For Southern Baptists, it's a sign of the times. After 72 years, the facade on the Baptist Book Store here and on about 78 others in the U.S. will be changed over the next year to

read LifeWay Christian Store, a process that began this month.

The LifeWay Christian Stores chain

will still be operated by the Baptist denomination through LifeWay Christian Resources, a nonprofit agency of the Southern Baptist Convention (SBC). The SBC voted June 9 at its annual meeting in Salt Lake City to give a new name-LifeWay Christian Resources—to its Nashville publishing house known for 107 years as the Sunday School Board of the SBC.

"This is a gradual transition which will impact all the existing Baptist Book Stores over the next months," says Gary McClure, manager of marketing strategy and communications for LifeWay

Christian Stores. "Our customer relationships have always been built on three assurances at Baptist Book Stores: one, broad selection; two, fair pricing; and three, exceptional service.

The Baptist Book Store in Birm-

ingham has the highest revenue in the 21-state chain. It's also the largest, at 17,000 square feet. Sales in Birmingham

have increased by 15% this year, and they're expected to rise further when the chain becomes Life-Way Christian Stores, says former store manager Walker Downs, now campus regional director of the 79store chain.

"Since we are evangelical, I always felt we had more products to offer than those just for Southern Baptists," says Downs. "When I was working at the Baptist Book Store in New Orleans from 1993-1996, we had Catholics and Pentecostals who assumed they couldn't shop with us because we were

(Continued on page 131)



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#### **Merchants & Marketing**

#### **MORE MUSIC BIOS TAP TEENS**

(Continued from page 12)

Then in November of that year, HarperCollins' HarperActive imprint introduced an unauthorized Backstreet Boys biography, Billboard sister company Watson-Guptill published "Hanson: The Official Book," and Simon & Schuster's Aladdin imprint released the unauthorized "All About The Spice Girls And Me."

The pace has continued in 1998. Scholastic launched "Totally Taylor: Hanson's Heartthrob" and "Zac Attack!" in January and February, respectively, followed by "Hangin With The Backstreet Boys" and "Jewel: An Everyday Angel" in April. Meanwhile, Watson-Guptill released an unauthorized biography on the Backstreet Boys in March and an All Saints title in May, and HarperActive issued a Will Smith book in June. Archway published bios of each Hanson brother in January and February, as well as a Hanson trivia book in March; it's introducing a Jewel biography this fall.

According to Pocket Books, its best teen-idol seller prior to the Hanson books was 1990's book on New Kids On The Block. Pocket Books for Young Readers spokeswoman Jane Ginsberg says that at that time, few music stores were selling books; consequently, that avenue of retail had only a slight impact on the company's sales. Since then, she says, the music retail market has expanded as a sales channel for books, and the company believes that increased music-store distribution for the Hanson titles is largely responsible for their longevity.

Ginsberg notes that while the first New Kids title sold well, subsequent titles didn't perform as strongly. In contrast, she says, all five of the company's Hanson titles have been successful. In fact, Pocket Books reports that 25% of its Hanson biographies

have been sold through music-related channels, including the Musicland Group and Hastings.

'We think that the music industry helped carry the success of Hanson, says Ginsberg.

#### **VALUE ADDED**

Last Christmas, Tower Records, Books & Video created gift-wrapped holiday packages for both Spice Girls and Hanson. The packages consisted of book-and-CD combinations and a button or pin. Heidi Cotler, VP of books and magazines at Tower, reports that the idea was generated internally, as most such cross-marketing efforts are.

"We were reasonably satisfied with the results," says Bob Delanoy, VP of retail operations, USA, for Tower Records. He says that both packages sold more than 50% of units shipped. While there aren't yet plans to do similar packages this year, Delanoy doesn't rule it out.

Delanoy adds that the situation was unique last year; both groups were peaking during the holidays, and the chain wanted to try to use them to attract teens into the store.

The teen-idol books, which generally retail for \$3.99-\$15.99, are considered impulse buys for record shoppers. Tower's Cotler says they sell best if positioned close to related music product.

"If we put them in a stack near the CDs, they sell like crazy," she says. They're even more successful if they're in the overs.'

The Media Play and On Cue divisions of the Musicland Group also regularly cross-merchandise entertainment books and albums, says Lisa MacMartin, divisional director of marketing for books and toys. The books are positioned on risers above the albums or on endcaps in the music section. The company also creates displays featuring books, T-shirts, and other products, if available, for groups like Hanson.

The norm would be to have a pulltogether when the trend is hot," Mac-Martin says.

Glenn Gulino, who runs William Morris' licensing and merchandising division and handles Spice Girls licensing in the U.S., notes that differences in timing between the two industries can make collaborations difficult.

It can take 12 to 16 months from the execution of a licensing contract for a book to arrive on store shelves. Although the editorial process is compressed somewhat for trend-driven books, there can still be a time lapse that misses an act's peak in album sales. For example, sales of Hanson's album "Middle Of Nowhere" (Mercury) started to decline in the fall of 1997, according to SoundScan, just as the first wave of Hanson books was coming on the market.

#### **FOUNDATION IS NECESSARY**

Sales of teen-idol books are generally limited to music chains that already carry books elsewhere in their stores as part of their overall product mix. Chris Johansen, presi-

dent/CEO of Odyssey Marketing, a consultant to retailers and entertainment product marketers, points out that while endcaps and other crossmerchandising techniques are possible in music stores that generally don't carry books, they require greater effort and expense for all parties involved and are thus rare.

Camelot Music began selling books in some of its music stores two years ago. The percentage of its stores carrying books has remained relatively steady at roughly 10%, says Bob Roberts, director of new business development. "We certainly make every effort to cross-merchandise, usually when there's a release on the music side," he says. "It gets people into the store and generates a lot of interest in the book.

Even chains that carry both books and music aren't always amenable to cross-merchandising the two. Barnes & Noble and Best Buy both carry music and books but keep them sepa-

Cross-merchandising also tends to be a large-store phenomenon. For example, the HMV outlet in Avon, Conn., carries a small selection of "CD books"—short books shaped like jewel boxes that also include sampler CDs. The selection includes a Spice Girls title, which it buys from Koen Book Distributors and merchandises with the albums. But the small store carries no traditional books, even those that are music-related, says manager Matt Polen.

#### **QUID PRO QUO?**

While album releases drive book sales in music stores, most observers agree that book releases have little or no direct effect on music sales, although high-visibility displays featuring both books and albums may indirectly boost music performance.

"People come into the stores because of the music," says Camelot's Roberts. "Book sales are incremen-

Generally, the book market doesn't experience the same kinds of unit sales that hit music can experience. Watson-Guptill says it has printed 260,000 copies of "Hanson: The Official Book," which spent 11 weeks on The New York Times' best-seller list. Archway's five Hanson books—including "MMMBop To The Top,"

which reached No. 15 on Publishers Weekly's list of 1997's best-selling children's paperbacks—have cumulatively sold more than 1.6 million units, the company reports. Simon & Schuster's title "All About The Spice Girls And Me," published under its Aladdin imprint, has slightly more than 110,000 copies in print, according to the company.

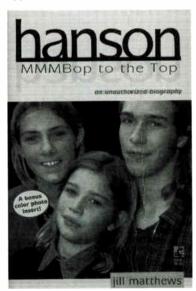
According to SoundScan, Spice Girls' most recent album, "Spiceworld" (Virgin), has sold 3.2 million copies, and Hanson's album "Middle Of Nowhere" has sold 3.9 million

The fact that many of the teen- and preteen-oriented books are unauthorized has meant that record labels are reluctant to take advantage of crosspromotion opportunities. But some labels have embraced the opportunities afforded by book tie-ins.

Mercury/PolyGram and Watson-Guptill were involved in a \$300,000 Hanson radio promotion in 30 markets, which was put together by

Entertainment Marketing Group.
Pocket is talking with Loud/BMG about cross-promotional opportunities for albums and books based on the Nickelodeon program "All That," according to Pines. At minimum, the two companies will do joint displays in music and book channels and at mass merchants like Wal-Mart, and they're discussing the possibility of inserting a CD sampler in the book.

Pocket is also in early discussions with Geffen about cross-promotional opportunities for Geffen's upcoming



licensed Sabrina album; Pocket publishes Sabrina books.

Mercury also was an indirect participant in a Hanson promotion involving Scholastic and several Kellogg brands. The label supplied cassettes for use as premiums, says Amy Touma, Mercury's marketing coordinator.

While the music and publishing industries remain largely separate, the atmosphere is changing.

"Actually, I do think there has been a greater effort to work together" on the part of labels and publishers, says Roberts. "They realize there's an opportunity together to get incremental sales on their respective product lines."

# newsline...

SHOREWOOD PACKAGING, a manufacturer of paperboard packaging for the music and home video industries, reports that first-quarter revenue rose 14.7% to \$115.3 million from \$100.6 million during the same quarter a year ago. Net income fell to \$3.7 million from \$6.2 million a year ago because of a pretax writeoff of \$3 million resulting from an accounting change. Earnings from operations increased 11.8% to \$12.8 million from \$11.5 million. The New York-based company has also announced that it plans to sell a 45% interest in its carton plant in Guangzhou, China, to Westvaco for an undisclosed amount. Shorewood also says it is acquiring Queens Group, a privately owned printing company.

RENTRAK, the revenue-sharing home video distributor, has teamed with Lions Gate Films, a movie producer and distributor, to form a video revenue-sharing distribution company, Locatrak, in Quebec. The new concern will release Lions Gate titles as well as those from Rentrak's 80 other suppliers. Andre Link, CEO of Lions Gate Films, will be president of Locatrak. Lions Gate is a unit of Lions Gate Entertainment Corp.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) has developed a logo and a tagline for the NARM Convention to be held March 8-11, 1999, at the Las Vegas Hilton. The logo shows a pair of dice with the number nine on each die. The tagline is "We're on a roll." BMG Distribution will host the opening reception March 8. In other news, NARM says that Jim Bonk, president/chairman/CEO of Camelot Music Holdings, has been elected to the board of directors.

NARM

WALT DISNEY has warned Wall Street analysts that it will post lower-than-expected earnings

for the fourth fiscal quarter and the entire fiscal year. The entertainment company says it expects fourth-quarter earnings of 15-16 cents a share, down from 19 cents last year. Several investment banks, including Morgan Stanley Dean Witter, Deutsche Bank Securities, and Salomon Smith Barney, reduced ratings on Disney's stock after the announcement. The stock fell to a 52-week low of \$24.4375.

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#### **Merchants & Marketing**

#### NEW NAME OF BAPTIST BOOK STORES TO SHOW WIDE FOCUS

(Continued from page 129)

Southern Baptists."

The Bible Belt widens across Birmingham: More than 600 Southern Baptist churches are within a 50-mile radius of this suburban Baptist Book Store in the Wildwood Shopping Center. Two other Baptist Book Stores are in Alabama, in Montgomery and

"When the Southern Baptists adopted the title of LifeWay Christian Resources in Salt Lake City, there was little opposition to it, says Downs.

Birmingham's Baptist Book Store had a "grand reopening" in 1997 after it was enlarged by 4,000 square feet. When it officially becomes a LifeWay Christian Store, there will be special discounts for customers.

Many churches order from the Baptist Book Store—especially around Christmas and Easterand a few have also supplied the Baptist Book Store here with CDs. This year, the Church of Brook Hills in Alabama distributed 400 to 500 of its "Praise From Our Heart" albums here. They were priced at \$15.98 each.

Ann Downing is the Birmingham store's music buyer. About 55% of its music inventory is in the contemporary Christian genre; of that, rock and alternative make up about 15%. The rest of the music inventory breaks out as gospel (10%), praise and worship (10%), Southern gospel (15%), and instrumental (10%).

While this Baptist Book Store allocates just 15% of its square footage to music, the product accounts for about 28% of sales. For years, the trade organization Christian Booksellers Assn. has urged Christian retailers to get that in proportion.

The chain isn't the only Christ-



Birmingham, Ala., stands with the store's top-selling music titles. (Photo: Patricia

ian retailer selling music in this market.

"There are 15 other Christian stores in Birmingham, including Family Christian Stores and Lemstone Books," Downs says. The United Methodist Publishing

'Since we are evangelical, I felt we had more products to offer than those just for Southern Baptists'

House also has a Cokesbury Book Store nearby. "I think we've done well because of our product selection. We have more to offer than we did just a few years ago."

LifeWay Christian Stores is the exclusive sponsor for Steven Curtis Chapman's current 10-city tour, which is being staged at churches. His special guest is Geoff Moore. Their fans can obtain tickets only

through Baptist Book Stores/Life-Way Christian Stores or at the churches at which they're playing.

Chapman made an in-store appearance Sept. 13 at the Birmingham location. The event drew 300 people, says Robby Jackson, the chain's Nashville-based music

Most Christian acts make the Baptist Book Store one of their ticket outlets in Birmingham, says Downs.

"If they perform in churches, we may only sell 5%-10% of the house," he says. "If they go into arenas, we may have up to twothirds.

Each ticket sold at the chain has a 50-cent surcharge, which goes toward credit-card fees and the occasional bounced check.

We haven't yet seen a direct correlation between the numbers of tickets and CDs that we've sold, except in August 1997, when Third Day was in Birmingham during the week of their new release. says Downs. "Most of the time, the listeners have already bought the CD before they get here.

In November of last year, major Christian headliners Clay Crosse and Jaci Velasquez came to the Baptist Book Store with their opening act Sunday Drive. They were fallowed in December by 4Him, Point Of Grace, Scott Krippayne, and Wayne Watson on their Christmas tour.

The Birmingham store has staged more autograph signings and shows since its expansion. The store has also added a coffeehouse, although it isn't near the music department.

In March, Wilshire, a new group on Rocketown Records, was introduced at the Birmingham store. Jars Of Clay and Plumb came by briefly in May and met with 200 people; Jaci Velasquez had another 200 in line in June.

This Baptist Book Store has also been carrying more home video in the past few years, and it had about 150 titles in midsummer.

"We have between 6 to 8 feet of tapes by the Gaithers, because they have so many of them in their "Homecoming" series," says Downs. "They probably outsell all the others by 4-to-1."



BAPTIST BOOK STORISTO

The Baptist Book Store chain is changing its name throughout the upcoming year to LifeWay Christian Store. Standing in front of the Birmingham, Ala, outlet is former manager Walker Downs, now campus regional director. (Photo: Patricia

# Top Pop. Catalog Albums.

WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan® ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	
1	1	* * NO. 1 * *  GARTH BROOKS A*  CAPITOL NASHVILLE 28689/EMI-CAPITOL (10.98/15.98)  THE HITS 10 weeks at No. 1	
		CAPITOL NASHVILLE 28689/EMI-CAPITOL (10.98/15.98) 10 weeks at No. 1  BEASTIE BOYS ▲*  LICENSED TO ILL	t
2	2	OEF JAM 527351/MERCURY (7.98 EQ/11.98)  METALLICA ▲ 10 METALLICA	+
3	3	ELEKTRA 61113*/EEG (10.98/16.98)  SOUNDTRACK ▲*  GREASE	+
4	4	POLYOOR 825095/A&M (10.98 EQ/17.98)	+
5	5	TUFF GONG 846210*/ISLANO (10.98 EQ/17.98)	1
6	6	JIMMY BUFFETT ▲ <sup>5</sup> MCA 5633* (7.98/11.98)  SONGS YOU KNOW BY HEART	1
7	7	SUBLIME   GASOLINE ALLEY 11413/MCA (10.98/16.98)  SUBLIME	
8	9	<b>CELINE DION</b> ▲ <sup>10</sup> FALLING INTO YOU 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	
9	8	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> GREATEST HITS CAPITOL 30334*/EMI-CAPITOL (10.98/15.98)	T
10	12	GUNS N' ROSES ▲¹5 GEFFEN 24148 (6.98/11.98)  APPETITE FOR DESTRUCTION	Ť
11	19	JEWEL ▲** ATLANTIC 82700*/AG (10.98/15.98) ■S  PIECES OF YOU	t
12	10	DAVE MATTHEWS BAND ▲ <sup>4</sup> CRASH	t
		RCA 66904 (10.98/16.98)  PINK FLOYD ▲¹⁵ DARK SIDE OF THE MOON	t
13	11	CAPITOL 46001*/EMI-CAPITOL (9.98/15.98)  DEF LEPPARD ▲ VAULT — GREATEST HITS 1980-1995	+
14	14	MERCURY 528718 (10.98 EQ/16.98)  SHANIA TWAIN ▲ 10 THE WOMAN IN ME	+
15	13	MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)  LYNYRD SKYNYRD ▲² SKYNYRD'S INNYRDS/THEIR GREATEST HITS	+
16	17	MCA 42293 (7.98/12.98)	1
17	18	ELEKTRA 60812/EEG (10.98/16.98)	1
18	16	2PAC ▲  OEATH ROW/INTERSCOPE 524204*/ISLANO (19.98 EQ/24.98)  ALL EYEZ ON ME	
19	15	CREEDENCE CLEARWATER REVIVAL ▲  FANTASY 2* (12.98/17.98)  CHRONICLE VOL. 1	
20	22	<b>AEROSMITH</b> ▲	
21	20	JAMES TAYLOR ▲¹¹ GREATEST HITS WARNER BROS. 3113* (7.98/11.98)	T
22	37	AEROSMITH ▲° AEROSMITH'S GREATEST HITS COLUMBIA 57367 (7.98 EQ/11.98)	T
23	21	VAN MORRISON ▲ <sup>3</sup> THE BEST OF VAN MORRISON POLYOOR 841970/A8M (10.98 EQ/17.98)	t
24	23	ALANIS MORISSETTE ▲16 JAGGED LITTLE PILL	T
		MAYERICK 45901/WARNER BROS. (10.98/16.98) IS  ALAN JACKSON & THE GREATEST HITS COLLECTION	t
25	25	ARISTA NASHVILLE 18801 (10.98/16.98)  VARIOUS ARTISTS  VEGGIE TUNES	╁
26	24	BIG IOEA/EVERLANO 6936/WORO (6.98/10.98)  ELTON JOHN ▲ 15 GREATEST HITS	+
27	35	ROCKET 512532/A&M (7.98 EQ/11.98)  TOM PETTY AND THE HEARTBREAKERS ▲ * GREATEST HITS	+
28	28	MCA 10813 (10.98/17.98)	1
29	43	CAPITOL 91743/EMI-CAPITOL (7.98/11.98)	1
30	27	PINK FLOYD ▲ 2 THE WALL COLUMBIA 36183* (15.98 EQ/31.98)	
31	26	SARAH MCLACHLAN ▲³ FUMBLING TOWARDS ECSTASY NETTWERK 18725/ARISTA (10.98/15.98)   ■■ FUMBLING TOWARDS ECSTASY	
32	30	JIMI HENDRIX ▲ 3 THE ULTIMATE EXPERIENCE MCA 10829 (10.98/17.98)	T
33	31	MADONNA ▲ 6 SIRE 26440°/WARNER BROS. (13.98/18.98)  THE IMMACULATE COLLECTION	T
34	32	FLEETWOOD MAC ▲⁴ GREATEST HITS WARNER BROS. 25801 (9.98/16.98)	t
35	38	VARIOUS ARTISTS ▲ <sup>2</sup> ESPN PRESENTS: JOCK JAMS VOL. 1	T
		TOMMY BOY 1137 (10.98/15.98)  FRANK SINATRA ● SINATRA REPRISE — THE VERY GOOD YEARS	t
36	29	REPRISE 26501/WARNER BROS. (13.98/18.98)  METALLICA ▲⁴  MASTER OF PUPPETS	+
37	36	ELEKTRA 60439/EEG (10.98/16.98)  BEASTIE BOYS ▲²  CHECK YOUR HEAD	╀
38	-	GRANO ROYAL/CAPITOL 98938*/EMI-CAPITOL (7.98/11.98)  BARENAKED LADIES ● GORDON	╀
39	44	REPRISE 26956/WARNER BROS. (10.98/16.98)	L
40	33	ATLANTIC 92418/AG (10.98/16.98)	L
41	39	DAVE MATTHEWS BAND ▲ 5 RCA 66449 (10.98/15.98)  UNDER THE TABLE AND DREAMING	
42	40	<b>QUEEN ▲</b> HOLLYW000 161265 (10.98 EQ/17.98)  GREATEST HITS	
43	_	SELENA ▲³ DREAMING OF YOU EMI LATIN 34123/EMI-CAPITOL (10.98/16.98)	T
44	41	SUBLIME   GASOLINE ALLEY 11474/MCA (7,98/12,98)   GASOLINE ALLEY 11474/MCA (7,98/12,9	T
45	42	METALLICA ▲⁴ RIDE THE LIGHTNING	t
	44	MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)  BEASTIE BOYS ▲² ILL COMMUNICATION	H
46	_	GRANO ROYAL/CAPITOL 28599*/EMI-CAPITOL (10.98/15.98)  SOUNDTRACK ▲  TOP GUN	+
47	-	COLUMBIA 40323 (7.98 EQ/11.98)  ERIC CLAPTON ▲ THE CREAM OF ERIC CLAPTON	╀
48	45	POLYOOR 527116/A&M (10.98 EQ/17.98)	1
49	46	GEFFEN 24725 (12.98/17.98)	L
50		JANIS JOPLIN ▲ <sup>2</sup> GREATEST HITS COLUMBIA 32168 (5.98 EQ/9.98)	

older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard older albums. Iotal Chart weeks column fellects combined weeks title has appeared on I he 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. ■ indicates past or present Heatseeker title. 
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### Merchants & Marketina

#### EMD ROADSHOWS TOUT CO.'S SUCCESSES

(Continued from page 129)

Another area Cooper sees as a growth segment is "non-soundtrack" compilations. He said that in November Virgin will issue an album to celebrate the label's first 25 years, and it will be backed by a television campaign that "will appeal to collectors and consumers."

A company priority for the fourth quarter will be "Pure Moods II," said Cooper. Another project that will get a big push is an album from the Kelly Family, a successful act in Europe. According to the video played during the Virgin product presentation, that album will have a six-week direct campaign on TV prior to its Oct. 20 release to retail.

Next year will see the release in January of an album by Virgin's top priority since Spice Girls: Billie, who has already racked up hits in Europe. Later next year, Spice Girls will release their third album, which will feature some solo tracks from the various members of the group as well as collaborative tracks.

Another area that Virgin is diversifying into is country music. Scott Hendricks, who will head up Virgin Nashville, said he is still setting up the label in terms of getting an office together and hiring staff. But, he said, we can win. We have won before and know how to win."

In addition to Virgin, other labels and marketing groups gave product presentations. Briggs Ferguson, senior VP of retail marketing, said that the Catalog Marketing Group is outpacing budgeted sales by 50%. Already, the company has generated 42% of the year's sales goal, he said.

Bill Hearn, president/CEO of EMI Christian Music Group, noted that the company is in a time of roster transition. During the Christian music product presentation, one of the main priorities was the "WOW 1999" compilation of Christian music. The first album in the series went platinum in two years, the second one in one year, and the third one in six months, it was noted.

The product presentations were broken up by an artists' showcase on Sept. 2. The bands that delivered performances were Medeski, Martin & Wood, the W's, furslide, and Sonichrome.

During the EMI Latin product presentation, president José Behar said his label now claims a 19% market share of the Latin music market. He said one of the label's goals is to build its tropical music business, referring to Latino music that is popular on the East Coast of the U.S.

The fourth-quarter priority from Capitol Nashville will be a double live set from Garth Brooks, which will feature 25 or 26 songs, including three or four new songs. Capital Nashville regional sales representative Hank Tovar says that Brooks' goal is to sell "1 million records in the first day." In addition, the label has a new album from Deana Carter.

Capitol Nashville was followed by Ark 21's product presentation. Michael Roden, VP/GM, kicked it off by noting that the label's business is up 60% and it is meeting its business plan.

Roy Lott, deputy president of EMI Recorded Music North America, who is overseeing the Capitol Records family of labels, started the company's product presentation by noting that it has suffered from naysaying. But the company's critics have overlooked its performance. He noted that EMI Music is No. 3 in market share among majors, while the Capitol family of labels collectively are No. 5. Other than the industry standard bearers, there is not another label with more than 5% market share, he

Bruce Lundvall, president of Blue Note/Angel, launched his label's product presentation by pointing out that Blue Note will be 60 years old next year. He also said that the Angel logo was the oldest trademark in the record business, "older than the dog."

To help celebrate its 60th birthday, Blue Note will issue a 14-CD boxed

Among the albums that Capitol will be pushing in the fall is the first solo album of Linda McCartney. It will consist of songs that the late wife of Paul McCartney recorded with her husband over the past 20 years.

The label is also issuing a John Lennon anthology, consisting of 100 previously unreleased tracks. Highlights from that boxed set will be issued on a single disc version.

Lott noted that Capitol will be reentering the urban music area through a joint venture with Dallas Austin.

In addition to fourth-quarter priorities, Lott also featured product coming in 1999, including an album from Paul Westerberg. He said the album was due in the fourth quarter but has been moved back in order to achieve the proper setup.

In closing the company's meeting, Cottrell noted that "despite the ugly rumors, we are strong, we are healthy, and we are going to kick ass." Earlier, in closing his opening address, he said, "I will leave you with the words of Irving Berlin: 'The toughest thing about success is that you've got to keep on being a success.'

EXECUTIVE TURNTABLE

**DISTRIBUTORS.** RED Distribution in New York names Eric Anderson national marketing manager and David Ostrager Northeast marketing manager. They were, respectively, Northeast regional marketing man-

ager and product marketing coordinator:

RED Distribution in Los Angeles appoints Jon Baker national marketing coordinator and Irma McLeod West Coast marketing manager. They were

sales rep and national marketing man-

Paulstarr Enterprises in Philadelphia appoints Ron DeMarino sales manager. He was a salesman at Big Daddy Distribution.

Carrie Easton is promoted to manager at the Harmony House Distribution Center in Troy, Mich. She was manager at Harmony House Southgate (Mich.).

HOME VIDEO. Universal Music and Video Distribution in Universal City, Calif., names Michael McLeod VP of

video sales, mass merchandisers, and **Brad Reinke VP of** video sales distribu-

AIX Entertainment in Los Angeles names Artie Weitz VP of sales and marketing. He was VP of sales and



McLEOD

marketing at Saban Entertainment.

**NEW MEDIA.** Dormont Technologies in Pittsburgh names John P. Cooper director of national sales and Philip A. Compton treasurer/CFO. They were, respectively, field marketing specialist at Capitol Records Nashville and CFO at WiseWire.

# **Parachute Express is Back**

#### Veteran Trio Drops New Set On Own Label

WHAT COLOR IS YOUR PARACHUTE: Parachute Express, the veteran children's performing group that has been together for almost a decade and a half-though not heard from much, in terms of recordings, for a couple of those years—is back

in the record business. Its latest effort, "Dr. Looney's Remedy," a collection of 14 preschool-oriented original songs, has been released by Trio Lane Records.

The Glendale, Calif.-based independent label was formed "to record, market, and promote Parachute Express," according to president Althea Schwartz, formerly the group's manager. Parachute Express is a survivor, says Schwartz, its lengthy tenure a testament to the group's desire to

by Moira McCormick

provide young children with first-

rate music tailored just for them. Stephen Michael Schwartz,

Janice Hubbard, and Donny Becker formed their trio in 1984

expressly to create music for the

Gymboree Play Program, a

national chain of parent-child

movement centers with more than 350 retail stores. Their music con-

tinues to be the backbone of Gym-

boree's classes. On the strength

of its popularity with Gymboree

clients, Parachute Express was

signed by Walt Disney Records in

1991 as part of its Music Box Artists series, which featured live

performers as opposed to ani-



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(Continued on next page)

#### **Merchants & Marketing**

#### **CHILD'S PLAY**

(Continued from preceding page)

mated characters.

Disney purchased the trio's existing five albums—"Feel The Music," "Over Easy," "Sunny Side Up," "Circle Of Friends," and "Shakin' It." Parachute Express subsequently recorded a new one, "Happy To Be Here." But as Schwartz recalls, "The live-artist division wasn't getting proper attention."

Disney being "a character-oriented" company, she says, "the salesmen on the street couldn't relate to live artists." It was a situation echoed all over the children's music business, as major labels that had jumped on the

children's-artist bandwagon were discovering what a long and arduous task it was to break unknown live acts.

Parachute Express and Disney parted ways in 1994, and the trio spent the next couple of years reacquiring its product. "They also went back to their Gymboree roots," says Schwartz, "and recorded two albums exclusive to Gymboree ["Friends Forever Friends" and "Who's Got A Hug?"]. Now, it was time to take the bull by the horns and start our own record company."

Thus was formed Trio Lane Records. Schwartz switched over from group manager (a position she'd held since 1988) to record company head, and Parachute Express took on new management, Marty Tudor of Beverly Hills, Calif.-based Tudor Entertainment.

The first task was to repackage the already-existing Parachute Express titles with the Trio Lane logo and establish relationships with distributors. West Los Angeles-based Regina Kelland was hired as sales rep and consultant. Then came the new album, "Dr. Looney's Remedy," polished, sprightly pop with titles like "Me And My Dog" and "S'Mores." This time around there's a multicultural influence as well, with elements of African, mariachi, and Scottish music tossed in.

Currently, the album is being distributed by Rounder Kids and Silo Music and is being carried in chains like Zany Brainy, Noodle Kidoodle, and Borders Books & Music, as well as 1,500-2,000 mom-and-pop stores, according to Schwartz. She adds, "As [nowdefunct indie] Discovery Music did when they were breaking Joanie Bartels, we also want to build a nontraditional distribution system, through baby furniture shops, boutiques, etc." (Bartels remains one of the most prominent children's artists working today.)

Schwartz says there's a possibility of television exposure in the offing, via a production deal with Porchlight Entertainment, producers of PBS preschool program "Jay Jay The Jet Plane." Parachute Express member Stephen Michael Schwartz is a songwriter for the show. Another proposed development is a Gymboree-sponsored tour, which might involve a packaged-goods sponsor as well.

packaged-goods sponsor as well.
"We're thrilled," says Althea
Schwartz, "that we're still alive
and well here in the children's
music business, up and down as
that is"

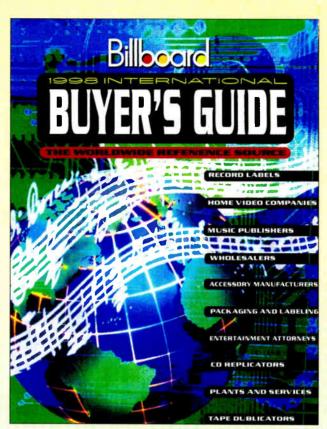
KIDBITS: Sugar Beats, those sunshiny rock'n'roll revivalists led by Sherry Goffin Kondor (daughter of Carole King and Gerry Goffin), have released another new collection, "How Sweet It Is." This time around, they've augmented their mostly '60s and '70s repertoire with '80s hits like "Walk Like An Egyptian." It's available from Sugar Beats Entertainment, New York ... Mr. Al is back with not one but two new releases: a "greatest hits" compilation ("Mr. Ala Carte") and the all-new "Rockin' The Alphabet." Both are out on the Cradle Rock Productions label in Wellington, Fla. ... "Scooby-Doo's Snack Tracks: The Ultimate Collection" on Kid

Rhino features 19 songs from the

classic Hanna-Barbera cartoon

series, now seen on the Cartoon

# Billboard's 1998 International Buyer's Guide



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**SEPTEMBER 26, 1998** 

## Top Kid Audio,

×	×	CHAR	Compiled from a national sample of retail store and rack <u>SoundScan@</u> sales reports collected, compiled, and provided by
THIS WEEK	T WEEK	S S	ARTIST/SERIES TITLE
E	LAST	WKS.	IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)
			*** No. 1 ***
1	1	24	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98) VEGGIE TUNES
2	3	12	VEGGIE TUNES VEGGIE TUNES 2 BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)
3	5	93	CEDARMONT KIDS CLASSICS TODDLER TUNES BENSON 84056 (3.98/5.98)
4	2	15	READ-ALONG MULAN WALT DISNEY 60306 (6.98 Cassette)
5	6	4	SPACE GHOST SPACE GHOST'S SURF & TURF kID RHINO 75487/RHINO (9.98/15.98)
6	4	141	VARIOUS ARTISTS ▲³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)
7	10	112	CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 82218 (3.98/5.98)
8	13	124	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 82217 (3.98/5.98)
9	11	90	CEDARMONT KIDS CLASSICS SILLY SONGS BENSON 82220 (3.98/5.98)
10	NE	wÞ	VARIOUS ARTISTS DISNEY'S GREATEST POP HITS WALT DISNEY 60637 (6.98/16.98)
11	8	160	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)
12	14	158	BARNEY ▲³ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)
13	16	94	CEDARMONT KIDS CLASSICS BIBLE SONGS BENSON 82216 (3.98/5.98)
14	9	126	READ-ALONG ▲² THE LION KING WALT DISNEY 60254 (6.98 Cassette)
15	7	27	MY FIRST SING-ALONG WINNIE THE POOH: SILLY OLD BEAR SONGS WALT DISNEY 60629 (6.98 Cassette)
16	12	16	VARIOUS ARTISTS MORE SILLY SONGS WALT DISNEY 60632 (10.98/16.98)
17	17	123	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)
18	24	45	CEDARMONT KIDS CLASSICS PRESCHOOL SONGS BENSON 84236 (3.98/5.98)
19	18	160	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)
20	15	96	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)
21	19	104	VARIOUS ARTISTS ▲² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)
22	RE-E	NTRY	CEDARMONT KIDS CLASSICS SONGS OF PRAISE BENSON 82219/BMG LATIN (3.98/5.98)
23	21	15	WEE SING CHILDREN'S SONGS PUTNUM PUBLICATIONS 413 (9.98)
24	RE-E	NTRY	CEDARMONT KIDS CLASSICS LULLABIES BENSON 82221 (3.98/5.98)
25	20	14	READ & SING ALONG MULAN WALT DISNEY 60965 (10.98 Cassette)

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 multips shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates viny! 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.

# Home Video

MERCHANIS & MARKETING

# Flood Of 'Titanic' Titles Continues

#### Special-Interest Videos Capitalize On The Film's Success

BY CATHERINE APPLEFELD OLSON WASHINGTON, D.C.—"Titanic" has shattered box-office records, launched the top-selling soundtrack of all time, and steered its way through \$600 million at the U.S. box office.

Now the special effects-laden story of love and loss aboard the great ship is creating another title wave of special-interest videos. Floating ashore at retail is everything from a bounty of documentaries to a recap of the tragedy created specifically for children.

Among the vendors looking to follow in the wake of the approximately 25 million copies of "Titanic" that floated to retail Sept. 1 are Warner



Undersea explorer Robert Ballard, left, examines an artifact recovered from the Titanic in National Geographic's "Treasures From The Deep."

Home Video, BMG Video, Buena Vista Home Entertainment, and Big Kid Productions, with a tape featuring a "historical detective" who employs an aquarium and ice cubes to re-create the events of the fateful night.

Those are the newcomers. Several suppliers are sprucing up previous Titanic releases in order to ride a wave that began rolling with the movie's theatrical run. Retailers have enjoyed steady sales of related titles for nine months, with no end in sight.

"We saw a huge upsurge in that kind of product when the movie came out," says Kirk Kirkpatrick, VP of marketing for Owensboro, Ky-based distributor WaxWorks/VideoWorks. WaxWorks currently stocks close to 20 different Titanic-related titles.

"After the movie had been out two or three weeks and it was clear it was going to do well, we got emergency shipments of new Titanic tapes," Kirkpatrick adds. His best-selling Titanic tapes include A&E Home Video's \$39.98 "Titanic" boxed set and Home Vision's "A Night To Remember," the 1958 British feature.

And Kirkpatrick is looking forward to the next wave of titles. "You'd think it would be too much, but then again, who thought 'Titanic' would be at No. 1 as long as it was?" he says. "This is truly a unique situation. I've been in this business 14 years and have never seen anything like it."

The title flood continues. BMG Video took over the distribution of most Discovery Channel tapes early this year and on Aug. 25 released a double Titanic pack featuring "Great Adventures Of The 20th Century: Titanic" and "Titanic: Untold Stories."

In keeping with the movie, the cassettes sail a human-interest course, exploring the reasons why selected passengers were on board, where they were headed, and what they were never able to accomplish.

Discovery also probed the multiple ways the sinking of the Titanic affected American history. One segment, for example, reveals that the abysmal communications that contributed to the tragedy led to the formation of the Federal Communications Commission

(Continued on page 138)



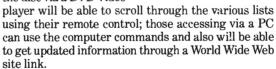
Patrick, We Knew You When. A&E Home Video recently hosted a '60s-hip party in New York to celebrate the cassette release of "The Original Avengers" series, direct from syndicated TV. The introduction was timed to take advantage of "The Avengers" movie, which Warner Bros. opened in August. Enjoying themselves, from left, are Julie Brown of America Online; Tom Heymann, VP of A&E Enterprises; and Patrick Macnee, iconic star of the BBC classic.

# Interactive Disc Gives Guide To DVD Titles And More; DVD Making New Inroads

LOOK MA, NO PAPER: It is a sign of maturity in any new medium. The sheer size and scope of DVD releases to date render the titles too cumbersome to fit neatly into a paper-based catalog. Enter independent distributor DVD International, which is planning a November release for "The Complete DVD Guide," an interactive DVD-based database of all existing DVD titles. The guide was created by Paramus, N.J.-based NVI Publishing, which distributes a paper version of the catalog to retailers every quarter.

The interactive disc will be searchable by title, director, language, and 27 other fields, according to DVD International president David Goodman. He expects the disc will be a big seller among consumers, particularly given its under-\$10 price point. Consumers accessing the disc via a DVD Video

pe by large, s, ac-inter-pavid pects a big mers, in its point.



Goodman promises "The Complete DVD Guide" will be much more than a searchable product catalog. The disc will include movie trailers of selected releases, for which he is currently in talks with the major studios, plus other ancillary material. "We've spoken to nobody who doesn't look forward to the opportunity to use this vehicle for advertising purposes," he says. Mountain Lakes, N.J.-based DVD International cur-

Mountain Lakes, N.J.-based DVD International currently has four DVD titles on the market, including the new interactive movie game "I'm Your Man" and Michael Nesmith's "Elephant Parts," a cult favorite since its cassette introduction in the early '80s.

WHILE WE WERE GONE . . . : A couple of items relating to DVD crossed our desk while the column took a breather. They lend credence to the belief that the format is developing the in-store muscle it needs to succeed.

• By year's end, some 500 Blockbuster outlets will have DVD rental kiosks featuring Philips Consumer Electronics players. The hardware cost will not exceed \$15 to consumers, who are being asked to sample DVD before buying, and programs can be rented or bought for about the price of a cassette. Each store is expected to stock 350 titles for rent and 150 for sale. "We're

creating a compelling opportunity," says Blockbuster executive VP of merchandising  $Dean\ Wilson$ .

• Consumers who purchase a Sony player from Oct. 1-Jan. 31, 1999, qualify for up to five free titles from NetFlix.com, the online service specializing in DVD rentals. While at the Web site, buyers can automatically enroll in Sony Club DVD, with further enticements designed to generate more NetFlix activity. Nestled in the online catalog is Sony Music's brand-new "James Taylor Live At The Beacon Theater."



by Seth Goldstein

Meanwhile, from mid-September through November in eight markets, including New York and Los Angeles, Sony is offering player purchasers 10 free rentals of Columbia and Warner titles—and "James Taylor Live."

DVDOINGS: Columbia TriStar Home Video

releases "The Opposite Of Sex" Oct. 27, postponed a week; "Godzilla Vs. Mothra & Godzilla Vs. King Chidora" and "Geronimo," Nov. 3; "Can't Hardly Wait," Nov. 17; "The Mask Of Zorro," Dec. 1; and "Madeline," Dec. 15. All are \$24.95 suggested list. The studio, meanwhile, has repriced "Godzilla," due Nov. 3, to \$19.95 from \$24.95, using the blockbuster title to heighten demand for the format.

Universal Studios Home Video delivers "Billy Madison," "The Cowboy Way," "Fear And Loathing In Las Vegas," "The Hard Way," "Hearts And Souls," "Sorcerer," and "The Underneath" Nov. 17 at \$24.98. The dual-layer "For Whom The Bell Tolls" and "Havana," also that day, are \$26.98. Arriving Oct. 27, at \$24.98, are "Career Opportunities," "Fear," "The Secret Of My Success," "The Hindenburg," "Dragnet," "Rollercoaster," and "Smokey And The Bandit."

MGM Home Entertainment makes contact Oct. 27 with "Species II"; the 30th anniversary edition of "Chitty Chitty Bang Bang"; an uncensored, uncut disc of "Last Tango In Paris," starring Marlon Brando; a newly restored "West Side Story"; and "A Bridge Too Far." All are \$24.98. A special edition of "Tomorrow Never Dies" is today's title as of Nov. 17, at \$34.98.

Artisan Home Entertainment re-enlists Sylvester Stallone's "Rambo," "Rambo: First Blood Part II," and "Rambo III" for Oct. 20 release at \$24.98 ... Anchor Bay Entertainment ships "Quartermass & The Pit" Oct. 12 and "The Lion Of The Desert" Oct. 19 at \$29.99 each.

### Musicland, Sears Plan DVD Blitz Through Warner, Columbia Pact

#### **BY EARL PAIGE**

LOS ANGELES—DVD, growing faster than expected, will get the CD treatment at more than 2,000 Sears and Musicland Group outlets this holiday season, says Musicland marketing VP Archie Benike. The two chains are entering the second year of a DVD hardware/software partnership that includes Warner Home Video and Columbia TriStar.

Musicland's sales staff will receive full-blown presentations about DVD. "Last year it was kind of early, but we talked about DVD" at fall gatherings, Benike recalls. This year, the chain's stores, including Suncoast, Media Play, and Sam Goody outlets, have hosted meetings across the country in preparation for the fall selling season.

"We have a very elaborate RIM [retail inventory management] system," Benike says. "All new releases, depending on the quality of the release, will go in all store locations, but every store has a different pro-

file and a different assortment. Because of how fast DVD is expanding, we have over 1,000 titles in Media Play and Suncoast today."

DVDs are being presented in a different manner than tapes. "We've designed and purchased new fixtures and have new presentation methods at Sam Goody and Suncoast," Benike says. "Instead of going library-style, as we did with VHS, we're actually going to a basket style, like music CDs."

Benike says the DVD format now accounts for 10% of total video sales and is "running ahead of CD in the same period of time" in terms of penetration of players. Musicland sees no loss of momentum in the coming months. "Our sales have progressively increased ever since Christmas," he says.

"Now mainstream buyers, the VHS collectors, are buying it. They're duplicating their VHS libraries, just like they did with CDs

(Continued on page 139)

136 BILLBOARD SEPTEMBER 26, 1998

### Artisan Lands Spelling Deal; Blockbuster Unveils DVD Plans

bu Eileen

Fitzpatrick

ARTISAN ACQUIRES: Fortifying its position in the sell-through market, Artisan Entertainment has inked a deal to distribute the Spelling Entertainment Group Inc. catalog in the U.S. and Canada.

The seven-year deal covers all sell-through titles in Spelling's Republic Pictures Home Entertainment Group catalog, which includes the perennial best-seller "It's A Wonderful Life." The Spelling catalog contains more than 3,000 titles, which will nearly double Artisan's sell-

Artisan will immediately take over all sales and marketing functions of the Spelling catalog.

through offerings.

As a result of the deal, Spelling is effectively out of the home video business. A year ago, the company turned over distribution of its remaining 17 rental titles to its sister company Paramount Home Video. (Both Spelling and Re-

public are subsidiaries of Viacom Inc., as is Paramount.) Spelling has since shut down its film and interactive divisions to focus on its "core television and distribution business," says a Spelling spokeswoman.

She says Spelling is assessing the video division's 36 remaining employees. "Some will be let go immediately, and a small number will stay to administer international television and video operations."

Republic president Robert Sigman has a contract through January 1999 and is expected to stay throughout the transition.

But the transition will be swift, according to company president Steve Beeks. "It will take about 11 days to complete," he says.

The Spelling deal is the third catalog Artisan has picked up within the past year. The company added the Hallmark Home Entertainment and Cabin Fever libraries last year.

"One of our goals is to build on our successful operations and bring in products that don't cannibalize each another," says Beeks. "Artisan has a great catalog of current films, and Republic has a great catalog of films made before the 1970s."

Besides the classic "It's A Wonderful Life," which Beeks says sells in excess of 1 million units a year, the Spelling collection also includes several **John Wayne** titles and the popular "Highlander" series.

"We expect to add several million units in sales from this acquisition," says Beeks, "and it gives us more control over a shrinking business."

When Artisan isn't out acquiring libraries, it is fine-tuning a sellthrough management operation. Under a deal with 20th Century Fox Home Entertainment, Artisan "leases" Fox's vendor-management system for direct accounts.

Artisan receives daily salesactivity reports from each account and replenishes product as needed.

As Republic hadn't set up a vendor-management system, the system will let Artisan fully exploit Republic product at retail, according to Artisan president of family home entertainment Glenn Ross.

BLOCKBUSTER'S PLANS:

Since announcing its intention to carry the DVD format at the Video Software Dealers Assn. (VSDA) Convention in July, Blockbuster Entertainment has been quiet on the details—until now.

The chain announced that it will soon put 350 DVD rental titles and 150 sell-through DVD titles in 500 stores that will cover at least nine markets.

In addition, 300 more titles will be available to buy on Blockbuster's World Wide Web site.

Some titles will include "L.A. Confidential," "Twister," "Air Force One," "G.I. Jane," "Wag The Dog," and "Tomorrow Never Dies."

Blockbuster's roll-out will be completed by year's end. Some markets on the DVD schedule are Chicago; Dallas; Los Angeles; New York; Philadelphia; Richmond, Va.; Salinas/Monterey, Calif.; San Francisco; and Washington, D.C.

To encourage consumers to try the format, Blockbuster is teaming up with Philips Consumer Electronics for a rental promotion.

Philips will outfit each Blockbuster store carrying DVD with eight players, which will be available to rent for \$14.99. The number of nights consumers can keep the players will be determined by each individual store's tape-rental policy, as will the rental price for individual DVD titles. Retail prices for the DVD titles will be \$24.95.

To acquaint consumers with the format, Philips will also supply each store with a DVD kiosk that will play a demonstration disc.

"This is really the next milestone in the introduction of DVD," says Emiel Petrone, Philips executive VP and chairman of the DVD Video Group. "And it's an extension of the groundswell support of the DVD rental that started at VSDA."

Philips did a similar DVD-rental initiative with sister company Poly-Gram Video earlier this year.

Petrone says this promotion isn't exclusive to Blockbuster, but he adds that the company isn't soliciting other dealers.

"We can continue to do this with other retailers," he says, "but the concentration is with Blockbuster."

# Top Video Sales...

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	NATIONAL SAMPLE OF RETAIL STORE SALES F  Label  Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested
				*** No. 1 ***				T
1	1	2	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	3 29.9
2	2	28	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.9
3	6	2	SPAWN 2	HBO Home Video 91487	Animated	1998	PG-13	22.9
4	7	3	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.9
5	4	8	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.9
6	13	8	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.9
7	5	13	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.9
8	9	14	BACKSTREET BOYS: ALL ACCESS VIDEO ▲3	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.9
9	NE	wÞ	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	Barney	1997	G	22.9
10	10	2	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.9
11	11	17	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson	1997	PG-13	19.9
12	12	116	GREASE: 20TH ANNIVERSARY	Paramount Home Video 1108	Helen Hunt John Travolta	1978	PG	14.9
13	3	6	THE BLACK CAULDRON	Walt Disney Home Video	Olivia Newton-John Animated	1985	PG	26.9
14	21	4	PLAYBOY'S GEN-X GIRLS	Buena Vista Home Entertainment 9124 Playboy Home Video	Various Artists	1998		-
15	14	8	JERRY SPRINGER-THE BEST OF	Universal Music Video Dist. PBV831  Real Entertainment 6509			NR	19.9
16	16	5	THE AVENGERS '67 BOX SET 1	A&E Home Video	Jerry Springer Patrick Macnee	1998	NR	14.9
17	15	3	MERLIN	New Video Group 17135  Hallmark Home Entertainment 96525	Diana Rigg	1967	NR	29.9
18	NE	N <b>&gt;</b>	KIKI'S DELIVERY SERVICE		Sam Neill	1998	NR	19.9
19	17	9	SWINGERS	Buena Vista Home Entertainment  Miramax Home Entertainment	Animated  Jon Favreau	1998	G	19.99
20	8	5		Buena Vista Home Entertainment 10483  Epic Music Video	Vince Vaughn	1996	R	19.98
-		_	PEARL JAM: SINGLE VIDEO THEORY	Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
21	19	3	THE FULL MONTY	FoxVideo 4806	Robert Carlyle Mark Addy	1997	R	14.98
22	20	8	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
23	18	8	THE SPIRIT OF MICKEY	Walt Disney Home Video Buena Vista Home Entertainment 10060	Animated	1998	NR	22.99
24	NEV	<b>V</b>	TELETUBBIES: HERE COME THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3747	Various Artists	1998	NR	14.95
25	NEV	<b>V</b>	TELETUBBIES: DANCE WITH THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3748	Various Artists	1998	NR	14.95
26	22	21	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
27	30	4	JERRY SPRINGER-BAD BOYS AND NAUGHTY GIRLS	Real Entertainment 6507	Jerry Springer	1998	NR	19.99
28	27	2	CHASING AMY	Miramax Home Entertainment Buena Vista Home Entertainment 12581	Ben Affleck Joey Lauren Adams	1997	R	19.98
29	25	19	SOUTH PARK	Rhino Home Video Warner Home Video 36449	Animated	1998	NR	39.98
30	29	122	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
31	24	4	THE AVENGERS '67 BOX SET 2	A&E Home Video	Patrick Macnee	1967	NR	29.95
32	RE-EN	TRY	THE BATMAN/SUPERMAN MOVIE	New Video Group 17140  Warner Family Entertainment	Diana Rigg Animated	1998	-	14.95
33	23	3	THE BORROWERS	Warner Home Video 16351 PolyGram Video 4400551253	John Goodman	1998	-	_
34	RE-EN	TRY	HERCULES	Walt Disney Home Video				22.95
35	28	2	DEVIL'S ADVOCATE	Buena Vista Home Entertainment 9123	Animated Keanu Reeves	1997	-	26.99
36	26	18	SOUTH PARK: VOLUME 1	Warner Home Video 15090 Rhino Home Video	Al Pacino	1997	-	19.98
	RE-EN	-	RADIOHEAD: 7 TELEVISION	Warner Home Video 36417	Animated	1998	-	14.95
18	39	19	COMMERCIALS		Radiohead Nathan Lane	1998	NR :	19.98
9		-	MOUSE HUNT		Lee Evans	1997	PG 2	22.98
(A)	32	18	SOUTH PARK: VOLUME 2	Warner Home Video 36418	Animated	1998	NR 1	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

BILLBOARD SEPTEMBER 26, 1998

# Top Video Rentals...

HIS WEEN	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			* * *	k No. 1 ★ ★ ★	
1	29	2	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
2	1	6	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
3	3	6 .	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
4	2	9	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
5	4	7	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
6	7	4	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
7	5	11	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
8	6		THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
9	9	4	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
10	11	6	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
11	8	8	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
12	10	6	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
13	16	3	THE NEWTON BOYS (PG-13)	Columbia TriStar Home Video	Matthew McConaugh Ethan Hawke
14	12	6	DARK CITY (R)	0363 New Line Home Video	Rufus Sewell
15	14	4	MR. NICE GUY (PG-13)	Warner Home Video N4656  New Line Home Video N4661	Jackie Chan
16	15	4	KUNDUN (PG-13)	Touchstone Home Video	Not Listed
		-		Buena Vista Home Entertainment 13566  Paramount Home Video 335033	Matt Damon
17	13	15	THE RAINMAKER (PG-13)		Danny DeVito  Kenneth Branagh
18	19	6	THE GINGERBREAD MAN (R)	PolyGram Video 4400850493  Columbia TriStar Home Video	Robert Duvail  Jack Nicholson
19	17	17	AS GOOD AS IT GETS (PG-13)	21703	Helen Hunt Jada Pinkett Smith
20	27	2	WOO (R)	New Line Home Video N4637	Tommy Davidson
21	18	12	FALLEN (R)	Warner Home Video 6434	Denzel Washingto John Goodman Kevin Spacey
22	23	21	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Russell Crowe
23	21	4	SENSELESS (R)	Dimension Home Video Buena Vista Home Entertainment 1357503	Marlon Wayans David Spade
24	22	15	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
25	20	11	AMISTAD (R)	Universal Studios Home Video	Anthony Hopkins Morgan Freeman
26	NE	w▶	HOMEGROWN (R)	Columbia TriStar Home Video 25323	Billy Bob Thornton John Lithgow
27	28	8	ZERO EFFECT (R)	Warner Home Video 2534	Bill Pullman Ben Stiller
28	25	11	THE REPLACEMENT KILLERS (R)	Columbia TriStar Home Video 21623	Chow Yun-fat Mira Sorvino
29	40	2	MEN WITH GUNS (R)	Columbia TriStar Home Video 29753	Frederico Luppi Mandy Patinkin
30	30	3	THE BORROWERS (PG)	PolyGram Video 4400551253	John Goodman
31	24	23	BOOGIE NIGHTS (R)	New Line Home Video Warner Home Video N4624	Mark Wahlberg Burt Reynolds
32	38	20	THE JACKAL (R)	Universal Studios Home Video 83267	Bruce Willis Richard Gere
33	33	14	SCREAM 2 (R)	Dimension Home Video Buena Vista Home Entertainment 1355303	Neve Campbell
34	31	5	BLUES BROTHERS 2000 (PG-13)	Universal Studios Home Video 83379	Dan Aykroyd John Goodman
35	26	-	DECONSTRUCTING HARRY (R)	New Line Home Video Warner Home Video N4653	Woody Allen
36	35	+	SOUL IN THE HOLE (NR)	Xenon Entertainment 4050	Not Listed
37	-	w.	THE REAL BLONDE (R)	Paramount Home Video 334943	Matthew Modine
38	-	ENTRY		Columbia TriStar Home Video	Daryl Hannah  Casper Van Dien
39	-			71716 Dimension Home Video	Denise Richards Ben Affleck
22	30	•	PHANTOMS (R)	Buena Vista Home Entertainment 135550	3 Peter O'Toole Woody Harrelson

◆ 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.

#### TITANIC

(Continued from page 136)

The new tapes follow the May rerelease of Discovery's "Titanic" twopack, still the most-watched show in the cable channel's history. "We did a repackaging job to make it look more theatrical," says Michelle Fiddler, BMG Video director of marketing. "Since we took over; it has been one of our top sellers, and there's no secret why." The programs focus on the nutsand-bolts aspects of the 1912 sinking—the building of the ship, why it sank, and the search for the wreck.

National Geographic is diving in with "Treasures Of The Deep," a probe of the discovery of several sunken ships that features Robert Ballard, the man who discovered the Titanic. Todd Berman, VP of marketing and distribution at National Geographic Television, says the timing of the release is no coincidence, but he notes that National Geographic's relationship with Titanic dates back more than a decade.

In 1986, National Geographic released a documentary about Ballard's discovery of the wreck. "We think that tape influenced the creation of the movie," Berman maintains. "Ballard took ["Titanic" director James] Cameron to the site of the wreck several times."

#### HIGH WATER MARK

National Geographic shipped close to 100,000 units of the documentary, a high-water mark for special-interest programming in the mid-'80s. It took the movie, and Warner Home Video distribution, to wash out that record.

Another 300,000 copies were sold between Jan. 1 and July 1 of this year; in part because Warner added content and repackaged the cassette as a special collector's edition. "There is no doubt that the movie helped sales,' Berman says. "It has been a good performer, but this is a tremendous boost

"We are finding there are people buying our product who wouldn't have thought about it previously. They have seen the theatrical [release] and thought that was a fabulous story, but now they want to know the real story of the Titanic. They are buying us because they can't get enough of an intriguing story."

National Geographic has since teamed up with Ballard on a video about the discovery of the carrier Yorktown, sunk during the Battle of Midway in World War II.

Meanwhile, Buena Vista this month sets sail with Miramax Home Entertainment's "Titanica," the Leonard Nimov-hosted documentary that employed IMAX cameras to capture the scientific exploration of the Titanic. The footage is linked with vintage film footage and interviews with historians and two survivors.

Because of the visual clarity, Buena Vista and Miramax have decided to include DVD in the format mix. 'Titanica' will excite consumers who want to know more about the history and lore of the original Titanic and who want to see underwater photography of the actual ship at the bottom of the sea," says Bob Chapek, Buena Vista senior VP of marketing.

"The IMAX technology creates the clearest pictures ever shot of the wreck," he adds. "This is a key reason why we are offering 'Titanica' on DVD as well as VHS.

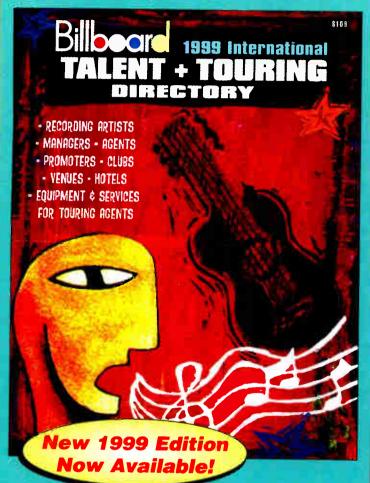
# Top Music Videos...

THIS WEEK	AST WEEK	S. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAILS' REPORTS COLLECTED, COMPILED, AND PROVIDED B	TORE AND RACK SALES BY SoundScan®  Principal	φ.	Suggested List Price
Ĕ	LAS	WKS.	TITLE, Imprint Distributing Label, Catalog Number	Performers	Type	Sug
1	11	2	★ ★ NO. 1 ★ ★  GAME OF LIFE Priority Video 53425	Snoop Dogg	LF	19.9
2	1	15	ALL ACCESS VIDEO ▲³ Jive/Zomba Video 41589-3	Backstreet Boys	LF	19 9
3	3	6	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	LF	14 9
4	2	4	THE 3 TENORS: PARIS 1998 Atlantic Records Inc. Atlantic Video 83133-3	Carreras- Domingo-Pavarotti	LF	29.9
5	4	13	MP DA LAST DON No Limit Video Priority Video 53373	Master P	LF	19.9
6	E A EXITOS EN VIDEO			Mana	LF	12.9
7	5	5 18 STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821		Jay-Z	LF	14.9
8	7	12	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	LF	19.9
9	8	33	GIRL POWER! LIVE IN ISTANBUL Virgin Music Video 92111	Spice Girls	LF	19.9
10	10	6	BIG BALLERS: THE MOVIE	Various Artists	LF	19.9
11	9	5	Simitar Ent. Inc. 49813  PREMONITION  No. 2007 N	John Fogerty	LF	19.
12	13	55	Warner Reprise Video 3-38496  THE DANCE ▲	Fleetwood Mac	LF	19.
13	12	11	Warner Reprise Video 3-38486  HOMELESS MAN: THE RESTLESS HEART OF RICH MULLINS	Rich Mullins	LF	16.
14	15	43	Word Video 5351315  ONE HOUR OF GIRL POWER	Spice Girls	LF	14.
15	22	31	Warner Home Video 363553  DEAD TO THE WORLD	Marilyn Manson	LF	16.
		35	Interscope Video Universal Music Video Dist. 90150  GARTH LIVE FROM CENTRAL PARK	Garth Brooks	LF	19.
16	16	+	Orion Home Video 10119  RAGE AGAINST THE MACHINE	Rage Against	LF	19
17	18	42	Epic Music Video Sony Music Video 19 V50160-3  A NIGHT IN TUSCANY ●	The Machine  Andrea Bocelli	LF	24
18	14	39	PolyGram Video 4400553973 WHO THEN NOW?		LF	19
19	17	75	Epic Music Video Sony Music Video 50153  TULSA, TOKYO AND THE MIDDLE OF NOWHERE ▲	Korn		+
20	19	43	PolyGram Video 4400479233  RIVERS OF JOY	Hallson	LF	19
21	23	20	Spring Hill Video 44354  RAY OF LIGHT	Gaither & Friends	LF	29
22	34	12	Warner Reprise Video 3938502  HAVING A GIRL'S NITE OUT	Madonna	VS	5.
23	33	3	Myrrh Video 5351	Chonda Pierce	LF	16
24	24	42	Interscope video Irimark Home video 6734	Nine Inch Nails	LF	24
25	27	30	Verity Video 43106-3	Fred Hammond & Radical For Christ	LF	19
26	21	17	Spring Hill Video 44335	Various Artists	LF	29
27	20	3	THE ROYAL ALBERT HALL CELEBRATION PolyGram Video 44005739	Andrew Lloyd Webber	LF	19
28	35	32	DOWN BY THE TABERNACLE Spring Hill Video 104	Bill & Gloria Gaither	LF	19
29	32	149	Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19
30	25	13	STRENGTH Verity Video 43108-3	The New Life Community Choir Feat. John P. Kee	Ł.F	19
31	. 29	102	2 LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	2
32	28	67	, I'M BOUT IT ▲² No Limit Video Priority Video 53423	Master P	LF	1
33	31	. 17	IN CONCERT Columbia TriStar Home Video 2105	Sarah Brightman	LF	19
34	RE	-ENTR	Y LIVE SHIT: BINGE & PURGE   Elektra Entertainment 5194	Metallica	LF	8
35	26	10	7 TELEVISION COMMERCIALS Capitol Video 5393	Radiohead	LF	1
36	RE	-ENTR	THE ARSOLLITE REST VIDEOS	Carman	LF	1
37	39	9 10	BACKSTREET BOYS: THE VIDEO	Backstreet Boys	LF	1
38	3 30	) 14	STODIES TALES LIES & EXAGGERATIONS	Sublime	LF	2
39	+	6 19	THE BOB MARLEY STORY	Bob Marley And The Wailers	LF	1
40	+	-ENTF	SINGIN' WITH THE SAINTS	Bill & Gloria Gaither	L	1

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#### Home Video

MERCHANIS

#### MUSICLAND, SEARS PLAN DVD BLITZ THROUGH WARNER, COLUMBIA PACT (Continued from page 136)

10 or 12 years ago."

Benike sees the simultaneous release of DVD and VHS titles as a powerful inducement to try the new format.

"It's one of the reasons people will change," he says. "Getting a title on the same day it goes to rental is a big advantage." That's provided consumers can choose among an assortment of inexpensive DVD players.

"I think for DVD to be totally mainstream, which it will eventually be, you've got to have a player that's reasonable," he notes. The goal should be the "planned obsolescence" of current VCRs, "You buy them today for \$130, and when they're defective you throw them away and buy a new one. Nobody gets their VCRs repaired anymore."

In fact, prices of DVD players are coming down to \$300. "You're beginning to see it in Target, in Wal-Mart," Benike says. "They're rolling it out as tests and small assortments,

and it will gain momentum." The result could finish the job that wordof-mouth began.

"You don't have to have a crystal ball anymore to see how people are reacting to DVD," he says. "Everybody who has one loves it." Penetration will expand exponentially, he says, "once the installed base doubles this holiday, and once it becomes a part of the family.

And when the format enters the mainstream, marketers can focus on DVD's audio capabilities, which have been relatively ignored thus far. "So many people get caught up with the resolution and how clear it is and the widescreen and the letterboxing, but it's the sound that's exciting, too,' says Benike. He thinks the audio capabilities will spark new programming.

"This holiday will be a big step," he says. "And then in January and February, look for a huge marketing opportunity to sell a lot of software.



Suncoast's Mall of America outlet in Bloomington, Minn., beasts a strong inventory of DVD titles. Musicland is installing CD-like displays.

Billboard.

# Top Special Interest Video Sales...

VEEK	. AGO	NC.	Compiled from a national sample of retail stores sales reports.	ted	EEK	AGO	z		Comp
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#### **RECREATIONAL SPORTS**

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1	1	123	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.9		
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4	3	23	LESLIE NIELSEN'S STUPID LITTLE GOLF VIDEO Winstar Home Entertainment 71027	19.9		
5	5	43	THE OFFICIAL 1997 WORLD SERIES VIDEO PolyGram Video 91097			
6	8	8 17 CHICAGO BULLS: GIVE ME FIVE! FoxVideo (CBS/Fox) 2768		19.9		
<b>7</b> 6 95			THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.9		
8	7	47	PURE PAYTON PolyGram Video 4400464413			
9	9	65	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98		
10	10	75 THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372		19.99		
11	15	9	THE OFFICIAL 1998 NBA FINALS VIDEO FoxVideo (CBS/Fox) 0475	19.98		
12	13	341	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98		
13	NE	wÞ	ELWAY: CHAMPION FOREVER PolyGram Video 4400577353	19.95		
14	RE-E	NTRY	NHL OVERTIME FoxVideo (CBS/Fox) 8357	14.98		
15	18	101	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98		
16	19	15	SHAQ 'ROUND THE WORLD FoxVideo (CBS/Fox) 2760	14.98		
17	17	59	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98		
18	20	273	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98		
19	12	27	NBA 2000 FoxVideo (CBS/Fox) 2759	14.98		
		15	NBA: HARDWOOD HEROES			

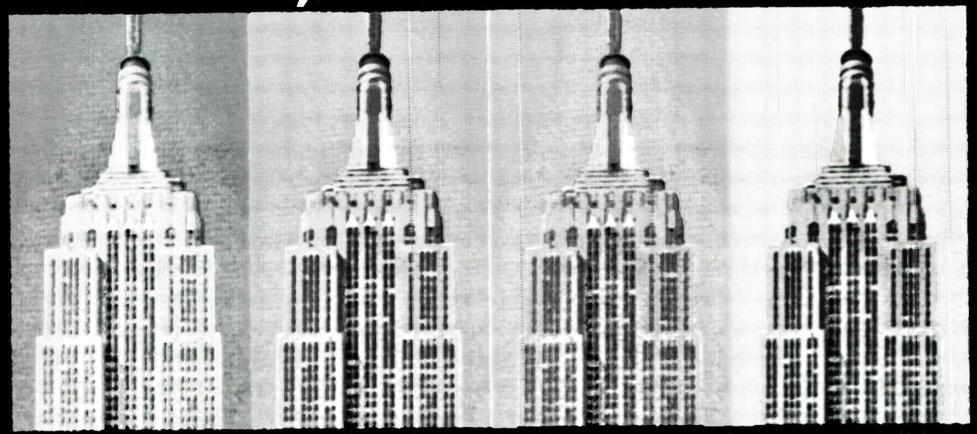
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2	5	21	MTV ADVANCED WORKOUT: TOTAL BODY TRAINING Sony Music Video 49331	14.98	
3	3	141	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796	12.98	
4	2	THE GRIND WORKOUT HIP HOP AEROBIC Sony Music Video 49659		12.98	
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6	6 49		OPRAH: MAKE THE CONNECTION Buena Vista Home Entertainment 60428	22 99	
7	7 29		CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98	
8	4	25	CRUNCH: THE JOY OF YOGA Anchor Bay Entertainment SV10285	9.99	
9	10	117	ALI MACGRAW'S YOGA MIND & BODY Warner Home Video 35826	19.98	
10	12	205	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14 98	
11	11	95	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98	
12	NE	YOGA ZONE: INTRODUCTION TO YOGA BMG Video 80300-3			
13	13	39	FIRM BASICS: ABS, BUNS & THIGHS WORKOUT BMG Video 80344-3	19.98	
14	14	39	ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29 95	
15	9	69	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19:95	
16	17	91	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98	
17	15	151	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19 99	
18	20	59	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98	
19	NE	NÞ	REEBOK: LONG & LEAN BMG Video 80361-3	19 98	
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♦ 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.

THUNKS TO EVERYONE AT ZIOO WHO ON A DAILY BASIS "SERVE THE TOY OF THE EMPIRE STATE BUILDING!" CONCRATULATIONS TO ALL OF OUR 1998 BILLBOARD AWARD NOMINEES.

# STATION OF THE YEAR Z100, NEW YORK



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MUSIC DIRECTOR
PAUL "CUBBY" BRYANT

MARKETING DIRECTOR THERESA A. BEYER SYNDICATED SHOW KID KELLY'S "BACK TRAX USA"



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Mel Adler • Mike Alberta • Joe Anastasi • Brett Aveni • Susan Bacich • Rodney Belizaire • John Bell • Theresa Beyer • Scott Boudin • Dave Brody • Paul "Cubby" Bryant • Debra Calman • Frank Canale • Paul Cassidy • Stacie Castellano • Mike Colucci • Bernard Courtney • Sean Creighton • Sharon Dastur • Patrick DeFilippi • Andrea Duggan • Elvis Duran • Jill Fenchel • Carol Ford • Arturo Fortoul • Dave Foxx • John Fullam • Robyn Gatof • Robin Glazer • Andrew Goll • Robert Gray • Jolie Guzman • Josh Hadden • A.J. Hammer • Billy Hammond • Walter Hernandez • Bill Hesselberg • Skeery Jones • Harold S. Knapp III • Toni Longo • Tim Louie • Jo Maeder • Jeff Mah • Barbara Mattera • Tami Mattera • Danielle Monaro • JoJo Morales • Paul Mount • Eric Murphy • Christine Nagy • Chris "Axl" Nemetz • Human Numan • Richard Ottenstroer • Darren Pfeffer • Stephanie Pohl • Tom Poleman • Anthony Portizo • Cesar Quiroz • Jeffrey Regan • Reno • John Rio • Sharon Ritterband • Andrew Rosen • Hamilton Salazar • Ronnie Scalzo • Barbara Schwartz • Elliot Segal • Rich Sibelman • Veronica Simon • Jeff Tanenbaum • Lisa Taylor • Maria Toro • Greg Tortora • Caryn Terry • Greg T "The Frat Boy" • Michelle Vale • Michael Warren • Mathew Weig • Davonne Whaley • Jennifer Winter • Jeanine Zarra

# Modramno

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



Tearin' Up OK City. 'N Sync, which has leapt into the top three of The Billboard 200, recently romanced the masses at the KJYO (KJ 103) Oklahoma City Summerfest '98 concert. They're shown here with staffers, including, in the back row, KJYO PD Mike McCoy, second from right,

# newsline...

CHANCELLOR VS. CAPSTAR? There may be trouble brewing with the merger between radio's largest groups, which announced their intention to marry two weeks ago. Chancellor shareholder Bickell Partners claims that the acquisition is "unfair to Chancellor's public shareholders and represents an effort by Chancellor to aggrandize their financial position at the expense of investors." No comment from the Hicks,

BRUCE KELLY RETURNS TO KZZP. Bruce Kelly, who was a presenter at the Billboard/Airplay Monitor Radio Awards in Phoenix Saturday (19), has returned to KZŽP there as morning man. He had an earlier gig at the outlet from 1985 to '89. From there, he moved to crosstown KOY-FM, then to KKFR; now he's back at the top 40 turned modern adult. Lou Valentino from WMJQ Buffalo, N.Y., will join Kelly as the new morning co-host.

CD RADIO TESTS SAN FRAN GEOGRAPHY. CD Radio, one of the main U.S. firms pursuing digital broadcast, has set up a series of terrestrial repeaters in the San Francisco area geared toward overcoming the area's geographic hurdles. The company plans testing and demo sessions of the system in October and further repeater installations in the next 12

ARBITRON COUNTRY KKNG. Country KKNG Oklahoma City was omitted from the Arbitron listings in the Aug. 22 issue. The station scored a 4.5 share in the spring ratings period.

# Allen Kovac On Radio's Shifting Focus

#### BY CHUCK TAYLOR

Over the past two decades, Allen Kovac, chairman/CEO of the Los Angeles-based Left Bank Organization and the principal of Beyond, a diverse record-label family has amassed a sizable track record of creating successful entertainment projects and enterprises and building artist careers for the likes of the Bee Gees, Meat Loaf, Deana Carter, John Mellencamp, Dru Hill, and En Vogue. He is involved in a partnership with Strategic Research, apply-

ing demographic research to the marketing and promotion of artists while creating ad campaigns for recorded music and live concerts. With his recently bowed Beyond, Kovac is work-



ing with Blondie, Coolio, and Mötley Crüe, among others.

Kovac addressed the Billboard/Airplay Monitor Radio Seminar Sept. 18 at the Pointe Hilton at Tapatio Cliffs in Phoenix.

He speaks here about his ventures and how they relate to radio; he also talks about opinions on pay-for-play and what he sees as a diminishing role for record companies in developing artists in the future.

How has your research partnership with Strategic Research affected the decisions you've made on behalf of clients? Do you find research making its way into the studio and affecting the creative

First, people think that when we talk about research, we're testing 10 seconds of a song with the audience. What we're actually doing is artist profiles with the audience. We're asking 10,000 people what their affection is for the artist, what their habits are, what radio stations they listen to, what newspapers they read, what

their lifestyle is-so we can communicate with them.

My personal belief is that our artists would rather hear from the consumers who are their fans than from a bunch of middle-aged men who are trying to tell them what their gut says that the audience's feelings are.

I've found that when we show artists what it is that their audience wants, the artists are more capable of creating a trust and a relationship with that audience to garner success. In other words, they aren't fighting my opinion or your opinion or the A&R guy's opinion. They are listening to their audience.

#### Does research ever conflict with what the artist wants to do?

I've never found that to happen. When artists find out that radio stations test 10 seconds of a song, they reject that immediately. But when they understand that you're asking the audience questions about them, they always want to know what their fans have to say.

#### And how about the label perspective on that?

I have found it very difficult to talk about audience profiles with record companies. Executives at record companies have made their careers by assuming they know what the audience wants. To change a system that is based more on an individual's ear or gut than on serving that audience [has] been very difficult.

#### What if your gut goes against what you're hearing from the audience?

I've never found that my gut is more attuned to the fan base than their own response, but I think my gut has definitely overruled radio station research. Again, there are two different forms of research: an audience profile and song testing.

Let's talk about ways that you see labels and management partnering with radio.

The biggest problem we have today

is that managers and artists and record companies go to MTV and radio stations and say, "You find our audience for us."

What we've done as a management company, and what we're doing at Beyond, is to say to radio stations, "Here's the audience. We don't want you to find the audience. We're going to create campaigns that will find the audience for us, and we'd like to work with you, the radio stations, to match your audience with the artist's. And if you feel like playing the record, that'd be great, too." I'd rather be familiar with the promotion director than the PD.

#### How about pay-for-play? Your opinions?

I think it's ridiculous. I think radio needs to be a cross-marketing part-

ner. There are so few hits that they play-I've heard programmers say that they feel they really have only six to eight legitimate hits a year. If that's all the hits that there are,



then we've got to be cross-marketing partners.

Why are there so few hits? Is it the quality of the music, or is it that the right songs aren't reaching the right audiences?

When you're testing a song for people that are 18-24 or 12-18 or 25-35, that's not the same as when people used to test for 12-24 or 18-34. We're now just so segmented that it's harder to find a song that works for just that audience.

Let's discuss the deal that came down with the Bee Gees and Chancellor radio stations. Do you consider play of "Still Waters Run Deep" successful?

We were creating a TV special for HBO and needed to show them that we could get ratings in the top 10 markets. To do that, we went to

(Continued on next page)

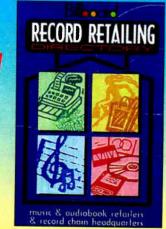
# When you want to reach music retail... Billboard's 1998 Record Retailing Directory

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

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

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ARTIST

CELINE DION

◆ SHANIA TWAIN

◆ ROD STEWART

◆ ERIC CLAPTON

♦ GARTH BROOKS

**◆ LIONEL RICHIE** 

**◆ LEANN RIMES** 

◆ PAULA COLE

**◆ LEANN RIMES** 

♦ ELTON JOHN

SHANIA TWAIN

♠ AFROSMITH

CHICAGO

JOHN TESH

◆ ACE OF BASE

DAKOTA MOON

◆ GOO GOO DOLLS

◆ AEROSMITH

◆ SEMISONIC

◆ FASTBALL

◆ MATCHBOX 20

◆ HOOTIE & THE BLOWFISH

**♦ BARENAKED LADIES** 

◆ NATALIE IMBRUGLIA

◆ NATALIF MERCHANT

◆ NATALIE IMBRUGLIA

♦ SARAH MCLACHLAN

◆ THE BRIAN SETZER ORCHESTRA

ALANIS MORISSETTE

◆ MATCHBOX 20

**♦** SMASH MOUTH

◆ IFNNIFER PAIGE

◆ SAVAGE GARDEN

◆ FAITH HILL

**◆ EAGLE-EYE CHERRY** 

♦ DAVE MATTHEWS BAND

◆ EVERYTHING

◆ EDWIN MCCAIN

**◆ GREEN DAY** 

◆ SHERYL CROW

**♦ SHANIA TWAIN** 

CHRISTINA AGUILERA

◆ SARAH MCLACHLAN

**♦** BACKSTREET BOYS

JOHN TESH FEATURING JAMES INGRAM

◆ FAITH HILL

◆ SAVAGE GARDEN

◆ NATALIE IMBRUGLIA

◆ BACKSTREET BOYS

**Adult Contemporary** 

\* \* \* No. 1 \* \* \*

AFTER ALL THESE YEARS RENEGADE ALBUM CUT/MINDHAM HILL

\* \* \* AIRPOWER \* \* \*

TITLE
IMPRINT & NUMBER/PROMOTION LABEL

TO LOVE YOU MORE

OOH LA LA

YOU'RE STILL THE ONE

TRULY MADLY DEEPLY

MY FATHER'S EYES

THIS KISS WARNER BROS. 17247

A 13497

HOW DO I LIVE

REFLECTION

ADIA

I'LL NEVER BREAK YOUR HEART

TO MAKE YOU FEEL MY LOVE

LOOKING THROUGH YOUR EYES

SOMETHING ABOUT THE WAY YOU LOOK TONIGHT

\* \* \* AIRPOWER \* \* \*
FROM THIS MOMENT ON

AS LONG AS YOU LOVE ME

I DON'T WANT TO WAIT

GIVE ME FOREVER (I DO)

ALL ROADS LEAD TO YOU

MOTHER I MISS YOU

ANOTHER DAY GOES BY

CRUEL SUMMER

**REAL WORLD** 

**CLOSING TIME** 

ONE WEEK REPRISE ALBUM CUT

вим сит

I'LL BE LAVA 84191/ATLANTIC

KIND & GENEROUS

MY FAVORITE MISTAKE

WISHING I WAS THERE

YOU'RE STILL THE ONE

JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT

I AVA ALBUM CUT/ATLANTIC

IER SUNSET ALBUM CUT/REPRISE

CAN'T GET ENOUGH OF YOU BABY

ALBUM CUT/SIRE CRUSH
EDEL AMERICA 164024/HOLLYWOOD

TO THE MOON AND BACK

STAY (WASTING TIME)

ADIA ARISTA 13497

HOOCH

SAVE TONIGHT

THIS KISS

UNINVITED

I WILL WAIT

THE WAY

TORN

I DON'T WANT TO MISS A THING

Adult Top 40

RNER SUNSET ALBUM CUT/REPRISE

OOD ALBUM CUT

I DON'T WANT TO MISS A THING

ATLANTIC

TIME OF YOUR LIFE (GOOD RIDDANCE)

#### Radio

#### PROGRAMMING

#### **ALLEN KOVAC ON RADIO'S SHIFTING FOCUS**

(Continued from preceding page)

Chancellor and asked, "How can we cross-market with you and cross-promote the special to get HBO eyeballs and ears and also get you what you need to brand your stations with their audience?'

We felt that airplay was the byproduct of what we were really trying to do, which was to increase the audience for the HBO special. We worked with 10 Chancellor stations that played the song, and as a result, the Bee Gees have come back in a big, had wav.

There wasn't a single at top 40, but the album debuted at No. 11. Why did that happen? The American Music Awards combined with "Storytellers" from VH1 combined with Oprah, Leno, Letterman, Rosie, the World Music Awards, the Rock and Roll Hall of Fame. Multiple impressions that cause critical mass are more important than a hit single.

Once you've hit that critical mass, and the audience has had a chance to vote, it was time for radio to look at the fact that the audience had voted and to serve them—and not their gut. But radio was hesitant based on the baggage that the Bee Gees had and didn't even look at their own research to see that the audience was back into the Bee Gees on a global basis.

There was a lot of criticism about the program.

Whenever you do something different, people criticize it. My issue is that you have to do something different if you want to learn and figure out how to do things better. I think this was a good exercise, because it brought radio closer with the artist and the record company than they had been before. Before, radio stations had always been the ones to find the artist. I think we helped them find our audience, along with helping them extend that audience with

Obviously this was a unique circumstance. But if something along these lines came up again, would you hesitate to do it again?

The way we would do it in the future would be to do it as a record company and not as a management company. That way, we would have the patience to be focused on cross-marketing and not on airplay. If you sell the record, and you set up the audi-

ence, the radio station then has every reason to play the record.

You believe that promotional emphasis is shifting away from the charts and toward artist exposure on a grander scale. How long might it take to make a substantial shift?

I think artist and managers are naive. It's institutional, and when you try to change a system, it's like turning a barge.

We're going to go out and try to set the pace. We want to market to the audience and not the industry, and we're hoping that we can do a lot of the things we did with record companies on a management basis through Beyond.

Let's talk about the lingering issue of artist ownership. How do you handle those sensitive issues in a market where vou've got several stations clamoring for an artist?

The object of the game is to work with the people who understand



BEE GEES

branding. An artist is compensated by establishing a relationship with his audience where they trust him enough to buy a CD. How do we help the PD add value to his audience so that he can increase his ratings and at the same time have the radio station help the artist gain the audience's trust? The person who can show me that they can help facilitate that is the one I want to make my partner. It's much more complicated than that, of course, and it takes a lot of work, but it's the way we've always worked.

How does this change from format to format?

The big difference is that in country radio, you're not dealing with segmentation; you're dealing with a radio station that represents a certain style of music that doesn't really compete with the other genres of radio, so there's a built-in trust in that genre for the artist.

The problem begins when you have segmentation, where you have the paranoia of "What if the top 40 gets involved with the artist before the alternative station or the modern AC?"-and all of a sudden the artist is so confused by that relationship that he pulls away.

It's our job to stop super-serving niches of radio and to work with radio as a whole, to co-brand with our artists so that they don't feel confused and will want to work with radio.

Since forming Left Bank in 1983. what do you consider the most influential evolution in the music industry?

MTV. It's allowed for a relationship with the audience on a minute-byminute basis that's evolved into VH1 and, now, music programming. It's my belief that the programming at VH1 and at MTV is the future, not videoclips. "Storytellers," "Unplugged," "Behind The Music," and Biorhythms" are what will create a relationship between the audience and the artist that's so much deeper than a videoclip.

What about the least-effective result of evolution you've witnessed?

The quarterly billing system that has happened as the multinationals have consolidated the record business. It's been a disaster. We've killed the brand-name artist, and we've stopped developing the new artist, all in the name of quick billing.

Five years from now, what is the biggest change you expect to see?

The record business as we see it today will become marketing companies that work with content providers the artists. That will change from the way things are now, where labels are the distribution companies that own artist content. The future is marketing companies, where an artist will partner with management, not his record company.



Being With You. KISQ (Kiss 98.1) San Francisco morning-show host Renel recently met up with Smokey Robinson at Wente Vineyards, which recently began hosting a summer dinner-concert series.

**(25)** 25 26 m a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 65 adult contemporary stations and 78 adult sectronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. 
Tracks showing an increase in detections of hard movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 me. 
\$\infty\$ 1998, Billboard/BPI Communications.



orn's Jonathan Davis, on the way to his third doctor's appointment of the day, Ladmits that life isn't so peachy right now. "I am having all kinds of throat problems; something just isn't right," says the hardcore act's front man. "I think I am doing it to myself with nervousness, like a mind-body connection. Wish I knew how to turn it off, too.'

The ailment could present a problem as the Southern California act is preparing to head out on the widely publicized and much-anticipated Family Values tour. "I always get scared before shows," he says. "I want to put on the best fucking show possible for fans. But the day I lost that fear or the passion for playing, I'd want to quit."

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WHAT'S THIS LIFE FOR

SOMEHOW, SOMEWHERE, SOMEWAY

WHAT KIND OF LOVE ARE YOU ON

THE DOWN TOWN

**PSYCHO CIRCUS** 

SPACE LORD

INSIDE OUT

IT'S ALRIGHT

FLY AWAY

MY SONG

MACHETE

DRAGULA

SHIMMER

IN HIDING

ONCE IN A WHILE

YOUR LIFE IS NOW

ALL THE KIDS ARE RIGHT

SOMETIMES IT HURTS

EN WE WERE THE NEW BOYS FATHER OF MINE

SINGING IN MY SLEEP

GOT YOU (WHERE I WANT YOU)

GOT THE LIFE

**BOOGIE KING** 

DU HAST

SOFT

SLIDE

ROCKS

PERFECT

QUICKSAND

POETS

A SECRET PLACE

FLAGPOLE SITTA

WHERE HAVE ALL THE MERRYMAKERS GONE?

FIRE ESCAPE

**BLUE ON BLACK** 

THE DOPE SHOW

**OVER YOUR SHOULDER** 

CITY OF ANGELS" SOUNDTRACK

I DON'T WANT TO MISS A THING

**CELEBRITY SKIN** 

BETTER THAN YOU

Family Values is the brainchild of Korn and its management company, the Firm. Ironically, a lineup that also includes Ice Cube, Limp Bizkit, Orgy, and Rammstein is most folks' worst nightmare.



"We're friends with all the people on the tour except Rammstein, whom we haven't met. But they blow themselves up, and they're German, so getting along should be easy. We plan to party a lot."

**◆** CREED

AEROSMITH

METALLICA

**◆** CANDLEBOX

LENNY KRAVITZ

BROTHER CANE

◆ ROB ZOMBIE

MAMMOTH/ATLANTIC

◆ AEROSMITH

♦ FUEL

PEARL JAM

DISHWALLA

◆ KORN

LOCAL H

**◆ RAMMSTEIN** 

◆ THE FLYS

◆ FASTBALL

STABBING WESTWARD

OELICIOUS VINYL/TRAUMA

SECOND COMING

GOO GOO DOLLS

**♦** ROD STEWART

◆ THE SMASHING PUMPKINS

**◆ EVERCLEAR** 

SEMISONIC

FINGER ELEVEN

◆ MEGADETH

◆ JOHN MELLENCAMP

THE SCREAMIN' CHEETAH WHEELIES

◆ JERRY CANTRELL

SEVEN MARY THREE

◆ MARILYN MANSON

♦ GOO GOO DOLLS

◆ KENNY WAYNE SHEPHERD BAND

◆ HOLE

KISS

DAYS OF THE NEW

KENNY WAYNE SHEPHERD BAND

◆ MONSTER MAGNET

Which is something Korn deserves, as its latest album debuted at No. 1 on The Billboard 200, and its single, "Got The Life," is this issue's No. 27 on Modern Rock Tracks. In fact, the song deals with human greed and handling popularity.

"We always want more, even though, as a musician, you tend to get everything you want for free. In it, I'm asking God to give me more, like someone to sincerely like me. And he is yelling back to be satisfied with it, 'cause I've already 'Got The Life.'

With free clothes, travel, and more, what else could Davis ask for? "The day the album went to No. 1, I buried my grandpa. I was all whacked and couldn't enjoy it. I'd like our next album to debut at No. 1 also, so I can celebrate this time.'

Billboard **SEPTEMBER 26, 1998** 

\*\*\*No. 1\*\*\*

Mainstream Rock Tracks...

Billboard<sub>®</sub>

**SEPTEMBER 26, 1998** 

# Modern Rock Tracks...

⊬¥	¥.F	2 WKS	WKS	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST
	7			***N	0. 1 ★ ★ ★
1	1	1	15	ONE WEEK 5 weeks at STUNT	No. 1
2	2	2	22	INSIDE OUT EVE 6	◆ EVE 6
3	3	3	14	PERFECT ADORE	◆ THE SMASHING PUMPKINS
4	7	11	4	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
5	4	4	16	INTERGALACTIC HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
6	6	6	11	I THINK I'M PARANOID VERSION 2.0	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
	8	7	10	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
8	5	5	25	FLAGPOLE SITTA WHERE HAVE ALL THE MERRYMAKERS G	◆ HARVEY DANGER
9	9	9	10	JUMPER THIRD EYE BLIND	THIRD EYE BLIND
10	10	10	14	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
1	12	16	10	SAVE TONIGHT DESIRELESS	◆ EAGLE-EYE CHERRY
12	14	21	4	SINGING IN MY SLEEP FEELING STRANGELY FINE	SEMISONIC
13	11	8	29	SHIMMER SUNBURN	MCA  ◆ FUEL
14)	13	15	7	FIRE ESCAPE ALL THE PAIN MONEY CAN BUY	550 MUSIÇ  ◆ FASTBALL
(15)	15	18	6	GOT YOU (WHERE I WANT YO	
(16)	16	17	10	JUMP JIVE AN' WAIL	DELICIOUS VINYL/TRAUMA THE BRIAN SETZER ORCHESTRA
				THE DIRTY BOOGIE	POWER ★ ★
17)	34	_	2	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
					POWER * *
18	24	29	4	LULLABY SOUES CORE	♦ SHAWN MULLINS
					OWER * *
(19)	21	27	4	FLY AWAY	LENNY KRAVITZ VIRGIN
20	22	25	5	ALL THE KIDS ARE RIGHT PACK UP THE CATS	LOCAL H
21)	26	26	5	THE DOPE SHOW MECHANICAL ANIMALS	◆ MARILYN MANSON
22	17	13	25	IRIS "CITY OF ANGELS" SOUNDTRACK	NOTHING/INTERSCOPE ◆ GOO GOO DOLLS
23	20	22	9	ONCE IN A WHILE AND YOU THINK YOU KNOW WHAT LIFE'S	WARNER SUNSET/REPRISE DISHWALLA
24	18	12	12	STAY (WASTING TIME)	◆ DAVE MATTHEWS BAND
<b>(25)</b>	23	23	11	THE DOWN TOWN	DAYS OF THE NEW
26	19	14	9	IN HIDING	OUTPOST/GEFFEN PEARL JAM
(27)	28	28	6	GOT THE LIFE	EPIC  ◆ KORN
(28)	NEW	<b>/ &gt;</b>	1	NEVER THERE	IMMORTAL/EPIC CAKE
(29)	30	31	8	PROLONGING THE MAGIC  SPACE LORD	CAPRICORN/MERCURY  ◆ MONSTER MAGNET
(30)	31	35	3	MY FAVORITE MISTAKE	A&M  ◆ SHERYL CROW
(31)	36		2	THE GLOBE SESSIONS CIRCLES	SOUL COUGHING
32	25	19	13	HOOCH	SLASH/WARNER BROS.  ◆ EVERYTHING
33	29	24	18	GET 'EM OUTTA HERE	BLACKBIRD/SIRE  ◆ SPRUNG MONKEY
34	27	20	11	OVER YOUR SHOULDER	SEVEN MARY THREE
(35)	33	34	3	ORANGE AVE. ONE MORE MURDER	MAMMOTH/ATLANTIC BETTER THAN EZRA
36	38	_	26	HOW DOES YOUR GARDEN GROW?  SAVE YOURSELF	ELEKTRA/EEG     ◆ STABBING WESTWARD
(37)	NEW		1	DARKEST DAYS A PERFECT DAY ELISE	COLUMBIA  P J HARVEY
38	35			IS THIS DESIRE?  AVA ADORE	◆ THE SMASHING PUMPKINS
39	-	36	19	ADORE SAINT JOE ON THE SCHOOL BI	VIRGIN
33	32	30	21	MARCY PLAYGROUND	JS   MARCY PLAYGROUND  CAPITOL



Week of August 30, 1998

- ① Life Is A Flower / Ace Df Base
- ② Life / Des'ree
- 3 Hinoatarubasho / Misia
- 4 Intergalactic / Beastie Boys
- ⑤ Dye / Gloria Estefan
- ® Doo Woo / Lauryn Hill
- The First Night / Monica
- ® Love Letters / Ali
- History Repeating / Propellerheads Featuring Miss Shirley Bassey
- 1 The Boy Is Mine / Brandy & Monica
- 1 Love You / Debelah Morgan 1 Silly Man / The Tony Rich Project
- (3) So Far Away / Soraya
- 1 Ogiyodiora / Lee-Tzsche
- 16 Come To Me / Satoshi Tomije
- 16 Kind And Generous / Natalie Merchant
- 1 Another Day Goes By / Dakota Moon
- 16 World Without You / Trine Rein (9) My Favorite Mistake / Shervi Crow
- Missing You / Mary J. Blige
- 1 Yokubou / Hofudeiran
- Making History / Janet Kay
- 3 Live / Lenny Kravitz 3 Heaven / Inner Shade
- ® Rock With You / D'influence
- The Rockafeller Skank / Fatboy Slim
- D Until It's Alright / C.J. Lewis Featuring
- Koumi Hirose
- Too Much, Too Little, Too Late / Silver Sun
- 29 Circle / Swap Dive
- 3 Troubled Girl / Karen Ramirez 3 Got The Life / Korn
- 3 Can't Take My Eyes Off Of You / Lauryn Hill
- 3 Boy You Knock Me Out / Tatyana Ali
- 3 Hev Now Now / Swirl 360
- 3 The Way / Fastball
- 36 1 Know / Luther Vandross 3 Star Chasers / 4 Hero
- 39 Freedom Street / Aswad
- 3 Luxury: Cococure / Maxwell
- @ Hey Jude / Bob Belden Project Featuring Jhelisa
- Bring It On / N'dea Davenport
- ⊕ Tumetai Hana / The Brilliant Green
- Stay / Mica Paris
- 4 My Heart Will Go On / Celine Dion € Ob-La-Di, Ob-La-Da / Inner Circle
- 46 Save Tonight / Eagle-Eye Cherry
- ⊕ Soul Glow / Great 3
- 4 You Make Me / Monday Michiru
- 49 The Air That I Breathe / Simply Red
- 🕯 I Like What You Do / Combayah Selections can be heard on

"Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

◆ MATCHBOX 20

#### 81.3FM J-WAUE

Station information available at: http://www.j-wave.co.jp

 HARVEY DANGER
 SLASH LONDON/ISLAND 40 40 REAL WORLD 24 Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 76 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. 

Videoclip availability. 
1998, Billboard/BPI Communications

**♦ THE TRAGICALLY HIP** 

# Alternative Mainstay Depeche Mode Reaps Its Great Rewards With Second Singles Set

A QUESTION OF TIME: When asked to come up with a title for a movie based on their career, the three members of **Depeche Mode** pause a moment, then, amid peals of laughter, propose "Spinal Tap 3."

Indeed, the 18-year voyage of the omnipresent alternative rock band has been spiked with its share of rock'n'roll cliches, from unassuming beginnings to sky-high stardom, drug abuse, suicide scares, and occasional personnel changes that have defied the group's potential longevity.

Even so, Depeche Mode has persevered, its musical daring and ultimate album caliber remaining intact, all the while holding onto its status as a modern rock radio anchor.

"Depeche Mode, they're the balls," says Bruce Wayne, PD of KFRR (New Rock 104) Fresno, Calif. "There is no hesitation to put them on the air. Everybody's always waiting to hear the new Depeche Mode. Unless they come out with the 'Gettin' Jiggy Wit' It' Depeche Mode remix, I don't see that ever changing."

"They are one of the biggest acts on the radio station," adds Kneale Mann, music director at CFNY (the Edge 102) Toronto. "They're superstars and always will be. They have yet to give me evidence that they have a song that doesn't belong on this radio station."

The trio's latest project on Mute/Reprise, "The Singles '86-'98," is Depeche Mode's 13th U.S. album, and contains all 20 singles released from "Black Celebration," "Music For The Masses," "101," "Violator," "Songs Of Faith And Devotion," and "Ultra."

It also includes the new cut "When I Lose Myself," which hit the modern rock airwaves in the first week of September. The full album follows Oct. 6. It's the band's second singles package, following "Catching Up With Depeche Mode," which offered tracks from 1981 through 1985.

"We feel like this is our best body of work, in terms of singles," says lead vocalist Dave Gahan, now with short, dark hair reminiscent of his style in the group's earliest days. "It's what we're most proud of. It's been interesting listening to it; it kicks up a lot of stuff. I'll suddenly remember exactly what a particular song felt like then. They bring all these different extremes, and some can really take me to a place."

"There's definitely an evolution you hear, but it's gradual," adds keyboardist Andy Fletcher, prompting songwriter/guitarist/keyboardist Martin Gore to affirm, "It took us a while to find our feet musically; 1986 is about the time we really got things right. From then until now, there's a really good thread that runs through our music."

The new single, "When I Lose Myself," is a moody, guitar-filtered rock ballad that capitalizes on Gore's typically gloomy lyrical stance,

offering his take on an obsessive love

"Most of my songs are about relationships, because they are closest to me, the things that happen around me all the time," he says. "With this one, I started with the opening motif



by Chuck Taylor

and the words were suggested to me by what was happening in the music. I find that a very natural way to write."

For Gahan, it has become essential to personalize the message through the vocals he lends to Gore's lyrics.

"I'm always trying to look for something to live through [in Gore's lyrics], whether a person, food, or whatever makes people feel fulfilled," he says. "With this song, I realized that I felt comfortable with myself for the first time and that I was losing myself within myself, and it felt all right."

"This is a band that's always been known for being very sensitive, which I mean in a positive way," notes CFNY's Mann. "They have always been very aware of their feelings, and they show that with



DEPECHE MODE

thoughtful lyrics. The band has been around long enough that I think people know the individuals and connect with them emotionally."

The evidence is already in the stats: In its second add week at radio, 51 modern stations tracked by Airplay Monitor have jumped on the cut. It is expected to debut on the Modern Rock Airplay chart next issue.

"We've had good reaction to the record already, good phones," says Mark Hamilton, PD at KNRK (New Rock 94.7) Portland, Ore. "A lot of it is, 'Wow, when are tickets on sale for their show here in December?' or 'When is the compilation album coming out?' When you think of the '80s in alternative music, you think of Depeche Mode in the same breath as the Cure and the Smiths. Their fans tend to be die-hard loyal."

"I think this has the potential to be a mainstream song," KFRR's Wayne says. "It's going to be a modern adult smash, you watch. And I'm sure it'll hit top 40 with a vengeance as well. I believe the song has the potential to cover every format."

In the meantime, Depeche is touring Europe and is set to hit U.S. soil for the first time in four years Oct. 22 in Worcester, Mass., remaining here through Dec. 22. Mute/Reprise has already spiced the pot with a unique partnership with Ticketmaster Online, in which customers who ordered "Singles" online were given priority for tickets in their hometowns. In its introductory period, the promotion led to sales of 8,000 albums and 13,000 tickets.

The label will further the buzz with the release of two commercial singles of "Only When I Lose Myself," the first on Sept. 15 with remixes by Danny Briottet and Dan The Automator, plus the nonalbum B-sides "Headstar" and "Surrender." On Oct. 13, a second maxisingle will offer more remixes of "Lose," with a remix of "Painkiller" by DJ Shadow.

With all that planned, "Depeche Mode's relevance to the music scene certainly extends beyond the modern rock format," says Bob Divney, VP of alternative promotion for Reprise. "Here's a band that was selling gold records when there were only 25 modern rock stations, that's sold out the Rosebowl in L.A., and that continues to be part of the history and the future of alternative radio. There's a lot of excitement on the street level about their tour, and now we're seeing that impact radio."

All of this sits well with Depeche Mode, whose members are at ease appealing to the masses. "We're proud of what we do," says Fletcher. "We're alternative to a certain extent, but we like our records to do well and enjoy the success if a track does well at radio. Eighteen years ago, if you'd said that we would have an album coming in at No. 5 ["Ultra"], we'd have laughed. We have amazing fans out there and want to play to as many of them as we can."

This is especially true now that the band is convinced it's cleaned up its act after well-publicized bouts with drug abuse a few years back.

"Luckily, because of our experience, we have managed to come out of it, hopefully," Fletcher says. "We're still producing good records, and that's the key thing."

"I'm very content at the moment," adds Gahan. "I've just been taking it one day at a time for the last couple of years, and it's working for me. I feel good about having my life back, really grateful. It's exciting what prospects the future can bring, but I have no big expectations. For now, I'm excited about getting going, to get on that first stage. I couldn't ask for more."

# Smith Brings Grand Rapids' WGRD To Musical Center

Billboard<sub>®</sub>

OF THE WEEK

MARGOT SMITH

**Program Director** 

WGRD Grand Rapids, Mich

GRAND RAPIDS, MICH., native Margot Smith has spent most of her five-year radio career in her hometown. She started out as a part-time overnighter at oldies WODJ. Within three years, she had become PD and then moved to Savannah, Ga., to program soft AC WYKZ when a hurricane warning made her realize that the Southeast was not for her. She transferred

back to Grand Rapids as music director/midday host of modern WGRD. When PD Allan Fee exited for KPNT St. Louis, Smith assumed the controls in January.

"I grew up listening to 'GRD," Smith says. "When I was [at WODJ], 'GRD was the second button in my car. So I knew what the station was like."

Under her watch, WGRD, which evolved to modern from top 40, has survived an owner-

ship change and moved toward the musical center. In the spring Arbitron book, it rebounded 6.2-7.0 12-plus, far better than the 5.9 the station had in spring '97.

"It's a much different market than it was a year ago," says Smith. "Grand Rapids, for some reason, is just really into classic rock." That gives classic rocker WLAV the pole position in the market. WLAV's sister, WKLQ, Smith says, "tried to go head to head with us last year, and it didn't work out for them.

"So they went back to straight-ahead active rock, [and it is] competing for my male 18- to 34-year-old audience with Howard Stern in the morning. Then, in the last year, WVTI has cropped up. And during the day they kind of sound like my station. And at night they sound like they're competing against the top 40 station in town, WSNX. [That's why] they've taken away some of our female audience. So, 'GRD's answer to that is to be kind of down the middle."

Smith admits, "There have been some P1s that have been upset with the lack of experimentation that we have now, but more often than not we're getting positive feedback."

With WVTI leaning toward modern adult, Smith says, WGRD hasn't gone modern adult, but "we try to watch the modern AC flank."

Here's a sample hour on WGRD: U2, "I Still Haven't Found What I'm Looking For"; Hole, "Celebrity Skin"; Stone Temple Pilots, "Trippin' On A Hole In A Paper Heart"; Harvey Danger, "Flagpole Sitta"; Natalie Merchant, "Carni-

val"; Far Too Jones, "As Good As You"; Alice In Chains, "Man In The Box"; Smashing Pumpkins, "Perfect"; Sublime, "Santeria"; Tori Amos, "Jackie's Strength"; Gin Blossoms, "Hey Jealousy"; Semisonic, "Closing Time"; and Pearl Jam, "Crazy Mary."

Aside from responding to musical changes in the market, Smith has practically had to rebuild the

station. "After the fall book, we lost Allan. We lost [promotion director] Sue Farmer-Jordan. We lost Darla Jaye, who had been on the morning show, and we didn't have a PD."

But, Smith says, it helped to have a staff of fellow Grand Rapids natives who "are very aware of the heritage of 'GRD and how successful it's been as a modern rocker. And that can carry you through a lot of bad times."

Smith also had to deal with the personal problems of host Rick Beckett, who spent a month in rehab. He allowed Smith to be honest with listeners about his situation.

"We went on the air with it, that he was in rehab, and listeners rallied around him and sent him cards and letters and E-mails and faxes and all sorts of things." Smith and the other jocks took turns in mornings during the crisis. "Rick is back now and just phenomenal. It's hard to keep up with him. There's a new energy to the morning show."

Smith also talks of riding the success of the Detroit Red Wings to higher numbers. The promotion department had tickets for the playoffs, which the station gave away via traditional promotions. "But for the Stanley Cup," says Smith, "we felt the best way to [give away tickets] would be to have everybody who wanted to go show up and show their Red Wings spirit. We had people dressed as a Stanley Cup with fireworks coming out of the top. We had a ton of people show up. We ended up blocking traffic . . . And that helped us energize."

Smith's a naysayer when it comes to station festivals. "Our energy could be spent a lot better putting on a lot of little shows," she says, pointing to back-to-back free shows in September from Better Than Ezra and the Why Store. "We brought in Third Eye Blind to the Muskegon [Mich.] summer celebration, [attracting] about 25,000 people. That cut across 'KLQ's listeners, 'VTI's listeners, everybody."

MARC SCHIFFMAN

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### **MTV Video Music Awards Offers Additional Appeal In Its Spectacle**

THE

by Carla

Hay

BACKSTAGE AT THE MTV AWARDS: There's something about the MTV Video Music Awards that still appeals to the music industry at large. The Grammy Awards may be the most prestigious music awards show in the U.S., but many consider the Video Music Awards to be the most fun.

This year's Video Music Awards. held Sept. 10 at Los Angeles' Universal Amphitheatre, offered few surprises in terms of winners: Unofficial MTV queen Madonna reigned supreme by being honored with the most awards (Billboard, Sept. 19). MTV heavy-rotation magnets Will Smith and Aerosmith also predictably won.

But to a lot of people, the Video

Music Awards are less about who wins and more about what happens at the most "let it all hang out" awards show on TV. The ratings reflect the show's enduring popularity: according to MTV, this year's premiere telecast was the highestrated Video Music Awards broadcast among the network's target 18to 34-year-old audience to date. Among general audiences, it was the highest-rated of MTV's awards shows since 1990. According to the net-

work, the show received an 8.2 household rating/13 share, representing approximately 5.8 million U.S. households.

Backstage, Smith-who won the best male video award for "Just The Two Of Us"—said the award was special to him because "the song was how I feel about my son, Trey, and it's the best song I've ever written. It was great working with my son [in the video]." Then he quipped, "Now Trey wants to keep the award in his room."

Mariah Carey discussed directing her own videos: "It's not like I think I'm this amazing director, but the best thing is the creative control. The worst thing is that you're not the best outside observer of your own work" . . . Lenny Kravitz commented on his upcoming Roxie Records label, named in honor of his mother, the late Roxie Roker (Billboard, Aug. 29): "I'm working with a couple of new artists in the studio, and we're putting demos together" . . . Aerosmith's Steven Tyler noted the awards show's most memorable moment: "Marilyn Manson's codpiece!"

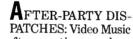
Green Day front man Billie Joe Armstrong admitted it was "nerve-wracking" to be nominated. considering that Green Day had received 13 MTV nominations in the past but had never won until this year. The band's "Time Of Your Life (Good Riddance)" was named

best alternative video. He added, "I wrote the song about an ex-girlfriend who moved to Ecuador, and I was really bitter at the time.

Courtney Love playfully sparred with reporters in the press room, shouting expletives and calling questions from the media "retarded" and "boring." Can you say "attitude"? We would expect nothing less from her . . . Madonna was somewhat subdued by comparison, as she introduced the show's biggest behind-the-scenes winner: Oil Factory's Jonas Akerlund, director of Madonna's "Ray Of Light" and Prodigy's "Smack My Bitch Up." Madonna, who said she was "grateful" for all the MTV recognition, revealed that although

> she personally selected Akerlund to direct "Ray Of Light," she didn't make the job easy. "We met on the telephone, and he sent me a whole bunch of treatments I didn't like. But he kept at it and didn't give up.'

Next up for the big winners: Madonna is planning a tour in 1999. Meanwhile, Akerlund has completed the next Cardigans video, "My Favourite Game



Awards after-parties are legendary in the industry because "spare no expense" seems to be MTV's motto. Music celebrities spotted at the MTV bash included No Doubt, Garbage, the Goo Goo Dolls, Chuck D., Barenaked Ladies, and Rob Zombie.

Maverick Records' after-party at Morton's was more intimate but also star-studded. Attendees included Madonna, Sean "Puffy" Combs, members of the Red Hot Chili Peppers, and Maxwell.

We chatted with Foo Fighters front man Dave Grohl, who's relocating to his native Virginia, where the group will record its next album . . . Wyclef Jean says he plans to do a benefit concert for Haitian refugees in '99. He's also scoring the Eddie Murphy/Martin Lawrence comedy "Life."

And in album news: No Doubt's next disc is expected in the spring or summer of 1999. The band has written "about 25 songs, and we've recorded about seven so far," says drummer Adrian Young Combs said his next solo album and Mase's next album will be released by the second quarter of 1999 ... Actress Jennifer Lopez, whose debut on the Work Group is due next year, says it will be a hybrid of "Latin soul and dance music" ... The members of Hanson said they'll direct a companion video for their upcoming live album.

FOR WEEK ENDING SEPTEMBER 13, 1998

#### Video Monitor Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



- Washington, D.C. 20018

  1 Monica, The First Night
  2 Lauryn Hill, Doo Wop (That Thing)
  3 Next, I Still Love You
  4 Silkk The Shocker, It Ain't My Fault
  5 Tatyana Ali, Daydreamin'
  6 K-Ci & Jole, Don't Rush (Take Love Slowly)
  7 Brandy (Feat. Mase), Top Of The World
  8 Mase, Lookin' At Me
  9 Noreaga, Superthug
  10 Gerald Levert, Thinkin' Bout It
  11 Shaquille O'Neal, The Way It's Goin' Down
  12 Snoop Dogg, Still A G Thang
  13 Kelly Price, Friend Of Mine
  14 Mya, Movin' On
  15 Aaliyah, Are You That Somebody?
  16 Montell Jordan, I Can Do That
  17 Tamia, So Into You
  18 Ginuwine, Same O'I G
  19 R. Kelly, Half On A Baby
  20 Monifah, Touch It
  21 Dru Hill Feat. Redman, How Deep Is Your Love
  22 Nicole, Make It Hot
  23 A Tribe Called Quest, Find A Way
  24 JD Feat. Jay-Z, Money Ain't A Thang
  25 Tyrese, Nobody Else
  26 Xscape, My Little Secret
  27 JD & Mariah Carey, Sweetheart
  28 Kirk Franklin, Lean On Me
  29 Divine, Lately
  30 Jon B., I Do 26 Xscape, My Li 27 JD & Mariah ( 28 Kirk Franklin, 29 Divine, Lately 30 Jon B., I Do

#### \* \* NEW ONS\* \*

Shaggy Feat. Janet, Luv Me, Luv Me Tela, Bring 'Em Out Levi Little, Somebody To Love Da Kaperz, Don't Stop Funkmaster Flex, Here We Go Flip Mode Squad, Everybody On The... Gangsta Boo, Where Oem Dollaz... Mo Thugs Family, Ghetho Cowboy Master P./Snoop Dogg/Silkk, Thug Girl



1 Jo Dee Messina, I'm Alright 2 Reba McEntire, Forever Love 3 Mark Wills, Don't Laugh At Me 4 Randy Travis, The Hole

- 5 Shania Twain, Honey, I'm Home
  6 The Wilkinsons, 26 Cents
  7 Faith Hill W/Tim McGraw, Just To Hear You...
  8 Diamond Rio, You're Gone
  9 Vince Gill, If You Ever Have Forever In Mind
  10 Alan Jackson, I'll Go On Loving You
  11 Garth Broots, To Make You Feel My Love
  12 Brooks & Dunn, How Long Gone
  13 Patty Loveless, Like Water Into Wine
  14 John Michael Montgomery, Hold On To Me
  15 Lonestra, Everything's Changed \*
  16 Alabama, How Do You Fall In Love
  17 Dixie Chicks, Wide Open Spaces \*
  18 Blackhawk, There You Have It \*
  19 Toby Keith, Getcha Some \*
  20 Suzy Bogguss, Nobody Love,
  Nobody Gets Hurt \*
  21 Dami Ligh, I'f The Jukebox Took Teardrops \*
  22 Warren Brothers, Guilty \*
  23 Travis Tritt, If I Lost You \*
  24 T. Graham Brown, Wine Into Water \*
  25 Pam Tillis, I Said A Prayer
  26 Aaron Tippin, For You I Will \*
  27 Dwight Yoakam, Things Change
  28 Michael Peterson, When The Bartender Cries
  29 Mindy McCready, The Other Side
  30 Brady Seals, I Fell
  31 Terri Clark, You're Easy On The Eyes \*
  32 Dolly Parton, Honky Tonk Songs
  33 Lee Am Womack, A Little Past Little Rock \*
  34 Bryan White, Tree Of Hearts
  35 Derallers, California Angel
  36 Keith Harling, Coming Back For You
  37 Great Divide, Pour Me A Vacation
  38 Linda Davis, I Wanna Remember This
  39 Tiacy Byrd, Wanna Feel That Way Again
  40 Billy Dean, Real Man
  41 Trini Triggs, Straight Tequila
  42 RBS-49, Wild One
  43 Heather Myles, True Love
  44 Allison Moorer, Set You Free
  45 Tracy Lawrence, While You Sleep
  46 Mark Chesnut, Wherever You Are
  47 Lila McCann, To Get Me To You
  48 Chris LeDoux, Bang A Drum
  49 Jeff Carson, Shine On
  50 Monty Holmes, Alone

#### \* \* NEW ONS \* \*

Mark Nesler, Slow Down Sammy Kershaw, One Day Left To Live Tisha Yearwood W/Garth Brooks, That Abin't The Way I Heard It Wynonna, Woman To Woman



- 1915 Broadway, NY, NY 10036

  1 Will Smith, Just The Two Of Us
  2 Beastie Boys, Intergalactic
  3 Hole, Celebrity Skin \*\*
  4 Aaliyah, Are You That Somebody?
  5 Aerosmith, Don't Want To Miss A Thing
  6 Lauryn Hill, Doo Wop
  7 Barenaked Ladies, One Week
  8 Eagle Eye Cherry, Save Tonight
  9 Brandy (Feat. Mase), 10 pot 17 he World
  10 Brian Setzer Orchestra, Jump Jive An' Wail
  11 Pearl Jam, Do The Evolution
  12 DMX, How's It Goin' Down
  13 Monica, The First Night
  14 Korn, Got The Life
  15 Backstret Boys, Ill Never Break Your Heart
  16 Madonna, Ray Of Light
  17 JD Feat. Jay-Z, Money Ain't A Thang
  18 Dave Matthews Band, Stay (Wasting Time)
  19 Marilyn Manson, The Dope Show \*\*
  20 Harvey Danger, Flagpole Sitta
  21 Brandy & Monica, The Boy Is Mine
  22 Pras Michel F/Ol' Dirty Bastard &
  Mya, Ghetto Supastar
  23 Janet, Go Deep

- 21 Brandy & Monica, Ine Boy is Mine 22 Pras Michel F/Ol' Dirty Bastard & Mya, Ghetto Supastar 23 Janet, Go Deep 24 Everclear, Father Of Mine 25 Will Smith, Gettin' Jiggy Wit It 26 Eve 6, Inside Out 27 Monster Magnet, Space Lord 28 Hootie & The Blowfish, I Will Wait 29 Usher, My Way 30 Backstreet Boys, Everybody 31 Goo Goo Dolls, Iris 32 Natalie Imbruglia, Torn 33 Natalie Imbruglia, Torn 34 Snoop Dogg, Still A G Thang 35 Green Day, Time Of Your Life 36 AII Saints, Never Ever 37 The Smashing Pumpkins, Perfect 38 Jennifer Paige, Crush 39 K-Ci & Jody, All My Life 40 Verve, Bitter Sweet Symphony 41 Garbage, Push It 42 Mya, Movin' On 43 Rob Zombie, Dragula 44 JD & Mariah Carey, Sweetheart 45 Sheryl Crow, My Favorite Mistake 46 Master P, Make 'Em Say Uhh: 47 Mass, Feel So Good 48 Creed, What's This Life For 49 Garbage, I Think I'm Paranoid 50 Tatyana Ali, Daydreamin'

- \*\* Indicates MTV Exclusive

#### \* \* NEW ONS \* \*

Madonna, The Power Of Goodbye Black Eyed Peas, Joints & Jam Shawn Mullins, Lullaby Fastball, Fire Escape The Flys, Got You (Where I Want You) Jay-Z, Can I Get A... Pras, Blue Angels Semisonic, Singing In My Sleep Xscape, My Little Secret

Continuous programming 1515 Broadway, NY, NY 10036

- Aerosmith, I Don't Want To Miss A Thing Goo Goo Dolls, Iris Matchbox 20, Real World

- 1 Aerosmith, I Don't Want To Miss A Thing
  2 Goo Goo Dols, Iris
  3 Matchbox 20, Real World
  4 Natalie Imbruglia, Torn
  5 Barenaked Ladies, One Week
  6 Hootie & The Blowfish, I Will Wait
  7 Sheryl Crow, My Favorite Mistake
  8 Natalie Imbruglia, Wishing I Was There
  9 Fastball, The Way
  10 Semisonic, Closing Time
  11 Brian Setzer Orchestra, Jump Jive An' Wail
  12 The Smashing Pumpkins, Perfect
  13 John Mellencamp, Your Life Is Now
  4 Shania Twain, You're Still The One
  15 Edwin McCain, I'll Be
  16 Marcy Playground, Sex & Candy
  17 Janet, Go Deep
  18 Eagle Eye Cherry, Save Tonight
  19 Madonna, Ray Of Light
  10 Mariah Carey, Whenever You Call
  21 The Wallflowers, One Headlight
  20 Mariah Carey, Whenever You Call
  21 The Wallflowers, One Headlight
  22 Green Day, Time Of Your Life
  23 Fleetwood Mac, Landslide
  24 Third Eye Blind, Semi-Charmed Life
  25 Sarah McLachlan, Adia
  26 Sugar Ray, Fly
  27 Smash Mouth, Walkin' On The Sun
  28 Des'ree, Life
  29 Jewel, You Were Meant For Me
  30 Jennifer Paige, Crush
  31 Culture Club, Miss Me Blind
  32 Anggun, Snow On The Sahara
  33 Eurythmics, Sweet Dreams
  34 Ray Parker Jr., Ghostbusters
  35 No Doubt, Don't Speak
  36 Paula Cole, I Don't Want To Wait
  37 Sister Hazel, All For You
  38 Brandy & Monica, The Boy Is Mine
  39 Squirrel Nutz Tippers, Suits Are Picking
  40 Psychedelic Furs, Pretty In Pink
  41 Mariah Carey, Dreamlover
  42 Brian Wilson, Your Imagination
  43 Madonna, Like A Prayer
  44 Madonna, Cherish
  45 Modern English, I Met With You
  46 Crowded House, Don't Dream It's Over
  47 Bangles, Hazy Shade Of Winter
  48 Huey Lewis & The News, if This Is It
  49 Bananarama, Cruel Summer

#### \* \* NEW ONS \* \*

Shawn Mullins, Lullaby Chris Isaak, Please Duncan Sheik, Bite Your Tongue

### THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 26, 1998.



Continuous programming ami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Monifah, Touch It

#### BOX TOPS

Kirk Franklin, Lean On Me

Aaron Hall, All The Places I Will Kiss You Mya, Movin' On
Five, When The Lights Go Out
Silkk The Shocker, It Ain't My Fault
Cannibus, I Honor U Aaliyah, Are You That Somebody? Next, I Still Love You Fat Joe, Don Cartagen Snoop Dogs, Still A G Thang
Big Punisher, You Came Up
98 Degrees, Because Of You
Xzibit, What U See Is What U Get Xscape, My Little Secret Black Eyed Peas, Joints & Jams Master P, Goodbye To My Homies Marilyn Manson, The Dope Show Sparkle, Time To Move On Shaquille O'Neal, The Way It's Goin' Down

#### NFW

All City. The Hot Inint Big Ed, Rodeo
Chris Isaak, Please
Cirrus, Back On A Mission
Crucial Conflict, Scummy
Depeche Mode, Only When I Lose Myself
Deep Dish F/Everything But The Girl, Future Of The Future
DMX, Ruff Ryders Anthem
Duncan Sheik, Bite Your Tongue
E-40 F/K-Ci & Jolo and Too Short, The Ground Up
Jayo Felony, Nitty Gritty
Levi Little, Somebody To Love
Local H, All The Kids Are Right
Lovestation, Teardrops Lovestation, Teardrops Madonna, The Power Of Goodbye Semisonic, Singing In My Sleep Shaggy F/Janet, Luv Me, Luv Me Wild Orchid, Be Mine



Continuous programming 1515 Broadway w York, NY 10036

PJ Harvey, A Perfect Day Elise Hooverphonic, Club Montepullciano Marilyn Manson, The Dope Show Kelly Price, Friend Of Mine The Red Elvises, Love Pipe



Bryan Adams, On A Day Like Today (new)

Toronto, Ontario M5V2Z5

Bryan Adams, On A Day Like Today (new)
Janet, You (new)
Madonna, The Power Of Goodbye (new)
Inoj, Time After Tiome (new)
Melanie Doane, Adam's Rib (new) Melamie Doane, Adam's Nib (new)
Everything, Hooch (new)
Flipmode Squad, Everybody On The Line Outside (new)
Infinite, Wise Guys (new)
Semisonic, Singing In My Sleep (new)
Queen & Wyclef Jean, Another One Bites The Dust (new)
Lauryn Hill, Doo-Wop (That Thing)
Razenaked Ladies, One Week Barenaked Ladies, One Week Janet, Go Deep Beastie Boys, Intergalactic Jennifer Paige, Crush Monica, The First Night Aerosmith, I Don't Want To Miss A Thing Love Inc., You're A Supersta Matthew Good Band, Apparitions



Continuous programming 1111 Lincoln Ro

Dave Matthews Band, Stay (Heavy) Manu Chao, Clandestina (Heavy)
Marilyn Manson, The Dope Show (Heavy)
Monster Magnet, Space Lord (Heavy)
Matalie Imbrugiia, Wishing I Was There (Heavy)
Plastilina Mosh, Monster Truck (Heavy) The Corrs, I Never Loved You Anyway (Heavy) Tine Corrs, I Never Loved You Anyway (Heavy)
Tino De Gracia, El Juego Verdadero (Heavy)
Backstreet Boys, As Long As You Love Me (Medium)
Cecilia Toussaint, Corno La Nada (Medium)
El Tri, Nostalgia (Medium)
Fatboy Slim, The Rockafelier Skank (Medium)
Fun Lovin' Criminals, Love Unlimited (Medium)
Fun Lovin' Criminals, Love Unlimited (Medium)
Tamai Conpola. L'm A Tec (Medium)

Imani Coppola, I'm A Tree (Medium) Jimmy Ray, Going To Vegas (Medium)
La Gusana Ciega, Invasion Estelar (Medium) Lenny Kravitz, I Belong To You (Medium)
Pearl Jam, Do The Evolution (Medium)
Pras Michel F/O' Dirty Bastaré & Mya, Ghetto Supastar (Mediu

#### **LIGHT MUSIC**

1/2-hour show weekly Signal Hill Dr, Wall, PA 15148

Guardian, Bottle Rocket Steve Taylor, Bannerman
Three Crosses, This Is Not My Home
Caedmon's Call, Hope To Carry On dc Talk, In The Light Steven Curtis Chapman, The Walk Petra, Think Twice
Petra, I'm On The Rock
Petra, Midnight Oil Broomtree, Flower In Mud Jeni Vamadeau, Between You And Me Broomtree, Save You Petra. Dance



Chris Isaak, Please Everclear, Father Of Mine The Coors, I Never Loved You Heather Nova, London Rain Figdish, When Shirts Get Tight Maxwell, Luxury: Cococure Lenny Kravitz, Thinking Of You Pulp, Little Bit Of Soul Pulp, Little Bit Of Soul Hole, Celebrity Skin Korn, Got The Life Natalie Imbruglia, Wishing I Was There Shaquille O'Neal, The Way It's Goin' Down Unwritten Law, California Sky Des'ree, Life

Ace Of Base, Cruel Summi Shonen Knife, Daydream Believer Barenaked Ladies, One Week Semisonic, Singing In My Sleep MC Lyte, I Can't Make A Mistake Reel Big Fish, Take On Me

#### CMC CALIFORNIA MUSIC CHANNEL

15 hours weekly 10227 E 14th St Oakland, CA 94603

Lauryn Hill, Doo Wop (That Thing) Lauryn Alli, Dow wop (Indt Thing) Monica, The First Night Ginuwine, Same Ol' G Silkk The Shocker, It Ain't My Fault Jay-Z, Can | Get A... Brandy (Feat, Mase), Top Of The World

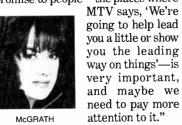
JD & Mariah Carey, Sweetheart E-40, I Hope I Don't Go Back Aalivah, Are You That Somebody? JD Feat. Jay-Z, Money Ain't A Thang

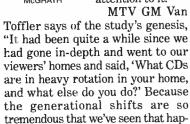
#### **CHANNEL LOOKS TO YOUTH FOR NEW DIRECTION**

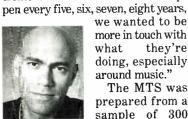
(Continued from page 5)

the young adults who are trying things first and thinking about things and experimenting with things, you can get a real reading on maybe what Alanis Morissette's going to be writing about next, or her successor, and it can really tell you something about where the audience is, because that audience connection is the whole deal.

"That leading part of what we promise to people—the places where







CUNNINGHAM

we wanted to be more in touch with what they're doing, especially around music."

The MTS was prepared from a sample of 300 youths in the Los Angeles, New

York, and Austin, Texas, markets. Each city accounted for 100 respondents, and 100 surveys were distributed equally in three age cells-14-18, 19-24, and 25-30. The approximate ethnic makeup of the respondents was 61% Caucasian, 15% African-American, 15% Hispanic, and 9% "other."



The participants were handpicked, in the study's words, for their "progressive and experimental attitudes and more forward thinking."

Todd Cunningham, VP of re-

search and planning for MTV, says, "Trendsetters are not the typical kinds of consumers. They're not sitting at home by the phone waiting to be asked to come to a focus group, to be paid \$40. They're out doing things-setting trends. So they're going to be hanging out at skateboard parks, outside cafes, outside



nightclubs, outside certain boutiques and stores, whether it be East SoHo [in New York] or part of the L.A. River where kids skateboard.

"What [staffers at Youth Intelli-

gence] do is, they recruit them face to face, and the recruiters are people who look just like them. They have dreads, they have piercings, they have henna [tattoos] all over their bodies, they're wearing all the clothes, they have the look. They integrate into the whole scheme of what's happening. It's not like they walk up

Which Would You Rather Do In Your Spare Time? Total 14-18 19-24 25-30 Male Female 65% 67% 70% 58% 65% Listen to music/videos 65% 17 14 Read books 14 13 15 11 16 11 13 9 12 Go to the movies 12 3 4 5 4 5 7 Watch non-music TV 1 5 6 2 6 Use the Internet 4

with a clipboard and the reading glasses and say, 'Hey, I wanna ask you these questions.' They get in the groove with them."

#### THE MACRO TRENDS

The MTS findings home in on what the researchers perceive as three "macro trends" among trendsetters: the fragmentation of musical tastes; "pessimysticism," a simultaneous dissatisfaction with the inauthenticity of commercial music, and a search for higher emotion and expression in music; and the quest for what the MTS calls "revealism"-"a desire to see people reveal themselves or be revealed to us.'

Toffler says he found the MTS results "very eye-opening."
He adds, "You can see from the

study that [young people are] yearning for an emotional connection. [You see] much more of an interest in lyrics, in information around the artist, in the genesis of a song, and the album, and what went into making it . . . That emotional, visceral connection to music hasn't died, and it looks like it's on the rise.'

#### NO ONE FUTURE SOUND

According to the MTS findings, There is no one single sound, no single artist, and no single vision that seems to define either the future, or recent past, of music." This fragmentation, the study says, is "also fueled by the fact that there is no musician who sticks around long enough to stand for something, let alone a whole generation."

This transient cultural environment is also fired by "an almost manic need for individualism" on the part of trendsetters. Reflective of this need is a wish to customize one's personal sounds: The study found that 45% of all respondents said that recordable CD equipment would be their next hardware purchase, while 21% said they would buy a MiniDisc player.

There, alone, was a big finding for us-that there is no consensus,' Cunningham says. "The music industry is so fragmented and so customized, almost, that each of us can have our own music. We're bound by our love of music, rather than our love of a specific artist."

The trendsetters also long for innovative music, and more than 60% believe that "the next great sound" will come from a country other than America. "Trendsetters also envision a 'world sound' that blends music from a variety of cultures to create something new and different," the MTS says, and its findings identify such genre-synthesizing performers as Talvin Singh, Asian Dub Foundation, and DJ Shadow among the respondents' favorite new performers.

While a startling 56% of the respondents said that they would rather give up food for a day than give up music, the study adds, Trendsetters are fed up with what they perceive to be music that is fake, phony, and superficial. They feel as if music today has no depth and no meaning . . . They want music and musicians they can believe in, not prepackaged performances and vocal dummies. They feel the heart has fallen out of the music business, and they want it back." Among genres, punk and jazz are cited as "authentic ... due, in part, to the belief that the performances are hard to fake."

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17:11	Total	Male	Female	14-18	19-24	25-30
Recordable CDs	45%	41%	49%	44%	55%	37%
Sony MiniDisc	21	18	24	28	10	25
Computer equipment	14	14	14	10	14	18
DAT recorder	12	17	7	9	12	15
Mixing tables	8	10	5	9	9	5

Harper also proved popular with the study subjects. The MTS observes, "These acts maintain the edge and the darkness of punk but also write well-crafted lyrics and play traditional instruments . . . They are true to themselves and their music, blending tradition with straight-from-thegut lyrics." Lucinda Williams is also cited as "one of the best examples of revealism," since "she embodies the roles of both oral historian and emotional conduit.'

The researchers conclude, "Revealism shows us that no matter how far we stray from the roots of music, with our computers and samplers, we may in turn ultimately inspire changes in the on-air face of the network.

McGrath says, "Let's see what's going on in the hearts and minds and record collections of these people and see how we can use it or keep it as background thinking, as we weigh choices on music or choices on ideas and keep an eye on those people.'

"There are a variety of ways that we're going to use this," says Cunningham. "But I don't think that this is telling us to make any revolutionary shift. Research doesn't dictate everything that we do; it basically informs, and then we make educated decisions.

MTV executive VP of programming Brian Graden says, "I love research; I'm a research junkie, but with the biggest disclaimer ever. I love research, because I love to be in the head of the audience. I like to go where they live, if you will ... But then the huge, huge caveat is that you can't manufacture good creative. If a focus group says, 'I like blue,' we can't come back to the shop and make blue

'The only thing we can do is sort of put that knowledge in our head and then continue what we do all day long, which is look out and be aware of artistic inspiration, because artistic inspiration happens completely separately. Research is awesome, but all it can do is give you an awareness. It can never [act as a] proxy for true

creative inspiration. Toffler says, "You need to take it all with a grain of salt . . . But you can't ignore this stuff. If a mass of respondents say they want to learn more about music, they want to be more interactive with music, then you're not doing your job if you're not looking at ways of developing shortform or longform shows that allow viewers to have an impact on the music that you play, [or] to give them more information about the music, as opposed to just sort of laying it up there and saying, 'OK, here's Mari-

lyn's new one.'

#### **Would You Rather Buy Singles Or An Entire Album?**

	Total	Male	Female	14-18	19-24	25-30
Rather buy albums	83%	79%	86%	80%	86%	82%
Rather buy singles	17	21	14	20	14	18

#### A CRAVING FOR MEANING

Simultaneously, the MTS says, "trendsetters are looking for meaning from their music and music that expresses their search for meaning." Some artists in particular address the yearnings in these "pessimystical" youths: Madonna remains a favorite because in her recent album, "Ray Of Light," "she has questioned the world and her own place in it," while Liz Phair is appreciated for "her depth, selfawareness, and self-expression."

The MTS concludes that trendsetters "will be looking for musicians who can help them see the unseen in

The respondents' search for "revealism" resolves itself in the popularity of distinctive singer/songwriters in a range of genres. Ani DiFranco, Beck, Maxwell, Bjork, and Missy Elliott were all cited as admired artists by the trendsetters.

Alt.country acts such as Wilco and Son Volt and the roots-oriented Ben will always be drawn back to the simplicity of songwriting . . . Look for more songwriter icons to answer the needs of our diversifying population."

Cunningham notes, "Young people are looking for some kind of meaning, and they value relationships in a really big way. In terms of what this trendsetters study found, they just don't feel like music, for the most part, has a lot of depth or has a lot of value to them. It's vague, it's very iterative-in fact, a copycat kind of thingand they need some kind of help so that they can see what actually is underneath the story, what kind of story's being told with the music."

#### **USING THE DATA**

Many of the MTS' macro trends have already been anticipated in programming either on deck or in early development at MTV (see story, page 5). However, the network's executives view the study first as a suggestive document addressing more profound desires within MTV's audience, which

#### SHOWS REFLECT RESULTS OF STUDIES

(Continued from page 5)

research's most pertinent findings.

MTV executive VP of programming Brian Graden says, "We've been doing research for a while, and a lot of these themes are not completely new to me. They're sort of continuations-or I should say embellished extensionsof stuff we've already known."

He adds, "There are a few ideas that are out there working and a couple that are actually happening in the next couple of months and some beyond that, and I say, 'Ah, I feel even better about our decision to go down that path, because it works against

the backdrop or the framework of this research.

MTV president Judy McGrath sees



a couple of series that will premiere soon on the network as a reflection of the MTS respondents' desire for a deeper understanding of their music.

When you have a show like

'Revue' or 'The Cut' . . . you're sort of playing into that desire [that] this stuff is worth knowing more about or digging into deeper," McGrath says. "[We say to the audience,] 'You keep telling us you're interested in diverse and different kinds of music.' Now it's

up to us to step up and provide it."
"The Cut," a daily program that premieres Sept. 28, is a talent competition (inspired by an underground talent club showcase in L.A.) that will reward the winner with a video that will appear in rotation on MTV.

(Continued on next page)

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#### **VIEWER OPINIONS SOUGHT**

(Continued from page 5)

focus groups a year, weekly Omnibus studies, and an annual MTV Ethnography study.

The Omnibus studies are conducted over the phone. Some 280-300 people between the ages of 14 and 30 are asked about a wide range of topics, including their music preferences, consumer products, lifestyle choices, recognition of certain music artists, and awareness of social and political issues.

As for the Ethnography study, "It isn't about focusing on different ethnic groups," says MTV VP of research and planning Todd Cunningham. "Ethnography means the systematic study of different cultures and finding out what different people are all about."

Approximately 72 people between the ages of 12 and 24 from all over the U.S. are chosen for the Ethnography study. Most of those chosen are MTV viewers and must go through a screening process conducted over the phone. MTV then videotapes the research subjects at their homes and favorite places while they talk about their lives. The subjects' families and friends can also be included in the interviews.

"No topic is off-limits," says Cunningham. "They can talk about sex, drugs, and anything they want. We don't tell the [research subjects] that we're from MTV. We just tell them we're a research firm. That way, they don't feel any pressure that MTV is taping them, and they're more likely to be themselves."

Highlights of the 1998 Ethnography study were compiled in a 20-minute videotape, which is given to companies and individuals with an interest in MTV, such as sponsors and music industry organizations.

"We don't alter the Ethnography tape for a different audience," Cunningham adds. "Everyone gets the same tape. Internally, MTV's programming and advertising sales departments also get the same tape."

The 1998 MTV Ethnography tape is a "snapshot of young America," claims Cunningham.

Among those interviewed on the tape is James Peixotto, an 18-year-old from Albuquerque, N.M., who gives a tour of his house and talks about his CD collection. Acts in his collection include the Doors, the Beastie Boys, Pearl Jam, Wu-Tang Clan, Nirvana, and Pink Floyd.

Cunningham believes that Peixotto's multi-generational taste in music is typical of many MTV viewers: "Young people are listening to the same music that their parents listened to, and at the same time, [young people] are discovering their own artists that their parents don't listen to." Cunningham adds that the generation gap isn't a major "us against them" issue with kids and their parents, as it may have been for baby boomers who came of age in the '50s and '60s. He cites a finding in an MTV study that showed that the majority of young people named a parent or older sibling as a hero.

When it comes to young people's exposure to music, the MTV studies show that the channel plays an influential role in their interests and purchases.

Amanda Brinnon, a 21-year-old from Richmond, Va., who describes

herself as openly gay, tells on the Ethnography tape what prompted her to buy the Natalie Imbruglia record: "I hadn't seen or heard anything about her [until I saw her on MTV], and she just looked really hot. So I just bought the CD because [of that]."

Brent Kimbrough, a 21-year-old from Riverside, Ill., also cited MTV as influential: "I never would've listened to Dave Matthews' [music] if I hadn't seen him on MTV."

What may concern the music in-



dustry, however, is that the Ethnography study reveals that MTV's non-

music programs are the most popular with the people who participated in the study. The respondents' top three favorite MTV shows were (in no particular order) "The Real World," "Road Rules," and "Total Request." Of those programs, only "Total Request" shows music videos.

Cunningham explains, "MTV viewers don't really think of our music video shows as longform shows, and it takes a while for young people to remember the names of the music programs. Many of our viewers con-

sider MTV a 'drive-by' channel they like to check in on once in a while." He concedes that MTV "probably needs to work on" improving recognition and loyalty for MTV's music shows.

"MTV viewers like meaning in music. They like to see drama in shows that will keep them watching," Cunningham adds. "MTV viewers ultimately think that they, more than MTV, are the most influential in what goes on in music."

#### **SHOWS REFLECT RESULTS OF STUDIES**

(Continued from preceding page)

MTV GM Van Toffler views the series—which will run elimination rounds over a 10-week period, climaxing with a grand-prize round—as a reflection of what the trend-setters were asking for in programming.

programming.

"'The Cut' shows people that are very reflective of the audience, trying to make it and show their talents in a very individual way,"
Toffler says.

Toffler says.

"Revue," a Wednesday-night show premiering Oct. 14, will feature musicians performing their material and offering intimate, personal narratives. Tori Amos and Ozzy Osbourne are already set to appear.

"It's certainly not 'Story-tellers'—there's a different kind of vibe," Graden says. "It's a really powerful show, and it's really sort of different. It's not a loud, screaming idea—it's a sort of esoteric, artistic, almost highbrow idea. Given the research we're seeing in the trendsetters study, I believe people want to see that level of meaning and interpretation"

Some programs in development

reflect the MTS participants' desire for greater interactivity and individualization.

"We're [working on] this giant thing called 'Web Riot,' " Graden

says. "We're starting it as a four-hour stunt, where 25,000 kids in America can log onto their computer, watch MTV at the same time, and answer real-

time questions about music. They get to participate, and whoever knows the most about music from everybody playing in the nation will win \$50,000 or something... It certainly breaks new ground in television, because it's never been done, where you can watch TV but answer on your computer at the same time. I think that represents the future too in terms of individuality—a chance to participate."

Another developmental project, "Deja View," will reveal the deepest roots of contemporary music and address the craving for a greater understanding of the form heard in the MTS, according to Graden.

"This was a very simple idea," he says, "but we started seeing that if you make the connections for the audience between a song that they love now and music that

maybe inspired it or was sampled, it gives props to the history and the depth that goes into the songs. It's a great way to sort of break down the

art form. It's something I don't think we would have tried a couple of years back."

One prospective MTV host could be the person to add the spiritual dimension sought by the study's "pessimystics" to the network's future programming.

"Deepak Chopra's son has been here for meetings about hosting his own show, and he's really on the spirituality tip," Graden says. "We wouldn't say, 'Let's go find somebody who's spiritual,' but he came through the door, and we recognized [that] what he has to say is something our audience might want to hear right now.

"We don't have a deal. We're not

doing anything yet. It's just the kind of thing that comes through the door and you say, 'Hey!' "

Graden also views recent programming innovations, such as the informational bumpers packaged with Buzz Clips and Breakthrough Videos and "Video Histories," as other manifestations of the MTS directives.

"It's tied up with the research they want information, so we're trying to find more ways to give it to them," he says.

Looking at both the immediate future of MTV and the long-term development of the network, Toffler says that the impact of the MTS will "be pervasive in the programming, the promotion, and the marketing of MTV. You give artists a voice directly to the viewer, and you create shows like 'Artist's Cut' and interview bites about influences on artists and longform shows like 'Revue.' where it's very revealing about the artist and the genesis of songs and their life and their influences. [It extends to] things we do on our online site.

CHRIS MORRIS

#### **ROYALTY REFORM VIA SEAGRAM?**

(Continued from page 10)

initiated at least some initial reforms. EMI-Capitol in 1992 set in place the most comprehensive reform program—instituting a 10% royalty and erasing unrecouped royalty balances for all of its pre-1972 artists, regardless of musical genre (Billboard, May 9).

In both letters, Kucinich and Conyers asked the Seagram chief if the company expected to pursue a different policy with heritage artists on all of its labels.

"It is my hope that, once Seagram acquires PolyGram," Conyers wrote, "you will embrace a more enlightened reform policy regarding these artists, who are, for the most part, African-American artists."

Kucinich wrote to Bronfman again Sept. 15 after the initial June 29 letter went unanswered. (Sources say, however, that Seagram's D.C. lobbyists contacted the lawmakers on the issue after the letter was received.) This time, the lawmaker is focusing on MCA, which has not extended its 1989 reforms, offered to the legendary blues and R&B performers on its Chess and Checker labels, to seminal artists who recorded for its other acquired labels and were also

often the victims of onerous recording contracts.

"I don't take a lack of a written response for an indication of a lack of concern," Kucinich told Billboard. "But it needs to be understood that the reputation which MCA worked to build is really at risk here, because you can't let some of the most famous artists in the world suffer and be swept aside in the rush towards more market power." He says he had hopes of meeting with Bronfman to discuss the matter further.

Seagram executives contacted by Billboard were not available for comment.

#### **QUOTA CHANGE PUSHED IN FRANCE**

(Continued from page 10)

tion-by-station approach to quota reform, taking into account the nature of the music played by individual stations. Executives in both industries believe it's up to the CSA to act on this issue and find solutions, because radio stations don't feel the need to respect quotas that aren't enforced by the regulator.

Christophe Sabot, group music manager of the NRJ broadcast group, admits that "of all our four networks, only one, [top 40 network] NRJ, fully respects the quota law." He adds, "The three others—Nostalgie [AC/gold], Chérie FM [soft AC], and Rireet Chansons [AC/comedy]—respect the overall 40% requirement but not the new talent quota. Chérie FM could probably respect it with a lot of difficulty, but

Nostalgie, which is a gold format, could never adhere to it."

Sabot also recently met with Labarde to discuss the situation. He explains, "You can't have a law that is not respected, but you can't have a law that prevents radio formats from developing. So it is necessary to find solutions that adapt the law to the market."

Labarde admits that the quota law isn't perfect. "Even if during the first year [1996] the law had positive effects, it is now clear that it also has some perverse consequences," he says. "The problem is that the CSA doesn't have the power to make the laws. We only have the power to enforce the law."

CSA member Pierre Wiehn, who is responsible for the commercial radio

sector, points out that "by the law, the CSA has to ensure the diversity of listener choice. The quota law, which applies to all stations regardless of format, has the opposite effect."

One member of the CSA, who wishes to remain anonymous, tells Billboard that "the 40% quota law is demagogic, and the 20% [new talent] provision is unenforceable. In this situation, don't count on us to enforce the quotas."

CSA sources suggest that it would favor a softer, station-by-station approach to quotas, broadly similar to what is being proposed by the government's music commission.

UPFI's Roger says, "We're ready to take a risk, even if it means the end of across-the-board 40% quotas."

#### MASTERING PROS PLAN NYC STUDIO

(Continued from page 5)

purchased longtime market stalwart Sterling Sound from its founder Lee Hulko (for an undisclosed price) and will operate provisionally at its location in Manhattan's Midtown area under the Sterling name. Then, sometime in 2000, a new state-of-the-art facility of more than 25,000 square feet will open in New York's Chelsea area as Metropolis Mastering.

All the shifting talent and grand designs behind the future Metropolis Mastering have the potential to realign the mastering business to a degree, particularly on the East Coast (see story, this page).

Certainly, the operation presents a new paradigm. Although Bob Ludwig famously left New York's Masterdisk several years ago to start his vastly successful Gateway Mastering in Portland, Maine, never before has a group of world-class mastering engineers banded to launch a studio.

Also, Metropolis New York will be the first mastering house of this scope to be built from scratch, specifically designed not only to handle DVD's 24-bit/96-kHz, 5.1 surround-sound demands but to provide the space necessary for cultivating the elusive sonic and psychological alchemy at the heart of mastering.

"The Metropolis mastering rooms

"The Metropolis mastering rooms will be devised around the potential of the new media, with a real emphasis on proprietary technology and plenty of space for the engineer, an assistant, and the client," Calbi says. "But we also want to create a special atmosphere with the place, an atmosphere for interaction.

"Take the Record Plant of the '70s, which did everything from recording and mixing to disc cutting," Calbi

#### **TED JENSEN**

Ted Jensen worked for Mark Levenson Audio in his home state of Connecticut in the early '70s. Since then, he has been nothing but a Sterling mastering engineer in name and deed, working at a dizzying pace and with remarkable consistency. One of the key indicators of his status is strong client loyalty across pop, rock, and jazz.



IENSEN

For instance, Jensen has mastered every Billy Joel album since 1977's multi-platinum smash "The Strang-

er," as well as all of Pat Metheny's myriad group and solo projects since 1991's Grammy-winning "Secret Story." Among the other classics on his résumé: the Police's "Ghost

In The Machine" and James Tay-

lor's "Hourglass."

Of late, Jensen has put the finishing touches on Dave Matthews Band's "Before These Crowded Streets," Jeff Buckley's "Sketches (For My Sweetheart, The Drunk)," Hole's "Celebrity Skin," Marilyn Manson's "Mechanical Animals," James Carter's "In Carterian Fashion," and R.E.M.'s "Up."

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#### **GREG CALBI**

A New York native, Greg Calbi started out in the mastering business in his early 20s at the top—the famed Record Plant, where he worked on such '70s classics as John Lennon's "Mind



"Young Americans," and Bruce Springsteen's "Born To Run."

CALB

Following his Record Plant tenure,

Games,

David Bowie's

Calbi worked at Sterling Sound for 18 years, developing one of the most wide-ranging mastering résumés in the business: from Patti Smith's "Easter" and Astor Piazzolla's "Zero Hour" to Paul Simon's "Graceland" and Bill Frisell's "Have A Little Faith."

Calbi's associations with artists like Smith and Frisell and such producers as Lee Townsend and Geoff Emerick continued through his 1994-98 stint at Masterdisk, where he expanded his palette by working with such avant-rockers as Sonic Youth, Bardo Pond, and Yo La Tengo. Calbi has also mastered pop hits by Sarah McLachlan and remastered such perennials as the Beatles' "Sgt. Pepper's Lonely Hearts Club Band."

BRADLEY BAMBARGER

adds. "That was a real meeting place, where producers, engineers, musicians, and A&R guys came together and shared ideas. Everything is so fragmented these days, but mastering houses are places where that sort of thing can still happen. Although our space will offer everyone the privacy they need, it will also be designed to foster that community vibe. And I think a lot of records will sound better for it."

#### **TEAM PLAYERS**

The Sterling/Metropolis team of principals consists of engineers Calbi, Coyne, and Jensen, as well as Aktar, the firm's president. The managing director of Metropolis U.K., Carey Taylor, is also a principal, with his company supplying much of the venture's risk capital.

George Marino, a 25-year Sterling veteran, is a senior mastering engineer on staff and a key voice in the new operation. Marino won't be a partner, however, since "management isn't my thing," he says.

The Metropolis venture is something of a homecoming for Calbi, who has left Masterdisk after four years in favor of the new partnership. Prior to Masterdisk, Calbi spent 18 years at Sterling working alongside Jensen and Marino; he started his career at the Record Plant. Jensen, one of the industry's busiest mastering engineers, is a 22-year Sterling vet. R&B/rap specialist Coyne joined Sterling 4½ years ago, following five years at the Hit Factory and 11 at Frankford-Wayne's New York studio.

Calbi says he and his colleagues bandied about the idea of launching their own shop over beers more

than once. "Studios have historically operated like this: a business guy hiring a bunch of engineers basically as go-fers and then paying them as little as possible to do as much work as possible for as long as possible," he explains. "But our company is a new model. Being partners gives the senior engineers a stake in things and some control over our destiny."

Jensen stresses the synergy of the engineering team. Each member has his own specialities and a roster of loyal clients, as well as the experience to help put together a superb technical/administrative support crew (including project managers Danielle Crisafulli from Masterdisk, Scott Jones from Sterling, and Dionne Lembo from Absolute Audio).

But for all the engineers' enthusiasm and talent, it was Aktar "who had the vision," Coyne says. "He was the one who brought us under one roof."

Aktar says the goal for Sterling/
Metropolis is to "do something bold
and visionary, something great. But,
of course, 'great' means different
things to different people when it
comes to a mastering house. To some
artists, it may mean the highest technology. To others, it means real creative input or complete service. And
for record companies, 'great' often
means logistics, hitting deadlines. So
if we were to put all our money and
attention into just technology, say,
then we could miss making a lot of
people happy by a long shot."

Metropolis U.K. was a source of all-around inspiration for Aktar and company: Not only are the facility's three top mastering engineers—Tony Cousins, Tim Young, and Ian Cooper—co-principals in the business, but the organization is "impressive from every angle—administratively, technologically, financially, and aesthetically," Aktar says. "Metropolis London will be like a cousin to us, and we'll trade a lot of ideas."

A highly sophisticated, everexpanding audio company, Metropolis U.K. is one of Europe's more dynamic studios, with operations in tracking, mixing, film scoring, and mastering (Billboard, June 28, 1997). Beyond funding and the name, Metropolis is lending its New York partner some design expertise: The architect is Julian Powell-Tuck, who created the futuristic Metropolis facility in London's Chiswick district. (The acoustician for Metropolis New York is Francis Manzella of FM Design.)

cis Manzella of FM Design.)

Before he founded Metropolis,
Taylor was a record producer. He
notes that the advent of advanced
home-recording technology has made
expensive high-end recording studios
increasingly vulnerable. But as
homemade masters become more
frequent, the final burnishing that a
mastering house offers is more vital
than ever. Also, DVD's various sonic
options place new emphasis on the
mastering stage.

So, Taylor says, mastering is "a good investment, because no matter what changes technology brings in the foreseeable future, people are going to need that final quality control. And while recording studios are driven by limits of time and space, mastering is far more people-driven. And our New York people make a formidable team, to say the least."

(Continued on page 151)

## Mastering Clients Applaud Sterling Developments

#### **RY PAUL VERNA**

NEW YORK—Longtime clients of the Sterling Sound mastering staff reacted positively to the news that Sterling engineers Ted Jensen, Tom Coyne, and Greg Calbi have purchased the facility in conjunction with Absolute Audio cofounder Murat Aktar and London recording/mastering powerhouse Metropolis (see story, page 1).

At the same time, Sterling's competitors downplayed the scope of the new venture, arguing that it won't significantly alter the business landscape for mastering in New York.

"I think it's brilliant," says Sterling regular Danny Kortchmar, who has produced albums by Don Henley, Billy Joel, and Stevie Nicks and written and performed with James Taylor. "All those guys are the masters; they're the greatest at what they do. They've been working hard for years, so why shouldn't they own their own business? What could be better?"

"My gut reaction is I think it's great," says Frank Filipetti, a Grammy-winning producer/engineer who has worked almost exclusively with Jensen for the past 15 years. "Ted's got some great concepts that he hasn't always been able to follow through on. Now he, Greg, and Tom can call the shots."

Filipetti adds that mastering has changed dramatically in the past decade, going from mostly analog to at least 50% digital (in terms of the medium the master is brought in on). He says room designs have not necessarily kept up with changing technology.

"It's different now," he says.
"There's digital, and there's 5.1channel surround sound, and the
rooms at Sterling are definitely
showing their age. The ideas these
guys have and their unique ways of
approaching things are going to
allow them to build a first-class
facility."

Although the long-term impact of the Sterling/Metropolis venture could be broad, in the near future, sources say, it probably won't dramatically affect the economy of the New York mastering circuit.

"This kind of business doesn't necessarily take business away from other people," says Filipetti. "It may draw the new clients more readily, but mastering is a performance-oriented craft. You use Ted or Doug Sax or Bernie Grundman because of what these people can do. And if they're not available, you don't go somewhere else. You wait—unless you're under a deadline."

"I don't really see it impacting the market one way or the other," says Bob Ludwig, owner of Gateway Mastering in Portland, Maine, and a veteran of Sterling and Masterdisk. "It's the same talented group of guys doing what they're doing, except now they've got ownership. Sterling was pretty state-of-the-art to begin with, so there's not a whole lot more they can do, other than build rooms with better

acoustics than what they have now."

Ludwig—who expressed concerns when he moved from New York to Maine in 1992 that the business might not follow him—has flourished since opening his shop, to the point of being booked up to several months in advance. He says he's not worried about the possibility of the new venture eroding his business.

"I haven't had a day off in a long

"I haven't had a day off in a long time," he says. "I even worked Labor Day. I couldn't be busier. If anything, I'm looking to go the other way."

In the short term, the person most affected by the new venture is Masterdisk owner Doug Levine, who lost his top-grossing engineer when Calbi left Masterdisk to rejoin Sterling. Calbi had begun his mastering career at Sterling in the mid-70s and joined Masterdisk in 1994 in the wake of Ludwig's departure.

"I don't think anyone in business is happy when they have a good part of their sales or revenue go out the door," says Levine, who started at Masterdisk 23 years ago in the mail room and eventually bought the facility.

However, Levine says, Masterdisk will turn adversity into opportunity by converting Calbi's former studio to a DVD-mastering suite.

A survivor who prides himself on bouncing back from near financial ruin, Levine described in a previous interview with Billboard a series of events that nearly sunk Masterdisk.

Comparing those events with Calbi's departure, Levine says, "This is not one of those times, I'm glad to say. It's a big town, and it's a big industry. It's actually the same people, so it's not adding new rooms or anything like that."

Sources expressed mixed reactions to the news that the new venture would eventually relocate to Chelsea from Sterling's current site in the Midtown area of Manhattan. (The move is scheduled for 2000; the new facilities will be named Metropolis Mastering.)

"Yeah, it'd be great to have it in Midtown, but Chelsea is a great area," says Filipetti. "It's much more important to have the right facility than the right address. It's certainly a lot closer than Portland, Maine."

Arif Mardin, who just spent time with engineer George Marino at Sterling supervising the mastering of Bette Midler's Warner Bros. release "Bathhouse Betty," which he co-produced, says he would prefer the company to remain in Midtown. That's where most of the major labels are headquartered, including his employer, Atlantic Records. However, Mardin notes, the new studio's location won't affect his mastering decisions.

The Hit Factory and Sony Music Studios, both of which operate major mastering facilities here, declined to comment on the impact of the Sterling/Metropolis development.

## Hot 100 Airplay™

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 362 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	ACT WEEK	1 0	TITLE  ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK		TITLE ARTIST (IMPRINT/PROMOTION LABEL)
			** NO.1 **	(3)	0 41	21	KIND & GENEROUS NATALIE MERCHANT (ELEKTRA/EEG)
1	) 1	2	IRIS GOO GOO DOLLS (WARNER SUNSET/REPRISE) 9 Was at No. 1	39	35	20	MY WAY USHER (LAFACE/ARISTA)
2	) 2	17	I DON'T WANT TO MISS A THING AEROSMITH (COLUMBIA)	(40	45	4	DOO WOP (THAT THING) LAURYN HILL (RUFFHDUSE/COLUMBIA)
3	) 3	15	ONE WEEK BARENAKED LADIES (REPRISE)	41	43	9	MAKE IT HOT NICOLE (THE GOLD MIND/EASTWEST/EEG)
4	8 (	11	I'LL NEVER BREAK YOUR HEART BACKSTREET BOYS (JIVE)	42	40	20	FI ACROL E CITTA
5	4	32	TOO CLOSE NEXT (ARISTA)	43	37	48	AC LONG AC VOLL OUT ME
6	6	33	TORN NATALIE IMBRUGLIA (RCA)	44	39	15	INTERCALACTIO
7	5	29	YOU'RE STILL THE ONE SHANIA TWAIN (MERCURY)	45	33	22	CTUL NOT A DUANTE
8	10	13	ARE YOU THAT SOMEBODY? AALIYAH (BLACKGROUND/ATLANTIC)	46	42	13	WHEN THE LIGHTS GO OUT FIVE (ARISTA)
9	9	25	DEAL WORLD	47	44	10	DAYDREAMIN' TATYANA ALI (MJJ/WDRK)
10	7	20	THE DOVIE MINE	48	48	16	INSIDE OUT EVE 6 (RCA)
11	11	12	CDUCH	49	49	61	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)
12	14	31	I'LL BE EDWIN MCCAIN (LAVA/ATLANTIC)	(50	56	6	MOVIN' ON
13	13	28	CLOSING TIME SEMISONIC (MCA)	(51)	51	9	MYA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)  HOOCH
14)	15	30	THE WAY FASTBALL (HDLLYWOOD)	52	53	46	EVERYTHING (BLACKBIRD/SIRE) HOW'S IT GOING TO BE
15)	19	34	TIME OF YOUR LIFE (GOOD RIDDANCE) GREEN DAY (REPRISE)	(53)	-	19	THIRD EYE BLIND (ELEKTRA/EEG)  SAY IT
16	12	17	JUST THE TWO OF US	(54)	59	48	VOICES OF THEORY (H.O.L.A./RED ANT)  TOGETHER AGAIN
17	16	12	WILL SMITH (COLUMBIA)  TEARIN' UP MY HEART	(55)	65	3	JANET (VIRGIN) FROM THIS MOMENT ON
18)	20	5	'N SYNC (RCA)  I WILL WAIT	56	52	20	SHANIA TWAIN (MERCURY)  TO THE MOON AND BACK
19	18	17	HOOTIE & THE BLOWFISH (ATLANTIC)  NEVER EVER	(57)	62	10	SAVAGE GARDEN (COLUMBIA)  PERFECT
20	17	18	ALL SAINTS (LONDON/ISLAND)  TO LOVE YOU MORE	(58)	61	46	THE SMASHING PUMPKINS (VIRGIN)  SEX AND CANDY
21)	22	8	CELINE DIDN (550 MUSIC)  THIS KISS	59	54	43	MARCY PLAYGROUND (CAPITDL)  GETTIN' JIGGY WIT IT
22	21	46	TRULY MADLY DEEPLY		-		WILL SMITH (COLUMBIA)  LULLABY
23)	29	49	SAVAGE GARDEN (COLUMBIA)  3 AM	(60)	74	2	SHAWN MULLINS (COLUMBIA) HORSE & CARRIAGE
24	23	27	MATCHBOX 2D (LAVA/ATLANTIC) UNINVITED	61	60	11	CAM'RON FEAT. MASE (UNTERTAINMENT/EPIC) TOUCH IT
			ALANIS MORISSETTE (WARNER SUNSET/REPRISE)  WISHING I WAS THERE	(62)	64	4	MONIFAH (UPTOWN/UNIVERSAL)
25	26	13	NATALIE IMBRUGLIA (RCA)  MY FAVORITE MISTAKE	63	50	13	TOP OF THE WORLD BRANDY (FEATURING MASE) (ATLANTIC)
26)	38	4	SHERYL CROW (A&M)  THE FIRST NIGHT	64	57	13	CAN'T GET ENOUGH OF YOU BABY SMASH MOUTH (ELEKTRA/EEG)
Ш	32	10	MONICA (ARISTA)  ADIA	(65)	=	1	GOO GOO DOLLS (WARNER BROS.)
28	25	24	SARAH MCLACHLAN (ARISTA)	(66)	70	2	YOUR LIFE IS NOW JOHN MELLENCAMP (COLUMBIA)
29	24	41	ALL MY LIFE K-CI & JOJO (MCA)	<b>67</b> )	73	5	SAME OL' G GINUWINE (BLACKGROUND/ATLANTIC)
30)	34	9	THE BRIAN SETZER DRCHESTRA (INTERSCOPE)	68	72	3	CELEBRITY SKIN HOLE (DGC/GEFFEN)
11	30	9	TIME AFTER TIME INOJ (SO SO DEF/COLUMBIA)	<u>(69)</u>		1	EVERYTHING'S GONNA BE ALRIGHT SWEETBOX (RCA)
2	31	14	GO DEEP JANET (VIRGIN)	70	63	12	STAY (WASTING TIME) DAVE MATTHEWS BAND (RCA)
3)	46	9	SAVE TONIGHT EAGLE-EYE CHERRY (WORK)	71	66	15	OOH LA LA ROD STEWART (WARNER BROS.)
4	27	34	ANYTIME BRIAN MCKNIGHT (MDTOWN)	72	69	61	HOW DO I LIVE LEANN RIMES (CURB)
5)	36	16	CAN'T TAKE MY EYES OFF OF YOU LAURYN HILL (RUFFHOUSE/COLUMBIA)	73	68	2	LUV ME, LUV ME SHAGGY FEAT, JANET (FLYTE TYME/MCA)
6	28	20	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRITY BASTARD & MYA (INTERSCOPE)	74)	_	1	FATHER OF MINE EVERCLEAR (CAPITOL)
D	47	6	JUMPER THIRD EYE BLIND (ELEKTRA/EEG)	75	55	11	CRUEL SUMMER ACE OF BASE (ARISTA)

#### HOT 100 RECURRENT AIRPLAY

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

			### 100 HEGO
1	1	22	SEMI-CHARMED LIFE THIRD EYE BLIND (ELEKTRA/EEG)
2	2	2	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)
3	3	6	FLY SUGAR RAY (LAVA/ATLANTIC)
4	6	5	I WILL BUY YOU A NEW LIFE EVERCLEAR (CAPITOL)
5	7	10	MY FATHER'S EYES ERIC CLAPTON (REPRISE)
6	8	10	IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M)
7	9	23	ALL FOR YOU SISTER HAZEL (UNIVERSAL)
8	5	23	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BDYS (JIVE)
9	10	39	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)
10	4	11	MY HEART WILL GO ON CELINE DION (550 MUSIC)
11	11	21	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)
12	13	11	YOU MAKE ME WANNA USHER (LAFACE/ARISTA)
13	12	17	PUSH MATCHBOX 2D (LAVA/ATLANTIC)

	-11	• •	IINFLAI
14	19	32	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)
15	14	22	SHOW ME LOVE ROBYN (RCA)
16	15	31	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PLAF DADDY & MASE) (BAD BOYIARISTA)
17	17	31	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)
18	16	24	TUBTHUMPING CHUMBAWAMBA (REPUBLIC/UNIVERSAL)
19	21	41	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)
20	18	9	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN (ROCKET/A&M)
21	22	4	SHIMMER FUEL (550 MUSIC)
22	_	10	IN A DREAM ROCKELL (ROBBINS)
23	20	6	I WANT YOU BACK 'N SYNC (RCA)
24	23	28	FOOLISH GAMES JEWEL (ATLANTIC)
25	24	46	LOVEFOOL THE CARDIGANS (TRAMPOLENE/STOCKHOLM/MERCURY)

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

**HOT 100 A-Z** 

26 CENTS (Golden Phoenix, SOCAN/Kiayasongs, SOCAN)
2 WAY STREET (Hicklo, ASCAP/Missjones, BMI/All
Silver, BMI/Beane Tribe, BMI)
98 THUB PARADISE (Michael Moody's Universe,
BMI/Jumping Bean, BMI/Longitude, BMI) WBM
ADIA (Sony/ATV, BMI/Tyde, BMI/Studio Nomade,
SOCAN) HI

Silver, BMI/Beane Tribe, BMI)

'98 THUG PARADISE (Michael Moody's Universe, BMI/Jumping Bean, BMI/Longitude, BMI) WBM
ADIA (Sony/ATV, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
ALL MY LIFE (EMI April, ASCAP/Cord Kayla, ASCAP/Hee Bee Doinit, ASCAP/B gip Pod., ASCAP/MB, ASCAP) HL, WBM
AVA ADORE (Chrysalis, BMI/Cinderful, BMI) WBM
BLACK (ICE (SIX' HIGH) (Durgeon Ratz, ASCAP/Goode Mob, BMI/Chrysalis, BMI/Grat Body, ASCAP/Chrysalis, ASCAP) WBM
THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI Blackwood, SSCAP/Chrysalis, ASCAP) WBM
THE BOY IS MINE (EMI Blackwood, BMI/Bran-Bran, BMI/EMI, BMI) HL
CANTY WE TRY (EMI April, ASCAP) HL
CHEATED (TO ALL THE GIRLS) (Tete San Ko, ASCAP/Sony/ATV Tunes, ASCAP/Salaam Remil, ASCAP/EMI, ASCAP/Sony/ATV Tunes, ASCAP/Salaam Remil, ASCAP/EMI, ASCAP/CHMI, API, ASCAP/CHMI, 49

HERE WE GU COODY/AIV TURES, ASCAP/Pubbling OVER, ASCAP) H.

HEY NOW NOW (Cool Beans, ASCAP/Bubbling OVER, ASCAP/Heavy Harmony, ASCAP/EM Virgin, ASCAP/Line One, ASCAP/Sushi Too, BiM/Jhidden Pun, BIM/Warner-Tamerlane, BMI) HL/WBM
HORSE & CARRIAGE (Killer Cam, ASCAP/Untertainment, ASCAP/Warner Chappell, ASCAP/12 And Under, BMI/Slam U Well, ASCAP/Jelly's Jams, ASCAP/Jumping Bean, BMI) WBM
HOW DO I LIVE (Realsongs, ASCAP) WBM
HOW DO I SAY I'M SORRY (EMI April, ASCAP/Keiande, ASCAP/EMI Blackwood, BMI/Deborah Cox, BMI/Warner-Tamerlane, BMI/Sug Sound, BMI) HL/WBM
HOW'S I'G GOIN' DOWN (Boomer X, ASCAP/Pent-1, ASCAP/Dead Game, ASCAP)

ASCAP/Dead Game, ASCAP)
HOW'S IT GOING TO BE (3EB, BMI/Cappagh,

BMI/EMI Blackwood, BMI) HL I CAN DO THAT (Hudson Jordan, ASCAP/Wixen, ASCAP/Mod Swing, BMI) HL I DON'T WANT TO MISS A THING (Realsongs, ASCAP)

WBM I WART TO WAIT (Hingface, BMI/Ensign, BMI) HL
I DON'T WANT TO WAIT (Hingface, BMI/Ensign, BMI) HL
I YOU COULD READ MY MIND (Early Morning, SOCAN)
IF YOU EYER HAVE FOREVER IN MIND (Benefit,
BMI/Irving, BMI/Baby Dumplin', BMI) WBM
I GET LONELY (Black Ice, BMI/EMI) April, ASCAP/Hyte
Tyme, ASCAP) HL/WBM
I HAD NO RIGHT (MCA, ASCAP/Chotre, ASCAP)
I'LL BE (EMI April, ASCAP/Harrington, ASCAP)
INTERGALACTIC (Brooklyn Oust, ASCAP/PolyGram
International, ASCAP) HD 67

INTERNATIONAL, ASCAP) HL
INVASION OF THE FLAT BOOTY B\*\*\*\*\* \$ (Zomba,
BM/Srand, BM/Erick Sermon, ASCAP/Zomba,
ASCAP/Neutral Gray, BM/Original JB, BMI)
1 SHOULD CHEAT ON YOU (EMI Blackwood,

BMI/Srand, BMI/Erick Sermon, ASCAP/Zomba, ASCAP/Neutral Gray, BMI/Original JB, BMI)

I SHOULD CHEAT ON YOU (EMI Blackwood, BMI/Rodney Jerkins, BMI/Ensign, BMI) H.

I STILL LOVE YOU (U.O., n. ASCAP/LI Tweet, ASCAP/Honey Jars And Diapers, ASCAP/LI Tweet, ASCAP/Honey Jars And Diapers, ASCAP/LI Tweet, ASCAP/Honey Jars And Diapers, ASCAP/An Yah, ASCAP/Do What I Gotta, ASCAP/Marner-Tamerlane, BMI/Kear, BMI/Sony/ATV Songs, BMI) HL/WBM

I T'S ALRIGHT (LII LU LU, BMI/Boogie Dash, ASCAP/GRE, ASCAP/BMG, ASCAP/EMI Blackwood, BMI) HL/WBM

I WASN'T WITH IT (Browntown Sound, BMI/Yab Yum, BMI/Sony/ATV Songs, BMI/Chile, BMI/Mandelieu, BMI/Rondor, BMI/I Just Wanna Play Music, BMI/PolyGram, BMI) HL/WBM

LANDSLIDE (Weish Witch, BMI/Sony/ATV Songs, BMI) HL

LANDSLIDE (Weish Witch, BMI/Sony/ATV Songs, BMI) HL

LATELY (Tony Roy, BMI/Slav TuTu Five, BMI/Howcott, BMI/I/Ling, BMI) WBM

LOOKIN' AT ME (M. Betha, ASCAP/Chase Chad, ASCAP/TIM Waters Of Nazerath, BMI/Justin Combs, ASCAP/EMI April, ASCAP) HL

LOOKING THROUGH YOUR EYES (Warner-Tamerlane, BMI/AII About Me, BMI) WBM

MAKE IT HOT (Mass Confusion, ASCAP)

MONEY BMIY A THAMG (So So Def, ASCAP/EMI April, ASCAP/UL

LU LU, BMI/EMI Blackwood, BMI/Globe Art, BMI/Amazing Love, BMI/Ceeply Sliced, BMI/Boyz Club, BMI) H.

MOVIN' DN (WB, ASCAP) H.

MOVIN' DN (WB, ASCAP) Extraordinary, ASCAP/Da Ish, ASCAP/UR, II, ASCAP/D, Extraordinary, ASCAP/Da Ish, ASCAP/UR, CMI, ASCAP/So So Def, ASCAP/Slack

A D., ASCAP/LR, IV, ASCAP) H.

NEVER EVER (Rickedy Raw, ASCAP/BMG, ASCAP/MG, ASCAP/MG, ASCAP) H.

NEVER EVER (Rickedy Raw, ASCAP/BMG, ASCAP/MG, ASCAP/III, ASCAP)

ONE HEART AT A TIME (VLS, ASCAP)

THE ROCKAFELLER SKANK (Polygram/EMI Robbins, ASCAP/Glenwood, ASCAP) HL

RAY OF LIGHT (WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP) HL

RAY OF LIGHT (WB, ASCAP/Webo Girl, ASCAP/Rondor, PRS/Almo, ASCAP) HL

RAY OF LIGHT (WB, ASCAP/WEDO Girl, ASCAP/Bobins, ASCAP/Blenwood, ASCAP) HL 17

12

15

51

Billboard.

## Hot 100 Singles Sales...

SoundScan®

-	-						
THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	Tue were	APT WEEN		
			* * NO. 1 * *	3	8 3	1	25 27172
1	1	7	THE FIRST NIGHT MONICA (ARISTA) 3 wks at No. 1	3	9 3	4 21	ARV ALL
2	7	3	I CAN DO THAT MONTELL JORDAN (DEF JAM/MERCURY)	4	D 3	9 24	LOOVING THE CHARLES
3	4	4	THINKIN' BOUT IT GERALD LEVERT (EASTWEST/EEG)	4	1 3	8 10	MILLAR II CEE 10 MILLAR II CEE
4	3	10	CRUSH JENNIFER PAIGE (EDEL AMERICA/HDLLYWOOD)	4	2) 5	1 3	0141144
5	5	15	MY WAY USHER (LAFACE/ARISTA)	4	3) 4	5 35	MANUE PAUL CANADANA
6	6	10	LOOKIN' AT ME MASE FEAT. PUFF DADDY (BAD BDY/ARISTA)	4	1 4	7	PAPER QUEEN LATIFAH (FLAVDR UNIT/MDTOWN)
7	8	8	DAYDREAMIN' TATYANA ALI (MJJ/WDRK)	4	0 4	6	DEFINITION MOS DEF & KWELI ARE BLACK STAR (RAWKUS)
8	2	4	I DON'T WANT TO MISS A THING AEROSMITH (COLUMBIA)	4	6	2	YESTERDAY DEBELAH MORGAN (VAZ/MOTDWN)
9	9	8	I STILL LOVE YOU NEXT (ARISTA)	47	42	24	EVERYDORY IN A CHICAGO
10	10	16	WHEN THE LIGHTS GO OUT FIVE (ARISTA)	48	D 48	4	I SHOULD CHEAT ON YOU J'SON (HOLLYWOOD)
11)	11	6	TIME AFTER TIME INOJ (SO SO DEF/COLUMBIA)	49	43	18	CHOOSE WALL MEET BY AVIAN MEET AND AND AND
12)	12	4	STILL A G THANG SNOOP DOGG (NO LIMIT/PRIDRITY)	(50	50	2	TEQUILA SUNRISE
13)	13	11	CRUEL SUMMER ACE DF BASE (ARISTA)	51	49	21	CYPRESS HILL (RÜFFHDUSE/COLUMBIA)  TURN IT UP (REMIXI/FIRE IT UP BUSTA RHYMES (ELEKTRA/EEG)
4)	22	3	LATELY DIVINE (PENDULUM/RED ANT)	52	54	4	WIDE OPEN SPACES
15	15	4	SPLACKAVELLIE PRESSHA (TONY MERCEDES/LAFACE/ARISTA)	53	53	67	HOW DO I LIVE
16	14	11	FRIEND OF MINE KELLY PRICE (T-NECK/ISLAND)	54	46	12	LEANN RIMES (CURB)  DESTINY
7	17	14	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE (EPIC)	55	+	17	MYRON (ISLAND) WHATCHA GONE DO?
8	16	18	AOIA SARAH MCLACHLAN (ARISTA)	56	+	6	LINK (RELATIVITY)  I WASN'T WITH IT
9	18	7	GOODBYE TO MY HOMIES MASTER P (NO LIMIT/PRIORITY)	57	44	47	JESSE POWELL (SILAS/MCA)  SOMETHING ABOUT THE WAY, CANDLE IN THE WIND 1997
0	20	11	SO INTO YOU TAMIA (QWEST/WARNER BROS.)	58	-	3	'98 THUG PARADISE
D	23	7	TOUCH IT MONIFAH (UPTOWN/UNIVERSAL)	59	56	19	TRAGEDY, CAPONE, INFINITE (H.O.L.A.)  HEAVEN'S WHAT I FEEL
2	25	6	NOBODY ELSE TYRESE (RCA)	60	67	10	GLORIA ESTEFAN (EPIC)  REMEMBER WHEN
23	19	18	THE BOY IS MINE BRANDY & MONICA (ATLANTIC)	61		1	INVASION OF THE FLAT BOOTY B*****S
4	24	27	THIS KISS FAITH HILL (WARNER BRDS. (NASHVILLE))	62	59	14	TOO SHORT (SHORT/JIVE)  BLACK ICE (SKY HIGH)
25	21	10	NEVER EVER ALL SAINTS (LONDON/ISLAND)	63	52	13	HOW DO I SAY I'M SORRY
6	26	24	SAYIT	64	75	3	TAMI DAVIS (RED ANT)  I AIN'T HAVIN' THAT
D	32	12	RAY OF LIGHT	65	60	19	HELTAH SKELTAH (DUCK DOWN/PRIORITY)  I GET LONELY
8)	_	1	MADONNA (MAVERICK/WARNER BROS.)  I'LL BE	66	62	6	JANET (FEAT. BLACKSTREET) (VIRGIN) HEY NOW NOW
9	30	13	EDWIN MCCAIN (LAVA/ATLANTIC)  CLEOPATRA'S THEME	67	55	18	SWIRL 360 (MERCURY)  ONE HEART AT A TIME
0	31	29	CLEOPATRA (MAVERICK/WARNER BROS.)  I'M ALRIGHT	68	64	12	VARIOUS ARTISTS (ATLANTIC (NASHVILLE))  STEPPING STONE
1	29	12	JO DEE MESSINA (CURB)  NOBODY DOES IT BETTER	69	66	11	LARI WHITE (LYRIC STREET) HERE WE GO AGAIN
2)	37	3	NATE DOGG FEAT. WARREN G (DOGG FOUNDATION/EPIC/BREAKAWAY) SUPERTHUG	70	71	9	ARETHA FRANKLIN (ARISTA)  COVER YOU IN KISSES
+	35	11	NOREAGA (PENALTY/TOMMY BDY) WOOF WOOF	71			JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))  IT'S ALRIGHT
+	27	7	THE 69 BOYZ (QUADRASOUND/BIG BEAT/ATLANTIC)  GOTTA BE	72	63 68	8	MEMPHIS BLEEK (& JAY-Z) (ROC-A-FELLA/DEF JAM/MERCURY)
+		15	JAGGED EDGE (SD SO DEF/COLUMBIA)  STOP		υō		CHEATED (TO ALL THE GIRLS) WYCLEF JEAN FEAT, QUEEN PEN & THE PRODUCT (RUFFHOUSE, COLLUMBA) DELICIOUS
+	+	14	SPICE GIRLS (VIRGIN)  MAKE IT HOT	74	-	12	PURE SUGAR (GEFFEN)  IF YOU EVER HAVE FOREVER IN MIND
	41	3	NICOLE (THE GOLD MIND/EASTWEST/EEG) TOUCH ME	74	69	13	VINCE GILL (MCA NASHVILLE)
-		ds wi	SOLO (PERSPECTIVE/A&M)	75	73	25	BEENIE MAN (2 HARD/VP)

SAY IT (Stingray Soundz, ASCAP/Jelly's Jams, ASCAP/Million Dollar Steve, BM/Jumping Bean, BM/Jeem, ASCAP) SEX AND CANDY (Wozniak, ASCAP/WB, ASCAP) WBM SHIMMER (Pener Pig, BM/Polygram International,

SEX AND CANDY (Wozniak, ASCAP/WB, ASCAP) WBM
SIMI) HIMMER (Pener Pig, BMI/Polygram International, BMI) HI.
SMORTY (YOU KEEP PLAYIN' WITH MY MIND) (Mystery System, BMI/Dakoda House, ASCAP/Longitude, BM/Roydor, BMI/Zomba, ASCAP/Illiotic, ASCAP/EMI April, ASCAP/Gmbrea, ASCAP/Illiotic, ASCAP/EMI April, ASCAP/Ortic, ASCAP/Longitude, BM/Roydor, BMI/Zomba, ASCAP/Illiotic, ASCAP/Brenda Richie, ASCAP, ASCAP/Libren, ASCAP/Brenda Richie, ASCAP/A BASCAP/Libren, ASCAP/Brenda Richie, ASCAP/III BASCAP/Ibren, ASCAP/Brenda Richie, ASCAP/II BASCAP/Ibren, ASCAP/II BASCAP/II SPRIAK (Sword And Stone, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP/Fivring, BMI) WBM
STILL A G THANG (My Own Chit, BMI/Cina, ASCAP/Ibrenda, ASCAP/Brenda, ASCAP/Illip Jams, ASCAP/Soldy Order Stack (Sword) ASCAP/Fordy, SESAC/1972, SESAC/WBM, ASCAP/Fordy, SESAC/1972, SESAC/WBM, ASCAP/Fordy, SESAC/1972, SESAC/WBM, ASCAP/Brenda, ASCAP/HIL/WBM
SUPERTHUG (Suite 1202, BMI/Jose Luis Gotcha, BMI/The Waters Of Nazerath, BMI/Chase Chad, ASCAP/Chrysalis, ASCAP/Mindser, ASCAP/BMG, ASCAP/Toni Robi, ASCAP/Chiyadie, ASCAP/Mindser, ASCAP/BMG, ASCAP/III RODI TEQUILA SUNRISE (Soul Assassins, ASCAP/BMG, ASCAP/In Robi, ASCAP/Pivided, BMI/Zomba, BMI/WBM, ASCAP/Divided, BMI/Zomba, BMI/Wamer-Tamerlane, BMI/Alm, ASCAP/MR, ASCAP/HR, ASCAP/WBM, Tamerlane, BMI/Alm, ASCAP/MR, ASCAP/HIL/WBM
TIME KIRS (Pucklaesias, BMI/Moma, ASCAP) HL/WBM

TIME KIRS (Pucklaesias, BMI/Moma, ASCAP) HL/WBM

TIME KIRS (Pucklaesias, BMI/Moma, ASCAP) HL/WBM

41 TOGETHER AGAIN (Black Ice, BMI/EMI April, ASCAP/Flyte Tyme, ASCAP/D HL/WBM
9 TOO CLOSE (Naughty, ASCAP/D0 What I Gotta, ASCAP/Uh, 0h, ASCAP/D0 What I Gotta, ASCAP/Uh, 0h, ASCAP/ML, ASCAP/D0 What I Gotta, ASCAP/Uh, 0h, ASCAP/BM, ASCAP/ HL/WBM
39 TO THE MOON AND BACK (Rough CuVEMI Australia, AFRA/EMI Blackwood, BMI) HL
21 TOUCH IT (Justin Combs, ASCAP/EMI April, ASCAP/Chief Joseph, ASCAP/Sing A Song, ASCAP/WB, ASCAP/Chief Joseph, ASCAP/BM A SOCAP/TON Toni Tone, ASCAP/Time Bass, ASCAP/D-Chavis, ASCAP/Mackability, ASCAP/Has-Sha, ASCAP) HL
21 TRULY MADLY DEEPLY (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
33 WHATCHA GONE DO? (2000 Watts, ASCAP/WB, ASCAP/Toni Robi, ASCAP) WBM
34 WHATI DIDN'T KNOW (Odiefunk, BMI/EMI Blackwood, BMI) HL

62

WHAT I STEP I HOUTE (OUTSIGHE, DIMIZEMS BLACKWOOD, BIMI) HL
WHAT U SEE IS WHAT U GET (Hennessy For Everyone,
BMI/Voco, BMI/Alexra, BMI/Ros World, ASCAP/Largo, ASCAP)
WHEN THE LIGHTS GO DUT (Sony/ATV Junes, ASCAP/19,
BMI/Longitude, BMI/Windswept Pacific, PRS/Safe) HL/WBM
WIDE OPEN SPAGES (Pie-Eyed Groobee, BMI/Groobee, BMI)
WIEULIST /Indepent Bustander, ASCAP 11

WISHLIST (Innocent Bystander, ASCAP)
WOOF WOOF (QuadraSound, BMI/Wamer Chappell, BMI) WBM
YESTERDAY (Gradington, ASCAP/MCA, ASCAP/Zamar,
ASCAP)

YOU ONLY HAVE TO SAY YOU LOVE ME (Prime Direction International, PRS/Peer, PRS/Warner

Oirection International, PRS/Peer, PRS/Warner
Chappell, PRS/Come Again, PRS) HL/WBM
70U'RE STILL THE ONE (Songs Of PobyGram Int'),
BM/Loon Echo, BM/Zomba, ASCAP) WBM
70U WON'T FORGET ME (FMP, PRS/BMG, PRS/BMG,
ASCAP) HL

# Bilboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COL-LECTED, COMPILED, AND PROVIDED BY SoundScan®

SEF	TEM	BER	26, 19		
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE ARTIST PRODUCER (SONGWRITER) IMPRINT & NUMBER/PROMOTION LABEL	PEAK
				★★★ No. 1 ★★★ I DON'T WANT TO MISS A THING ● 4 weeks at No. 1 ◆ AEROSMITH	1
1	1	1	4	M SERLETIC (D. WARREN) (C) (D) (V) COLUMBIA 78952  THE FIRST NIGHT ▲	2
2)	2	2	7	J.DUPRI (J.DUPRI,T.SAVAGE,M.MCLEOD,P.SAWYER) (C) (D) (T) (X) ARISTA 13522  CRUSH ◆   JENNIFER PAIGE	3
3	3	3	13	A COLOMARK, J.BRALOWER (A. GOLDMARK, M.MUELLER, B. COSGROVE, K. CLARK)  MY WAY  USHER	2
4	4	4	15	1.0UPRI (J.OUPRI,M.SEAL,U.RAYMOND)   (C) (D) (T) (X) LAFACE 24323/ARISTA	1
5	5	5	18	R.JERKINS, D. AUSTIN, BRANDY (R.JERKINS, BRANDY, L. DANIELS, F.JERKINS III, J. TEJEDA) (C) (D) (T) (V) (X) ATLANTIC 84089  TIME AFTER TIME	6
6)	7	_11_0	6	C.ROANE (C.LAUPER,R.HYMAN) (C) (D) SO SO DEF 79016/COLUMBIA	0
				* * * HOT SHOT DEBUT * * *  PILL BE	7
	NE		1	M. SERLETIC (E.MCCAIN) (D) (V) LAVA 84191/ATLANTIC  DAYDREAMIN'   ↑ TATYANA ALI	6
8	6	6	8	R.JERKINS (R.JERKINS,L.DANIELS,F.JERKINS,P.PANKEI,S.HAMILTON,D.FAGEN,W.BECKER) (C) (D) (T) MJJ 78855/WORK  TOO CLOSE   NEXT	1
9	11	13	33	RAYGEE DLIGHTY (R.GIST, DLIGHTY, R.L.HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)  YOU'RE STILL THE ONE ▲  SHANIA TWAIN	2
10	9	7	33	R.J.LANGE (S.TWAIN,R.J.LANGE) (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	
11	10	12	17	E.KENNEDY,T.LEVER,M.PERCY (E.KENNEY,T.LEVER,M.PERCY,J.MCCLAUGHLIN,FIVE) (C) (D) (T) (X) ARISTA 13495	10
12	8	10	10	C.HUGO,P.WILLIAMS (M.BETHA,C.HUGO,P.WILLIAMS,S.COMBS) (C) (D) (T) (X) BAD BOY 79176/ARISTA	8
13	16	16	28	B.GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN) (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	13
14)	15	20	7	1 CAN DO THAT T.BISHOP (M.JORDAN,T.BISHOP)  ↑ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY  ↑ ALL SAINTS	14
15	13	9	10	NEVER EVER C.MCVEY,M.FIENNES (R.JAZAYERI,S.MATHER,S.LEWIS)  C() (D) (T) (V) LONDON 570178 ISLAND	4
16	12	15	4	THINKIN' BOUT IT  DELITE (D.ALLAMBY,L.BROWDER,A.ROBERSON,G.LEVERT)  ← GERALD LEVERT  (C) (D) (T) (X) EASTWEST 64091/EEG	12
17)	17	17	8	I STILL LOVE YOU ● NEXT KAYGEE,D.LIGHTY,D.BRISTOLL,K.EDMONDS) (C) (D) (T) (X) ARSTA 13509	17
18	14	8	18	ADIA ● SARAH MCLACHLAN P.MARCHAND (C) (D) ARISTA 13497	3
19	19	23	4	STILL A G THANG  M.WELLS (C.BROADUS,C.WOMACK,M.WELLS)  → SNOOP DOGG  (C) (D) (T) NO LIMIT 53450/PRIORITY	19
20	18	14	11	CRUEL SUMMER ● ACE OF BASE CUTFATHER,JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY) (C) (D) (T) (X) ARISTA 13505	10
21	22	22	43	TRULY MADLY DEEPLY ● \$AVAGE GARDEN C.FISHER (D.HAYES, Ø.JONES) (C) (D) (V) COLUMBIA 78723	1
				* * * GREATEST GAINER/SALES * * *	
(22)	30	36	3	LATELY  J.HOWCOTT, D.PARKS (W.BAKER, C.KELLY)  ↓ DIVINE  (C) (D) PENDULUM 15316/RED ANT	22
23	24	27	8	TOUCH IT  J KNIGHT (J.KNIGHT,SCREWFACE,T.STAHL,J.GULDBERG)  (C) (D) (T) UPTOWN 56207/UNIVERSAL  (C) (D) (T) UPTOWN 56207/UNIVERSAL	23
24	21	19	14	MAKE IT HOT ● TIMBALAND (M ELLIOTT)  → NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	5
25	20	18	11	FRIEND OF MINE ◆ J DUB'S, DEN', STEVIE J. (K. PRICE, S JORDAN, J. WALKER, A DENT, SEALS, CROFTS)  (C) (D) (T) T-NECK 572330/ISLAND	12
26	23	21	26	SAY IT ●	
27	27	40	4	SPLACKAVELLIE  J.CARN (D JONES, J.CARN)  J.CARN (D JONES, J.CARN)  J.CARN (D JONES, J.CARN)  J.CARN (D JONES, J.CARN)	
28	25	25	27	ALL MY LIFE  J-HAILEY, R.BENNETT (J.HAILEY, R.BENNETT)  (C) (D) MCA 55420	1
29	26	26	14	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)   → PRAS MICHEL FEAT, OL' DIRTY BASTARD & INTRODUCING MYA W JEAN,P MICHEAL (P. MICHAEL, W. JEAN,R. JONES, B. GIBB,M. GIBB,R. GIBB,J. BROWN, B. BYRD)  (T) INTERSCOPE 95021*	15
30	31	28	9	INTERGALACTIC BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)  (T) (V) GRAND ROYAL 58705*/CAPITOL	28
31	32	33	11	SO INTO YOU   ◆ TAMIA	30
32	29	24	14	COME WITH ME ▲ PUFF DADDY FEATURING JIMMY PAGE	4
33	28	29	16	STILL NOT A PLAYER   BIG PUNISHER FEATURING JOE	24
34	33	30	_	COORDER TO MY HOMIES AMASTER P FEAT SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICH	27
	- 55	1 30		C. STEPHENS (MASTER P, SLIKK THE SHOCKER SONS OF FUNK MO B. DICK, PERREN, C. PERREN) (C) (D) (T) NO LIMIT 53326 PRIORIT  *** GREATEST GAINER/AIRPLAY ***	
35	37	34	8	MOVIN' ON   ◆ MYA FEATURING SILKK THE SHOCKER	34
36	-	46		NOBODY ELSE   ◆ TYRESE	36
-		-		JAKE (T.GIBSON,J.CARTER,T.JOB,K.SCOTT,J.SAYLES)  I DON'T WANT TO WAIT  (C) (D) (T) RCA 65531  ◆ PAULA COLE	11
37	35	37	-	P.COLE (P.COLE) (C) (D) (V) IMAGO 17318/WARNER BROS  HOW'S IT GOING TO BE  ◆ THIRD EYE BLINT	) 9
38		49		S.JENKINS, E. VALENTINE, R. KLYCE (S.JENKINS, K.CADOGAN)  C) (D) ELEKTRA 64130/LEI  TO THE MOON AND BACK  SAVAGE GARDEN	1 24
39	34	-	-	C.FISHER (D.HAYES, D.JONES) (C) (D) (1) (V) (X) COLUMBIA 7837	A 5
40	41	+		MADONNA, W. ORBIT (MADONNA, W. ORBIT, C. MALDOON, O. CURTISS, C. LEACH) (C) (D) (T) (V) (X) MAYERICK 1/206/WARNEN BRU  → JANE	3
41	43	42	-	J.JAM,T.LEW(S,J.JACKSON (J.JACKSON,J.HARRIS III,T.LEWIS,R.ELIZONDO, JR.) (C) (D) (T) (V) (X) VIRGIN 3862	3
42	47	52	2 3	S.HAIGLER (C.BELL) (D) 550 MUSIC 7901	9 42
43	42	41	67	C.HOWARD,W.C.RIMES,M.CURB (D.WARREN) (C) (D) (T) (V) (X) CURB 7302	2 4
1	39	43	31	POKE & TONE (W.SMITH,S.J.BARNES,B.EDWARDS,N.RODGERS,J.ROBINSON) (C) (D) (V) COLUMBIA 7880	4 1
45	45	5 53	3 11	PORE & TONE (C.GILES, S. DANIES, S. C. SELVEN)	C
46	5. 46	4	7 25	J.WOZNIAK (J.WOZNIAK)	5
(47	41	3 5	6 3	SUPERTHUG  THE NEPTUNES (V.SANTIAGO, P.WILLIAMS, C.HUGO, D.HARRY, C.STEIN)  (C) (D) (T) PENALTY 0237/TOMMY BC	

				TM ELOTED, SOWN TEED, AND THOUSED ST.	_
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)  ARTIST IMPRINT & NUMBER/PROMOTION LABEL	POSITION
48	44	38	24	LOOKING THROUGH YOUR EYES ● ◆ LEANN RIMES	18
49		32	7	GOTTA BE	23
	40			DUPRI (JOUPRI,B.CASEY,B.CASEY,M.SEAL)  OOH LA LA  ◆ ROD STEWART	39
50	50	48	13	R.STEWART (R.WOOD,R.LANE) (C) (D) (V) WARNER BROS. 17195	10
51	49	35	12	WARREN G (NATE DOGG, WARREN G, H.JOHNSON) (C) (D) (T) DOGG FOUNDATION/EPIC 4000/BREAKAWAY	18
52	53	55	13	MONEY AIN'T A THANG  J. DUPRI (J. DUPRI, JAY-Z, S. ARRINGTON, C.C. CARTER, B. HANK, R. PARKER)   → JD FEATURING JAY-Z  (T) SO SO DEF 78864*/COLUMBIA	52
74)	NE	N >	1	I HAD NO RIGHT P.M.DAWN (A.CORDES,C.ANDERSON)  ↑ P.M. DAWN (C) (D) GEE STREET 33635/V2	53
54	58	60	11	LANDSLIDE  LBUCKINGHAM,E.SCHEINER (S.NICKS)  ← FLEETWOOD MAC  (T) (X) REPRISE 44540°	51
55	52	44	13	CLEOPATRA'S THEME  D.MENDIS (C.HIGGINS,Z.HIGGINS,Y.HIGGINS,T.SCRAFTON,K.HAYES)  (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
56	56	45	11	WOOF WOOF	31
	-			WOOP WOOP  KMILS (V. BRYANT) (C) (D) (T) QUADRASOUND/BIG BEAT 84123/ATLANTIC  HEAVEN'S WHAT I FEEL  ◆ GLORIA ESTEFAN	27
57	55	58	19	E.ESTEFAN JR., T. MORAN (K.SANTANDER) (C) (D) (T) (V) (X) EPIC 78875  STOP   ◆ SPICE GIRLS	16
58	54	54	15	ABSOLUTE (SPICE GIRLS, WATKINS, WILSON) (C) (D) (X) VIRGIN 38642	_
59	61	77	3	R SAADIQ R SAADIQ.R ANDERSON, D. CHAVIS, E. MACK, D. STOKES) (C) (D) PERSPECTIVE 587600/A&M	59
<u>60</u>	64	67	6	DEFINITION DI HI TEK (D.SMITH,T.K.GREENE,T.COTRELL)  ◆ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	60
61	57	61	9	26 CENTS  T.HASELDEN,R.ZAVITSON,D.JOHNSON (S.WILKINSON,W.WALLACE)  (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	55
62	59	57	9	WHAT U SEE IS WHAT U GET ♦ XZIBIT	50
	-	+	-	CAN'T WE TRY ROCKELL [DUET WITH COLLAGE]	59
<u>63</u> )	63	63	13	A MARANO (D.HILL,B.CHAPIN-HILL) (C) (D) (T) (V) (X) ROBBINS 72025  YESTERDAY   ◆ DEBELAH MORGAN	64
64)	79		2	V.BENFORD (V.BENFORD, D.MORGAN) (C) (D) VAZ 8608DD/MOTOWN	
<b>65</b>	78	71	16	ALMIGHTY ASSOCIATES (B MITCHELL, P.RADFORD) (C) (D) (T) (X) ARIOLA DANCE 54443/BMG LATIN	65
66	69	66	5	IF YOU COULD READ MY MIND THE BERMAN BROTHERS (G.LIGHTFOOT)  ◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (T) (X) TOMMY BOY 497	66
67	62	64	19	I GET LONELY ●   JANET (FEATURING BLACKSTREET)  J JAM, T LEWIS, J JACKSON, T. RILEY (J.JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.) (C) (D) (T) (V) (X) VIRGIN 38631	3
68	66	68	8	DELICIOUS   ◆ PURE SUGAR	66
		59	7	PAPER   ◆ QUEEN LATIFAH	50
69	60	35	-	P.MICHEAL, J.DUPLESSIS (D.OWENS, P.MICHAEL, N.WHITFIELD, B.STRONG)  C() (D) FLAVOR UNI™ 860814/MOTOWN  TEQUILA SUNRISE  CYPRESS HILL	70
(70)	72		2	MUGGS (L.MUGGERUD,L.FREESE,S.REYES)  (T) (X) RUFFHOUSE 79024*/COLUMBIA	_
71)	71	82	3	THE UMMAH (K.FAREED, M.TAYLOR, A. SHAHEED MUHAMMAD, J.YANCEY, T.TEI, B.GILBERTO) (T) JIVE 42534*	71
<u>72</u> )	77	81	4	I SHOULD CHEAT ON YOU  R.JERKINS,I.PHILLIPS (R.JERKINS,F.JERKINS III,I.DANIELS,T.TURMAN,T.HALE)  (C) (D) HOLLYWOOD 164021	72
73	68	65	17	WHATCHA GONE DO?  DELITE (D.ALLAMBY, L. BROWDER, A. ROBERSON)  CC) (D) (T) RELATIVITY 1691	23
74)	NE	:W >	1	HOW'S IT GOIN' DOWN PK (E.SERMON, A.FIELDS)  ↑ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566243 '/MERCURY	74
<u></u>	75	78	8	IT'S ALRIGHT   ♦ MEMPHIS BLEEK (& JAY-Z)	61
76	67	69	18	SHOPTY (YOLL KEEP PLAYIN' WITH MY MIND)	25
		+		R LAWRENCE, DANGELETTIE (R.LAWRENCE, D.ANGELETTIE, J.KNIGHT, N.J.WRIGHT, K.MURRAY, P.BROWN, R. RANS).  C. LDITTI JIVE 42525  YOU WON'T FORGET ME  ◆ LA BOUCHE	48
77	85	75	17	FMP (F.REUTHER, L.MCCRAY, P.BISCHOF-FALLENSTEIN) (C) (D) (T) (X) RCA 65428  HEY NOW NOW  ◆ SWIRL 360	47
78	65	62	10	M.MANGINI (D.SCOTT, K.SCOTT, J.SHANKS, S.PEIKEN) (C) (D) (T) (V) (X) MERCURY 566029	
79	84	86	9	G.MACKILLOP (M.KANO,ATHENAEUM)  (C) (D) ATLANTIC 84144	58
80	83	83	10	REMEMBER WHEN L, BIANCANIELLO (S. WATTERS, M. CALDERON, K. THORNTON, B. ABRAMS, L. BIANCANIELLO)  (C) (D) (T) EPIC 78924	48
81	74	76	6	HERE WE GO ◆ FUNKMASTER FLEX PRESENTS KHADEJIA FEAT. PRODUCT W.JEAN,FUNKMASTER FLEX (W.JEAN,K.BASS,D.MCRAE,M.MOORE-HOUGH) (T) LOUD 65542*/RCA	73
82	76	72	13	AVA ADORE   ♦ THE SMASHING PUMPKINS	4:
83	81	89		WIDE OPEN SPACES  • DIXIE CHICKS	8
-	+	-		DESTINY ◆ MYRON	4
84	70	+-	-	T.JONES (M.DAVIS,T.JONES, H.HANCOCK, A. WILLIS)  C. (C) (D) (1) ISLAND 5/2334  L. MACRIT MITH IT	8
85	86	87		JON-JOHN, J. ELIAS (J. ROBINSON, J. ELIAS, E. JACKSON)  198 THUG PARADISE  A MCIEND MOST (A MOODY W HALF)  198 THUG PARADISE  A MCIEND MOST (A MOODY W HALF)  198 THUG PARADISE  199 THU	8
86	93		2	A.WCLERIT,D-WIGET (A.WIGGET, WATERLE)	1
87	) N	EW▶	1	E.SERMON (T.SHAW, E.SERMON, R.SIMMONS, K.WALKER, J.B.MOORE, S.GLASSMAN, J.BRALOWER) (C) (D) (T) SHORT 42543/JIVE	8
88	87	74	14	BLACK ICE (SKY HIGH)  MR. DJ (D.SHEATS, C.GIPP, A.BENJAMIN, A.PATTON)       GOODIE MOB FEATURING OUTKASI  (C) (D) LAFACE 24337/ARISTA	5
89	80	79	13	HOW DO I SAY I'M SORRY  K ANDES (K, ANDES, D, COX, L, STEPHENS)  CC) (D) RED ANT 119008	6
90	82	92	18	K.ANDES (K.ANDES,D.COX,L.STEPHENS)  ONE HEART AT A TIME C.DOWNS,D.PACK (V.SHAW)  C.DOWNS,D.PACK (V.SHAW)  C.DOWNS,D.PACK (V.SHAW)  LARL WHITE	5
-	+	+	-	STEPPING STUNE	7
91	88		_	D.HUFF (L.WHITE, C.WISEMAN, D.KENT)  CG (D) (V) LYNIC STREET 164019  FATBOY SLIM	8
92	89	8	8	F.SLIM (F.SLIM, J.BARRY) (T) (X) SKINT 6242*/ASTRALWERKS	+-
93	94	1 91	5 11	J.DUPRI (J.DUPRI, T.BROUSSARD, T.LORENZ, W.GARFIELD, D.ROMANI, M.MALAVASI) (C) (D) (T) (X) ARISTA 13502	1
94	97	9	5 19	B.O BRIEN, FERRE SAIN (E. FEDDEN)	4
95	98	3 9	7 9	COVER YOU IN KISSES  C PETOCZ LM MONTGOMERY (1 KILGORE B. JONES. J. BROWN)  (C) (D) (V) ATLANTIC (NASHVILLE) 84157	9
96	+	1		CHEATED (TO ALL THE GIRLS)   • WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT	-
-	+-			IF YOU EVER HAVE FOREVER IN MIND   ♦ VINCE GILL	-
97	+-	-		T.BROWN (V.GILL,T.SEALS) (C) (D) (V) MCA MASHVILLE 72035  SPARK  ◆ TORI AMOS	+
98	9	6 9	4 14	TAMOS (TAMOS)  THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98)  ♣ RICKY MARTIN	+
99	9	9 8	0 14	R.ROSA, D.CHILD (R.ROSA, D.CHILD, L.GOMEZ ESCOLAR) (C) (D) (1) (X) COLUMBIA 78931	'
			8 13	2 WAY STREET   ♦ MISSJONES	1

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for CD single. \*Asterisk indicates catalog number is for cassette single; CD single unavailability. (C) CD single availability. (D) CD single availability. (E) CD single availability. (D) CD single availability. (E) CD single availability. (



by Theda Sandiford-Waller

WHAT WILL BE WILL BE: Hot 100 Singles Spotlight predicted that Aerosmith's "I Don't Want To Miss A Thing" (Columbia) would fall from atop the Hot 100 this issue because of dwindling retail stock. Sales of "I Don't Want To Miss A Thing" indeed fall by 29%, to 43,000 units, but that number combined with the song's 92 million audience impressions prevents Monica's "The First Night" (Arista) from ascending.

"The First Night" may be the best-selling single nationally, with 101,000 units scanned, but its audience at the Hot 100 panel is only 29 million impressions. The difference in chart points between the two titles is a mere 963. With Barenaked Ladies' "One Week" (Reprise) eligible to bow next issue, Monica's chances at No. 1 are up in the air. "One Week" has 67 million audience impressions, and the single, despite its limited availability of 250,000 units, is expected to sell through quickly.

SINGLES WOES: Beginning in 1996, many labels cut back their singles release schedules and started to experiment with limited-edition singles, early cutouts, and, of late, vinyl-only 12-inch singles. Many labels have become reluctant to release singles because they don't want to sacrifice album sales or believe the singles format is not economically viable.

These policies have contributed to the frequent turnover atop the Hot 100 this year (Billboard, April 11). Of the 11 No. 1 Hot 100 Singles this year, half were limited retail releases. Furthermore, 42 of the 75 songs on this issue's Hot 100 Airplay chart do not have retail accompaniments (three of those, however, are scheduled for release at a later date). Clearly these practices have taken a toll on the charts, but how have they affected retailers?

Hot 100 Singles Spotlight posed this question to several singles buyers, all of whom expressed frustration about early cutouts and the non-availability of singles. In June, Joanne Wucinick, Camelot's singles buyer, sent a letter to all the singles sales directors detailing her concerns. Here's some of what she had to say: "Let me start by describing how the kids are flocking to the stores to buy their favorite songs being played on the radio, only to find that, in most cases, the song is not available as a single and, in many cases, might have been available but is now cut out.

"I can't begin to imagine a store clerk's frustration in trying to explain this to their customers. I hear that much of the time the customer leaves the store angry and confused. Try explaining to a teenager with \$5 in their pocket that the only way they can get the song they want is to purchase a \$15-\$18 full-length."

Wucinick's points are echoed by Ed Hogan from Musicland, who says that aside from alienating customers, "not releasing singles or capping quantities is shortsighted, because labels are forgetting about the younger end of the customer base." Steve Shannon, singles buyer for Blockbuster Music, believes that "to a large extent, the singles buyer is a different buyer than the full-length buyer." Arnie Lewis, the singles buyer for Tower Records at Lincoln Center in New York, says half of his customers leave the store grumbling, "I can live without the song" when a single is not available.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

## BUBBLING UNDER... HOT 100° SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	3	I AIN'T HAVIN' THAT HELTAH SKELTAH (DUCK DOWN/PRIORITY)
2	2	2	DON CARTAGENA FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT/ATLANTIC)
3	7	4	BE MINE WILD ORCHID (RCA)
4	3	2	TRU MASTER PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUD/RCA)
5	14	2	A LITTLE PAST LITTLE ROCK LEE ANN WOMACK (DECCA/MCA NASHVILLE)
6	20	4	IF I HAD A CHANCE CYNTHIA (TIMBER!/TOMMY BOY)
7	9	16	YOU AND ME AND THE BOTTLE MAKES THREE TONIGHT (BABY) BIG BAD VOODOO DADDY (COOLSVILLE/EMI-CAPITOL)
8	5	12	I SAID A PRAYER PAM TILLIS (ARISTA NASHVILLE)
9	8	9	THE HOLE RANDY TRAVIS (DREAMWORKS (NASHVILLE))
10	11	9	BUSY CHILD THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)
11	4	13	STAY DREAMHOUSE (TRAUMA)
12	25	43	EVEN FLOW PEARL JAM (EPIC)
13	21	6	FEEL IT THE TAMPERER FEAT, MAYA (BATTERY/JIVE)

	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
)	14	10	8	STANDING TOGETHER GEORGE BENSON (GRP)
	15	12	26	2 LIVE PARTY THE 2 LIVE CREW (LIL' JOE)
	16	16	52	ALIVE PEARL JAM (EPIC)
	17	_	1	SOMEBODY TO LOVE LEVI LITTLE (WHITE LABLE)
	18	15	11	IN YOUR WORLD TWISTA & THE SPEED KNOT MOBSTAZ (CREATOR'S WAY/ATLANTIC)
	19	17	8	NO WOMAN GENERAL GRANT (POLYBEAT/VIRGIN)
	20	_	4	CHEAPSKATE (YOU AIN'T GETTIN' NADA) SPORTY THIEVZ (ROC-A-BLOK/RUFFHOUSE/COLUMBIA)
	21	_	1	FOR YOU I WILL AARON TIPPIN (LYRIC STREET)
	22	18	3	TAKE ME AWAY MIX FACTORY (PHAT CAT)
	23	22	2	SEXUAL HEALING FOURPLAY FEAT, EL DEBARGE (WARNER BROS.)
	24	23	5	CLOSING TIME SOKAOTIC (UNDER THE COVER)
	25	-	1	I'LL BE AROUND RAHSUN FEAT. BIG PUNISHER AND DEUCE (550 MUSIC)
- 1				

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

#### **MASTERING PROS PLAN NYC STUDIO**

(Continued from page 148)

Two other key members of the Sterling/Metropolis crew are chief technical consultant Chris Muth (who has worked for both Masterdisk and Sterling, after a stint as chief technician at the Hit Factory) and chief technical engineer Bob Tis (a Sterling staffer who was the chief technician at Electric Lady for years). Muth is a specialist in building mastering consoles and analog processors, while Tis is a computer and digital-technology whiz.

Muth and Tis are taking advantage of the next year and a half at Sterling to devise and test custom consoles and processing gear. Developing an array of proprietary equipment will be a priority for Metropolis New York, as it has been for Metropolis U.K.

"Most gear is made safe to satisfy a broad base of users," Muth says. "But to get the best possible performance from a piece of equipment—something that is absolutely essential in mastering—you really need to remove all the safety features. It's like hot-rodding a car."

Aktar adds, "Acquiring all the lat-

Aktar adds, "Acquiring all the latest technology can be like an arms race among studios. But building proprietary gear can help you develop uniqueness, which is the goal of any business."

#### **FUTURE MASTERS**

The raw future Metropolis space takes up the entire sixth floor on the west side of the Chelsea Market building at 88 10th Ave. between 15th

#### **TOM COYNE**

His competitors admit privately that Tom Coyne is the topbilling mastering engineer in New York, and his credit list presents no argument: Maxwell, Mary J. Blige, Gerald Levert, Erykah Badu, Jody Watley, LL Cool J, Busta Rhymes, the Backstreet Boys, Me'Shell Ndegéocello, R. Kelly, Chaka Khan, Nas,



Jimmy Cliff, Wu-Tang Clan, A Tribe Called Quest, and De La Soul, to name just a few.

COYNE

C o y n e joined Sterling in 1994—

ironically, to help fill the void left by Greg Calbi's move from Sterling to Masterdisk. Coyne had previously worked for five years at the Hit Factory and for 10 years at Frankford-Wayne.

Like Powers House of Sound entrepreneur Herb Powers—his former colleague at both Frankford-Wayne and the Hit Factory—Coyne developed a specialty in R&B and hip-hop at a time when those genres were exploding. With his stake in the new Sterling/Metropolis venture, Coyne joins the ranks of Powers, Bob Ludwig, Doug Sax, Bernie Grundman, Eddie Schreyer, and other mastering engineers who cut their teeth at major studios before starting their own shops.

PAUL VERNA

and 16th streets—something of an exotic locale, since most Manhattan studios are located in Midtown.

Adding to its allure, Metropolis will have 25,000 square feet of accessible roof space above the main floor, as well as a 1,200-square-foot penthouse. According to Aktar, this space will eventually be developed for use as a garden-style lounge area with a view of the Huds on River. A joint-venture restaurant/bar is another possibility for the roof.

'Our company is a new model. Being partners gives the senior engineers a stake in things and some control over our destiny'

Another novel feature of the spacious Metropolis design is that the five mastering rooms will have their own separate-yet-linked editing suites, as well as private listening lounges outfitted with sundry home-style hi-fi setups. In most mastering houses, the EQ and other processing functions that are the heart of mastering are done in the same room by the same engineer as the more rote tasks of editing, sequencing, and copying. Giving the latter duties to a junior production engineer working in an adjoining suite frees up the senior engineer's time and space to do the more creative work.

The new division of labor will mean "more work getting done in less time, but with just as much care and without splitting the session," Jensen says. "And that should let us be very competitive with our rates."

The Sterling/Metropolis production engineers—Steven Fallone, Paul Angelli, and Eugene Nastasi—represent another salient aspect of the operation's manifesto, and that is the training of the next generation of mastering specialists. Coyne explains that the traditional hired-gun, looking-out-for-No. 1 aspect of a mastering engineer's career has made training young talent less than a priority.

"We really are missing a generation of mastering engineers," Calbi adds. "And we want to do something about that, because we're not just trying to make this a viable business for the next 10-15 years of our mastering careers but for the long haul."

And out of all the verbal blueprints that he has heard, one high-profile client sees the Metropolis "guild concept" as one of the most attractive features of the new operation. "The training of young engineers that they're planning to do is absolutely necessary and hasn't really been done—even by a place like Abbey Road," says veteran producer Geoff Emerick. "We all have to work to preserve the tricks of the trade."

The atmosphere at Sterling is already one of "new blood and new ideas," says Marino. "A lot of our clients have probably been taken aback by the changes, but they'll see that there is continuity and that the atmosphere here is exciting."

The air at Sterling for the past few weeks has certainly been hurly-burly, with everyone settling in and the usual high-wattage projects on tap. In addition to mastering the new Hole and Marilyn Manson records, Jensen just completed the upcoming R.E.M. album. Coyne's recent client list has included the Roots and Busta Rhymes, as well as A Tribe Called Quest and Brand Nubian.

In one week, Marino was working with Yoko Ono on the John Lennon boxed set and with producer Eddie Kramer on a deluxe reissue of Jimi Hendrix's "Band Of Gypsies." And after completing Aerosmith's upcoming live album, Calbi worked with Emerick on the disc of material by the late Linda McCartney; he also has a set by Elvis Costello and Bill Frisell due in.

Even with the quickening pace and higher stakes of ambitious ownership, Calbi feels nothing but anticipation.

"New York—the greatest music city in the world—really deserves a place like Metropolis," he says. "And we're going to deliver."

#### **GEORGE MARINO**

Like so many recording and mastering engineers, George Marino began his career as a musician. Born and raised in the Bronx borough of New York, he played rock'n'roll guitar; he also played woodwind and bass fiddle in his high school band. His first job in the industry was as a librarian and assistant at Capitol Studios in New York in 1967. He then apprenticed in the mastering department, helping cut rock, pop, jazz, and classical albums.

When Capitol shut down its New York studio to consolidate



MARINO

its recording and mastering operations in Hollywood, Marino joined the fledgling Record Plant, eventually becoming a

partner in the recording/mastering studio when co-owner Chris Stone left New York to open Record Plant studios in Los Angeles. Although Marino remembers those years as hectic and full of non-creative responsibilities, they yielded some of his career highlights, including Don McLean's "American Pie" and classic albums by the Allman Brothers Band and Stevie Wonder.

Since joining Sterling in the summer of 1973, Marino has worked on albums by Barbra Streisand, Whitney Houston, Metallica, Bette Midler, and Joan Osborne—among hundreds of others—and remastered the bulk of the Led Zeppelin and Jimi Hendrix catalogs.

PAUL VERNA

# Bilboard 200.

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY

SoundScan®

WEEK	LAST	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE DR EQUIVALENT FOR CASSETTE/CD)	PEAK
7	- 7			* * * No. 1 * * *	
1	1	1	3	LAURYN HILL RUFFHOUSE 69035 //COLUMBIA (11.98 EQ/17.98) 3 weeks at No. 1  THE MISEDUCATION OF LAURYN HILL	1
2)	NEV	v <b>&gt;</b>	1	* * * HOT SHOT DEBUT/HEATSEEKER IMPACT * * * CANIBUS UNIVERSAL 53136* (10.98/16.98) (IS)  CAN-I-BUS	2
3	3	6	25	'N SYNC ▲ RCA 67613 (10.98/16.98) 'N SYNC	3
4	5	2	9	BEASTIE BOYS ▲ 2 GRAND ROYAL 37716*/CAPITOL (11.98/17.98) HELLO NASTY	1
5	2	7	3	SOUNDTRACK SONY CLASSICAL 60691 (11.98 EQ/17.98)  BACK TO TITANIC	2
6	6	4	10	BARENAKED LADIES ▲ REPRISE 46963/WARNER BROS. (10.98/16.98) STUNT	3
7	8	3	12	SOUNDTRACK ▲3 COLUMBIA 69440 (11.98 EQ/17.98) ARMAGEDDON — THE ALBUM	1
8	9	11	57	BACKSTREET BOYS ▲6 JIVE 41589 (10.98/16.98)  BACKSTREET BOYS	4
9	NE	N Þ	1	HOLE DGC 25164/GEFFEN (10.98/16.98)  CELEBRITY SKIN	9
10	4		2	ALAN JACKSON ARISTA NASHVILLE 18864 (10.98/16.98) HIGH MILEAGE	4
11)	15	14	12	THE BRIAN SETZER ORCHESTRA THE DIRTY BOOGIE	11
=		8	6	SNOOP DOGG  DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
12	10			NO LIMIT 50000*/PRIORITY (11.98/17.98)	4
13	11	10	13	SOUTH THAT I DECIMENT OF THE PARTY OF THE PA	2
14	13	12	45	SHANIA TWAIN ▲5 MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98) COME ON OVER	7
15	7	- 1	2	FAT JOE MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)  DON CARTAGENA	
16	12	5	3	ROB ZOMBIE GEFFEN 25212* (10.98/16.98)  HELLBILLY DELUXE	5
17	14	9	4	KORN IMMORTAL 69001*/EPIC (11.98 EQ/16.98) FOLLOW THE LEADER	1
18	18	18	14	<b>BRANDY</b> ▲ <sup>2</sup> ATLANTIC 83039*/AG (10.98/16.98)  NEVER S-A-Y NEVER	2
19	19	17	42	WILL SMITH ▲3 COLUMBIA 68683* (10.98 EQ/17.98)  BIG WILLIE STYLE	8
<del>20</del> )	26	32	3	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)  ESPN PRESENTS: JOCK JAMES VOL. 4	20
21)	NF	w Þ	1	* * HEATSEEKER IMPACT * * *  SKULL DUGGERY NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) THESE WICKED STREETS	21
22	20	16	24	SOUNDTRACK ▲3 WARNER SUNSET/REPRISE 46867/WARNER 8ROS. (10.98/17.98) CITY OF ANGELS	1
23	22	21	17	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)  IT'S DARK AND HELL IS HOT	1
24	23	20	80	MATCHBOX 20 ▲ 6 LAVA/ATLANTIC 92721/AG (10.98/15.98) TS YOURSELF OR SOMEONE LIKE YOU	5
25	25	43	40	SOUNDTRACK ▲ 10 SONY CLASSICAL 63213 (10.98 EQ/17.98)  TITANIC	1
		-	3	ALABAMA FOR THE RECORD: 41 NUMBER ONE HITS	13
26	17	13	3	RCA (NASHVILLE) 67633/RLG (19.98/28.98)	
27)	24	28	74	* * * GREATEST GAINER * * *  SAVAGE GARDEN 4* COLUMBIA 67954 (10.98 EQ/16.98)  SAVAGE GARDEN	3
	34			JERMAINE DUPRI   JERMAINE DUPRI A  JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
28	24	19	8	SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	
29	27	29	43	CELINE DION ▲ 8 550 MUSIC 68861/EPIC (10.98 EQ/17.98)  LET'S TALK ABOUT LOVE	1
30	31	25	50	CREED ▲2 WIND-UP 13049 (10.98/16.98)  MY OWN PRISON	22
31	29	24	9	MONICA ● ARISTA 19011* (10.98/16.98) THE BOY IS MINE	8
32	21	15	5	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98) HOW STELLA GOT HER GROOVE BACK	8
33	28	26	5	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98) SOUL OF A WOMAN	15
34	36	38	33	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) (IS WIDE OPEN SPACES	34
35	16	_	2	BIG ED NO LIMIT 50729*/PRIORITY (10.98/16.98)  THE ASSASSIN	16
36	42	31	28	MADONNA ▲² MAVERICK 46847/WARNER BROS. (10.98/17.98)  RAY OF LIGHT	2
37	33	30	21	MYA UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)  MYA	29
38	37	35	31	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) (IS ZOOT SUIT RIOT	17
39	30	27	5	VINCE GILL   MCA NASHVILLE 70017 (10.98/16.98)  THE KEY	11
40	32	23	17	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98) HOPE FLOATS	4
41	40	39	14	<b>EVE 6 ●</b> RCA 67617 (10.98/16.98) <b>ES</b> EVE 6	33
42	47	40	27	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98) LEFT OF THE MIDDLE	10
43	38	34	16	MASTER P ▲⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98) MP DA LAST DON	1
44	45	37	20	DAVE MATTHEWS BAND ♣²  BEFORE THESE CROWDED STREETS	1
45	41	33	8	RCA 67660* (10.98/16.98)  SOUNDTRACK MAVERICK 46984/WARNER BROS. (11.98/17.98)  THE WEDDING SINGER VOLUME 2	22
	41	47	52	USHER ▲¹ LAFACE 26043/ARISTA (10.98/16.98)  MY WAY	4
	40	49	21	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.9B)  FAITH	7
46	NO.	1 43	21	20025	1 20
47	49	36	Λ	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)  BLADE	30
47 48	39	36	4	SOUND FRACK 141 SOUND HAN OZIGI THE (10.3017.30)	36
47 48 49	39 35	22	5	VARIOUS ARTISTS LOUD 67647*/RCA (10.98/16.98)  FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	4
47 48	39	+=		VARIOUS ARTISTS  FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	+-

			<b>®</b>	SEPTEMBER 26, 1998	
WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK
52	53	57	75	THIRD EYE BLIND ▲² ELEKTRA 62012*/EEG (10.98/16.98) IS THIRD EYE BLIND	25
53	48	41	45	SPICE GIRLS ▲3 VIRGIN 45111 (11.98/17.98)  SPICEWORLD	3
54	50	45	32	SOUNDTRACK ▲ 2 MAYERICK 46840/WARNER BROS. (11.98/17.98) THE WEDDING SINGER	5
55)	NEV	V D	1	SOUNDTRACK WARNER SUNSET/EASTWEST 62265/EEG (11.98/17.98) WHY DO FOOLS FALL IN LOVE	55
56	43	44	8	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)  LOVE & CONSEQUENCES	17
57	55	48	14	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) IS SEHNSUCHT	45
58	54	64	18	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)  TRACES OF MY LIPSTICK	28
	59	50	61	SARAH MCLACHLAN ▲ 3 ARISTA 18970 (10.98/16.98)  SURFACING	2
59	68	52	21	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)  BULWORTH — THE SOUNDTRACK	10
60		-		AND DO THE HOUSE EAST OF THE HOUSE EAST.	13
61	79	77	18	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)  VERSION 2.0	1
62	64	61	49	JANET ▲ 2 VIRGIN 44762 (11.98/17.98)  THE VELVET ROPE	_
63	62	55	10	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98) N.O.R.E.	3
64	70	70	29	BIG BAD VOODOO DADDY ● COOLSVILLE 93338/EMI-CAPITOL (10.98/16.98) BIG BAD VOODOO DADDY	4
65	52	42	3	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)  MAKE IT HOT	42
66	63	56	6	SQUIRREL NUT ZIPPERS ● MAMMOTH 980169* (10.98 EQ/16.98) PERENNIAL FAVORITES	18
67	51	63	6	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98) STEADY ON	24
68	65	66	65	K-CI & JOJO ▲3 MCA 11613* (10.98/16.98)	6
69	66	65	39	NEXT ▲ ARISTA 18973 (10.98/15.98) <b>IS</b> RATED NEXT	3
70	71	67	84	SPICE GIRLS ▲6 VIRGIN 42174* (10.98/16.98)         SPICE	1
71	67	54	5	SOUNDTRACK EPIC 68905 (11.98 EQ/17.98)  DANCE WITH ME	54
72	57	75	4	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98) PHOENIX RISING	5
		60	11	MAXWELL   ■ COLUMBIA 68968* (10.98 EQ/16.98)  EMBRYA	3
73	61	-	-	CARITAL PUBLICULATINT	
74	69	62	20	OCCUPELLY	3
75	72	73	51	JON B. Z TAD TOWN 330 MICORO OF COORE TO CLOSE EXTENSE	1
76	60	69	51	BRIAN MORNING IN A WOOD IN	
77	75	81	19	LEANN RIMES ▲ CURB 77901 (10.98/17.98) SITTIN' ON TOP OF THE WORLD	3
78	76	74	25	SEMISONIC ● MCA 11733 (10.98/16.98) IS FEELING STRANGELY FINE	4
79	58	51	5	E-40 ● SICK WID' IT 41645/JIVE (19.98/24.98)  THE ELEMENT OF SURPRISE	1
80	78	72	15	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)  ADORE	2
81	86	114	11	MARK WILLS MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) (IS WISH YOU WERE HERE	8
<b>82</b> )	95	107	6	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) (IS)  DESIRELESS	8
83	73	71	7	MARY J. BLIGE ● MCA 11848 (10.98/17.98)  THE TOUR	2
84	88	88	49	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98) SO MUCH FOR THE AFTERGLOW	3
85	82	82	19	VONDA SHEPARD ▲ SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	
	74	93	3	550 MUSIC 69365/EPIC (11.98 EQ/17.98)  SOUNDTRACK TOMMY BOY 1294 (12.98/17.98)  54 — VOL. 2	7
86	96	101	67	TIM MCGRAW ▲ 3 CURB 77886 (10.98/16.98) EVERYWHERE	
87	-	-		SILKK THE SHOCKER A NO LIMIT 50716'/PRIORITY (10.98/16.98) CHARGE IT 2 DA GAME	
88	87	90	30	SIERRY THE SHOOKEN ENGLISHED	+
<u>(89)</u>	103	117	42	UNITED TO STATE OF THE STATE OF	$\vdash$
90	91	92	46	MINOLE BAD BOT 75017 PARIOTICISTOS	+
91	83	84	15	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98) IF YOU SEE HER	1
92	109	1-	2	TRACY LAWRENCE ATLANTIC (NASHVILLE) 83137/AG (10.98/16.98)  THE BEST OF TRACY LAWRENCE	9
93	99	89	27	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) ■ ALL THE PAIN MONEY CAN BUY	1
94	84	79	15	HARVEY DANGER SLASH/LONDON 556000/ISLAND (10.98 EQ/14.98) (TS) WHERE HAVE ALL THE MERRYMAKERS GONE?	
95	90	97	9	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98) WHERE YOUR ROAD LEADS	1
96	89	85	19	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)  THE LIMITED SERIES	
97	85	76	17	NATALIE MERCHANT ● ELEKTRA 62196/EEG (10.98/16.98)  OPHELIA	1
98	77	99	3	SOUNDTRACK TOMMY BOY 1293 (12.98/17.98) 54 — VOL.1	+
99	+ -	+	+	MASTER P ▲ 2 NO LIMIT 50659*/PRIORITY (10.98/16.98) GHETTO D	+
	+	+	-	JO DEE MESSINA ● CURB 77904 (10.98/16.98)  I'M ALRIGHT	+
100	102	-		OONE COLOR OF FIRE	+
101	81	68	8	CAM'RON UNTERTAINMENT 68976"/EPIC (11.98 EQ/16.98)  CONFESSIONS OF FIRE	+
102	4—	+		GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)  NIMROD.	+
103	93	80	41	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98)  ROMANZA	-
104	121		2	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)         TEATRO	+
105	94	94	15	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98) IF YOU SEE HIM	+-
106	113	110	13	MONSTER MAGNET A&M 540908 (8.98 EQ/12.98) (SS POWERTRIP	1
				METALLICA A2 ELEKTRA 62126*/EEG (10 98/16 98)	

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ARIAA 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 Heatsee kers this week. Is indicates past or present Heatseeker title. 998, Billboard/BPI Communications, and SoundScan, Inc.

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WEEK	LAST	2 WKS	WKS. ON CHART	ARTIST TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
108	117	128	18	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98) 5	36
109	116	98	47	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98)  ROCK SPECTACLE	86
110	97	87	17	SOUNDTRACK ▲ EPIC 69338 (11.98 EQ/17.98)  GODZILLA — THE ALBUM	2
111	105	100	24	EDWIN MCCAIN ● LAVA/ATLANTIC 82995/AG (10.98/15.98)  MISGUIDED ROSES	73
112	114	106	19	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98) PURE FUNK	51
113	111	113	7	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)  UNBELIEVABLE	70
14	104	91	10	KANE & ABEL NO LIMIT 50720 PRIORITY (10.98/16.98)  AM I MY BROTHERS KEEPER	5
15	112	86	5	LIZ PHAIR MATADOR 53554*/CAPITOL (10.98/16.98) WHITECHOCOLATESPACEEGG	35
16	98	78	8	WU-TANG KILLA BEES WU-TANG 50013*/PRIORITY (10.98/16.98)  THE SWARM	4
17	100	83	4	CARRERAS-DOMINGO-PAVAROTTI (LEVINE)  ATLANTIC 83110/AG (14.98/19.98)  THE 3 TENORS: PARIS 1998	83
18	92	58	3	XZIBIT LOUD 67578*/RCA (10.98/16.98) 40 DAYZ & 40 NIGHTZ	58
19	80	46	3	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98) WHATCHA GONNA DO	46
20	106	112	3	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) IS KISS THE SKY	106
21	101	95	8	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)  SHELL SHOCKED	11
22)	129	130	14	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)  MONSTERS OF ROCK	117
23	115	109	3	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)         IS         SLOW DOWN	109
24	128	133	9	VARIOUS ARTISTS RHINO 75467 (11.98/16.98)  MILL ENNIUM FUNK PARTY	124
25	125	96	15	SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98)  CAN'T HARDLY WAIT	25
26	126	116	24	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) (IS SUNBURN	77
27	120	119	16	MO THUGS FAMILY • FAMILY CODIFFINES CLASSES IN THE CONTROL OF THE	25
28	127	123	9	VARIOUS ASSISTA	_
29	122	124	21	CEORGE CYPAIT A	83
30	107	108	15	CLODIA ESTEEAN A SUBSECULAR DE	2
31	124	126	30	MCCED FDCF	23
			00	* ★ PACESETTER ★ ★	104
2	162	144	64	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ▲ RUFFHOUSE 67974*/COLUMBIA (10.38 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
33)	160		7	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98) IS COMIN' ATCHA!	133
34	134	135	60	PUFF DADDY & THE FAMILY ▲ S BAD BOY 73012*/ARISTA (10.98/17.98)  NO WAY OUT	1
5	138	134	56	FLEETWOOD MAC ▲ * REPRISE 46702/WARNER 8ROS. (10.98/17.98)  THE DANCE	1
6	142	143	55	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)  THE GREAT MILENKO	63
7	133	131	49	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)  TROUBLE IS	74
8	135	132	11	LUCINDA WILLIAMS MERCURY 558338 (10.98 EQ/16.98)  CAR WHEELS ON A GRAVEL ROAD	65
9	137	136	19	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)         TAMIA	67
0	119	111	14	JOHN FOGERTY REPRISE 46908/WARNER BROS. (10.98/17.98)  PREMONITION	29
1	123	102	4	INSANE CLOWN POSSE ISLAND 524552 (17.98 EQ/23.98)  FORGOTTEN FRESHNESS VOL. 1 & 2	46
2	151	145	14	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98) GREATEST HITS	41
3)	NEV	<b>/</b>	1	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)  TAMMY WYNETTE REMEMBERED	143
4	136	138	3	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)  MO'HOGANY	136
1	143	142	26	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) IS THREE DOLLAR BILL, Y'ALL	100
0	159	184	5	VARIOUS ARTISTS SLIMSTYLE 78000/BEYOND MUSIC (10.98/16.98)  SWING THIS, BABY!	146
. T	141	168		TRIN-I-TEE 5:7 8-RITE 90094/INTERSCOPE (10.98/15.98) IS TRIN-I-TEE 5:7	141
	152	161		THE CRYSTAL METHOD CITY OF ANGELS/OUTPOST 30003*/GEFFEN (10.98/16.98) VEGAS	92
+		151	11	RICH MULLINS AND A RAGAMUFFIN RAND	113
7 8 9	132	131			
3	132 157	156			
3	-	$\rightarrow$	69	FOO FIGHTERS ▲ ROSWELL 55832*/CAPITOL (10.98/16.98) THE COLOUR AND THE SHAPE  NEWSBOYS STAR SONG 45917/NIRGIN (10.98/16.98) STEP UP TO THE MICROPHONE	10

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THIS	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	PEAK POSITION
153	149	150	5	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	139
154	130	122	6	SOUNDTRACK LONDON 460581 (17.98 EQ CD) EVER AFTER	100
155	154	154	52	BROOKS & DUNN ▲² ARISTA NASHVILLE 18852 (10.98/16.98)  THE GREATEST HITS COLLECTION	4
156	144	140	32	PEARL JAM ▲ EPIC 68164* (10.98 EQ/16.98)  YIELD	2
157	150	170	15	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)  JACI VELASQUEZ	56
158	161	165	5	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) IS NOTHING BUT LOVE	133
159	156	146	102	TOOL ▲ VOLCANO 31087* (10.98/16.98)  AENIMA	2
160	155	163	52	MARIAH CAREY ▲³ COLUMBIA 67835 (10.98 EQ/17.98)  BUTTERFLY	1
161	153	152	55	DAYS OF THE NEW ▲ OUTPOST 30004/GEFFEN (10.98/16.98) ■ DAYS OF THE NEW	54
162	146	149	8	<b>2PAC</b> MECCA 8807 (11.98/16.98) IN HIS OWN WORDS	112
163	163	147	9	COLLIN RAYE EPIC (NASHVILLE) 68876/SONY (NASHVILLE) (10.98 EQ/16.98)  THE WALLS CAME DOWN	55
164	145	125	15	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98) MULAN	24
165	173	166	50	LOREENA MCKENNITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98) THE BOOK OF SECRETS	17
166	183	179	7	VARIOUS ARTISTS POLYGRAM TV 565122/ISLAND (10.98 EQ/17.98)  PURE REGGAE	150
167	165	169	9	ACE OF BASE ARISTA 19021 (10.98/16.98) CRUEL SUMMER	101
168	166	104	3	ELLIOTT SMITH DREAMWORKS 50048*/GEFFEN (8.98/12.98) IS	104
169	168	159	24	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98) LET'S RIDE	20
170	139	105	3	INDO G HYPNOTIZE MINDS 1683/RELATIVITY (10.98/15.98) IS ANGEL DUST	105
171	174	181	26	C-MURDER ● NO LIMIT 50723*/PRIORITY (10.98/16.98) IS LIFE OR DEATH	3
172	176	190	53	LEANN RIMES ▲ ' CURB 77885 (10.98/16.98)  YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
173	167	148	8	CANDLEBOX MAVERICK 46975/WARNER BROS. (10.98/16.98)  HAPPY PILLS	65
174	158	155	17	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) IS SPARKLE	3
175	172	160	18	HANSON ▲ MOE 558399/MERCURY (10.98 EQ/17.98)  3 CAR GARAGE: THE INDIE RECORDINGS '95-'96	6
176	175	183	4	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)  SUPER NATURAL	175
177	169	192	20	FRED HAMMOND & RADICAL FOR CHRIST ● (PAGES OF LIFE) CHAPTERS   &	51
178	182	_	43	MYSTIKAL ▲ 8IG 80Y/NO LIMIT 41620/JIVE (10.98/16.98) IS UNPREDICTABLE	3
179	RE-E	NTRY	75	AEROSMITH ▲2 COLUMBIA 67547 (10.98 EQ/16.98)  NINE LIVES	1
180	178	171	45	VARIOUS ARTISTS ● POLYGRAM TV/POLYDOR 555120/A&M (10.98 EQ/17.98) PURE DISCO 2	71
181	164	137	11	DEF SQUAD ● JIVE/DEF JAM 558343*/MERCURY (10.98 EQ/16.98)  EL NINO	2
182	RE-E	NTRY	5	FIVE ARISTA 19003 (10.98/16.98) TS FIVE	182
183	189	194	65	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)  MY BEST FRIEND'S WEDDING	14
184	199	-1	17	MICHAEL W. SMITH REUNION 10007/JIVE (10.98/16.98)  LIVE THE LIFE	23
185	131	115	5	KILLARMY WU-TANG 50014*/PRIORITY (10.98/16.98)  DIRTY WEAPONRY	40
186	177		50	<b>BOYZ II MEN ▲</b> <sup>2</sup> MOTOWN 530819* (11.98 EQ/17.98) <b>EVOLUTION</b>	1
187	186	175	24	THE CARPENTERS A&M 540838 (10.98 EQ/17.98) LOVE SONGS	106
188	NEV	V	1	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)  NEXT GENERATION SWING	188
(189)	RE-EI	VTRY	56	PRODIGY ▲2 XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)  THE FAT OF THE LAND	1
190	RE-EI	TRY	7	NANCI GRIFFITH ELEKTRA 62235/EEG (10.98/16.98)  OTHER VOICES, TOO (A TRIP BACK TO BOUNTIFUL)	85
191	188	188	78	THE NOTORIOUS B.I.G. ▲ ' 8AD 80Y 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH	1
<b>192</b> )	RE-EN	ITRY	52	TRISHA YEARWOOD ▲² MCA NASHVILLE 70011 (10.98/16.98)  (SONGBOOK) A COLLECTION OF HITS	4
193	200	177	19	TORI AMOS ● ATLANTIC 83095*/AG (10.98/16.98)  FROM THE CHOIRGIRL HOTEL	5
194	170	162	23	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)  ALL WORK, NO PLAY	81
195	184	185	38	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)  LONG TIME NO SEE	86
196	181	139	9	COUNTING CROWS ● DGC 25222/GEFFEN (18.98 CD)  ACROSS A WIRE — LIVE IN NEW YORK	19
197	140	-	2	LOCAL H ISLAND 524549 (10.98 EQ/16.98) ES PACK UP THE CATS	
198	198	197	33	KENNY CHESNEY ● 8NA 67498/RLG (10.98/16.98)  I WILL STAND	95
199	RE-EN	TRY	55	RADIOHEAD ▲ CAPITOL 55229 (10.98/15.98)  OK COMPUTER	21
200	192	176	7	SOUNDTRACK CAPITOL 95737 (10.98/17.98)  THERE'S SOMETHING ABOUT MARY	132
				A SOUTH WART	132

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### MER/RHINO PUTS RANDY NEWMAN IN THE 'GUILTY' BOX

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cal production of "Faust," "Guilty" compiles not only such obvious highlights as "Short People" and "I Love L.A.," but also important examples of his prolific film scoring, as well as rarities like that first single—the only track released outside of the Warner Bros. umbrella.

"That was one of the things I tried

to negotiate out of!" says Newman, who nevertheless allowed Gregg Geller, Warner Bros. Records Inc.'s VP of A&R and the set's compiler, to include "Golden," which was co-produced by Pat Boone for Dot Records and released in 1962, six years before his Reprise signing and self-titled debut album. "My dad was Pat's doctor. He heard my demos and liked my voice—one of the first humans to feel

But the self-effacing Newman, whose album output includes 10 titles and nine movie soundtracks, went on to record the bulk of his future work with a pair of prestigious producers: Russ Titelman and Lenny Waronker.

"Randy's songs and records obvi-

ously had a major influence on others," says Waronker of the much-cov-ered Newman. "To have been around from their inception, through the recordmaking process to completion, was a tremendous experience that affects you for the rest of your life."

Waronker was 3 years old when he first met Newman-who was 1 at the time. "I listen to his songs now and realize that Randy had an enormous amount of courage to write what he wrote-and to continue writing what he writes," continues Waronker, referring not only to Newman's typically controversial topics but to his atypical writing style, both in terms of lyrics and music.

"Many of his songs were written from another person's point of view instead of first person," notes Waronker, "and to tackle the subject matter that he did and play the characters he did, who were more often than not bad guys, was so innovative. Now you can hear his body of work and recognize how ambitious it was even in the way he used an orchestra, for instance, at a time when people were using guitars, or unconventional rhythm when backbeat was the thing. 'Davey The Fat Boy,' 'Love Story (You And Me),' songs from [1970 album] '12 Songs' like 'Let's Burn Down The Cornfield' were so unique and interesting. 'Sail Away': amazing orchestration, amazing songs. But there are so many of them, and anybody who was there, either involved or just looking over his shoulder, was a very lucky person."

Titelman, who produced several Newman albums with Waronker, was similarly "astounded" by what he heard when he, too, revisited them

"I was particularly struck by the soundscapes Randy created for each song," says Titelman. "Each seems like an entity unto itself; each is like its own movie. In the song 'Mikey's, for example, the sound itself gets the message across as much as the lyric does. But each one of them—'Song For The Dead,' 'Real Emotional Girl'—the arrangements are so evocative and beautiful and intelligent. He's just the greatest orchestrator, and I could sit and listen over and over again to songs like 'Ghosts' and 'Marie' and 'In Germany Before The War.' These are all incredibly deep sounds."

Indeed, it's hard for Titelman to not mention all of the songs, at least those on the first two discs, containing the best of Newman's studio recordings (see story, this page). "Especially the early ones," he adds, 'Sail Away,' 'Little Criminals,' and the approach he took, which was always very unconventional in making them come alive and communicate exactly what they were about. Like 'Short People,' which is a crazy song but sounds like a pop record. Or 'You Can Leave Your Hat On,' which is also a little out there but creates an atmosphere where you can really see the person singing it.

"And there are just so many different facets to what he writes about. Some songs are inflammatory, like 'Rednecks,' which strips away the idea of one group being superior to another-where rhythm is part of the way of getting the message across. 'I Think It's Going To Rain

(Continued on next page)

## **Warner/Rhino Set Surveys 30 Years Of Newman Music**

BY JIM BESSMAN NEW YORK—The title for the Warner Archives/Rhino set "Guilty: 30 Years Of Randy Newman," of course, comes from one of Newman's most famous songs-"Guilty," from the 1974 Reprise album "Good Old Boys." The song itself appears on the first of two discs titled "The Studio Recordings," which are followed by the single discs "Odds & Ends" and "Film Music."

In selecting the material, Warner Bros. Records Inc. VP of A&R Gregg Geller, who produced the compilation, worked closely with Newman and also consulted with key people involved with Newman through the years, including Lenny Waronker and Russ Titelman, who produced most of the songs, and Gary Norris, the foremost authority on Newman's work after the artist himself.

"The first two discs contain the best of the officially released studio albums," says Geller, who notes that while the 1977 single "Short People" may have been Newman's only bona fide pop hit, these discs also include such well-known Newman recordings as "I Love L.A." and "Davey The Fat Boy," as well as songs successfully covered by others, like "Mama Told Me Not To Come," "Sail Away," and "I Think It's Going To Rain Today.

Altogether, it's a "well-balanced, comprehensive survey" of Newman's career, adds Geller, which by intent "does justice to all his different albums and periods."

The "Odds & Ends" disc drew from a variety of sources and offers demos, rarities, live recordings, and a couple of studio cuts that didn't fit elsewhere, including "Golden Gridiron Boy," Newman's first single, which was recorded for Dot Records in 1962. Most of this material was secured through Norris, who is Newman's archivist.

"Randy turns his demos over to him, so he has a great reference library, which he made available to us," notes Geller. "There's some wonderful stuff here, most of which has never been released before."

'Golden Gridiron Boy," notes Geller, "is extraordinarily interesting. It's very much a period piece, vet it's also very much a Randy Newman record. Lyrically it's the earliest example of what became

his trademark approach to writing in character. Most of our revered singer/songwriters sing about themselves in the first person. But Randy rarely writes as himself, but as a character-all manner of characters, from dweebs to perverts."

Geller also singles out "Lines In The Sand," which was written just before the Gulf War. "It's an antiwar song, and once we went to war it was decided not to release it, so it's here for the first time," says Geller. Other sundry highlights of this disc include the demo for "Vine Street," later recorded by Van Dyke Parks and Harry Nilsson; "Let Me Go," from the film "The Pursuit Of Happiness" and otherwise known from Barbra Streisand's recording; "Gone Dead Train," from the "Performance" soundtrack; "The Goat" by Sonny Boy Williamson II, featuring Ted Templeman on drums and Ron Elliott of the Beau Brummels on bass and resulting from an impromptu jam at a Harpers Bizarre session; "Magic In The Moonlight," recorded live at New York nitery the Bitter End; "Love Is Blind," a demo later covered by Aretha Franklin's sister Erma Franklin; and the demos for four songs written for the "Three Amisoundtrack, three of which made the film.

The fourth disc, "Film Music," features key pieces from Newman's soundtrack albums ("Ragtime," "The Natural," "Parenthood," "Avalon," "Awakenings," "The Paper," "Maverick," "Toy Story," "James And The Giant Peach"), as well as the previously unissued "Rev Running" from the 1971 film "Cold Turkey," his first film score.

Geller points out that besides the music, "Guilty: 30 Years Of Randy Newman" boasts superlative liner notes, including essays by Waronker and Titelman, an updated version of a 1979 Rolling Stone feature on Newman by current Billboard editor in chief Timothy White, and cut-by-cut comments

by Newman himself.
"What emerges is as vivid a picture of an artist and writer and creative person and personality as you'll ever find in a boxed set," says Geller. "Not a biography but a personality profile of a very creative person. It's really quite special and augments the package beautifully."



by Geoff Mayfield

SEEN AND HEARD: If you didn't get a chance to see MTV's Sept. 10 broadcast of its annual Video Music Awards (VMAs) (ever wonder why they don't call them the Music Video Awards?), a quick glance at The Billboard 200 will give you a good idea who was there.

During the sales vacuum that occurs in the back-to-school days of September, MTV's annual pageant is a music store's elixir, as the show appears to be a catalyst for at least 10 of the big chart's bullets. Of them, show opener/multiple winner Madonna has the biggest gain, more than 4,000 units, a 14% gain over the prior week (42-36, 35,000 units).

The VMAs deliver the percentage-based Pacesetter award to Wyclef Jean (162-132, a 16% gain); gains of 10% or more to Garbage (79-61) and Green Day (118-102); and re-entries to Aerosmith (No. 179), Prodigy (No. 189), and Radiohead (No. 199).

Other beneficiaries include Natalie Imbruglia (47-42) and Master P (110-99), who also bullet, while the Brian Setzer Orchestra grabs a 3,500-unit increase and falls just shy of the top 10 (14-11), its highest peak to date. It should be noted, though, that since the band's chart debut a dozen issues ago, Setzer's swingers have had more good weeks than bad. The MTV gala also had to be a factor in the loud bows made by Canibus (No. 2, 127,000 units) and Hole (No. 9, 86,000 units), although both stood to have big opening weeks even if they hadn't played the show.

Most of the above-mentioned acts played the VMAs, although Garbage and Radiohead had no more exposure than being nominated in multiple categories. Imbruglia, Prodigy, and Green Day won trophies but did not perform. This year's awards fest came in with an 8.2 rating and a 13 share, 9% better than last year and its best showing since 1990.

The sales spikes delivered by MTV's cable-only audience fall shy of those that can be generated by such broadcast network shows as the Grammys, the American Music Awards, and the Billboard Music Awards. It should be remembered, however, that chart success is relative. In the soft sales soil of September—illustrated by the fact that 159 of the albums on The Billboard 200 sold less than they did during the previous week-the influence of MTV's awards stands tall.

ULL BLOOM: If you have not yet figured out that Rosie O'Donnell's daytime show sells music, this issue's Billboard 200 will wake you up. Note that during a week in which the chart is heavily influenced by MTV, the largest unit gain on the list belongs not to a VMA performer or winner, but to Savage Garden, which played O'Donnell's show Sept. 7. The exposure generates an 18% gain and a 34-27 hike on the big chart.

OR THE RECORD: Contrary to an item here in the Aug. 29 issue, there have been at least four VH1-related albums on The Billboard 200. Ronald Verbarendse, a sharp-eyed reader from Delft, Netherlands, points out that Counting Crows' "Across A Wire-Live In New York," now No. 196, includes both a VH1 performance and an MTV shot. Of course, that adds another notch to the other channel's chart belt, raising the total of MTV-related albums to at least 36.

HONOR ROLL: Lauryn Hill continues to dominate The Billboard 200, holding the top slot with an impressive 214,000 units. She leads the runner-up, Canibus, by more than 86,000 copies, and hers becomes the first hip-hop album in 1998 to command three weeks at No. 1 on the big chart . . . In snagging the Pacesetter, fellow Fugee Wyclef Jean stands in rare company. This marks only the 11th time in this year's 38 published Billboards that the percentage-based award goes to an artist, rather than a soundtrack or multi-artist compilation. The last act to do so was Harvey Danger, in the July 25 issue . . . Willie Nelson's back and making himself conspicuous. Following a Sept. 8 stop on 'Late Show With David Letterman," the country vet gets a 10.5% gain, jumping 121-104 on The Billboard 200 and 19-17 on Top Country Albums. The prior week, he appeared on "Live With Regis & Kathie Lee" and Don Imus' syndicated radio show.

UUT OF PRINT, NOT OUT OF SIGHT: Liberty, now called Capitol Nashville, sold Garth Brooks' "The Hits" to accounts only from December 1994 through June 1995, yet it re-entered Top Pop Catalog Albums two weeks ago at No. 5 and has been No. 1 for two straight weeks. The title, which is still officially out of print, has not been on that chart since last year's Nov. 1 issue, but the label recently recycled about 200,000 copies of original inventory. Confidentiality agreements forbid SoundScan from identifying what accounts are selling it, but it reports that at least eight rackjobber and record chains are registering significant sales. With 22,500 units, "The Hits" would rank at No. 57 if it were eligible for The Billboard 200. The rest of Brooks' catalog, except for "The Limited Series" box, has been on moratorium since May 1.

#### WARNER/RHINO PUTS RANDY NEWMAN IN THE 'GUILTY' BOX

(Continued from preceding page)

Today' is like an Edward Hopper painting with images relating to loneliness, [while] 'Cowboy' is like an Aaron Copland song with its sophisticated chords and music.

"Songs about cities, like 'Miami,' have little details that make them real," Titelman continues. "Then lis-

ten to 'God's Song (That's Why I Love Mankind),' which on one level is hysterically funny and on another not at all. 'My Life Is Good' is the ultimate indictment of hubris, of pretense. Then there are the political songs, like 'Ghosts' and 'Mikey's,' that talk about how the world has changed since

we've grown up—and we can't do anything about it. Randy is just a

very sensitive and emotional writer with so many different interests, and to me, he's one of the greatest songwriters who ever lived."

Rhino's director of product man-

WARNER

agement, Quincy Newell, agrees that "Guilty" represents "a phenomenal body of work collected into one source" and says that it will surprise many consumers. "Some people know of him because of 'I Love L.A.' and the film scores but may not know he's the same person," says Newell.

"So this is a great introduction to many Randy Newman fans from different areas to the whole body of his work."

The \$59.98 set will be part of price and positioning programs at major chains during the holiday season as a perfect gift piece, says Newell, with ads to

appear in collectors and consumer publications.

Rhino will host an America

Online chat with Newman at 6 p.m. (PST) Nov. 1. Newell says that a heavy emphasis on media will involve getting Newman on as many live radio and TV shows as possible.

The box will ship to triple-A and public radio stations Oct. 19. There will be a promotion with Westwood One's syndicated radio programming in November and a dedicated Newman airline music channel focusing on the box on all United flights in January and February. Rhino will also cross-promote the box with Warner Publications' "The Randy Newman Anthology" songbook, due in October.

Looking ahead, Rhino will crosspromote the box with DreamWorks when that label releases its debut Newman album next year (see story, this page). The box will also be marketed internationally, with specific strategies still in the planning stages.

partners. The future value of the line

the U.S., the "Now!" series has to

overcome the stigma of the "Love"

series, a failed attempt in trying to

duplicate the "Now!" formula in the

U.S. by the then named EMI Music

Stan Goman, senior VP of retail

operations at West Sacramento,

Calif.-based Tower Records/Video,

notes that the "Now!" series is "very successful overseas." He says that if

it deals with current and semi-cur-

rent hit product, it can be a "very

at Carnegie, Pa.-based National

Record Mart, says that it looks like

the "Now!" series has the right for-

mula. "If they can build a franchise

with repetitive advertising, it can

claimed that 75% of consumers who

purchase a "Now!" compilation buy

at least one album by an artist on the

compilation.

In addition to driving sales for the "Now!" series, the presentation video

drive people into stores," he says.

John Grandoni, VP of purchasing

successful franchise" in the U.S.

In order to enroll retail's help in

'NOW!' IN U.S.

(Continued from page 7)

depends on this launch.'

Group North America.



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## DreamWorks Set, Film Scores Also On Tap

#### **BY JIM BESSMAN**

NEW YORK—Randy Newman may have completed enough work to fill the new Warner Archives/Rhino box "Guilty: 30 Years Of Randy Newman," but he's hardly stopping there.

The multitalented singer/songwriter is completing a pair of film scores prior to commencing work on his DreamWorks album debut, which is tentatively titled "Bad Love" and due next year.

The film scores are for "Pleasantville," which New Line Cinema releases Oct. 23, and "A Bug's Life," which Walt Disney Pictures opens Nov. 20.

"Pleasantville" was directed by Gary Ross and is a modern fairy tale about a utopian town run amok. Newman's score for the film relies on themes of Americana and nostalgia and will be on a soundtrack album from Varèse Sarabande slated for release on an as-yet-undetermined date. In addition, an eightminute suite from the score will be included on a pop album for the movie; the Work Group releases that album Oct. 13.

"A Bug's Life," directed by "Toy Story's" John Lasseter, is the computer-animated follow-up to that 1995 Disney hit. The soundtrack, which Walt Disney Records releases Oct. 27, features a six-minute suite containing all the main score themes, the remaining underscore, and the end-credits song "Time Of Your Life," which Newman also sings.

"Randy had such a great relationship with John that it was a natural thing for them to want to work together again," says Chris Montan, Walt Disney Co.'s executive producer of feature animation film music. "The main thing was that he was allowed to write longer themes: Animation in general is very quick-cutty, and it's too hard to write long melodic themes because there are so many quick changes. But the big difference with this picture is that it allowed for those big Randy melodies that we all know and love."

Newman, who also has a song in the "Babe" sequel, due soon, is now turning his attention to his new album, which he begins Oct. 12, with Mitchell Froom producing. Among the songs Newman has written for the new set are "The Great Nations Of Europe," about European colonization during the 16th century; a historical song about the current century; and a song about old men trying to pick up young girls, which Newman likens to

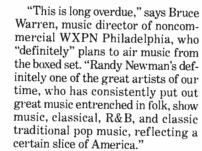
Steely Dan's "Hey Nineteen."

Of his move to DreamWorks, Newman notes that he was at Reprise longer than anyone else ("longer than Sinatra and Neil Young!") and that he is now back with former Warner Bros. executives and current DreamWorks chiefs Mo Ostin and Lenny Waronker—having known Waronker, his longtime producer, since he was a baby (see story, page 5).

"I'm back with Mo and Lenny, and we'll finish out our twilight years together," says Newman.

Notes Waronker, "It's very good for DreamWorks to have someone like Randy because our other artists look up to him, and he affects the whole aesthetic of the company—as he did at Warner. Very few artists can offer what he gives: records that stand alone, that are special and are very important—especially for a young company."

Of Newman's debut Dream-Works project, Waronker adds, "His work is unbelievably consistent, so his songs are always going to be great. The songs that he's preparing now are great and, as usual, somewhat unpredictable. So I think the album will be as challenging as he's always been."



Josh Pollock, an assistant buyer for the Borders Books & Music chain, cites Newman's "deceptively simple melodies," adding that "on top of that, he's a lyricist who's not afraid to take on anything." Having received an advance version of the set, Pollock is duly impressed. "Everybody's got their favorite Randy Newman songs, and there's a lot of soundtrack material, so you can't put it all in. But it looks like a real nice joblike Rhino always does-and it's great to have so much of this stuff collected in one place. There's a really good chance for commercial success, as well as critical.'

Newman, whose songs are published by Randy Newman Music (ASCAP) (Warner/Chappell has most of Newman's work prior to the 1977 "Little Criminals" album) and who is managed by Cathy Keer and booked by the William Morris Agency, hopes to promote the box himself, depending on his current soundtrack and DreamWorks commitments. He hopes to tour extensively next year, he says, "maybe with a band this time." He did perform in August in Cleveland with a symphony orchestra.

Of the box as a whole, Newman says he hopes people like "this certainly strange stuff that's on it." "I don't much like going back to the old stuff," he adds. "It's not what I do for fun, but there are some pleasant surprises, like some of the demos that I didn't remember. It's like the one-man play 'Krapp's Last Tape,' about an old guy listening to a tape of things he made as a young man: There I was, laughing at some of the foolishness I did in my 20s.

"But you know, after '65, there's not a hell of a lot of change in my work. The lyrics got progressively better by little increments, but the music comes and goes."

He adds, "A strange thing is that I looked at a picture of me when I was young, and it looked like my oldest son, Amos, who works with Glen Ballard's record company, Java, and is very handsome. Jesus Christ, if I looked like that when I was a kid—and I did! I thought I was kind of a pig, and then I looked at that old picture and thought, 'I should have used it.' I could have unbuttoned my shirt like Neil Diamond and tried to make some money."



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## Billboard Talent Net, AFIM Link To Boost Indie Acts

Blent neb The New Music Showcase

Billboard Talent Net (BTN), the first professionally oriented online showcase for new and developing artists, has entered an alliance with the Association For Independent Music (AFIM), the trade group dedicated to supporting and nurturing indie music internationally, Under the deal, BTN will provide its online showcase service at a 25% discount to all AFIM members, including independent record

labels, music publishers. artist management, and distribution companies.

Using the resources of BTN, the AFIM com-

panies will be able to market their artists and repertoire for licensing to domestic and overseas industry partners.

BTN (www.billboardtalentnet.com) supports emerging artists by exposing their music, images, and professional information on its site and throughout related email and advertising opportunities. All music and information is accessible at no charge to music companies and music fans everywhere.

By appearing on the BTN site, AFIM-related artists will be eligible for the BTN Top 10, which is based exclusively on fan feedback, and Radio BTN, which exposes the artists' music through full-time webcasting.

"At a time when the music marketplace has turned into one global opportunity, it is the independent company—the lifeblood of our industry—that requires more immediate ways of reaching other industry partners," says Andreas Wuerfel, GM of BTN. "Our online service affords companies an inexpensive opportunity to showcase their artists globally and to be reached instantly by perspective

business partners everywhere."

"The Internet has served several purposes, among those the

leveling of the playing field for independent music companies. Indie labels, distributors, retailers and others now have ample opportunity to reach the individual consumer and to create and fulfill a market for their music," says AFIM executive director Pat Bradley. "Billboard Talent Net takes this opportunity one step further by providing an easily accessible site at which artists and their music can be promoted for bookings, sales, licensing and increased exposure-internation-

Billboard Talent Net is a licensee of the Billboard Music Group, and has links to Billboard Online (www.billboard.com) and other Music Group websites.

Billboard welcomed two new additions to its advertising staff in Nashville and New York recently. In Nashville, Amy Bennett is

the southeastern advertising manager for Billboard and Musician magazine. An accomplished guitarist and singer, Bennett brings to Billboard and Musi-



cian a strong working knowledge of musical instruments and equipment. Before this move, Bennett managed marketing and sales for Staffmark Staffing Services, She has also held positions selling radio time for two Nashville radio stations and selling ad apace for a triple-A format music magazine. Bennett holds a bachelor of science

degree in marketing from Martin Methodist University.

Based in New York, Billboard's new advertising assistant is Jason Rashford. A recent graduate of

the music industry program at the State University of New York-Oneonta, Rashford has interned at Alan S. Bergman, Dreyfus Records and 1630 Music Publishing Services, Inc.

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## He's Still Standing: Elton Salutes Tammy

WHAT DO ELTON JOHN, the Rolling Stones, Bono of U2, Gladys Knight, Bryan Ferry, Billy Joel, and Little Richard all have in common? They've all made appearances on Billboard's Top Country Albums chart. Not on their own albums, of course, but soundtracks and compilations. John is the latest to join this group, as his heartfelt version of "Stand By Your Man"

leads off "Tammy Wynette Remembered" (Asylum). The tribute to the late, beloved star is the Hot Shot Debut on the country album chart, opening at No. 23. Wynette last appeared on this chart in 1995 when "One" peaked at No. 12. On The Billboard 200, "Remembered" hows at No. 143.

The salute to Wynette is the highest of three bows on Top Coun-

try Albums this issue. The second-highest belongs to another veteran country act, the Charlie Daniels Band. "Fiddle Free: 25 Years Of The Charlie Daniels Band" (Blue Hat), new at No. 64, is the group's first set to debut on the chart in the '90s. "Simple Man" entered in November '89, peaking at No. 2 in early '90. As a solo act, Daniels has had three albums chart this decade, most recently "Super Hits," which debuted in July '94.

**B**E' HERE NOW: Hootie & the Blowfish protégé Edwin McCain makes an impressive debut on the Hot 100 at No. 7 with "I'll Be" (Lava/Atlantic), a song that has been featured in the TV series "Dawson's Creek." The singer from South Carolina first charted on the Hot 100 with "Solitude," which peaked at No. 72 in 1995. If "I'll Be" had been McCain's first chart entry, he would have tied Aqua's "Barbie Girl" as the highest new entry by a debut artist, but thanks to "Solitude," Aqua is alone

in this achievement.

MIGHT' BACK: It's been almost three years since a P.M. Dawn song has charted on the Hot 100. "I Had No Right" (Gee Street) brings the act back this issue. The single, new at No. 74, is the second-highest debut of the week. It's the highest-charting P.M. Dawn single

since "Downtown Venus" went to No. 48 in October 1995. The duo's biggest hit to date is "Set Adrift On Memory Bliss," the first No. 1 single of the SoundScan era, back in November 1991.

LIKE IT'S 1999: Or 2000. "Millennium" (Chrysalis) is the new No. 1 single in the U.K. It's by Robbie Williams, who's been proving him-

self to be the most successful member of the former boy band Take That to date, although Gary Barlow should not be counted out.

ALL AROUND THE 'WORLD': In the U.S., Madonna's next single will be "The Power Of Goodbye," which is also the theme song for the new TV series "Felicity." In Europe, the successor to "Ray Of Light" is 'Drowned World (Substitute For Love)," which has not been doing well-except for Spain, where it rockets to No. 1 from No. 10. In Italy, the single holds at No. 9.

OOLS' RUSHES IN: The debut of the "Why Do Fools Fall In Love" soundtrack at No. 55 on The Billboard 200 raises a question: How high did Frankie Lymon & the Teenagers go on the Billboard album chart? "The Teenagers Featuring Frankie Lymon" (Gee), their only chart entry, peaked at No. 19 in 1957.



by Fred Bronson

## NATIONAL MUSIC SALES

#### VEAR-TO-DATE OVERALL UNIT SALES

	1997	1998	
TOTAL	503,097,000	534,134,000 (UP 6.2%)	
ALBUMS	411,282,000	448,930,000 (UP 9.2%)	
SINGLES	91,815,000	85,204,000 (DN 7.2%)	

VEAR-TO-DATE SALES BY ALBUM FORMAT 1997 1998 313,043,000 360,088,000 (UP 15%) CD 97,251,000 87,739,000 (DN 9.8%) CASSETTE 1,103,000 (UP 11.6%) **OTHER** 988,000

12,839,000

ST WEEK 13,568,000

CHANGE

DOWN 5.4%

THIS WEEK 12,456,000

> CHANGE UP 3.1%

ALBUM SALES 11S WEEK 11,266,000 LAST WEEK 11,872,000 CHANGE **DOWN 5.1%** 

10,176,000

CHANGE UP 10.7%

SINGLES SALES THIS WEEK 1,573,000 AST WEEK 1,696,000 CHANGE **DOWN 7.3%** 

2,280,000

CHANGE **DOWN 31%** 

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1997	1998	CHANGE
CHAIN	56.255,000	47,497,000	DOWN 15.6%
INDEPENDENT	12,371,000	12,584,000	UP 1.7%
MASS MERCHANT	23,176,000	25,058,000	UP 8.1%
NONTRADITIONAL	14,000	65,000	UP 364.3%
ROUNDED FIGURES			FOR WEEK ENDING 9/13/9

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





