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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • OCTOBER 31, 1998

ADVERTISMENT

ORIGINAL MOTION PICTURE SOUNDTRACK

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A TREY PARKER FILM

Executive Produced by and
Featuring
THE DUST BROTHERS

Also featuring:

COGASM
(featuring Robert Smith)

DJ SWAMP

THE CRYSTAL METHOD

DILATED PEOPLES

KRS-ONE

SMASHMOUTH


ATARI TEENAGE RIOT
DVDA
(featuring Trey Parker & Matt Stone)

HEAD SET

APRIL MARCH

WU-TANG CLAN

WRECKX N' EFFECT



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DreamWorks Hopes To Crown Three 'Princes'

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—Although it is not quite on the same page as Moses parting the Red Sea, DreamWorks Records is orchestrating an unprecedented feat



of its own by simultaneously releasing three albums to accompany the animated feature.

(Continued on page 87)

KRS-One Tapped As Reprise VP To Boost Rap Roster

BY ANITA M. SAMUELS
LOS ANGELES—In an effort to increase the presence of R&B/hip-hop music at the label, Reprise



PARKER



has named Kris Parker VP of A&R. Parker is better known as Jive recording artist KRS-One.

"If there's one thing I have been (Continued on page 97)

HOUSTON FINDS A NEW GROOVE WITH ARISTA SET

BY MELINDA NEWMAN
LOS ANGELES—When it came time to make her first non-sound-track-based album in eight years, Whitney Houston knew she needed songs that reflected where she is now.



HOUSTON

"I wasn't into the syrupy kind of vibe," she says. "I just didn't feel like singing about 'I Will Always Love You.' I'm a working mother, I'm a wife, I'm an artist. There are so many things that go into that, and it's not always like, 'Everything is beautiful in its own way.'"

Indeed, "My Love Is Your Love,"

coming Nov. 17 worldwide on Arista, features many songs that reflect the downside of love, being hurt, and, ultimately, seeing the light on the other side. While there are positive love songs on the album, including the reggae-tinted title track, written and produced by Wyclef Jean, none are dewy-eyed.

When asked if she could have made such a street-smart, but not disillusioned, album five years ago, Houston emphatically answers no.

"I was much younger. I'm a lot more learned and a lot wiser about (Continued on page 86)

BILLBOARD EXCLUSIVE

Vid Duplicators Take On Distribution

BY SETH GOLDSTEIN
NEW YORK—Paramount Home Video may have had the easy part. It sold to retailers more than 25 million copies of "Titanic"—the highest-grossing movie of all time—with a national audience eager to buy.



Duplication/fulfillment house Deluxe Entertainment Services

had the titanic job of duplicating an estimated 20 million copies of the double-cassette title and delivering them in approximately 500,000 cartons on 900 trucks to 6,500 retail locations in the U.S. The numbers include sizable shipments to distributors that parcel out copies to their accounts.

(Continued on page 90)

Labels Offering Unusually Full December Slate

BY ED CHRISTMAN
NEW YORK—Record labels have figured out a unique way to reap what already is being acknowledged as the biggest

RETAIL NEWS

slate of blockbuster releases ever issued during a holiday selling season: They're putting out even more records in December, a month that in past years has only occasionally seen a new (Continued on page 88)

Arista's Profile Buy Widens Its Current, Old-School Rosters

BY CARRIE BELL
LOS ANGELES—Arista's purchase of the Profile Records name, catalog, master recordings, and current



artist contracts further strengthens the record company's already-strong connections in the rap arena, where it also maintains successful deals with Bad Boy and LaFace Records.

"This is a huge score," says Lionel Ridenour, Arista's senior VP of black (Continued on page 97)

THE SELLING POWER OF SONG
THE BILLBOARD SPOTLIGHT
FOLLOWS PAGE 38

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IT'S ALL ★ **NSYNC**



***RETAIL:** Self-titled debut album **TRIPLE PLATINUM...**and counting, brand new **HOME FOR CHRISTMAS** album and ***N THE MIX** The Official Home Video in stores November 10

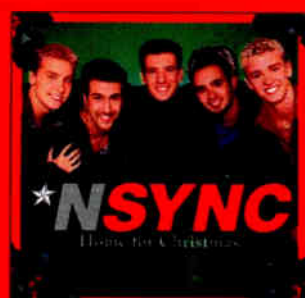
***RADIO:** *I Want You Back* — **TOP 5**
Tearin' Up My Heart — **TOP 5**
(God Must Have Spent) A Little More Time On You
Impact: October 26

***MTV:** **#1 REQUESTED VIDEO** (*Tearin' Up My Heart*), 30-Minute ***NSYNC** Special, featured on upcoming *House Of Style*, winning basketball team on *Rock & Jock*, hosted *Total Request*

***TV:** Upcoming appearances on Macy's Thanksgiving Day Parade, ABC Christmas Special, Disney Christmas Special, Kathie Lee Christmas Special, Walt Disney Christmas Parade, Ricki Lake Show, Billboard Music Awards (Best New Artist and Best Dance Video Nominations)

***PRINT:** Featured in upcoming issues of *Rolling Stone*, *Spin*, *Entertainment Weekly*, *Teen People*, *YM*, *Mademoiselle*, *Teen*

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PolyGram Posts Music Sales Growth

Third-Quarter Results Issued As Two Execs Exit Prior To Seagram Buyout

BY ADAM WHITE

LONDON—For PolyGram's curtain-closing performance, the cast and crew worked hard to put on a memorable show, even as some of them considered their next engagements.

The company announced its third-quarter results Oct. 21, in the last financial report before it is acquired by Seagram (assuming there are no hitches in the \$10.4 billion takeover) in December.

The announcement comes as two executives have revealed plans to leave the company.

Music operating income was up 44% during the period to 248 million guilders (\$122 million), on a 4% sales increase to 2.17 billion guilders (\$1.07 billion), compared with the same period last year. "Our results demonstrate that we remain focused," said PolyGram CEO Jan Cook in prepared remarks accompanying the figures for the three months that ended Sept. 30.

Cook was not available to elaborate on his comments, which included thanks to management colleagues and employees "for continued commitment and dedication... particularly during this ongoing period of transition." Chief executive of PolyGram since June, Cook is expected to retire next year.

The company's combined music and movie sales were \$1.31 billion, down from \$1.38 billion a year ago. Operating income was \$84 million, up from last year's \$67 million.

On its own, however, the filmed entertainment division turned in an operating loss of \$38 million, compared with a loss of \$21.6 million last year, on revenue of \$245.3 million, which was up from \$209 million.

For the first nine months of this year, PolyGram group sales were \$3.6 billion, down from \$3.8 billion in 1997, and operating income was \$138 million, compared with \$295 million a year ago.

PolyGram said the "impressive" rise in this year's third-quarter music operating income was due to stronger international and local releases, lower marketing costs, and the continued benefits of the restructuring implemented in 1997.

"At the beginning of 1998," commented Cook, "we announced that our music release schedule was weighted towards the second half."

He cited Sheryl Crow's "The Globe Sessions," which sold 1.5 million units during the quarter, as well as titles by Jay-Z, Kelly Price, Kiss, and the Bee Gees. Strong local releases were by Japan's Glay, the Nether-

lands' Marco Borsato, France's Manau, and Brazil's Terra Samba and E.O. Tehan. Shania Twain's "Come On Over" moved 1.3 million pieces during the period to reach cumulative sales of 7.2 million.

Some senior PolyGram executives say that fourth-quarter momentum is strong, too. In addition to current sellers, there are greatest-hits packages from U2 and Dire Straits, as well as new albums by Bryan Adams, Metallica, Jonny Lang, Andre Rieu, and Zucchero. Scheduled film releases for the rest of 1998 include the international rollouts of "What Dreams May Come" and "Elizabeth" and the opening of "Very Bad Things," starring Christian Slater and Cameron Diaz.

Breaking out quarterly results by region, PolyGram said North American sales increased 33% from 1997. Asia's sales were down 21% and operating profit fell, but the region was profitable for the first nine months of the year, according to the company, thanks to business in Japan and Taiwan. European sales grew by 5%.

While most of PolyGram's 12,000 employees wait for life under Seagram, some have

made other career decisions. One of the company's most senior executives, Rick Dobbis, is leaving after eight years (*Billboard Bulletin*, Oct. 16). Since January 1995, he has been London-based president of PolyGram Continental Europe, the major's most profitable geographic region. Prior to that, Dobbis was New York-based president of the PolyGram Label Group.

Dobbis, 48, told Universal Music International president Jorgen Larsen of his decision Oct. 8. Aside from former PolyGram president/CEO Alain Levy, he is the highest-ranking member of the Netherlands-based company's international management team to depart ahead of the Seagram acquisition. "It is my intention to move back to the States," Dobbis says. "I was made an offer [by Universal], I considered it, and I decided to leave."

LARSEN'S ROLE EXPANOS

Larsen is expected to add management of "UniGram" in Europe to his existing responsibilities on a temporary basis. This means that the heads of PolyGram's conti-

(Continued on page 93)



Portrait Of The Artist. After a Sept. 25 performance with her father at New York's Carnegie Hall, Anoushka Shankar, the 17-year-old daughter of sitar virtuoso Ravi Shankar, is congratulated by Angel Records executives. The concert introduced music from her debut Angel/EMI Classics album, which was released Oct. 20. The young Shankar will also be performing at the Nov. 4 City of Hope benefit event in Los Angeles. Shown backstage at Carnegie Hall, from left, are Gilbert Hetherwick, senior VP/GM of Angel; Anoushka Shankar; and Steve Ferrera, senior director of A&R at Angel.

LETTERS

COMPOSER TO CRITIC

I'm not sure what the protocol is for a composer writing to a critic, but I'm taking the plunge to say thank you. Irv Lichtman's review of our CD, "The Night Of The Hunter" (*Billboard*, Sept. 26), couldn't have come at a better time or been in a better place. Critics are so often maligned for the damage an unfavorable notice can do; more should be made of what a favorable one can produce. Especially one, like yours, at the very beginning of the process to bring a new work to the stage. We'll be developing "Hunter" at the Goodman Theater in mid-November with Robert Falls directing. Bolstered by your encouragement, the musical is being looked at in a whole new light.

Claibe Richardson
 Thackeray Falls Music Co.
 New York

SINGLES VS. ALBUMS?

I would like to respond to a statement made by Jim Caparro, president/CEO of PolyGram Group Distribution (*Billboard*, Sept. 5), stating singles are down because of the configuration being less attractive to consumers. His comment shows how out of touch record company executives are when it comes to their own products and the satisfaction of their customers. Several times I have observed frustrated teens and adults in my local music store grilling clerks and/or walking out empty-handed and bitter when they realize their favorite song is unavailable as a single. The record companies think consumers have no problem forking over \$17 for a full-length CD so they can get that one song they want. No thanks. It would be more understandable if record companies were releasing the first

one or two hits as commercial singles and then reserving the rest for radio hits. Unfortunately, marketing and promotion staffs often seem unable to produce more than one hit from an album. Are we to pay \$17 for full-length CDs from the likes of Sugar Ray, Chumbawamba, Cam'Ron, or Sparkle when all we really want is one great hit? As for record companies' arguments of sales cannibalization, how come many of the biggest-selling albums of all time ("Thriller," "Hysteria," "Janet...," "Cracked Rear View") had multiple commercial hits released and still sold albums by the truckload? You're ticking off formerly loyal music buyers and shutting out young consumers with less disposable income.

James T. Sanches
 Sacramento, Calif.

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

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KID AUDIO ★ HALLOWEEN SONGS AND SOUNDS • VARIOUS ARTISTS • WALT DISNEY
THE BILLBOARD LATIN 50 ★ COSAS DEL AMOR • ENRIQUE IGLESIAS • FONOVISA
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AN ADVERTISING SUPPLEMENT

Chrysalis
On The Wing
For 30 Years
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GUEST COMMENTARY

The U.K. Biz Is Poised To Lead On Global Issues

BY NIC GARNETT

Leaders of the international recording industry gathered Oct. 21-22 to review our industry's progress on the two most pressing priorities on the agenda of the International Federation of the Phonographic Industry (IFPI): the fight for the right to do business in the information society and the year-old "zero tolerance" anti-piracy strategy launched to tackle the global proliferation of CD piracy.

London, one of the record industry's great commercial and political hubs, was a fitting venue for this meeting of IFPI's main board of directors. On both the rights and the anti-piracy fronts, our industry's efforts are now beginning to see positive results. But there remains a huge amount to do, and the need for decisive political support at the international

level has never been more critical.

The U.K. is ideally placed to take up this gauntlet—to help achieve globally for the music industry what it has impressively helped achieve at home. The U.K.'s

'The U.K. is ideally placed to help achieve globally for the music industry what it has helped achieve at home'

Nic Garnett is director general of the International Federation of the Phonographic Industry.

music industry is an economic triumph, earning some \$2 billion in export revenue alone. U.K. government policies, as initiatives such as the Music Industry Forum

show, are now permeated with the priorities of creative industries such as music. These are policies our industry needs to see exported internationally—particularly in the European political sphere—where the U.K. has a very significant influence.

In particular, we warmly welcome the government's evident commitment to having the U.K. play a leading role in electronic commerce in Europe. This commitment was recently voiced by Peter Mandelson, secretary of state for trade and industry.

How can British leadership best serve the providers of the creative content that will be the lifeblood of this new environment? First, U.K. leadership is vital in securing the proper copyright framework
(Continued on page 36)

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

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Fox Plans Animated King Video For Kids

BY EILEEN FITZPATRICK

LOS ANGELES—Numerous documentaries and films aimed at adults have chronicled the life of Martin Luther King Jr., and now 20th Century Fox Home Entertainment is prepping a new animated direct-to-video program about the civil rights leader for the kids' market.

Motown will release a companion soundtrack that will feature classic hits, as well as new songs penned by Diane Warren.

The video, called "Our Friend, Martin," will be in stores Jan. 12, 1999, to coincide with the national King holiday Jan. 16 and Black History Month in February. The video will carry a suggested retail price of \$14.98.

"The King family was interested in finding a way to reach kids, and this is a terrific way to do that," says Fox VP of corporate

communication Steve Feldstein. "It doesn't preach and takes what was relevant in his lifetime and makes it relevant to today's kids."

Launching new kids' product has become tougher since retailers have opted instead to mainly stock well-proven performers like Barney and Disney product. But Fox president Pat Wyatt says the supplier has a proven track record with videos in the African-American market.

"Fox has had great success with titles like 'Soul Food,' and as a studio, it's one of our target audiences," she says. "But this title is not exclusively for the African-American market; it's really for all kids."

The 61-minute video, which incorporates archival footage of King, is about a group of present-day sixth-graders who are trans-

(Continued on page 89)

DeConstruction, Arista Link

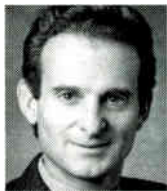
Major To Be Label's Sole U.S. Licensee

BY LARRY FLICK

NEW YORK—Arista Records has inked a deal to become the exclusive stateside licensee for the U.K.-based deConstruction Records.

The deal comes on the heels of BMG International's acquisition of the famed dance-intensive indie earlier this year (Billboard, June 13).

The terms of the agreement give Arista sole U.S. marketing, promotion, and distribution rights for a roster that includes Spiritualized and Beth Orton, while also maintaining an independent deConstruction office, opened in January 1996, to promote and market underground acts like Deep Dish and Monkey



GOLDSTUCK

Mafia. All deConstruction acts will now be distributed by BMG Distribution in the U.S.

The deal will be christened Nov. 10, when Arista releases "Live At The Albert Hall," a two-CD Spiritualized set. In early 1999, the label will also issue the critically lauded Orton's much-anticipated sophomore effort.

"What we're doing is setting up an infrastructure that will optimize the flow of music from deConstruction and serve their constituency well," says Charles Goldstuck, executive VP/GM at Arista.

The independent deConstruction U.S. office, headed by Jake Ottmann and Ben Weber, is already promoting Deep Dish's debut disc, "Junk Science," which was released in August. Monkey Mafia's full-length debut, "Shoot The Boss," went to retail Oct.

(Continued on page 96)

Musicland Posts Gains

BY DON JEFFREY

NEW YORK—Buoyed by improvements at its Media Play superstores and the sales bonanza from "Titanic," Musicland Stores Corp. reports that operating profit more than dou-

bled in the third quarter to \$12.7 million from \$5.8 million a year ago. Revenue rose only 3.8% in the three months that ended Sept. 30—to \$387.4 million from \$373.3 million in the corresponding period last year—because the company operated 30

fewer stores this year. But what is more important to investors and the industry is that sales from stores open at least a year rose 5.8% in the quarter from a year ago.

Analysts cheered the results, saying that they were better than expected. "It's a continuation of the turnaround process they've seen," says George Sutton, analyst with Minneapolis-based brokerage Dain Rauscher Wessels. "It's related to 'Titanic' and a generally favorable release schedule."

And the good news may continue. Sutton says, "We frankly expect the

(Continued on page 88)

Euro Societies Decry U.S. C'right Bill

Groups Join Forces To Protest Small-Business Royalty Exemptions

LONDON—Europe's authors' rights bodies and publishers are set to do battle with the U.S. over loopholes in the U.S. Copyright Term Extension Act (BillboardBulletin, Oct. 19).

The groups are taking issue with provisions in the bill that allow exemptions from royalty payments to certain restaurants, bars, and other business establishments. The authors' and publishers' communities are ready to present a united European front within organizations such as the World Trade Organisation (WTO).

While welcoming the extension of copyright terms to bring the U.S. on

par with most European territories, the rights groups argue that the exemption for small retailers, bars, and restaurants from paying performing rights to authors means that European writers will be deprived of income.

The concerns expressed by key publishers and societies add to those first voiced by the Irish Music Rights Organisation on the subject (Billboard, March 28).

Under the bill, passed Oct. 7, U.S. restaurants with less than 3,750 square feet and retail premises with less than 2,000 square feet would be

exempt from paying authors' royalties and composers' royalties on any music broadcast in their premises (Billboard, Oct. 17).

Ireland's complaint has already been taken up by the European Commission at the level of the WTO, and the issue could be taken to the World Intellectual Property Organisation.

The European rights groups argue that the exemption contravenes the Berne Convention, to which the U.S. has recently become a signatory, and the Trade Related Intellectual Property Rights agreement.

(Continued on page 93)



Old School Cred. Thump Records in Pomona, Calif., distributed by Universal Music and Video Distribution, recently celebrated its first gold record, for "Old School," a collection of R&B-laced dance hits from the '80s, including "All Night Long" by the Mary Jane Girls and "It Takes Two" by Rob Base. Shown with the gold record plaque, from left, are Thump executives Mary Dolezal, director of sales and marketing; Bill Walker, president; Pebo Rodriguez, VP/GM; and Leah Song, sales and marketing coordinator.

WIPO Treaties Get Final U.S. OK From Senate

BY BILL HOLLAND and DOMINIC PRIDE

The U.S. Senate on Oct. 21 unanimously ratified the two digital-era treaties of the World Intellectual Property Organisation (WIPO), the most important overhaul of international copyright law in the last quarter century.

The implementation bills that would make these treaties effective under U.S. law are awaiting the expected signature of President Clinton.

The ratification vote was one of the last actions taken by the 105th Congress, occurring only minutes before adjournment. Leaders in the U.S. copyright community were delighted—and relieved.

Hilary Rosen, president/CEO of the Recording Industry Assn. of America, tells Billboard that the vote, which culminates a two-year struggle by the copyright industries to get Congress to pass enabling language, "should be considered the exclamation point on U.S. leadership in protecting copyrighted works."

Jack Valenti, president/CEO of the Motion Picture Assn. of America, another major player in the passage of the U.S. enabling legislation, says that "today's action brings us to the summit of a long and sometimes torturous legislative climb. And I must

(Continued on page 96)

IFPI Meet Gets Political

BY ADAM WHITE

LONDON—Leaders of the global record industry, gathered Oct. 21-22 here for a main board meeting of the International Federation of the Phonographic Industry (IFPI), had an opportunity for some shrewd political lobbying.

U.K. government officials were guests at an Oct. 21 reception hosted by IFPI and the British Phonographic Industry (BPI) at the House of Lords. It was organized with the assistance of Lord Michael Levy, the one-time independent label owner who was a major political fund-raiser for Tony Blair before he became British prime minister.

Kim Howells, the U.K. trade and industry minister, and Janet Anderson, the minister responsible for music at the Department of Culture, were among those in attendance.

Blair, who could not attend, sent a message, pledging the government's support in the ongoing campaign against piracy.

Howells told guests of the government's determination to support the industry, noting that during a visit the previous day to Eastern Europe,

he saw the latest evidence of extensive piracy in the region, which he called "thievery."

The prime minister's comments were addressed to retiring IFPI chairman David Fine (the Oct. 22 board meeting was his last), and the British politician paid tribute to his service on behalf of the federation.

The following day, IFPI officials and senior label executives took a

(Continued on page 89)

Manufacturers Say Viable Digital Radio Is Almost Here

BY CHUCK TAYLOR

SEATTLE—For the first time in years, proponents of digital radio technology have made a strong case that a viable near-CD-quality FM and FM-comparable AM system may soon be a reality.

At a session Oct. 16 in Seattle during the National Assn. of Broadcasters (NAB) fall convention, attendees debated whether there was validity

behind years of false hopes and questionable truths. There, USA Digital Radio (USADR), Lucent Technologies, and Digital Radio Express (DRE)—the three companies developing diverse systems—promised that testing of their individual systems will be ready to go in 1999.

A single standard for digital audio broadcasting (DAB) has not yet been

(Continued on page 90)

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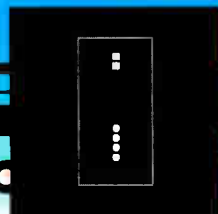
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Bluegrass Acts Honored

McCoury Band, Skaggs Among Winners

BY CHET FLIPPO

NASHVILLE—The Del McCoury Band claimed entertainer of the year for the third consecutive time at the 1998 International Bluegrass Music Awards Show, held Oct. 22 at the Kentucky Center for the Arts in Louisville, Ky.

The awards show, the high point of a weeklong agenda of events during Bluegrass Week in Louisville, also saw Ricky Skaggs & Kentucky Thunder receive the instrumental group of the year award, as well as album of the year honors for "Bluegrass Rules!" (Skaggs Family/Rounder Records; Skaggs producing).

Kentucky Thunder fiddle player Bobby Hicks received the instrumental album of the year award, for "Fiddle Patch" (Rounder Records; Hicks and



DEL MCCOURY BAND

Traci Todd, producers).

IIIrd Tyme Out was voted vocal group for an unprecedented fifth straight year.

Ronnie Bowman was named male vocalist of the year, and Lynn Morris took female vocalist honors.

Song of the year is "Lonesome Old Home," written by Ed Hamilton and performed by Longview.

Gospel recorded performance of the year is "Stanley Gospel Tradition: Songs About Our

Saviour"; featuring Tim Austin, Barry Bales, Ronnie Bowman, Aubrey Haynie, James King, Dwight McCall, Dale Perry, Don Rigsby, James Shelton, Junior Sisk, Charlie Sizemore, Craig Smith, Steve Sparks, Adam Steffey, Ernie Thacker, and Dan Tyminski (Doobie Shea Records; *Continued on page 96*)

Imbruglia Leads ARIA Awards

BY GLENN A. BAKER

SYDNEY—Former soap star Natalie Imbruglia may have walked off with six of this country's prestigious Australian Record Industry Assn. (ARIA) Awards (*Billboard Bulletin*, Oct. 21), but alternative act Regurgitator looks set to gain the most from the nationally televised show, which took place Oct. 20 in this city's Capitol Theatre.

Warner's inventive Brisbane group took home four ARIAs (album, alternative release, cover artwork, and producer of the year, with Magoos) for its "Unit" album. As the ARIAs become more integral to industry marketing, the ceremony becomes more impressive.

As a TV ceremony, the ARIAs, as has been the case for the past few years, proved to have much more in common with the Brits than the Junos, the Grammys, or any other North American awards show.

A decided rock edge prevailed from the opening performance by Regurgitator of "The Song Formerly Known As." Warner's Marie Wilson growled through the strident, bluesy "Next Time"; Murmur/Sony's Jebediah ripped through "Teflon"; The Whit-

lams paid tribute to another legendary "indie band" (Skyhooks) with a version of Iron Maiden's "Women In Uniform"; and the Living End, which discovered during dress rehearsal that its debut album had debuted at No. 1, shook the foundations of the elegant theater with "Save The Day."



IMBRUGLIA

Warner national sales director Ian England says the sales impact of a major ARIA Award is "enormous!" As a tool for, as England puts it, "bringing in people who haven't discovered the album or the band yet and perhaps wouldn't have," it has no match. Regurgitator's win for best Australian album will translate, as he sees it, into a third platinum plaque (to add to the two it already has) by year's end (platinum is 70,000 in Australia).

Continues England, "It is the most prestigious award of all, and it really has an enormous market impact."

The four-hour ceremony was nationally televised on the Ten network

in a 125-minute show the same night. Hosted for the second year by TV comedy sensation Paul McDermott, it established a new Australian pop/rock hierarchy, at least for the next year—with RCA/BMG's Imbruglia (like Kylie Minogue, a former "Neighbours" TV soap star now based in London) taking home six major awards from nine nominations (female, new talent, debut album, debut single, single, and pop release) for her "Torn" single and "Left Of The Middle" album.

Independent labels had one of their best showings in the ARIAs' 12-year history, with three key awards going to the piano- and song-driven Whitlams on Black Yak/Phantom through Mushroom Distribution Service (MDS) (group, independent release, and song of the year for "No Aphrodisiac") and two more to MDS: for "White Treble Black Bass" by Sgt. Slick on Vicious Groove/MDS (dance release) and "Prisoner Of Society" by the Living End, a Melbourne trio (highest-selling single).

It was a night replete with new face in the winner's circle. Imbruglia was unknown as a recording artist a

(Continued on page 89)

Islandlife Promotes Three U.K. Execs

BY DOMINIC PRIDE

LONDON—Chris Blackwell's Islandlife group has underlined the importance of its London-based operations with its promotion of three key execs here.

Islandlife is gearing up for its second year in trading, a year that will see Islandlife-owned publisher Blue Mountain Music emerge as an independent force after a decade with PolyGram (*Billboard Bulletin*, Oct. 21). Suzette Newman, head of audiovisual company Palm Pictures, will be chairman of a three-person board that will oversee the U.K. interests.

Ian Moss, currently managing director of Rykodisc's U.K. company, becomes Islandlife's commercial director, while Alistair Norbury, Blue Mountain's managing director, takes

on the role of creative director for the group.

All have worked with Blackwell and Island for many years, with Newman having been a close colleague for 20 years. Newman ran the Mango world music label while at Island. The moves represent a clarification of existing roles, says the company.

"We're not really title-driven in terms of being excited about being VP of this or that," says Norbury. "But we have to have a structure so people know who to talk to."

Among Norbury's key roles will be providing creative input into the Palm Pictures label, which so far has put out two albums: "Nomad Soul" by Baaba Maal and "In Search Of The Lost Riddim" by Ernest Ranglin. These records, says Norbury, set the

tone for what Palm Pictures will be as a label.

"The idea is that we don't rush artist development," Norbury says. "Each project will have its own careful marketing plan. The company still has strong links with Africa and the Caribbean. We want to develop artists that can have worldwide potential."

A new album from Sly & Robbie, produced by Howie B., is expected in the first quarter of 1999. Although the company is based in the U.K., Norbury says it won't get involved in the marketing tools, which will involve the British singles chart.

"We can't get into this hit-driven mentality," he says, although he says the company will get involved with *(Continued on page 96)*

KnitMedia Plans Film-Music Festival With Divx As Sponsor

BY CATHERINE APPLEFELD OLSON

The curtain will go up in November on a festival that will put the names and faces of some of today's top film-score composers with their works and provide an apropos audience for the limited-play DVD format Divx, the festival's title sponsor.

The Divx Soundtracks Festival is the brainchild of New York-based KnitMedia, owner of the Knitting Factory nightclub and creator of such other events as the New York Jazz Festival and the Intel New York Music Fest.

"The soundtracks industry has

certainly become a business of its own," says KnitMedia CEO Michael Dorf. "But the focus of this festival is not to just look at the commerciality of the compilation soundtracks but to focus on the composers who are building the music for the films and laying the foundation for the compilations... We thought the time had come where a sophisticated audience could listen to and appreciate some of the great scores."

Current composers—including Carter Burwell, John Cale, Mark Isham, Ryuichi Sakamoto, Randy *(Continued on page 14)*

EXECUTIVE TURNTABLE

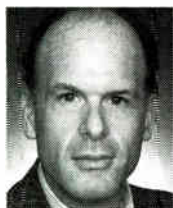
RECORO COMPANIES. Robert Kraft is promoted to president of Fox Music in Los Angeles. He was executive VP.

Lori Lambert is promoted to VP of strategic marketing and development at Epic Records in New York. She was senior director of marketing.

Danielle Cagaanan is named VP of creative services at MCA Records in Universal City, Calif. She was executive producer at Satellite Films.

Island Records in New York names Lawrence Kanusher VP of business affairs and Karen Wiessen national director of media relations. They were, respectively, senior counsel, law department, at Sony Music and senior account executive at Shore Fire Media.

Amelia Moore is named GM of Ruff Ryders Entertainment in New York. She remains owner of Adroit Marketing Management & Consulting.



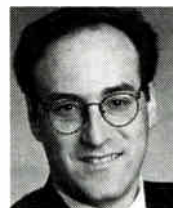
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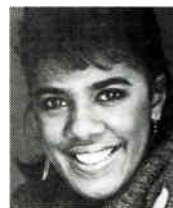
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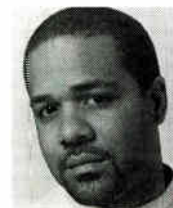
MOORE



DAVIS



ONDRASIK



MANERSON

Gold Circle Entertainment in Omaha, Neb., names Dan Davis VP of West Coast operations and Steve Barri director of A&R. They were, respectively, VP of marketing and distribution and VP of A&R at JVC Music Inc.

Atlantic Records in New York promotes Bonnie Slifkin to senior director of promotion. She was director of progressive/rock promotion.

Atlantic Records in Los Angeles promotes Pamela Jouan and Kris Metzendorf to senior director of promo-

tion. They were, respectively, associate director of promotion and West Coast director of alternative promotion.

Peter Cairis is promoted to director of Columbia artist royalties at Sony Music Entertainment in New York. He was associate director of Columbia artist royalties.

Monica Hoyt is promoted to manager of sales and merchandising at Motown Record Co. in New York. She was an executive coordinator/assistant.

Red Eye Records in Los Angeles

names Cosandra Calloway GM. She was executive assistant to Toni Braxton.

PUBLISHERS. Carla Ondrasik is promoted to VP of creative writer development at EMI Music Publishing in Los Angeles. She was director of writer and catalog development.

Cris Schenck is promoted to director of royalties at PolyGram International Music Publishing. He was royalty manager.

Spirit Music in New York names

Kaylyn Keane creative director and Laurie Riordan associate director of copyright/licensing. They were, respectively, coordinator of the music resources department and a licensing assistant at EMI Music Publishing.

RELATED FIELDS. Al Manerson is named VP of marketing and promotion at the Intersound Urban division of Platinum Entertainment in New York. He was senior national director of black music promotion at Epic Records.

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

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Mitchell TV Show Set Concert To Be On Pay-Per-View

BY DON JEFFREY

NEW YORK—Joni Mitchell, no stranger to mixed media, had considered for about three years the idea of a televised concert. But she felt she could not capture the essence of a performance on the small screen, her manager indicates.

"TV was never a great medium to cover a musical performance," says Sam Feldman, who manages Mitchell with Steve Macklam. "We waited for the right opportunity."



MITCHELL

The opportunity was provided by TV production and consulting firm Eagle Rock Entertainment, which was "willing to give her complete creative control," says Feldman.

And now the results of her vision will be seen by television viewers in North America. At 9 p.m. EST on Nov. 6, a two-hour concert—called "Joni Mitchell: Painting With Words And Music"—will be shown as a pay-per-view special. The program (Continued on page 88)

SMG's Mullins Gets 'Core' Impact

BY DOUG REECE

LOS ANGELES—"Lullaby," the lead single from Shawn Mullins' SMG/Columbia album, "Soul's Core," may not seem the most likely modern rock hit—even by Mullins' estimation—but that hasn't stopped the song from driving sales of the album, enabling Mullins to become a Heatseeker Impact Artist.

COLUMBIA

"Soul's Core," which broke into the top 100 of The Billboard 200 last issue at No. 94 and is at No. 75 this issue. More than 72,000 units have sold, according to SoundScan.



MULLINS

Columbia Records Group VP and Columbia Records GM Will Botwin says the album has increased an average of more

than 20% every week since its Sept. 15 release.

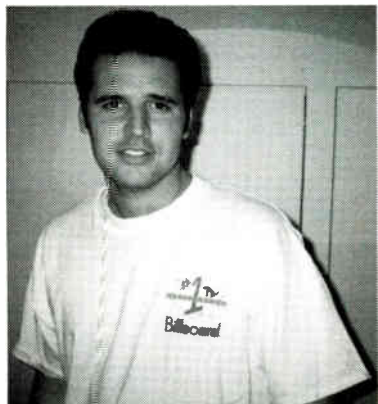
"For a new artist with one song, those jumps show there is extremely strong recognition," says Botwin. "Usually, it would take a little while before you could create a connection between the song and the artist, but this has been strong right out of the

box. It reacts across the board."

In addition to the song finding a welcome home at modern rock and, more recently, top 40 radio, a video for the tune is already airing on VH1, MTV, and M2.

"Lullaby" is No. 13 and No. 14 on the Modern Rock Tracks and Adult Top 40 charts, respectively, this issue, and Columbia expects the single will continue to build momentum until its follow-up, "Shimmer," is serviced in January.

Tracing the time line for the single leads back to its first days of airplay on WNNX (99X) Atlanta's "Locals Only" program hosted by (Continued on page 89)



Wills Power. Mercury Nashville's Mark Wills sports a Heatseekers T-shirt honoring the rise of his album "Wish You Were Here" to the No. 1 spot on the Heatseekers chart. Meanwhile, Wills' "Don't Laugh At Me" is No. 6 on this issue's Hot Country Singles & Tracks. The artist, who is booked by the William Morris Agency, played on Oct. 20 in Port Carnival, Fla.; on Oct. 23 in Amarillo, Texas; and on Saturday (24) in San Angelo, Texas.

Myrrh's Michael Card Explores Celtic Songcraft On 'Starkindler'

BY DEBORAH EVANS PRICE

NASHVILLE—After more than a dozen years of performing in Ireland, Myrrh artist Michael Card has recorded an album of Celtic tunes. "Starkindler: A Celtic Conversation Across Time," due Nov. 17, features classic Irish hymns and Card's newly written title tune.

"It's the only other country besides the U.S. that I've really felt called to," says Card, who usually travels to Belfast, Northern Ireland, twice a year. "I've smuggled Bibles to China, have been all over the Philippines, and just came back from Romania, but [Ireland] is the one place I really felt like, 'This is where I'm supposed to be'... As a result of being there so much, the culture really started to infect me. The whole musical culture in Ireland is something I'm drawn to."

Card's 1996 concert video, "Christmas In Belfast," was filmed in North-

ern Ireland and featured Card performing songs from his Christmas album, "The Promise." On "Starkindler," Card has recorded an album entirely of Celtic music; many of the tunes date back hundreds of years.

Card says there were a few obvious tracks, such as "Be Thou My Vision" and "Morning Has Broken," that he definitely wanted to include. For the rest, he did a lot of research.

"The research part was fun," he says. "I did a lot of listening. It was an excuse to go buy a lot of Celtic CDs and familiarize myself with those colors."

He also solicited suggestions. "One thing I did was, when I was in Ireland, I would just ask a lot of people and find out what their favorite songs were," he says. "My least favorite

song is the one song that consistently everybody wanted—"Holy God, We Praise Thy Name." It's not a jig. It doesn't move along much, but the words are meaningful. Everyone requested that song—Catholic and Protestant."



Card recorded the album at his studio near Nashville and was pleased to have Wilbert Garvin, a Celtic music expert, come over to play *uilleann* pipes. In addition to his love for Celtic music, Garvin is a professor of genetics who worked with the scientists in Scotland who cloned a sheep.

"He's just this universal man," Card says, "a fascinating man who has written several books on history and biology and has designed a lot of the curriculum for schools in Ireland."

Card himself is no slouch when it

comes to accomplishments. A native Nashvillian known as Christian music's Biblical scholar, Card holds a master's degree from Western Kentucky University. He's a Dove Award winner in the songwriter of the year category. In addition to his own library of hits, he has penned songs for other artists, including the Amy Grant classic "El Shaddai," which won the Dove for song of the year in 1983. Also acclaimed as an author, he received a nomination for the C.S. Lewis Children's Book Award for "Sleep Sound In Jesus."

Clark Medill, music buyer for Berean, a 22-store Christian bookstore chain based in Cincinnati, thinks "Starkindler" may expand Card's fan base.

"Celtic music is hugely popular right now," Medill says. "I think he may broaden his audience by doing this. He might get some new listen-

(Continued on page 89)



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Cher Wants You To 'Believe' In Pop

Warner Bros. Set Geared To Attract Her European Fan Base

BY LARRY FLICK

NEW YORK—After keeping a low musical profile for nearly two years, Cher is roaring back into public consciousness with "Believe," a Warner Bros. collection shrewdly designed to prove her continued creative and commercial vitality.

Largely produced by rising U.K. studio team Metro—aka Mark Taylor and Brian Rowling—the album wisely plays to the pop icon's avid European audience with a bevy of candy-sweet uptempo pop confections, while simultaneously incorporating the brand of downtempo funk that U.S. pop radio regularly subscribes to.

"Believe" begins its retail life on Monday (26), when it's released in the U.K. and Europe. "She continues to be a solid seller, no matter what," says Mark Watkins, who runs the independent Disc-o-Magic in Leeds, England. "This one looks like it'll be her biggest in many years. It's solid and trendy."

The set hits stateside racks Nov. 24. While its sales prognosis abroad is extremely positive, its potential for success carries less of a guarantee.

"There's no denying that it would be easier if [the album] were being preceded by a hit single," says James Harold, buyer for Music Mirror, a

three-store chain based in Tampa, Fla. "Still, there's also no denying that Cher has a respectable audience that will buy literally anything she puts out. Beyond that, the album's success depends on the quality of the music."

Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco, agrees, adding that Cher has had "so many career setbacks and comebacks that it's almost foolish to handicap her projects. She'll always be capable of having a big hit—if only because she's become such a beloved celebrity."

For Cher, of course, it's not good enough to merely ride a wave of history-generated goodwill. "You want to remain relevant and do work that strikes a chord," says the artist, who



CHER

is managed by Bill Sammeth. "But at the same time, I don't make a record with too many intentions beyond pleasing myself."

She does admit, however, that she didn't initially plan to cut such a rhythm-conscious collection. "That was [WEA U.K. president] Rob Dickens' idea," she says. "I really wasn't sure that I wanted to do it, but he was insistent that I give it a try. In the end, we wound up with some great songs that I feel pretty strongly about."

(Continued on page 18)



Soul Sisters. Former Brand New Heavies singer N'Dea Davenport, left, holds court backstage at Irving Plaza in New York after a recent solo showcase in support of her self-titled V2 debut. Among the well-wishers was Natalie Merchant, with whom she shared the stage several times during this summer's Lilith Fair. Davenport can be heard harmonizing on Merchant's new Elektra single, "Break Your Heart." V2 is promoting two cuts from Davenport's disc to several radio formats—a blues-infused reading of Neil Young's "Old Man" and the hip-hop-leaning "Bullsh****." The singer will continue to play clubs throughout the U.S. through November.

Moore, Sister 7 Moved In Arista/Austin Restructuring; Pepsi Joins Music 'World'

ARISTA/AUSTIN REVAMPED: Arista/Austin is undergoing a restructuring that is resulting in a number of changes, including the transfer of two of its most successful acts, **Abra Moore** and **Sister 7**, to Arista's pop division in New York.

"Arista/Austin is going to be more integrated into Arista/Nashville," says Arista/Nashville president and Arista/Austin founder **Tim DuBois**, "since we're now focusing on the **Robert Earl Keens** and people that are on the fringe—rootsy rock. We'll be working more with the same marketing and sales staff. The promotion staff will still be separate."

Additionally, effective Dec. 1, Arista/Austin VP of A&R/artist development **Steve Schnur** will become a VP of A&R for Arista's pop division. At least three of Arista/Austin's employees will remain on staff; two promotion people who left earlier this year will not be replaced; and a few more, DuBois concedes, may be let go in the transition. Arista/Austin GM **Cameron Randle** left the company recently to run Hollywood Records Latin (Billboard, Oct. 17).

In addition to Keen, Arista/Austin remains the home for **Jeff Black** and **Radney Foster**. However, Foster's latest album, originally slated for a September release, has been delayed, supposedly because Foster now wants to shop it around to other labels. "I'm not going to comment on Radney's record," says DuBois, "other than to say I'm one of his biggest fans, having managed **Foster & Lloyd** [Foster's '80s country duo with **Bill Lloyd**]. He's made a great record."

Arista/Austin opened in 1993 as part of Arista/Texas, which included the since-shuttered Arista/Latin. A home for quality artists who fall outside of the mainstream, the label has yet to have a breakthrough act, although Moore and Sister 7, each of whom have had one radio hit, have come the closest.

"From an A&R standpoint, we've made incredibly wonderful music that I've been proud of, but we haven't found the financial setting that we need," says DuBois. "We haven't had that big commercial success. I don't believe in putting the infrastructure into space and then trying to make it work. The way I built Arista/Nashville was to have the infrastructure grow as the success dictated."

With the burgeoning success of Moore at triple-A and Sister 7 at AC radio, DuBois says, "we learned our lesson that we need the total support of New York for the [pop] acts, and I'm glad that Abra and Sister 7 will now have that support." As he notes, the acts remaining on Arista/Austin run on a continuum—albeit perhaps to the far left—with Arista/Nashville artists. "The line

between acts on Arista/Austin and Arista/Nashville kind of fades when you get down on that end," says DuBois. "BR5-49, who are a little too country to be country—we've worked a lot of their stuff through Arista/Austin. Both **the Tractors** and **Lee Roy Parnell** certainly have a following in the roots rock area." He adds that, if appropriate, acts will continue to be signed to Arista/Austin. "Arista/Austin is not going away. It's not gloom and doom here. This is just a business decision we think makes sense."

Schnur, who is now overseeing Moore's and Sister 7's new albums, says Arista/Austin was "the most wonderful experience for me. We broke down some walls. How often does Nashville have an artist nominated for [the Grammy Award for] best rock vocal for a female, as Abra was? That doesn't happen often out of here."

PEPSI REFRESHES: Pepsi has linked with BMG-distributed Damian Music to release its first album, "Pepsi World: The Album." The compilation, due Nov. 24, features tracks from **the Backstreet Boys**, **Big Punisher**, **All Saints**, **Mary J. Blige**, **Robyn**, and **K-Ci & JoJo**, among others.

"[Making records] is a category we saw a lot of retailers getting into, like the Gap," says **James Slifer**, an account executive for Bradford Licensing, the firm that handles worldwide licensing for the soft drink. "So we started contacting people, and one of our consultants steered us toward Damian." The label, which has released a number of other compilations, as well as discs devoted to single artists, was given a number of guidelines: The music needed to appeal to Pepsi's desired demographic of teens and young adults, and the lyrics needed to be nonoffensive.

In addition to lining up the artists for the set, label head **Aldy Damian** has been coordinating marketing plans with Pepsi. Five million \$2 coupons, redeemable at Musicland, Sam Goody's, On-Cue, and Media Play, will be inserted in 24-packs of Pepsi products to push the compilation.

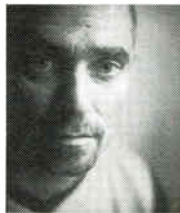
Damian says he's also lined up a national TV campaign with Tower Records, as well as an Internet link between Pepsi's and Best Buy's World Wide Web sites whereby visitors to the soda maker's site will be directed to the electronics superstore's site to purchase the album.

The initial pressing is 200,000 units. Depending upon the success of this project, Pepsi and Damian are already in discussions about future discs, including one for Mountain Dew, which would feature alternative music.

(Continued on page 18)

Jesse Hultberg Pumps Up The Volume On Wildmonk's 'Wow'

NEW YORK—On his long-anticipated sophomore collection, "Wow & Flutter," acclaimed singer/songwriter **Jesse Hultberg** is expanding his acoustic pop palette with electric elements that fearfully raise his commercial ante.



HULTBERG

Due Dec. 1, the stellar Wildmonk release often revisits the sensitive lyrical ground broken on Hultberg's 1995 self-titled debut. However, the more instrumentally vibrant, amped-up context of this set gives his tunes the aggressive framework needed to compete beyond the smaller, acoustic-driven coffeehouse circuit that has previ-

ously embraced his work.

"The timing is perfect for a project like this," says Carl Rossberg, manager of Stingray's, an indie retail outlet in Seattle. "We're saturated with Lilith-inspired female artists. There just aren't enough quality records by male singer/songwriters right now. I can see this one catching on pretty easily. He's more than just a bleeding-heart folkie. He writes songs that you want to hear again and again."

Produced by the artist with **Gary Maurer**, "Wow & Flutter" balances heartfelt confessionals with tongue-in-cheek storytelling and savvy world observations. With its jangly, guitar-fueled arrangement and contagious chorus, "Colorize It" stands out as a potential anthem for the queer-rock generation with its acerbic

(Continued on page 16)

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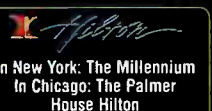
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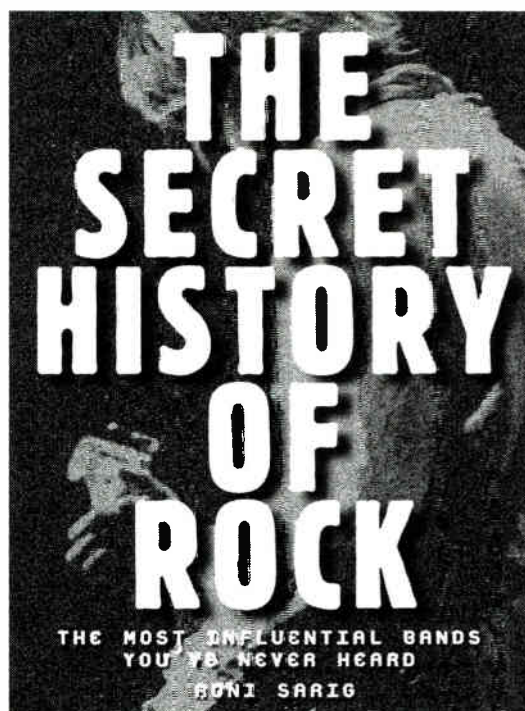
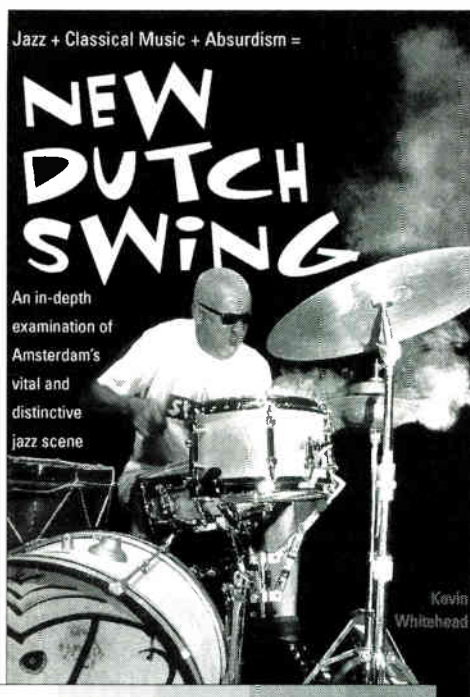
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FILM-MUSIC FESTIVAL

(Continued from page 8)

Newman, Stephen Endelman, and Shudder To Think—are slated to perform selections from their film-music repertoires Nov. 1-14 at venues in New York, Los Angeles, Chicago, and San Francisco. The festival also will include a day of panel discussions Nov. 10 at the Knitting Factory in New York; KnitMedia is inviting 150 composers, representatives from the film and music industries, agents, and music supervisors.

Dorf says that aside from the chance to boost recognition for the art of scoring a film, the festival is a boon for the many composers who enjoy playing music but rarely get the opportunity to perform their work.

Some of the participants are piecing together compilations of their various scores. Others will perform different score selections at different stops along the festival circuit, and still other composers will be honored by third parties. Steven Bernstein's Sex Mob, for example, will perform John Barry's "James Bond" music.

For its part, Divx will get its name in front of movie buffs in four key cities. Paul Brindze, president of Divx Entertainment, says sponsoring the festival makes particular sense during these early days of Divx's national rollout.

"It is an event that allows us to get in front of people who are interested in movies," he says. Brindze says Divx will consider other similar sponsorships depending on reaction to its Soundtracks Festival efforts.

The company initially had considered creating a Divx-only disc to feature interviews with composers, performance footage, and other ancillary material. Dorf says at one time Divx was considering packaging such a title with selected Divx players. However, Jeff Palmer, Divx VP of marketing, says those plans were shelved early on. Instead, Divx plans to hold demonstrations at the various concert venues in each city.

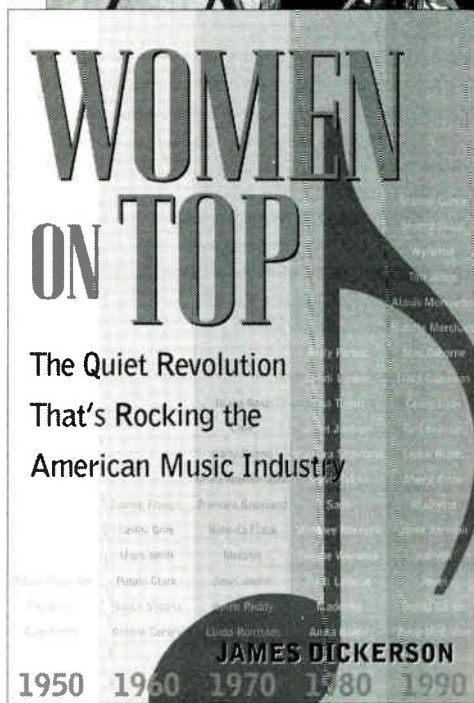
Dorf says getting a corporate sponsor so early on bodes well for the festival's future.

"It took seven years to find a sponsor that was substantial enough for the jazz festival," he says. And although Divx is only signed on to sponsor the event this year, Dorf says KnitMedia plans to make the festival an annual bicoastal event.

"We are thrilled with the level of support we've gotten so far, but we don't see this year as close to reaching this festival's potential," he says.

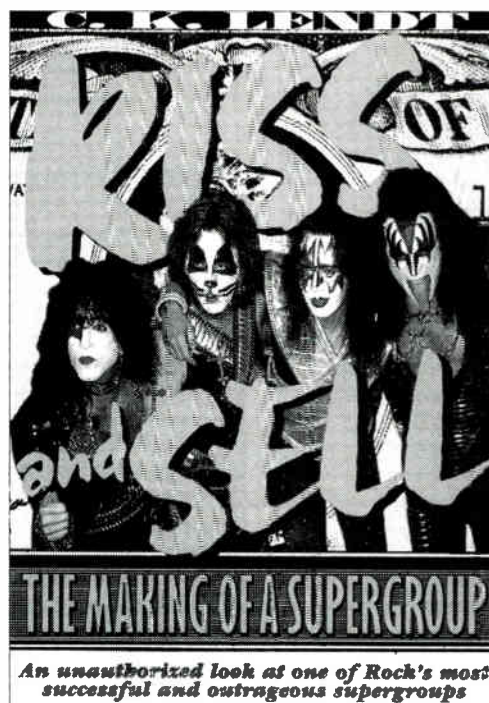
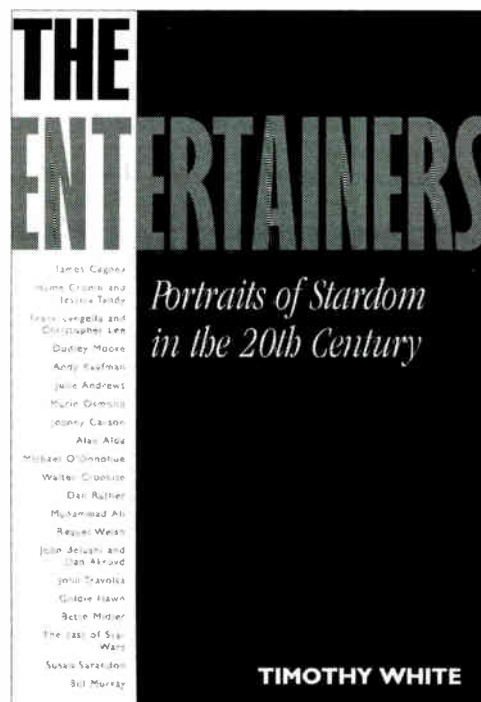
KnitMedia is also tying in with Bravo and its sister cable channel, the Independent Film Channel, which will air 30-second clips advertising the festival and its complementary World Wide Web site (www.soundtrackmusic.com).

Additionally, Bravo Broadband, the channel of content created for subscribers who connect to the Internet via a cable modem, will feature interviews with participating composers beginning a week before the festival. Bravo Broadband also will air selected live performances, according to Dorf.



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JESSE HULTBERG PUMPS UP THE VOLUME ON WILDMONK'S 'WOW'

(Continued from page 12)

humor and a spot-on dissection of stereotypes.

"I've often gotten the comment [from people in the industry] that it was great that I had openly gay lyrics in my songs," says Hultberg, whose publishing is handled by an eponymous publishing company cleared by ASCAP. "Then in the same breath, the same people would advise me to lie about my age. The irony was always lost on them. From there, 'Colorize It' was born."

That song is a prime example of Hultberg's ability to combine button-pushing lyrics with widely accessible, hum-along melodies. However, he has no desire to join the ranks of out-gay tunesmiths devoting their careers to writing narrow-cast tunes about the rites of homosexual passage.

"I don't deliberately try to educate anymore," he says. "I'm less interested in fitting things into a nice package."

He's far more interested in making his political points by way of tunes like "Mutiny On Halloween," which he describes as an "homage to Fletcher Christian, the guy who stole the Bounty and sailed to Pitcairn Island with the Tahitian woman he loved. The song mixes

metaphors with me dressing up like him on Halloween. In the song, I also dress up as a 'vixen, vampire Siamese twin.' I love twisting words like that."

Twisting words has long been a

'I don't deliberately try to educate anymore. I'm less interested in fitting things into a nice package'

trademark of Hultberg's career. During the '80s, he and fellow musician David Wojnarowicz led the notorious New York art-pop outfit 3 Teens Kill 4, issuing a string of homemade singles that drew college radio raves.

Hultberg went on to perform with the Fingerlakes Trio, a comic chamber music ensemble that exclusively interpreted '70s-era disco and pop ditties. The group hit its peak when it appeared in the 1989 American Playhouse film "Longtime Companion," performing the Village People nugget

"Y.M.C.A."

After spending a year in Paris writing music, Hultberg returned to New York to record his 1995 debut with Maurer. Maurer's high-tech production proved to be a solid counterpart to Hultberg's earthy, bare-bones sound, resulting in a striking collection of nine memorable original cuts and two shrewd covers—a tearful ballad rendition of Yvonne Elliman's "If I Can't Have You" and a riotous reading of Joni Mitchell's "The Priest Song."

The former cut garnered respectable airplay from triple-A and college stations in the States, while peaking at No. 8 on Singapore's pop singles chart.

He has a good attitude about having gained more notoriety with a cover than with one of his own compositions so far.

"I'm not calculating each little thing in my career, so I'm not worried about my image as a songwriter," he says. "As I've recorded it, 'If I Can't Have You' is definitely unlike any other version previously done."

His version of the song also caused a stir, unlike the original version. "It was confiscated by the

Singapore government because of the same-sex imagery in it," he recalls.

Reprise Records included another tune from that album, "Constant Thing," on 1996's

'It seems like anything you do can be considered a gimmick by someone jaded enough'

"Sing, Don't Sign" multi-act compilation, which benefited the fight against an anti-gay initiative in Idaho.

Actively gigging between albums, the self-managed Hultberg

takes an organic view of the business end of his music. Although he admittedly craves the opportunity to work with a major label, he also enjoys the laid-back, low-pressure environment of Wildmonk, which is distributed by the Durham, N.C.-based Ladyslipper Records.

He says it allows him to be the artist he chooses "without compromise or gimmicks"—even if going for a more electric sound might be considered a "gimmick."

"Is playing an acoustic or an electric guitar a gimmick? It seems like anything you do can be considered a gimmick by someone jaded enough. I suppose if a gimmick reared its ugly head, I'd use it," he says with a laugh. "Just as long as I didn't have to go on a diet."

LARRY FLICK

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ELTON JOHN	Madison Square Garden New York	Oct. 13, 14, 17, 18	\$3,600,234 \$65.50/\$39.50/ \$29.50	73,315 four sellouts	Delsener/Slater Enterprises
GARTH BROOKS TRISHA YEARWOOD	Target Center Minneapolis	Oct. 6-14	\$3,500,609 Gross Record \$21.50	163,791 nine sellouts	Varnell Enterprises
JANET JACKSON USHER	Madison Square Garden New York	Oct. 10-11	\$2,042,024 \$125/\$75/\$40	28,930 two sellouts	Delsener/Slater Enterprises
ROD STEWART	Madison Square Garden New York	Oct. 2-3	\$1,800,900 \$125/\$75/\$50/\$25	25,848 28,068 two shows	Delsener/Slater Enterprises
CELINE DION	Network Associates Coliseum Oakland, Calif.	Oct. 13	\$1,115,100 \$75/\$49.50/\$29.50	17,832 sellout	Universal Concerts
CELINE DION	San Jose Arena San Jose, Calif.	Oct. 14	\$1,073,177 \$75/\$49.50/\$29.50	17,648 sellout	Universal Concerts
ANDREA BOCELLI	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 16	\$1,048,560 \$125/\$100/\$85/\$45	13,690 sellout	Delsener/Slater Enterprises
AEROSMITH FUEL	Jones Beach Theatre Wantagh, N.Y.	Oct. 13, 15	\$1,026,356 \$49/\$38/\$25/\$15	28,242 two sellouts	Delsener/Slater Enterprises
CELINE DION	KeyArena, Seattle Center Seattle	Oct. 10	\$844,825 \$65/\$49.50/\$29.50	14,986 sellout	Universal Concerts
CELINE DION	General Motors Place Vancouver	Oct. 9	\$653,579 (\$1,010,638 Canadian) \$48.18/\$20.37	18,858 sellout	Universal Concerts Canada

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CHER WANTS YOU TO 'BELIEVE' IN POP

(Continued from page 12)

She also wound up making a richly textured record with two distinctly different musical sides. Vibrant cuts like the disco-kissed "Strong Enough" are balanced with darker, more esoteric jams like "Dove L'Amore," with its flamenco guitars and subtle, salsa-spiced beats, and a stately rendition of Amy Grant's "The Power."

"She is a one-of-a-kind artist that continually pushes the boundaries of her talent," says Craig Kostich, senior VP of artist development at Warner Bros. "This record is no exception. I think it will ultimately be looked at as one of the strongest records by this legendary artist."

Among the key cuts on "Believe" is the title tune, an anthemic gem that serves as the first single. "It's impossible to not be completely uplifted after hearing it," Cher says.

In addition to its infectious, hands-in-the-air chorus, the song gets much of its spark from a bit of electronic vocal manipulation that Cher suggested. "The verses were kind of flat and not living up to the chorus, which was incredible," she recalls. "We fiddled around with the keyboards, and suddenly the song came to life. It's amazing how a few small changes can take a good song and turn it into something special."

A promo pressing of "Believe" ships to pop, crossover, and AC radio in the States on Nov. 3, with a commercial release scheduled for Nov. 10. In Europe, the track went to radio and retail Oct. 19. All pressings of the single will feature dance remixes by Club 69, Phat 'N Phunky, Xenomania, and Almighty. The maxi-CD also includes a non-album cut, "Love Is In The Air."

Actually, the singer will be actively soliciting the support of club audiences during the early promotional stages of the project. Appearances on such TV programs as "Top Of The Pops" and "The Lottery Show" will be balanced with performances at London's influential Heaven nightclub and at the trendy Queen in Paris. A gig at a similar stateside venue is still under consideration.

"All of this brings back shades of Studio 54 for me," Cher says. "It goes back to a time when things seemed freer. Whether they really were or weren't is open to debate."

Upon completion of a European promo jaunt that will include stops in Rome, Madrid, Amsterdam, Hamburg, and Munich, Cher will return to the U.S. for a slew of major TV appearances—most notably on "The View," "The Rosie

O'Donnell Show," "Late Show With David Letterman," and "The Tonight Show With Jay Leno." She'll also be the subject of a VH1 "Behind The Music" episode for airing in early December.

Several of the TV spots will also be in support of Cher's first book, "The First Time," due Nov. 17 on Simon & Schuster, as well as Franco Zeffirelli's "Tea With Mussolini," an MGM movie that opens in early December. Cher co-stars in the film with Maggie Smith, Joan Plowright, and Lily Tomlin.

On the radio tip, Cher will spend much of December making a series of major-market appearances. Among the gigs already confirmed is WKTU New York's Miracle on 34th Street show Dec. 11 at the Hammerstein Ballroom.

"She's still such a big draw," says Andy Shane, music director at the station. "She did our Last Dance at Studio 54 last year, and she got a tremendous response. It's a pleasure to support this artist."

All this activity suits the enduring artist well.

"I'm just not as happy in the studio as I am performing in front of people," she says. "Sure, you get more chances in the studio, but it's just not as much fun as taking a risk onstage."

With that in mind, don't be surprised if she hits the concert trail this summer upon completion of her next movie, "Breakers." "It feels like forever since I've been out on the road," she says. "I'm really looking forward to [getting] back out there."

THE BEAT

(Continued from page 12)

STUFF: Stevie Wonder has been named the 1999 MusiCares person of the year by the National Academy of Recording Arts and Sciences. He will be honored at a Feb. 22 dinner in Los Angeles... **Nedra Carroll**, mom and manager of Jewel, will be honored Nov. 5 as one of the mothers of the year by the March of Dimes at a dinner in San Diego... **Gloria Estefan** has landed a role in "50 Violins," starring **Meryl Streep**... Former **Spice Girl Geri Halliwell** has announced that she is signing a "long-term" contract with EMI Records (**Billboard-Bulletin**, Oct. 20).

According to the Los Angeles Times, a conflict between Maverick co-founders **Madonna** and **Freddy DeMann** and label A&R exec **Guy Oseary** could result in DeMann leaving the company with a prime exit deal. A Maverick representative had no comment.

FOR THE RECORD

A profile of Beck in the Oct. 10 issue incorrectly identified his publishing company. He is published by BMG Music.

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

A NEW ERA: Billboard's coverage of the unsigned-artist underground is undergoing the publishing equivalent of an **Oprah** make-over. With this issue, Continental Drift gets a new look and a single, impassioned voice. The mission, however, remains the same: to be the first to uncover the promising new talent of tomorrow. While investigating the many plush, creative corners of the States, we'll also be widening this column's scope to include the efforts of musical renegades beyond this country's borders. It promises to be quite the enlightening journey. We hope you'll come along for the ride.

CROSSING PATHS: At a time when the primary male presence on top 40 airwaves is provided by an increasingly generic army of boy groups, **Damian Cross** provides a refreshing, much-needed change of pace.

Teamed with producer **Mike Rogers** (Deee-Lite's "Groove Is In The Heart"), this New York native is circulating a seven-cut disc of rock-edged material rife with the kind of golden hooks and accessibly intelligent lyrics that hits are made of.

At the center of each tune is an earthy voice that channels **Eddie Vedder** by way of **Jon Bon Jovi**—an interesting combo considering Cross grew up planning to be a soul crooner à la **Luther Vandross**.

"Then I heard 'Alive' by **Pearl Jam**, and it was all over," he says with a smile. "The rawness of that song forever changed and inspired me. It unleashed a river of ideas."

Among his more memorable ideas is "Don't Say Goodbye," a yearning love song built on a quietly insinuating, piano-driven melody and a finger-poppin' shuffle beat. It's followed by the breezy, quasi-psychedelic strummer "Savin'" and the mildly metallic rave-up "Cherry Pie"—which begs to be cranked to maximum volume whilst speeding down a highway. Contact **Bari G.** at 212-254-2400.

PLANTING NEW ROOTS: **Jan Johnston** refuses to play the import game in order to establish a stateside presence. In fact, the enigmatic pop ingénue is bypassing the avid interest of several major labels in her native U.K. to hunt for a direct home here.

"You get more time to develop as an artist and find an audience there," she says. "It makes no sense to spend a year pouring your soul into an album—only to be dropped from a label because you didn't have a No. 1 hit within two or three weeks on your first single. I've seen that happen to far too many of my colleagues. I'm looking for a more long-term investment."

To that end, Johnston has successfully petitioned for a 10-year U.S. visa and has linked with Waxploitation Management in her new Pitman, N.J., home base. The company is shopping an album's worth of radio-ready tunes that blend romantic words and retro-pop melodies with futuristic electronic instrumentation, produced by the singer with Ovum/Ruffhouse artist **Jamie Myerson**. Imagine a youthful **Dusty Springfield** fronting **Madonna's** "Ray Of Light," and you'll have a vivid picture of deeply soulful, spiritually charged Johnston compositions like the quietly tense "Unafraid" and the cathartic, uptempo "Crawl To The Edge."

Calling on stage experience that includes touring Europe in **Brian "B.T." Transeau's** band, Johnston is anxious to test her material in a showcase environment within the next month or so. "I'm interested to see how people connect with these songs," she says. "It's a little scary to put something so personal out there for people to dissect, but it can be cleansing and gratifying, too."

Contact Waxploitation at 323-461-9933.



CROSS

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	6	EVERLAST TOMMY BOY 1236 (9.98/12.98)	WHITEY FORD SINGS THE BLUES
2	4	14	FIVE ARISTA 19003 (10.98/16.98)	FIVE
3	2	4	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
4	6	10	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
5	5	15	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98)	COMIN' ATCHA!
6	8	14	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
7	7	4	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
8	9	8	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
9	10	35	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
10	17	8	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
11	13	3	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
12	14	15	EVERYTHING BLACKBIRD 38003/SIRE (10.98/14.98)	SUPER NATURAL
13	15	8	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
14	20	3	TYRESE RCA 66901* (9.98/13.98)	TYRESE
15	11	3	UNKLE MO WAX/LONDON 540970*/ISLAND (10.98 EQ/16.98)	PSYENCE FICTION
16	23	16	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98)	BEHIND THE FRONT
17	16	16	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH/WORD 69309/EPIC (13.98 EQ/19.98)	THE JESUS RECORD
18	18	10	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
19	12	7	HEATHER NOVA BIG CAT/WORK 67953/EPIC (10.98 EQ/16.98)	SIREN
20	28	4	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
21	19	5	CHRIS RICE ROCKETOWN/WORD 69613/EPIC (10.98 EQ/16.98)	PAST THE EDGES
22	22	4	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
23	21	5	YOLANDA ADAMS VERITY 43123 (10.98/16.98)	SONGS FROM THE HEART
24	27	2	TRAPP DEFF TRAPP 5671 (11.98/16.98)	YOU NEVER HEARD
25	26	27	ELVIS CRESPO SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE

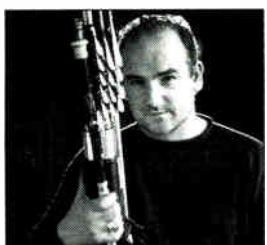
The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers 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.

26	NEW ▶	KATHY TROCCOLI REUNION 10007/JIVE (10.98/16.98)	CORNER OF EDEN	
27	29	7	LOCAL H ISLAND 524549 (10.98 EQ/16.98)	PACK UP THE CATS
28	31	42	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
29	39	13	LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
30	30	8	ELLIOTT SMITH DREAMWORKS 50048*/Geffen (8.98/12.98)	XO
31	NEW ▶	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR TYSOT/NEW LIFE 43117/VERITY (10.98/16.98)	ANY DAY	
32	25	3	BAD AZZ PRIORITY 50741* (10.98/16.98)	WORD ON THA STREET
33	24	12	THE W'S FIVE MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
34	NEW ▶	GOLDEN SMOG RYKODISC 10446 (11.98/16.98)	WEIRD TALES	
35	35	42	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
36	NEW ▶	JOE PESCI COLUMBIA 69518 (11.98 EQ/16.98)	VINCENT LAGUARDIA GAMBINI SINGS JUST FOR YOU	
37	NEW ▶	MICHAEL ENGLISH CURB 77939 (10.98/15.98)	GOSPEL	
38	43	26	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4
39	37	5	RICK BRAUN ATLANTIC 83141/AG (10.98/16.98)	FULL STRIDE
40	42	9	ANGGUN EPIC 69105 (10.98 EQ/16.98)	SNOW ON THE SAHARA
41	38	4	GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98/16.98)	NO PAIN NO GAIN
42	NEW ▶	ZEBRAHEAD COLUMBIA 69155 (10.98 EQ/16.98)	WASTE OF MIND	
43	44	8	ROYAL CROWN REVUE WARNER BROS. 47020 (10.98/16.98)	THE CONTENDER
44	33	4	SUNNY DAY REAL ESTATE SUB POP 409* (10.98/15.98)	HOW IT FEELS TO BE SOMETHING ON
45	50	6	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
46	48	24	ALEJANDRO SANZ WEA LATINA 20281 (9.98/14.98)	MAS
47	NEW ▶	GENERAL GRANT POLYBEAT 46055/VIRGIN (10.98/16.98)	MR. ENERGIZER	
48	RE-ENTRY	MORCHEEBA CHINA/SIRE 31020/WARNER BROS. (16.98 CD)	BIG CALM	
49	36	3	JIM ROME OUTPOST 30009/GEFFEN (10.98/16.98)	WELCOME TO THE JUNGLE
50	RE-ENTRY	COAL CHAMBER ROADRUNNER 8863 (10.98/15.98)	COAL CHAMBER	

POPULAR UPRISINGS

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

RUNS IN THE FAMILY: Look for a strong debut from **Melky and Sedeck Jean** (Melky Sedeck), sister and brother, respectively, of **Wyclef Jean**.



Pipeline. In support of his masterful Red Ink/Covert album, "The Sea Of Dreams," uilleann pipes player Davy Spillane will appear as a special guest at the Winter Solstice Concerts, to be held Dec. 10-12 at New York's St. John the Divine Cathedral. The Dec. 11 show will air on NPR. Spillane will also embark on a national tour of Borders Books stores in December. The former "Riverdance" artist's album features Sinéad O'Connor providing guest vocals on the title track and a cover of "Danny Boy."

On Jan. 26, the siblings go public with their MCA Records effort, "Da Joint," which shares their famous brother's

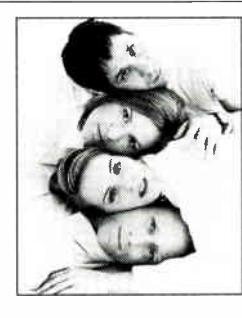
penchant for style-flipping but maintains a fluid R&B groove nevertheless.

Melky Sedeck contributed "I Got A Love Jones For You" to the "Love Jones" soundtrack.

BEENIE BOUNCING: Shocking Vibes/VP Records artist **Beenie Man**, who has been popping on and off the Heatseekers' Middle Atlantic, South Atlantic, and Northeast Regional Roundup charts throughout the year with his album "Many Moods Of Moses," is being courted by at least one major label, say sources. VP is hoping to retain the artist.

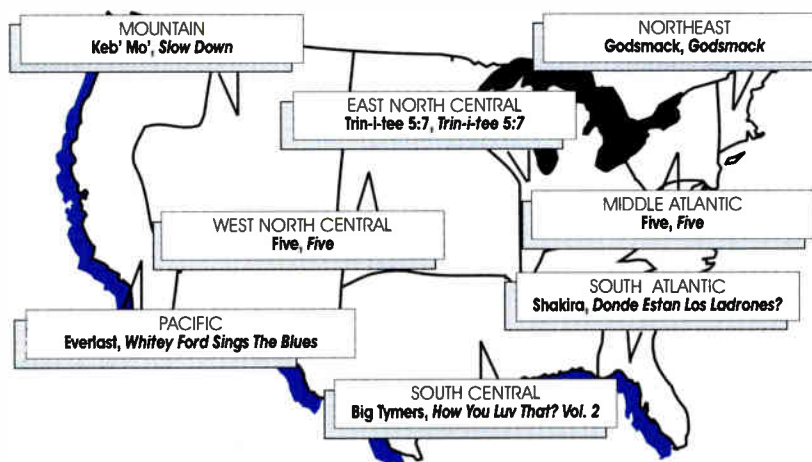
The current single from the album, which peaked at No. 35 on Top R&B Albums, is "Tell Me." Grammy-nominated MC **Angie Martinez** makes a guest appearance on the song.

STEPPING OUT: Red Ant's **Tammy Davis** is getting strong early reaction from mainstream R&B and crossover stations to "Only You," the title track from her debut album.



Nothing. "What Is Not To Love?," Imperial Teen's follow-up to its critically lauded 1996 Slash debut, "Seasick," is more of a great thing. The new set, due Dec. 15, once again shows off the act's ability to craft unconventional, charismatic pop. Gems scattered throughout "What Is Not To Love?" include "Yoo Hoo," "The Beginning," and "Lipstick."

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
- Five Five
 - Cleopatra Comin' Atcha!
 - Everything Super Natural
 - Golden Smog Weird Tales
 - Jennifer Paige Jennifer Paige
 - Lee Ann Womack Some Things I Know
 - The Wilkinsons Nothing But Love
 - The Flys Holiday Man
 - Everlast Whitey Ford Sings The Blues
 - Lorie Line The Heritage Collection II

- MIDDLE ATLANTIC**
- Five Five
 - Everlast Whitey Ford Sings The Blues
 - Jennifer Paige Jennifer Paige
 - Joe Pesci Vincent Laguardia Gambini Sings Just For You
 - Will Downing & Gerald Albright Pleasures Of The Night
 - Unkle Psyence Fiction
 - Tatyana Ali Kiss The Sky
 - Elvis Crespo Suavemente
 - Trapp You Never Heard
 - Jagged Edge A Jagged Era

The artist, who has sung backup for the likes of **Celine Dion**, **Toni Braxton**, **Whitney Houston**, and **Aretha Franklin**, will open for **Gladys Knight** Nov. 1 in Phoenix.

Another behind-the-scenes player coming to the forefront is rapper **D. Rahming**, who produced and developed such acts as **Afro-Rican** and the **Hi-Town DJs**.

The artist is now focusing on his **Down South Players** project, which includes Rahming, Six-1, and **Kalo**.

The group will release its debut album, "Now What? . . ." Nov. 10 on Hip Rock Entertainment/Restless.

The first single is "Yeah, Yeah, Yeah."

ROADWORK: The **Queers** support their **Hopeless Records** release "Punk Rock Confidential"

with a revolving-cast tour through Dec. 12. The act appears with the **Mr. T Experience** and the **Parasites** Saturday (31) at Coney Island High in New York. The **Queers** will also pair with **Buck**, **John Cougar** **Concentration Camp**, and the **Gotohells** . . . **Outpost**

Recording's **Flat Duo Jets** take to the road with the **Reverend Horton Heat** and the **Amazing Crowns** beginning Nov. 6 in Baton



New Blood. Warner Bros. Nashville artist **Chad Brock** teamed up with producers **Norro Wilson** and **Buddy Cannon** (Sammy Kershaw, **Mindy McCready**, **George Jones**) to create his self-titled debut, released Oct. 20. Brock, who is booked by **Buddy Lee Attractions** in Nashville, has been making the radio promotion rounds through Eastern markets, in addition to playing the occasional club and festival. The artist's next stop is Oct. 31 in Ybor City, Fla. Brock's debut single, "Ordinary Lives," recently shipped to country radio.

Rouge, La., through Dec. 16. The band's album "Lucky Eye" bowed Oct. 6 (Billboard, Sept. 5).

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► PHISH

The Story Of The Ghost

PRODUCER: Andy Wallace

Elektra 62297

A live act par excellence, Vermont rock quartet Phish has always done better at the box office than at radio or retail. Accordingly, its albums are not where the band shines (with the exception of the stellar "A Picture Of Nectar"). Recorded to reflect Phish's improvisational approach, this latest studio outing is a mixed bag. At its worst, it sounds like a flashback to a mid-'70s Yes album ("Guyute"); at its best, the record offers engaging, harmonically rich tunes that stick in the mind ("Brian And Robert," the Latin-esque "Water In The Sky"). The latter tracks are good college and triple-A candidates and long-shot contenders at rock and pop stations willing to depart from their tight playlists. Despite Phish's limited commercial potential, the band can do no wrong in the eyes of its fans.

THE CROWN PROJECT

Gershwin On Monarch

PRODUCER: Mark Gasbarro

Monarch 1017

Appropriately, the San Francisco-based label initiates a composer-salute series with George Gershwin, whose 100th birthday is being celebrated this year with a series of releases and events. There is a pleasing, eclectic jazz undertone to the proceedings on 12 Gershwin standards from the likes of Sandi Patty, the Christian music star who delightfully demonstrates her show-music flair with the satirical "By Strauss." With songs arranged for big bands, smaller ensembles, an inventively scored chorus, and other singers—including Nashville's Tim Davis—this CD is loaded with breezy work on a master's catalog of evergreens.

1998 CAST RECORDING

The Wizard Of Oz

PRODUCER: Robert Sher

TVT 1020

OK, nothing can match the power of the original 1939 soundtrack performance of "The Wizard Of Oz." Before that version is pulled off the shelf, give a listen to this road-show cast album, which happily turns to the movie orchestrations of all the songs (with additional material cut from the film itself). With the advantage of digital-era sound, the voices of starring players Mickey Rooney (the Wizard) and Eartha Kitt (the Wicked Witch) make this presentation a worthy companion to the classic version. Also included are dialogue portions with underscoring that should keep the kids interested as the adults keep them company.

R & B

► NICOLE RENEE

PRODUCERS: Nicole Renee, others

Atlantic 83101

Highly heralded R&B newcomer Nicole Renee debuts with an album that showcases her various skills as a writer, performer, and producer. Like Erykah Badu and Lauryn Hill, Renee is a well-rounded, accomplished artist who is not content to be pigeonholed as a mainstream R&B singer. Vocally, her sassy, often-raspy approach is reminiscent of giants Tina Turner and Chaka Khan. Highlights include "Rockin' Chair," "Cocaine Lane," "Seems Like Yesterday," and "Ugh!

(God)"—all of which offer, in addition to R&B, a taste of rock and alternative pop that may help the vocalist reach her potential crossover audience. Other noteworthy tracks include "Strawberry," "Ain't Nothin' Changed," "Telephone," and "Wickedness." In addition to the artist's rock and alternative influences, she showcases her formidable opera skills on "Memorabilia." An impressive debut.

RAP

► A TRIBE CALLED QUEST

The Love Movement

PRODUCER: Ummah

Jive 01241-41638

Laid-back and to the bone, Quest's fifth, and final, album goes far in redeeming its last outing by taking it down to old-school anorexic drum-and-bass foundations that occasionally tinker on the border between hip-hop and jazz and provide more riffs than samples. That leaves extra space front and center for the power of love and the group's voiceline skills to shine: Q-Tip's mesmerizing, syncopated flow and his lightly sagacious back-and-forth with Phife. The first single, "Find A Way"/"Stepping It Up," "Against The World," and "The Love" showcase Quest's gift for slipping hardcore vibes into expert popcraft. Busta Rhymes' turns in "Step-in'" and "Busta's Lament" inject hype and texture, while "Give Me" (featuring Noreaga) waxes sweetly nostalgic, recalling Quest history and implying that the breakup is amicable—just another of life's passages.

COUNTRY

► DEANA CARTER

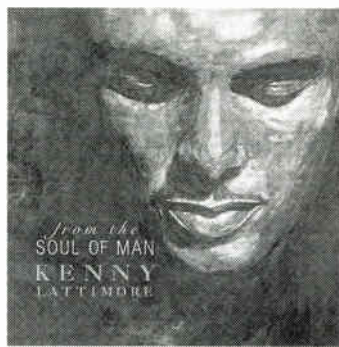
Everything's Gonna Be Alright

PRODUCERS: Deana Carter, Chris Farrer

Capitol Nashville 21142

The inside tray sheet of the CD glows in the dark (on the first 200,000 pressings only), and that's not the only hot thing about Deana Carter's sophomore album. Continuing the same kind of eclectic mix of musical styles that made "Did I Shave My Legs For This?" so appealing, Carter has Southern Gothic story songs in the "Strawberry Wine" vein, a fun track like "The Train Song" (featuring Lynyrd

SPOTLIGHT



KENNY LATTIMORE

From The Soul Of Man

PRODUCERS: Kenny Lattimore, Colin Gayle

Columbia 68854

Kenny Lattimore's sophomore project, "From The Soul Of Man," has a song for just about every listener. Lattimore pulls out all the creative stops to help showcase his full vocal capacity. Much as he did on his self-titled debut, Lattimore continues to target many of his songs toward both men and women. A great majority of the tracks, such as "Days Like This," "Trial Separation," "Tomorrow," and "I Love You More Than You'll Ever Know," lay out the intricacies of real '90s relationships from the black male point of view. The album includes the gospel-flavored "Well Done," a cover of George Harrison's classic "While My Guitar Gently Weeps," and the duet "Love Will Find A Way" with Heather Headley from Disney's "The Lion King II: Simba's Pride."

Skynyrd guitars), and a ZZ Top groove on "You Still Shake Me." "Angels Working Overtime" is a substantial little soap-opera road tale that even survives a kids' chorus. Plus, she does a coy and sensuous remake of Melanie Safka's suggestive song "Brand New Key," enlisting her best little-girl voice without sounding cloying. There's also an added confidence and maturity to Carter's singing (something that selling 4 million-plus copies of a debut album can do).

VITAL REISSUES®

SLOAN

Smeared

PRODUCER: Terry Pulliam

Never Records Group/Murderecords 037

SLOAN

One Chord To Another

PRODUCER: not listed

Never Records Group/Murderecords 24

Teetering on the brink of stateside recognition for nearly a decade, Halifax, Nova Scotia's Sloan has finally inveigled some praise with the poppified AC/DC-style riffs on this year's "Navy Blues." Next order of business: reissuing 1993's "Smeared"—a head-bopping, fuzz-laden affair smacking of early Cheap Trick on DGC—and 1997's harmonic, hook-filled "One Chord To Another," on the Enclave imprint (formerly affiliated with EMI, now with Mercury). "Smeared" highlights include the distorted teen cult favorites "Underwhelmed" and "I Am The Cancer," though the quartet also nods to the Velvet Underground on "Left Of Center" and DGC labelmate Sonic Youth on the only minor-key number, "Two Seater." While the rocky "Smeared" sometimes verges on unraveling, Sloan heads its higher pop calling on the tight "One Chord To Another," in which Beatlesque structure, piano, and

more mature, shared vocals round out numbers like "The Good In Everyone" and the brilliant "G Turns To D." Contact: 212-675-5008.

JUNE CHRISTY

Gone For The Day; The Song Is June

REISSUE PRODUCER: Michael Cuscuna

Capitol Jazz 7243 95448/55455

Wow, a virtual June Christy-o-rama! The cool jazz vocalist's fans have been waiting for Capitol Jazz to rerelease two of her best-loved discs, both featuring arrangements by cool-meister Pete Rugolo—"Gone For The Day" and "The Song Is June," both best sellers for the label in 1957 and 1958. Well, the label has trumped pleas and prayers by reissuing both and packaging them with two more out-of-print items from her catalog, pairing "Fair And Warmer," also from '57, with the former album and 1960's "Off Beat" with the latter. Fresh and refreshing, all the Christy offerings will have old hearts thumpin' and newcomers totally spellbound by her warm yet modernist vibe. It's hard to pick favorites here from the twofers, but the pastoral "It's So Peaceful In The Country" and the sublime lacuna of "Lazy Afternoon," both dripping with '50s cool, are just a few of the high points. A bonanza—pick 'em both up.

SPOTLIGHT



HERBIE HANCOCK

Gershwin's World

PRODUCER: Robert Sadin

Verve 314 557 797

Like no one before or since, George Gershwin reveled in the melting pot that is American music: jazz, classical, pop—they are all part of his signature sound. We've been blessed with gorgeous Gershwin records in every genre to celebrate the composer's centenary this year, but no tribute speaks to the essence of the man with more inspired artistry than Herbie Hancock's "Gershwin's World." Reflecting the title, Hancock spotlights music not only by Gershwin but also by those who so influenced him: W.C. Handy, James P. Johnson, Duke Ellington, and Maurice Ravel (and he spices up some settings with percussion to reflect Gershwin's Latin bent). Hancock's supporting cast is stellar, to say the least: The Orpheus Chamber Orchestra accompanies his brilliant improv on Ravel's G Major Concerto; Wayne Shorter, James Carter, Eddie Henderson, and Kenny Garrett add solos; Stevie Wonder sings "St. Louis Blues"; Kathy Battle intones the Prelude in C Sharp Minor; and Joni Mitchell embodies "The Man I Love" and "Summertime" with inimitable grace and emotional intelligence. But the final highlight is Hancock alone: a touching take on the evergreen "Embraceable You."

★ SARA EVANS

No Place That Far

PRODUCERS: Norro Wilson, Buddy Cannon

RCA 67653

As one of the most talented women singers to emerge in country music in the past two years, Sara Evans has been surprisingly slow to get country radio play. That's beginning to change with the current single, the title cut from "No Place That Far," on which she is joined by Vince Gill. Although not as roots-authentic as her first RCA album (produced by Pete Anderson), the current album glowingly showcases her big, versatile voice with an impressive collection of first-rate songs. Evans co-wrote five of those 11 songs, including the single, and is probably going to be a country force for some time. One song she insisted on getting for this album is one of Harlan Howard's best compositions ever, "Time Won't Tell," which he co-wrote with Beth Nielsen Chapman.

DANNI LEIGH

29 Nights

PRODUCERS: Michael Knox, Mark Wright

Decca 70032

Danni Leigh has got a lot of hat, a lot of attitude—and a pretty good penchant for singing honky-tonk. Co-writer of six of the album's 11 songs, she has a good grasp of country history. She also displays good taste in picking cover songs: Willie Nelson's "Touch Me," Tommy Collins and Merle Haggard's "Mixed Up Mess Of A Heart," and the Harlan Howard-Kostas

composition "I Feel A Heartache" are stone country bedrock. Like Heather Myles on Rounder Records, Leigh sounds to the barroom born. Alternately sultry and abrasive, she describes herself as an "ol' hillbilly chick." As such, she's a welcome addition to the Nashville country scene.

JAZZ

► ANDY SUMMERS/VICTOR BIGLIONE

Strings Of Desire

PRODUCERS: Andy Summers, Victor Biglione, Eddie King

RCA Victor 09026-63326

"Strings Of Desire" finds ex-Police man Andy Summers and pal Victor Biglione dueting on acoustic guitars, blessing a variety of standards with a singing, dancing grace. Yet the affair's lighthearted, unassuming character masks some serious musicality. From the infectious bop of Dizzy Gillespie's "Night In Tunisia" to John Lewis' touching homage "Django," Summers and Biglione conjure a rainbow of jazz hues. And well-wrought tunes from Jobim, Gilberto, and Gismonti add some low-key Latin spice. Capping the disc is Summers' original "Samba For Counting The Days," and its charm underscores how underrated the guitarist is as a solo talent. A vibrant recording only adds to the allure of this lovely album, which should appeal not only to devotees of jazz guitar but to fans of folk and roots music.

LATIN

► LAURA PAUSINI

Mi Respuesta

PRODUCERS: Alfredo Cerruti, Dado Parisini, Laura Pausini

WEA Latina 24720

Catchy, finger-snapping groove-pop permeates the third Spanish album by this Italian songstress as she smartly moves away from being exclusively a purveyor of teary-eyed romantic ballads. Moreover, Laura Pausini's distinctive high voice is wrapped in a more rich and mature delivery as she cruises through a nicely balanced, 13-song set that still boasts plenty of radio-ripe tunes of heightened amorous intentions, including the bouncing leadoff single "Emergencia De Amor," the pulsating entries "Me Siento Tan Bien" and "Quédate Esta Noche," and the slower-paced "Felicidad."

WORLD MUSIC

HOSSAM RAMZY/PHIL THORNTON

Immortal Egypt

PRODUCERS: Phil Thornton, Hossam Ramzy

New World Music 455

Estimable Egyptian percussionist and bandleader Hossam Ramzy has dozens of discs under his own name, as well as a starry backup résumé with the likes of Peter Gabriel, the Rolling Stones, and Jimmy Page & Robert Plant. On "Immortal Egypt," he links with British ambient instrumentalist Phil Thornton for a project that is far better than its new age trappings might suggest. The grooves and textures are a bit airbrushed, yet Ramzy's fine orchestra can't help but inject some real organic substance.

CLASSICAL

★ EDGARD VARÈSE: THE COMPLETE WORKS

ASKO Ensemble/Royal Concertgebouw Orchestra,

Riccardo Chailly

PRODUCERS: Andrew Cornall, Chris Pope

Decca/London 289-460-208

Decca deserves much applause for this historic release, the first complete survey of the orchestral works of Edgar Varèse (1883-1965). An iconoclast of sound, Varèse created towering "sonic sculptures," carving them out of raw orchestral texture and pioneering electro/acoustic

(Continued on page 22)

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

SINGLES

EDITED BY CHUCK TAYLOR

POP

► FIONA APPLE *Across The Universe* (4:17)

PRODUCER: Jon Brion
WRITERS: J. Lennon, P. McCartney
PUBLISHER: Sony/ATV, BMI
Clean Slate/Work/Sony Soundtrax 41530 (CD promo)
Fans of 1997 breakthrough prodigy Fiona Apple's fire-and-brimstone angst are in for quite an eye-opener on this overtly understated slow shuffle, a druggy refashioning of the classic Lennon/McCartney composition, taken from the soundtrack to "Pleasantville." Set amid raindrop-like percussion and gently strummed guitars, Apple ambles through this indelible melody with an appropriate dose of detachment, singing "Nothing's gonna change my world" amid verses that signal chaos and discontent. This song will breathe intensity into and provoke immediate attention from the airwaves, only to be supercharged by a brilliant black-and-white videoclip directed by Paul Thomas Anderson. This track is poised to accompany top 40 and modern rock radio listeners far into the season and is certain to elevate Apple to a level only hinted at on her debut, "Tidal." We call this an "important" record.

► 'N SYNC *(God Must Have Spent) A Little More Time On You* (3:58)

PRODUCERS: Carl Sturken, Evan Rogers
WRITERS: Sturken, Rogers
PUBLISHERS: Bayjun Beat/MCA, BMI
REMIXERS: Joe Smith, Tony Battaglia
RCA 65621 (CD promo)
Hot on the heels of its debut album catapulting to No. 2 on The Billboard 200, 'N Sync delivers its third tasty single, a requisite, though oh-so-lovely ballad. Remixed slightly to bring out the moody strings and the harmonies between Justin, J.C., Chris, Lance, and Joey, this lushly produced track should help radio further distinguish 'N Sync from the festive barrage of youth acts out there. This is pure pop pleasure, with a cleverly worded message of tenderness that will have the act's legions of young female fans staring longingly at their radios—if not their posters of these highly photogenic lads. An easy decision for top 40 programmers, who would be remiss not to continue to develop the quickly rising career of the next leader of the boy band pack.

► MARCY PLAYGROUND *Sherry Fraser* (2:49)

PRODUCER: John Wozniak
WRITER: J. Wozniak
PUBLISHERS: W.B./Wozniak, ASCAP
Capitol 12844 (CD promo)
The follow-up to the huge cross-format hit "Sex And Candy" should have no problem setting the course for Marcy Playground to be an adult top 40 contender for new impact act of the year. Again, it's the distinctive vocals of lead John Wozniak, who also wrote and produced the track, that make this a standout from the herd of brooding modern adult bands strumming their way across the land. And again, it's a clever title that will keep this languidly paced track on the lips of the group's new fans. Could be a stretch for younger-leaning top 40 listeners, but "Sherry Fraser"—whose namesake is a co-writer of Marcy Playground's "Ancient Walls Of Flowers"—is a shoo-in for adult top 40 and modern adult, perhaps even triple-A, approval.

R & B

► R. KELLY FEATURING KEITH MURRAY *Home Alone* (4:18)

PRODUCER: G-One
WRITERS: R. Kelly, K. Price, K. Murray
PUBLISHERS: Zomba/R. Kelly, BMI; Price Is Right/MCA/Zomba Enterprises/Illitric Music, ASCAP
Jive 42559 (CD promo)
R. Kelly is taking all prisoners in this scorching, midtempo-shuffle invitation to

stop by the house and "make it right." As his duet with Celine Dion, "I'm Your Angel," reaches for the sky on the pop/AC side, this R&B-oriented sexcapade will be confidently knocking at No. 1 in short order, thanks to a groovy sidekick rap from Keith Murray and provocative instrumentation à la Janet's recent "Go Deep." This track is wholly satisfying, oozing with all the raw sexuality we know and love R. Kelly for, as well as a melodic strut that'll have the masses joining the party in about a second. A wonderful start to Kelly's forthcoming double album, "R."

► KELLY PRICE *Secret Love* (4:20)

PRODUCER: Daron Jones
WRITERS: K. Price, D. Jones, Q. Parker, M. Scandrick, M. Keith, C. Stills
PUBLISHERS: Price Is Right/Music Corp. of America, BMI; EMI April/Kalinmia/C. Stills, ASCAP
Island Black Music 7959 (CD promo)
While she has only one hit under her belt, the No. 1 R&B debut "Friend Of Mine," Price has already carved a niche for herself as a songwriter for the likes of R. Kelly (above), Aretha Franklin, Puff Daddy, Brandy, Mase, Tatyana Ali, and the Isley Brothers. She's also one of the most promising bearers of pure, God-fearing, heart-wrenching soul. Here, she again delivers a searching, pained vocal, belting with the rich texture and warmth of a finely aged wine. In this setting, she's got a secret love that she refuses to hide inside anymore, instead choosing to profess her pure love amid a rubbery bassline and cabaret instrumentation. This is a joyous slice of R&B from an artist who's proving to be worthy of a long, satisfying stay. Grade-A effort primed to sweep the R&B airwaves.

★ PATTI LABELLE WITH EDDIE LEVERT *Is It Still Good To You* (4:1)

PRODUCER: Arif Mardin
WRITERS: N. Ashford, V. Simpson
PUBLISHER: not listed
MCA 4274 (CD promo)
You haven't truly experienced the beauty of LaBelle's vocal gifts until you've experienced them in a live setting. This deliciously dramatic rendition of the well-worn Ashford & Simpson composition—lifted from the diva's glorious new "Live! One Night Only"—proves that point perfectly. Free of the restrictions of the studio, LaBelle cuts loose, breathing remarkable new emotional depth into the song—with a little soulful assistance from Levert, whose throaty baritone is a fine counterpart to LaBelle's glass-shattering soprano. Issued to radio programmers on a promo CD that also features fine performances of "Sparkle," "A Change Is Gonna Come," "If Only You Knew," and "If You Love Me," this should be of equal interest to old-school R&B aficionados and novices interested in broadening their musical palette.

ROCK

► BLUE FLANNEL *Havin' A Bad Day* (3:20)

PRODUCER: Jay Healey
WRITER: D. Coile
PUBLISHER: Wanna Hit, BMI
Universal 1414 (CD promo)
Any song that starts with the lines "I hate drunk people/And I hate sober people/And I hate all people today/Cause I'm havin' a bad day" promises something clever up its sleeve. Sure enough, by the time it's all done, these four make it clear that they hate it all—but they're still looking for a bright tomorrow. It's a clever, tongue-in-cheek assault with the melodic mettle to back this fun modern rocker. Nothing too complex, just a song with a great gimmick and a sticky hook. At home with modern rock and triple-A outlets.

★ MARY LEE'S CORVETTE *Lick The Sunshine* (4:18)

PRODUCER: Eric "Roscoe" Ambel
WRITERS: M.L. Kortez, D. Buskin
PUBLISHERS: Magda Lane/Poso Music, ASCAP
Wild Pitch 98004 (CD promo)
A preview of the much-anticipated second album by indie fave Mary Lee's Corvette, this subtle, insistent invitation to shed the

inhibitions of sudden mutual allure is as magnetic as it is elemental. Singer/songwriter Mary Lee Kortez is a powerful talent with nuance to burn. On this cut, which should find immediate favor at triple-A, she keeps a tight lid on her vocal toolbox as crisp acoustic and electric guitars and cat-like drumming close in. Spin this twice and watch the phones erupt as it whets appetites for her forthcoming "True Lovers Of Adventure" set.

★ DEE CARSTENSEN *Be My Man* (3:59)

PRODUCER: Ben Wisch
WRITER: D. Carstensen
PUBLISHER: Skyward Bound, BMI
Exit Nine/Blue Thumb 90125 (CD promo)
Lilith Fair 1998 alumnus Carstensen has shared the stage with Sarah McLachlan, Bonnie Raitt, and Jonatha Brooke. Now, she's ready for her turn at bat with newly recorded material from her album "The Map." "Be My Man" is a deluxe showcase for this young singer/songwriter, whose musical leanings might be compared to Shawn Colvin and whose vocals are reminiscent of Dar Williams. In this sweetly tempered track, which sets the mood with an ample helping of mandolin, she works to convince a man on whom she has set her sights to realize how much they have in common: "Be the one who knows me better than I know myself." The hook is immediately accessible, and the whole experience rewarding. Well worth an exploratory spin.

LOVATUX *First Kiss* (4:20)

PRODUCERS: Gary Langan, Howard Jones
WRITERS: R. Hemmings, J. Conlon
PUBLISHER: Orestes, ASCAP
Robbins 72031 (CD promo)
Lovatux is onto something with "First Kiss." Sweet, girlish vocals (with a decidedly Portishead-like flutter) mark its melody over wedding reception-esque electric organ and bubbly prerecorded backup voices, while a laid-back R&B beat and subdued bass help the song to slide along. But if "First Kiss" stands out in the crowd, it's because it's a strikingly prefab number. Lovatux's instrumental backing sounds synthesized in an early-'80s way, not a cool, lo-fi, in-your-face, late-'90s way. Then again, if it catches some attention—which "First Kiss" could at top 40—why ask why?

B.B. KING *Bad Case Of Love* (3:36)

PRODUCER: Sidney A. Seidenberg
WRITER: not listed
PUBLISHER: not listed
MCA 4269 (CD promo)
B.B. King can do no wrong in most of our eyes: His veteran guitar artistry is still a knockout after all these years, and his grasp of the blues (even when it's clear that he's well-rested, well-fed, and couldn't be happier) is almost unparalleled. "Bad Case Of Love" is a straight-up blues number with a booty-shaking tempo that rides on gospel-style organ riffs and occasional brass punctuation. The radio edit is inexplicably missing King's extended guitar solo—which figures prominently on the album version—bringing the song's effectiveness down a notch. "Bad Case Of Love" might also suffer for its classic sound; blues just doesn't sound new.

THE EVINRUDES *Drive Me Home* (3:30)

PRODUCER: Brian Reed
WRITER: Brian Reed
PUBLISHER: not listed
Mercury 421 (CD promo)
"Drive Me Home" isn't this year's most novel track, but it is a competently written pop/rock song with definite mainstream potential. The rich production enhances its otherwise ho-hum rock guitar riffs, and a jangly tambourine and high-hat add texture. The catchy vocals, from a breathily sexy, honey-sweet Sheryl Crow sound-alike, are mixed with an unobtrusive male backup voice to good effect, and the lyrics are inventively cheerful—"If I was the pope I'd get undressed/Take off my robe and my bulletproof vest." Despite its title, "Drive Me Home" seems to be pressing ahead aimlessly, and its lack of direction or eventual climax is disappointing. After the bridge, we await a dynamic shift, an a

cappella reprise, or even a drum fill, but leave unsated.

STORYVILLE *Two People* (4:14)

PRODUCER: Stephen Bruton
WRITER: D. Grissom
PUBLISHER: David Grissom, BMI
Atlantic 8689 (CD promo)
This stripped-down track is about as straight-ahead as they come. The message: Two people, for better or worse, are sticking it out, "flying into the sun." The approach: simple guitar, drums and bass, and a clear, unaffected vocal. The effect: retro '70s album rock that feels about as vital today as a pet rock. Still, mainstream rock is a possibility here, particularly those with a Southern rock or an older-skewing lean. Taken from the album "Dog Years."

COUNTRY

► RICOCHET *Can't Stop Thinkin' 'Bout That* (3:24)

PRODUCERS: Ron Chancey, Blake Chancey
WRITERS: M. Dodson, D. Drake, S. Mullins
PUBLISHERS: Sony/ATV Tunes LLC/dba Cross Keys/Kim Williams, ASCAP; Killen-Turner/We're Brewin' Hits, BMI
Columbia CSK 41504 (CD promo)
The producers—the father/son team of Ron and Blake Chancey—have created a solidly country, radio-ready confection laced with fiddle and steel guitar. The vocal performance has lots of personality, but the song is pretty lightweight, with a lyrical theme similar to Rhett Akins' "Don't Get Me Started" (which was more inventive). It's definitely not a deep treatise on anything profound, but the production is on target, and it has that tempo that country radio seems to love, so it will likely be embraced out there in radioland.

► THE WILKINSONS *Fly* (3:29)

PRODUCERS: Tony Haselden, Russ Zavitson, Doug Johnson
WRITERS: S. Wilkinson, R.M. Bourke
PUBLISHERS: Golden Phoenix Music Corp./Kiyasongs Music Publishing, SOCAN; Rory Bourke Music Co., BMI
Giant PRO-CD-9506-R (CD promo)
The follow-up to this in-the-spotlight family act's debut smash, "26¢," is a lovely midtempo tune characterized by a beautiful lead vocal and those celestial family harmonies. Co-written by father Steve and veteran hitmaker Rory Bourke, it's a solid song, but the performance is what gives it wings. Not since the Whites has there been a family trio with such a gorgeous sound. There's a freshness and purity to the Wilkinsons' music that should keep them around for a long time.

► THE KINLEYS *Somebody's Out There Watching* (3:35)

PRODUCERS: Tony Haselden, Russ Zavitson
WRITERS: R. Lerner, F. Golde, S. Booker
PUBLISHERS: Warner-Tamerlane Publishing Corp./Puck-alisa Songs/Nomad-Norman Music/Franne Gold Music/Windswept Pacific Music Ltd., BMI
Epic ESK 41593
This first single from the stellar "Touched By An Angel" soundtrack, due Nov. 3 on 550 Music/Sony Music Soundtrax, opens with a Cajun fiddle that gives way to the Kinleys' warm and smoky vocals, nicely elevated by those tight familial harmonies. The song has a positive message, a nice country groove, and is a fine performance. All those things should add up to acceptance at country radio. Plus the act's appearance on what will likely be a high-profile project, which includes Wynonna, Faith Hill, Martina McBride, and Deana Carter, should be an instantaneous boost to the siblings' career.

DANCE

► JUDY TORRES *Back In Your Arms Again* (4:05)

PRODUCER: Brinsley Evans
WRITERS: B. Evans, H. Robbins
PUBLISHERS: Third Mill/Class Clown Music/HDR Publishing, ASCAP
REMIXERS: Brinsley Evans, Eddie Baez, Chris "the Greek" Panaghi, Welcome Productions
Third Millennium Entertainment TMM1584 (CD promo/12-inch single)
Ms. Torres has had quite the colorful

career in her 11 years of making music. With several festive pop/dance hits, including "No Reason To Cry" and "Come Into My Arms," she, with little wonder, has been dubbed the "Queen of Latin Freestyle." These same fans, however, may be somewhat surprised by "Back In Your Arms Again." Why? Simply put, it's not a freestyle record—but rather a hands-in-the-air house anthem. Torres sounds very at home wailing atop producer Brinsley Evans' sublime disco-drenched original production. Though club DJs have embraced "Back In Your Arms Again," radio is still skeptical. Let's find a home, yes? Contact: 212-647-1575.

★ JENNIFER DELGADO *What Is It (About You?)* (7:00)

PRODUCERS: John Mortera, Vaughn Stewart
WRITERS: J. Mortera, V. Stewart
PUBLISHER: O Ye Prophet Entertainment, BMI
REMIXER: Soul Solution
Columbia 44 78973 (12-inch single)
Play this record without taking a glimpse at the credits. Listen to the ingénue's pure pop delivery. Sounds kinda familiar, doesn't it? Jennifer Delgado's voice is a dead ringer for Kylie Minogue's; that is, the Kylie of the '80s: playful, effervescent, and full of innocence. On this, Delgado's solo debut (she is a featured vocalist with Sony Tropical act DLG), she effortlessly straddles the blurred border between energetic pop and pop-infused house music. Along for the ride is Soul Solution, the production/remix team responsible for the club remixes of Shania Twain's million-selling "You're Still The One." Not a bad combination, eh?

AC

► JEFFREY OSBORNE & SHEENA EASTON *The Place Where We Belong* (4:10)

PRODUCER: Robbie Buchanan
WRITERS: T. Keane, G. Brown
PUBLISHERS: MasonMack, BMI; PolyGram International/Brown Babies, ASCAP
Windham Hill 98-91 (CD promo)
It's been way too long since Sheena Easton has served up something new for radio, but this tasty ballad will help make up for those unfortunate lost years. Sung with another '80s hitmaker, Jeffrey Osborne, this gentle, sweeping power ballad could have come right from a Disney movie. Easton's voice has become even fuller over the years, and her command of the material breathes effervescence into the gently paced, albeit somewhat formulaic, song. Osborne, as always, uses his tenderized vocal chops to grand effect, sweeping up the scale with ease, while the two voices blend like butter on toast. Taken from Windham Hill's inspired "The Colors Of Christmas" (though this song contains no holiday references), which includes new recordings from Peabo Bryson, Melissa Manchester, Oleta Adams, Philip Bailey, and Roberta Flack. This song is all yours, AC—and well worth enjoying.

NEIL DIAMOND *As Time Goes By* (2:54)

PRODUCER: Bob Gaudio
WRITER: H. Hupfeld
PUBLISHER: Warner Bros., ASCAP
Columbia 41636 (CD promo)
Whether you choose to admit it or not, the familiarity of Diamond's comfortable voice will send a little zing up your spine—even if just for this track's overt campiness. From his upcoming "The Movie Album," this song finds the crooner taking on the familiar standard from "Casablanca," set amid a live orchestra commanded by renowned film composer/conductor Elmer Bernstein. There's never any doubt that Diamond will deliver the goods vocally; for his longtime fans, this lush, heartfelt performance will melt hearts like ice cream under hot sauce. For radio, this one's soft, soft AC all the way.

Reviews & Previews



(Continued from page 20)

ambience. With aid from Varèse protégé Chou Wen-chung, Riccardo Chailly and company lend this music an authentic power. Highlights: the brutal orchestral beauty of "Arcana" and the lush, *fin-de-siècle* drama in the early song "Un Grand Sommeil Noir," with soprano Mireille Delunsch. The edgy, otherworldly character of Varèse's music could hold real appeal for those who are into electronic exotica; so Decca would deserve double applause if it marketed the set to a younger crowd.

GOSPEL

► VIP MASS CHOIR

Any Day

PRODUCER: John P. Kee

Verity 43117

The signature of the prolific John P. Kee is strong on this fourth offering from his Victory In Praise (VIP) Mass Choir. Originally conceived in 1990 as an outreach to at-risk youth, VIP has blossomed into a stellar vocal ensemble in its own right, guided by Kee's sure-handed production, strong songs, and prominent instrumental and vocal presence. As with all his various projects, Kee tilts his own talents toward the artists' sound, with energetic results that are fresh and reassuringly familiar. The title song and "Holy Hands" are both strong shots as singles, as is the album's centerpiece, "When Will We Sing The Same Song?," a powerful anthem of racial reconciliation that reinforces Kee and VIP's commitment to music as the means to a jammin' good time, as well as societal and spiritual transformation.

★ SLIM & THE SUPREME ANGELS

Over Yonder!

PRODUCERS: Howard "Slim" Hunt, Jerry Peters, James Bullard

MCG 7005

With 20 albums and 35 years of history behind them, Slim & the Supreme Angels remain one of the last, and best, purveyors of classic gospel quartet music. The sound and the songs are neither contemporary nor traditional but rather timeless, with a soul-deep inspiration and groove that has pervaded R&B, rock, and pop—from '50s doo-wop to Boyz II Men and beyond. This outing finds the group still mining the seemingly endless vein of tightly knit harmony and counterpoint over a rhythm section of bass, drums, organ, and electric guitar. First among numerous standouts is the title cut, a punchy, bluesy strut with veteran Angel "Sugar" Hightower delivering a stinging guitar workout to raise the dead. Definitive, indigenous American music at its finest.

CHRISTMAS

BING CROSBY

The Voice Of Christmas

REISSUE PRODUCER: Steven Lasker

MCA 11840

KENNY LOGGINS

December

PRODUCERS: Peter Asher, Kenny Loggins

Columbia 69371

JERMAINE DUPRI

Jermaine Dupri Presents: 12 Soulful Nights Of Christmas

PRODUCERS: Jermaine Dupri, Michael Mauldin, Samuel J. Snapp

So So Def/Columbia 69674

MARTINA McBRIDE

White Christmas

PRODUCERS: Martina McBride, Paul Worley

RCA 67654

OUR FAVORITE TOYS

Acorn Media

52 minutes, \$19.95

For baby boomers and thirtysomethings, today's overnight toy sensations have nothing on such classics as the Slinky, Etch-A-Sketch, Barbie, the Radio Flyer wagon, and Matchbox cars. This nostalgic and surprisingly educational look at the favorite toys of children who long ago gathered in wood-paneled basements across the country reveals the longevity of these simple pleasures and is well-timed for the holidays. Interviews with the creators of the toys let viewers in on some inside knowledge about the development of some classic creations, like the happy accident that led to the development of the Slinky, the tiny manufacturing defect that sets G.I. Joe apart from all other action figures, and the inner workings of the Etch-A-Sketch. Rounding out these tidbits of knowledge are testimonials from an assortment of adults who talk of make-believe worlds, "do-overs," sibling rivalry, and other childhood memories that the toys elicit. Contact: 800-474-2277.

TOYS OF THE PAST

TM Books & Video

55 minutes, \$19.95

Before he died last year at age 80, world-renowned toy collector Dr. William Furnish had amassed a collection of current and antique planes, trains, stuffed animals, playhouses, Erector sets, dolls, and other toys that was rivaled by only a few collections around the world. For this video, filmed not long before his death, Furnish invites viewers into his home in Louisville, Ky., all six stories of which are jammed, crammed, and otherwise inhabited by toys. As much a storyteller as a collector, Furnish explains the genesis and social status of some of his most prized possessions, ranging from a miniature walking Charlie Chaplin replica and a Newton Aero Circus to an unusual robot that he estimates is worth about \$25,000. Contact: 800-892-2822.

SAVAGE EARTH: THE RESTLESS PLANET

MPI Home Video

60 minutes, \$19.98 each or \$79.98 for boxed set
Strong reviews and word-of-mouth for the PBS miniseries "Savage Skies" led to the four-part follow-up "Savage Earth," which explores other potentially devastating phenomena that take place on Earth. Narrated by Stacy Keach, "The Restless Planet" takes viewers from California to Mexico and Japan in an effort to survey the causes and effects of earthquakes. Filled with information bytes and its share of disaster footage, with an emphasis on San Francisco's 1989 quake, the tape assesses the dangers earthquakes pose for people who live in high-risk fault areas. On the positive side, it also shares survival stories and acts of heroism that occur during the darkest of earthquake-induced moments. Also new to video are "Out Of The Inferno," "Waves Of Destruction," and "Hell's Crust."

WHAT EVER HAPPENED TO KEROUAC?

WinStar Home Media

96 minutes, \$19.95

Although he probably would have hated any sort of ceremonious homage, this documentary speaks volumes about the author and the counterculture of drugs and other experimentation he helped define, as heard by those who knew Jack Kerouac best. The author of such novels as "On The Road" and "The Dharma Bums," some of them written during exhaustive three-week stints, comes

across as both a genius of prose and a desperate chronicler of desperate times. Among those shown chronicling Kerouac's life are fellow artists Allen Ginsberg and William Burroughs, as well as his daughter Jan, who describes an emotionally chilling reunion with a father. The tape also includes readings of selected Kerouac works, as well as footage of Kerouac being interviewed by Steve Allen and William F. Buckley Jr. less than a year before he died of alcoholism.

BILLBOARD DAD

DualStar/Warner Home Video

90 minutes, \$19.95

Mary-Kate and Ashley Olsen are growing up, but they are certainly not outgrowing their propensity to play matchmakers, as they did in the days when they played the singular Michelle on TV's "Full House." In this direct-to-video movie, the twins star as hip Venice, Calif., sisters who seek to find a new love interest for their father, who hasn't smiled much since their mother died two years ago. To find the perfect mate, they paint a personal ad on a giant, prominently located Hollywood billboard. To everyone's surprise, the plan works, but the new couple has some issues to face before they can live happily ever after. For starters, the woman's son is the archrival of one of the sisters in diving competitions. Throw in a plot by the dad's boss to break up his new relationship and steal his money, and you've got enough twists and turns to keep the Olsens—and viewers—sufficiently engaged.

GODSPEED, JOHN GLENN

BMG Video

52 minutes, \$19.98

John Glenn proved he had the right stuff 36 years ago when he became the first American to successfully orbit the Earth. As he prepares once again to journey into outer space, Glenn looks back on his inaugural mission aboard the Friendship 7 in this documentary, which originally aired on the Discovery Channel. (Its name was taken from the words fellow astronaut Scott Carpenter transmitted to his friend as Glenn prepared for liftoff.) Current interviews with Glenn and his immediate family, plus the flight directors, engineers, and correspondents, are interlaced with archival footage of Glenn training for and embarking on that inaugural mission. Narrator Walter Cronkite also provides the sociopolitical context of this country's race into space against the former Soviet Union.

LANDMARKS OF FAITH: CATHOLIC MARYLAND

Goldhill Home Media

46 minutes, \$24.95

The religious and otherwise spiritual roots of America are examined in the "Landmarks Of Faith" series, which touches down in Maryland in this episode. The first province in the New World to offer religious tolerance, Maryland became a haven for persecuted Catholics. Viewers go on a tour of the Basilica of the Assumption in Baltimore—the oldest Catholic cathedral in the U.S.—as well as several of the area's other historic landmarks. The video also follows the thread of charitable works that emanated from the Catholic Church and still runs through various Maryland institutions.

THE WHO LIVE AT THE ISLE OF WIGHT FESTIVAL

Rhino Home Video

85 minutes, \$19.98

One year after the Woodstock festival, 600,000 people crowded onto the Isle of Wight off the coast of Britain for another three days of music. Among the highlights of that event was a three-hour performance by the Who that began around 2 a.m. This tape provides more than an hour of highlights from the band's legendary set, a powerhouse of rock'n'roll that includes 21 songs, 13 from the group's rock opera "Tommy." The "Tommy" material is clearly the highlight of the show, but other cuts—"I Can't Explain," "Magic Bus," and an inspired

"Young Man Blues"—aren't too shabby either on a night when the band could do no wrong.

FRANKLIN'S HALLOWEEN

PolyGram Video

25 minutes, \$12.95

Franklin the turtle, of CBS Saturday-morning fame, learns that not everything that seems spooky is meant to be feared in this sweet animated story. Franklin is thrilled about the chance to go to a costume party with his friends, but he is worried that he'll be too scared to go to the haunted house the gang plans to visit afterward. What's creeping him out even more is a ghost that keeps hanging around, which he initially thinks is his friend Bear dressed up in his usual costume until he learns Bear is home with a cold. The tape includes the episode "Franklin's Fort," in which Franklin learns the importance of being upfront with friends when the forest crew decides to build a tree fort, and he tries to avoid telling them he's afraid of heights.

VRRROOMMM 3—APPLE FARMING FOR KIDS

Rainbow Communications

35 minutes, \$19.95

The third installment in the "Vrrrooommm" series of farming videos for children is a perfect seasonal treat. This tape takes viewers to an apple farm in upstate New York, where a variety of modern machinery and gizmos handle the process of apple production, processing, and packaging in a more high-tech manner than some might expect. Explanation and accompanying visuals about the many varieties of apples, why some are good for pies and others for preserves, and the steps along the way from farm to grocery store shelf are engaging and extremely child-friendly. Contact: 800-518-FARM.

RECYCLE WRANGLER

Los Angeles Department of Public Works

25 minutes, free

Children's entertainer Joanie Bartels lends her charm and voice to this live-action recycling-awareness tape developed by the Los Angeles Department of Public Works. Bartels helps a group of children understand the importance of reducing, reusing, and recycling by putting the issues in kid-friendly terms and to song. The causes of excess litter and its effect on the environment are accentuated by footage of machines dumping waste into a giant landfill. The tape also contains lots of scenes of recycling machinery doing cool stuff like shredding plastic soda bottles for new life in carpeting and even clothing. The video is accompanied by several sheets of vivid stickers that help bang home the message. Contact: 213-473-3623.

ENTER*ACTIVE

BY DOUG REECE

ROGUE TRIP, VACATION 2012

GT Interactive

Sony PlayStation

Though "Rogue Trip" apparently borrows its game engine from GT's popular "Car Combat," the changes here are so wildly inventive that there's nary a trace of redundancy. Though users still square off in their choice of menacing, souped-up vehicles, "Rogue Trip" owes more thematically to the wacky antics of such games as Interplay's "Red Neck Rampage." The objective here is to rescue "tourists," which include grandmotherly types and space aliens, from evil post-apocalyptic "automercenaries." The graphics are a little choppy, but GT has packed enough surprises, creative weaponry, and challenges into this title to make it a true white-knuckler. Music is provided by such acts as the Mighty Mighty Bosstones.

www.flashradio.com

SonicNet's new animation-enhanced Web-casting station is one of the first sites that is fully compliant with the compulsory

license proposed under the World Intellectual Property Organisation treaties. While that means it lacks some of the interactivity of other Webcasts, it's by no means stale. FlashRadio is clearly programmed by thoughtful music lovers and goes wide and deep with its artist selection on all five genre channels. For this reason and the fact that artist, song, label, and album names are listed, record companies should embrace FlashRadio. Unlike Webcasts that require some more exotic plug-ins, for FlashRadio, most users will find that they already have the Java, Flash, and Real software installed. Of course, the beauty of using animation, as opposed to video, for artist clips, is that even with jerky 28.8 modem speeds, Flash is easy to watch. Though we've seen better ShockRave graphics, SonicNet uses the visual space well by running news headlines and other items over the animation.

ROAD TRIPS DOOR TO DOOR, 1999 EDITION

TravRoute

PC CD-ROM

Still getting lost on the way to meetings or Aunt Shirley's house? "Road Trips" gives users a powerful navigation tool that provides wonderfully detailed directions to almost any destination. Merely enter your location and destination address, and this title scours its database to find the shortest, quickest route. TravRoute has bulked up its points of interest to include more than 2 million restaurants, museums, golf courses, beaches, campgrounds, and sports facilities. Business listings have also been expanded, and Internet links allow users to access road construction and weather information. Handheld computer users should note that this edition of "Road Trips" lets users download directions to Palm Pilot or Windows CE devices.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

THE HOLLAND AVENUE BOYS: A SUCCESS STORY

Holland Avenue Boys Ltd.

56 minutes, \$28

This touching documentary is a testament to the belief that success is measured not by wealth or fame, but instead by the triumph of personal spirit. A nostalgic 50-something family man who grew up in the working-class Holland Avenue section of the Bronx, N.Y., created this paean to his life and that of his cherished neighborhood pals. The Jewish and Italian boys who bonded on the streets and in playrooms in one another's houses have remained fast friends through a kaleidoscope of life choices, good times, and hardships. This collection of colorful personal recollections set against a backdrop of family-album photos weaves a tapestry rich in roads traveled and not taken regarding family, religion, education, and career. Viewers get the sense they have been included in a very special reunion from which all sorts of positive values can be gleaned. Contact: 212-579-0689.

SUN & SPOON

By Kevin Henkes

Read by Blair Brown

Listening Library

2 hours (unabridged), \$16.98

ISBN 0-8072-8034-8

Henkes' novel for children ages 8 and up sensitively deals with issues of loss, grief, and memory. Sorrowful over the death of his beloved grandmother and afraid he will forget her as time goes by, young Spoon Gilmore decides to take one of her possessions as a memento. But he comes to learn that his grandfather needs the memento even more than he does. Veteran reader Blair Brown reads in a gentle, sympathetic tone and expertly differentiates the voices of the various characters, from the elderly grandfather to the perky little sister.

Record Companies Fine-Tune R&B Presence On Internet

BY SHAWNEE SMITH

While hip-hop and the Internet are quickly becoming synonymous with World Wide Web users, R&B music has yet to form such a memorable relationship with the multimedia community.

"With R&B, gospel, and rock [genres], it all boils down to education," says Steve Rimland, who heads the new media department at Interscope Records. Rimland helped revolutionize hip-hop's use of the enhanced CD and the Internet as sources for the company's fan demographic database when he worked at the predominantly hip-hop Loud Records.

"The only reason why any genre is more successful on the Internet is because of the creative ideas of the artists and the people who implement the ideas. If you get a successful band who embraces technology, like the Wu-Tang Clan did, and someone at the label who understands how to translate that, then you could have success. What we did with Wu-Tang, you can do with country music."

Rimland is among several new media/multimedia executives who are working to make visits to their record company's Web sites and artist pages a more satisfying experience.

He is revamping Interscope's Web

site, www.interscope.com, which is scheduled to debut at the end of the month. The new site will now be split according to musical genre to give visitors easy access to their favorite artists and allow one act to use another's popularity to its benefit.

"It's going to be more like how people shop in the store," Rimland says. "They look for the R&B section or the rock section. And at the same time, people who know about BLACKstreet may not know about Black Eyed Peas or Danesha Star, so it's a good way for all groups to feed off each other."

The site will also include games, fashion, and an Eye on the Streets

section that will function as a grassroots Zagat's guide to hot spots in various cities.

"We want to make this a total youth culture experience," Rimland says.

At present, the standard label Web site includes artist pages that feature biographical information, stock photos, tour dates, chat rooms, current news or press clips from various news sites, and any music, video, or live performance clips that are available.

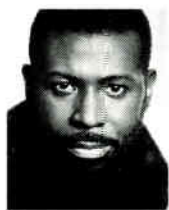
The pages normally get more elaborate as a project's release date nears. Most sites then offer "win it before you can buy it" contests, merchandise giveaways, pre-order op-

update tour and personal information as it happens.

Atlantic Records' Web site (www.atlantic-records.com) offers a company-wide news and event page before branching off into the various artist pages. It also includes option buttons that lead to the label's Fancast and Instavid sections. Fancast is a compilation of audio and musical cybercasts of Atlantic artists who have performed and chatted at the label's digital studios or other venues. Instavid is the label's online video channel that plays all Atlantic artist videos in their entirety. Instavid can also be accessed through Real Networks' (real audio/

Teddy Pendergrass Feels 'Truly Blessed' With New Autobiography, Christmas Album

A WEALTH OF BLESSINGS: In first few pages of "Truly Blessed" (G.P. Putnam's Sons), Teddy Pendergrass' new book, the vocalist recalls his 30th birthday celebration and being surrounded by record executives, beautiful women, and other well-wishers—plus the finest cars, clothes, and cocaine money could buy.



PENDERGRASS

But after his 1982 near-fatal car accident—eight days after that party—Pendergrass says he, like others in the public eye who have

experienced a catastrophic event, found that the number of people who visited him then was far less than the number of strangers who had been outside of the party wishing him a happy birthday. "I remembered what my mother said: 'Everybody you know is not your friend.' It was a horrible reality to know what people weren't your friends."

To coincide with the book's Oct. 12 release, his first holiday album, "This Christmas (I'd Rather Have Love)," was released by BMG-distributed Surefire Records Oct. 13.

"I had always planned to do a book," says Pendergrass. "I knew I was interested in it but only when I felt I had the right ending." The book was written with writer Patricia Romanowski (who also worked on "Dreamgirl: My Life As A Supreme" by Mary Wilson and "LaToya: Growing Up In The Jackson Family" by LaToya Jackson). It chronicles the vocalist's days as the lead singer of Harold Melvin & the Blue Notes, his phenomenal solo career, and the near-fatal accident that left him a quadriplegic with limited use of his hands. It also covers his fight to revive his singing career, as well as the spiritual faith that helped him overcome his struggles with depression, drug abuse, constant medical challenges, and pent-up feelings about growing up fatherless.

In some ways, says the vocalist, writing the book had a cleansing effect. "[It] was a way for me to face a lot of the emotional things that I chose to push away," Pendergrass says. "I wanted to give insight to me as a person, as opposed to the singer... Hopefully, this will show that I have a lot more substance."

Not surprisingly, the book covers in great detail his account of the accident. "I wanted to erase a lot of

myths that surrounded my accident and set the record straight about a lot of things," Pendergrass says. "I thought it would be good to look back and see what I've done and hope that it would inspire those in difficult times... It's not a 'tell all' book."

In 1983, Pendergrass courageously resumed his career with "Heaven Only Knows" on Philadelphia International Records; it peaked at No. 9 on Billboard's Top R&B Albums chart. Within two years, he recorded "Love Language" and "Workin' It Back" on Asylum, both of which peaked at No. 4 on the same chart. Pendergrass later recorded three albums for Elektra Entertainment: the Grammy-nominated "Joy" rose to No. 2 on the R&B chart, while "Truly Blessed" peaked at No. 4 and "A Little More Magic" peaked at No. 13. The six albums garnered him 18 hit singles.

The last time the vocalist toured was in 1996 as a cast member of the gospel musical "Your Arms Too Short To Box With God." As for future tour plans, the vocalist says he'll only do a small one. "I'm

moving past touring," he says. "It takes a lot out of me, and it's not all that I am. Thank God I don't have to tour to make money; it's a hard thing to do, but it doesn't mean that it isn't going to happen."

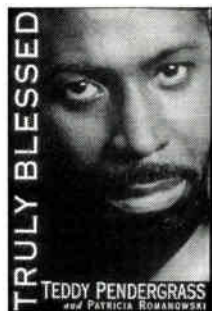
A book tour for "Truly Blessed" will stop in New York; Philadelphia; Washington, D.C.; Detroit; and Atlanta. Response to "Truly Blessed" has also garnered Pendergrass a number of business offers. While he won't comment on specifics, one includes the possibility of an autobiographical stage play.

"There have been some movie producers sniffing around to bring my book to film," adds Pendergrass.

The singer has also become an advocate for the disabled. He recently founded the Teddy Pendergrass Education/Occupation Alliance for the Disabled, a national organization that helps people with spinal-cord injuries "bridge the gap between potential and productivity." The organization also aims to help make the resources of government, universities, and private industry more readily available to disabled people looking for education, training, and employment.



by Anita M. Samuels



An America Online music site.

portunities, chats, and—whenever possible—specialized sections with backstage photos, interviews, concert footage, and cybercasts.

"Our initial vision when we went online three years ago was to put our artists online, not just be an information byline on a Web site," says Mark Ghuneim, VP of online and emerging technologies at Columbia Records.

"It was always a part of the vision to get the artist involved. If we can't give [fans] the most updated information about the artist, then they might as well be [visiting another] fan's site for the artist. We use [the Internet] as a medium to work together with the artist."

All Sony-associated labels, according to Ghuneim, provide their artists with vanity domain names, i.e., www.laurynhill.com, that can be accessed independently or through the company's main Web site.

They also link to all affiliated-label sites like Ruffhouse, Roc-A-Blok, and So So Def.

The new media department holds meetings with the artist at the start of each project to determine the scope of their site together. Maxwell had created his site according to his "oracular muse endeavor," according to Ghuneim, and is set for a relaunch. The label recently sat down with Kenny Lattimore to design the site for his upcoming album, due Oct. 20.

Once an artist's tour begins, the labels provide the act with digital cameras and laptops to constantly

real video) Web site.

"We are more event-driven," says Karen Colamussi, senior VP of new media at Atlantic, about its unique approach. The site will soon be running a cybercast of newcomer Nicole Renee's Museum of Modern Art benefit performance at New York's Rockefeller Center in conjunction with SonicNet and Transworld's new online retail store. Brandy's site (www.foreverbrandy.com) is running various promotions with Cover Girl cosmetics and is working out the details of a Candies footwear giveaway.

Colamussi adds, "We have something on every one of our artists. Not every label can say that."

In addition to the standard inclusions, Atlantic's artist pages feature discographies.

Elektra (www.elektra.com) and MCA (www.mcarecords.com) maintain their sites themselves. Elektra's Camille Hackney, VP of multimedia marketing and business development, says that Busta Rhymes' site has the second-largest number of hits, behind Metallica.

All of BMG's affiliated labels—Jive, Arista, LaFace, Loud, RCA, Verity, PMP, Delicious Vinyl, Gee Street, and V2—are serviced through BMG's black music site, Peeps Republic, found at www.peeps.com. Arista, Bad Boy, and LaFace also maintain their own sites, which offer links to Peeps Republic, but both Bad Boy's and LaFace's sites

(Continued on page 26)

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	NEW		1	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) LENCH MOB/BEST SIDE 53456/PRIORITY	
2	1	2	8	SUPERTHUG (WHAT WHAT) ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
3	3	—	2	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
4	2	1	4	JUST THE TWO OF US ♦ WILL SMITH (M) (T) (X) COLUMBIA 79038*	
5	NEW		1	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
6	7	4	6	INVASION OF THE FLAT BOOTY B****S TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
7	5	8	3	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	
				*** GREATEST GAINER ***	
8	13	—	2	THE STREET MIX ♦ MAG 7 (C) (D) (T) BIV 10 860850/MOTOWN	
9	6	5	9	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
10	4	3	15	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
11	16	28	4	TOPS DROP FAT PAT (C) (D) WRECKSHOP 222;	
12	9	10	5	DEADLY ZONE ♦ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	
13	14	17	32	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
14	8	6	8	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
15	12	9	15	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
16	11	11	31	2 LIVE PARTY ♦ THE 2 LIVE CREW (FEAT. KC OF KC & THE SUNSHINE BAND & FREAK NASTY) (C) (D) (T) LIL JOE 897	
17	10	7	11	DEFINITION ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) RAWKUS 173	
18	19	27	7	PARDON ME WHILE I COME BACK. DRES (C) (D) (X) BLACK PEARL/GROUND CONTROL 7001/NU GRUV	
19	18	18	5	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
20	15	12	17	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
21	21	16	8	I AIN'T HAVIN' THAT ♦ HELTAH SKELTAH FEAT. STARRANG WONDRAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	
22	17	14	12	GOODBYE TO MY HOMIES ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53302/PRIORITY	
23	23	19	7	DR. GREENTHUMB CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
24	20	13	12	BANANAS (WHO YOU GONNA CALL?) ♦ QUEEN LATIFAH FEAT. APACHE (C) (D) FLAVOR UNIT 860814/MOTOWN	
25	48	33	12	NEVER ENOUGH 5CENT FEATURING SH'KILLA (C) (D) RUGLEY 2105	
26	24	20	19	COME WITH ME ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
27	25	23	3	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
28	26	37	3	WHAT I DO SLIM (C) (X) SLOW MOTION 7701*/NEROS	
29	28	36	19	THE ACTUAL ♦ ALL CITY (C) (D) (T) MCA 55445	
30	32	15	9	SPARK SOMEBODY UP ♦ BUDDHA MONK (C) (D) (X) EDEL AMERICA 3875*	
31	27	22	13	IT'S ALRIGHT ♦ MEMPHIS BLEEK (& JAY-Z) (C) (D) (T) ROC-A-FELLA/DEF JAM 566210/MERCURY	
32	37	32	32	RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE II 572250/ISLAND	
33	22	35	16	NO WOMAN ♦ GENERAL GRANT (C) (D) POLYBEAT 38645/VIRGIN	
34	29	24	18	DO YOU ♦ HEATHER B. (C) (D) (T) MCA 55452	
35	33	40	19	BLACK ICE (SKY HIGH) ♦ GOODIE MOB FEAT. OUTKAST (C) (D) LAFACE 24337/ARISTA	
36	31	42	34	WHO AM I ♦ BEENIE MAN (C) (T) (X) 2 HARD 6160*/NP	
37	30	48	4	I'LL BE AROUND ♦ RAHSUN FEAT. BIG PUNISHER AND DEUCE (C) (D) (T) (V) 550 MUSIC 79009/EPIC	
38	34	44	41	MAKE EM' SAY UHH! ♦ MASTER P FEAT. FIEND, SILKK THE SHOCKER, MIA X & MYSTIKAL (C) (D) (T) NO LIMIT 53302/PRIORITY	
39	36	34	13	CHEATED (TO ALL THE GIRLS) ♦ WYCLEF JEAN FEAT. QUEEN PEN & THE PRODUCT (M) (T) (X) RUFFHOUSE 78993*/COLUMBIA	
40	RE-ENTRY		6	DON CARTAGENA ♦ FAT JOE (FEAT. PUFF DADDY) (T) MYSTIC/ATLANTIC 95527*/AG	
41	39	—	26	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
42	41	50	69	HOW DO U WANT IT/CALIFORNIA LOVE ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
43	49	29	11	FIND A WAY ♦ A TRIBE CALLED QUEST (T) JIVE 42534*	
44	35	25	5	CAN I GET A... ♦ JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	
45	47	38	5	INCREDIBLE ♦ KEITH MURRAY (T) JIVE 42556*	
46	NEW		1	YEAH YEAH YEAH ♦ DOWN SOUTH PLAYERS (C) (D) (T) RESTLESS 72988	
47	42	—	36	GET AT ME DOG ♦ DMX (FEAT. SHEEK OF THE LOX) (C) (D) (M) (T) (X) RUFF RYDERS/DEF JAM 568862/MERCURY	
48	RE-ENTRY		2	G-SPOT ♦ KOMPOZUR (C) (D) (T) ALL NET/PLATINUM 12291/INTERSOUND	
49	RE-ENTRY		43	DEJA VU (UPTOWN BABY) ♦ LORD TARIQ & PETER GUNZ (C) (D) (T) (X) CODEINE 78755/COLUMBIA	
50	44	46	15	IN YOUR WORLD TWISTA & THE SPEED KNOT MOBSTAZ (C) (D) (T) CREATOR'S WAY/ATLANTIC 84122/AG	

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

R&B

ARTISTS & MUSIC

Stars Come Out For Hip-Hop's Big Picture

A GREAT DAY IN HARLEM: More than 200 hip-hop artists—old school and new, from the East and West coasts, from the North and the South—came together Sept. 9 on West 126th Street in New York's Harlem to reprise photographer Art Kane's historic August 1958 "A Great Day In Harlem" published in Esquire.

"I can feel this," said Canibus as he surveyed the scene. "Maybe the next step will be an international forum. That would be even better."

The original photograph posed jazz greats—including Dizzy Gillespie, Thelonious Monk, and Count Basie—on a single brownstone stoop. A testament to hip-hop's unsung communal spirit and reverence for its bebop ancestry is that 40 years later, the MCs and DJs posing for the shoot for the hip-hop magazine XXL were barely contained on three stoops.

The idea to re-create the famous photo is not new. Vibe magazine used a similar theme when it brought dozens of old-school hip-hop artists to Atlanta's Morehouse College for the magazine's September issue.

"This is definitely historical and memorable," said Wyclef Jean of the Fugees. "This is America today. However you look at it, hip-hop is what's influencing little kids right now."

"Being portrayed in such a positive manner is the greatest thing that could have happened for rappers," said Wise Intelligent Teacher of Poor Righteous Teachers. "That's what it takes for hip-hop to endure through the next millennium."

Among others present were Busta Rhymes, Deborah Harry, Fab Five Freddy, Grandmaster Flash, the Fugees' Pras Michel, Jermaine Dupri, Shaquille O'Neal, Slick Rick, Rakim, the Roots, A Tribe Called Quest, and Wu-Tang Clan members.

"This is beautiful," said Flash. "I get to see a whole lot of my old friends, new friends, people who were just pedestrians and now are superstars. God says if you remain humble, all your blessings will come to you. Look at all my blessings!"

Lensed by legendary photographer/artist/novelist/filmmaker/poet Gordon Parks, the photo will run as a four-page gatefold cover and a pull-out inside poster in XXL's year-end issue, on stands Dec. 8. A '94 documentary film by Jean Boch captured memories of the jazz shoot. This time, film crews were on the spot, gathering footage for a parallel "A Great Day In Harlem '98" documentary (with profits going to the Boys Choir Of Harlem), directed by Nelson George, an author, filmmaker, and former Billboard R&B editor. The filmmakers plan a 10-minute trailer to run on TV and a direct-to-video feature that will run from 60 to 90 minutes.

"It's a better way to go as main



exposure," says George, "but we're open [to other possibilities]."

"We were trying to capture a sense of what rappers together would be like," George adds, "and it turned out to be a day of great love and affection. I expected more personal beefing between people and a little more fronting, but people were hugging and meeting people they'd never met, and a lot of people were knocked out."

"I was just centimeters away from Slick Rick and didn't know how to behave," Blackstar's Mos Def says. "I told him, 'You're my hero in this shit.' He was the first MC that I [said], 'I want to be like him.' Then it was Afrika from the Jungle Brothers, and he was there, too!"

"Harlem is the mecca for music, and people always associate bebop with hip-hop," said Afrika. "We created them out of our own art, and they've influenced masses of people. To pull together and do the same thing they did 40 years ago is about unity, and that's why I'm here."

Nearly everyone was lined up on the steps and ready when Run of Run-D.M.C. rolled up.

"Now, these are real rappers, but they clapped and cheered Run like he was the president," said George.

De La Soul's Dove called the gathering "church" and his "most spiritual experience in hip-hop," while John Forte described it as "the Million Rapper March."

"What is interesting and compelling is that we could do it again next year and fill those same three stoops [with different artists], and it would still have that power and resonance," Forte said. "That illustrates more than anything the power of hip-hop. It has endured so many things, from being spit at by mainstream media and musicians to the deaths of Eazy-E, 2Pac, Scott La Rock, and Biggie. And here it is, still standing, still powerful, having even more influence."

NUBIAN REUNION: While hip-hop's finest were reuniting, members of the rap quartet Brand Nubian were also having a reunion of sorts.

"We're taking that Jazz Age spirit and putting it into hip-hop—the new jazz," Brand Nubian's Lord Jamar says of that momentous Harlem day.

After winning critical raves and much respect for its '90 "All For One" debut LP and single, the group disbanded; Grand Puba went solo, Jamar and Sadat X recorded together and individually, and DJ Alamo mixed for them all.

"I never did go," says Puba. "I just wanted that experience, and it was a good thing."

"It was almost like how Wu-Tang now does solo albums just to open up budgets," adds Jamar. "Splitting it three ways when we wasn't platinum got to be a strain. Puba had creative freedom to do what he wanted to do, and we were doing what we wanted. Everybody tried to make it more than it was, because that was unheard of at that time."

Ironically, the New Rochelle, N.Y.-based group's much-anticipated sophomore release, "Foundation," was released Sept. 29, the same day A Tribe Called Quest—Nubian's peer in socially conscious rhyming—dropped "The Love Movement," its final album.

Various producers, including Nubian, helmed the tracks for "Foundation," written, as usual, in the studio.

"If you catch it right there, in the studio while it's being made," says X, "you get the vibe and the perfection you want."

Fans are discovering—and in some cases, rediscovering—Nubian's signature depth of intelligence, constructive attitudes, and musical versatility in tracks like "Shinin' Star," "Love Vs. Hate," "Maybe One Day," "Foundation," "I'm Black And I'm Proud," and "Sincerely," an apology to women. "We wanted to show that you can make a song that's hot and glorifying women too," says X.

And it's all up to '98 standards and tastes. "Our sound is more quality now," says Jamar.

Nubian toured for a solid year behind "All," and its members have been performing together internationally again since '96, ensuring a massive and stalwart fan base.

"About two months before street date, we put out a 12-inch vinyl with two underground tunes—'Brand Nubian,' produced by Buck Wild, and 'The Return,' produced by DJ Premiere," says Robin Kearsse, Arista's director of urban artist development. "That went to the street, mix-tape DJs, and record pools."

Kearsse says the album's first single—"Don't Let It Go to Your Head," released one week after the LP—is more radio-friendly.

"They've gotten great airplay and radio support so far, even where they didn't before," Kearsse says.

"The idea was to make a good, solid album," says Jamar, "something you can play from beginning to end, something that touches different emotions at different times—not an album that's all about dropping science or just about having parties. It's about just being ourselves and letting people know that we never really went anywhere."

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Billboard TOP R&B ALBUMS

OCTOBER 31, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	4	JAY-Z R&C-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
2	3	4	8	LAURYN HILL ▲ ² RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
3	5	2	3	OUTKAST LAFACE 26053*/ARISTA (10.98/16.93)	AQUEMINI	2
4	7	5	4	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
5	2	—	2	BIZZY BONE MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
6	4	—	2	KURUPT ANTRA 540963/A&M (10.98 EQ/17.93)	KURUPTION!	4
7	12	7	5	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
				★★★ HOT SHOT DEBUT ★★★		
8	NEW ▶	1	1	HELTAH SKELTAK DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	8
9	6	—	2	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	6
10	10	9	10	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	2
11	17	11	22	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
12	8	3	4	A TRIBE CALLED QUEST JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
13	15	8	4	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
14	18	14	9	THE TEMPTATIONS MOTOWN 530937 #10.98 EQ/16.98	PHOENIX RISING	8
15	9	—	2	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
16	11	—	2	CYPRESS HILL RUFFHOUSE 83142*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
17	NEW ▶	1	1	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
18	13	—	2	TELA RAP-A LOT 46588/VIRGIN (10.98/16.93)	NOW OR NEVER	13
19	25	28	19	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
20	16	6	3	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6
21	21	13	3	MOS DEF & TALIB KWELI ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	13
22	22	25	3	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	22
23	20	12	3	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12
24	NEW ▶	1	1	SOUNDTRACK IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	24
25	14	—	2	PRIME SUSPECTS NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	14
26	19	10	5	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	3
27	24	16	12	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
28	26	20	13	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
29	23	18	8	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	2
				★★★ GREATEST GAINER ★★★		
30	47	57	54	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
31	30	17	5	SHAQUILLE O'NEAL T.W.ISM. 54C947/A&M (10.98 EQ/16.98)	RESPECT	8
32	34	29	14	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
33	27	22	18	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
34	29	21	14	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
35	31	24	10	LUTHER VANDROSS VIRGIN 46C89 (11.98/17.98)	I KNOW	9
36	28	15	3	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
37	55	54	5	GENERAL GRANT POLYBEAT 46055/VIRGIN (10.98/16.98) HS	MR. ENERGIZER	37
38	33	31	14	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
39	32	23	23	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
40	36	27	16	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
41	38	38	57	JON B. ▲ YAB YUM/550 MUSIC 678D5/EPIC (10.98 EQ/16.38)	COOL RELAX	5
42	37	30	26	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
43	41	42	35	JAGGED EDGE SO SO DEF 6818M/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
44	43	33	21	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
45	42	36	3	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
46	44	35	36	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
47	49	49	8	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/15.98)	MO'HOGANY	42

48	35	19	5	MAGIC TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	3
49	45	44	16	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
50	56	51	55	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
51	51	41	56	BRIAN MCKNIGHT ▲ ² MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	1
52	46	43	10	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
53	39	26	7	CANIBUS ● UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
				★★★ PACESETTER ★★★		
54	76	60	4	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	54
55	52	39	27	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18
56	60	40	4	SOLO PERSPECTIVE 549040/A&M (10.98 EQ/16.98)	4 BRUTHAS & A BASS	25
57	59	47	10	E-40 ● SICK WID' IT 41645/JIVE (19.98/24.98)	THE ELEMENT OF SURPRISE	4
58	53	48	12	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	7
59	63	67	48	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14
60	62	53	3	TYRESE RCA 66901* (9.98/13.98) HS	TYRESE	53
61	58	—	2	VARIOUS ARTISTS SO SO DEF 69346*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOLUME III	58
62	57	32	3	BAD AZZ PRIORITY 50741* (10.98/16.98) HS	WORD ON THA STREET	32
63	48	37	7	BIG ED NO LIMIT 50729*/PRIORITY (10.98/16.98)	THE ASSASSIN	3
64	50	34	4	RAS KASS PATCHWERK 50739*/PRIORITY (10.98/16.98) HS	RASASSINATION	11
65	67	58	26	BIG PUNISHER ● LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1
66	64	45	4	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
67	68	62	4	REGINA BELLE MCA 11777 (10.98/16.98)	BELIEVE IN ME	42
68	40	—	2	VARIOUS ARTISTS WRECKSHOP 1112 (10.98/16.98)	FAT PAT & THE WRECKSHOP FAMILY: THROWN IN DA GAME	40
69	61	50	10	VARIOUS ARTISTS FUNKMASTER FLEX: THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER LOUD 67647*/RCA (10.98/16.98)		2
70	54	46	6	SKULL DUGGERY NO LIMIT/PENALTY 3082/TOMMY BOY (10.98/16.98) HS	THESE WICKED STREETS	4
71	65	59	13	MAC NO LIMIT 50727*/PRIORITY (10.98/16.98)	SHELL SHOCKED	4
72	66	55	8	NICOLE THE GOLD MING/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	19
73	78	72	50	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1
74	81	64	3	CHAKA KHAN NPG 9281 (14.98 CO)	COME 2 MY HOUSE	64
75	84	52	29	MONTELL JORDAN ● DEF JAM 536987*/MERCURY (10.98 EQ/16.98)	LET'S RIDE	8
76	74	71	70	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
77	70	66	47	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
78	71	56	30	PUBLIC ANNOUNCEMENT A&M 540882 (10.98 EQ/16.98)	ALL WORK, NO PLAY	14
79	72	61	4	GHETTO TWIINZ RAP-A-LOT 46259/VIRGIN (10.98/16.98) HS	NO PAIN NO GAIN	35
80	79	75	60	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
81	80	65	8	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
82	88	76	51	JAY-Z ● R&C-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
83	87	78	21	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
84	99	—	10	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
85	91	97	8	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	47
86	89	81	57	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
87	73	63	8	JAYO FELONY DEF JAM 558762*/MERCURY (10.98 EQ/16.98)	WHATCHA GONNA DO	8
88	98	86	31	SOUNDTRACK ▲ HEAVYWEIGHT 540886*/A&M (10.98 EQ/17.98)	THE PLAYERS CLUB	2
89	83	70	14	CAM'RON UNTERENTAINMENT 68976*/EPIC (11.98 EQ/16.98)	CONFESSIONS OF FIRE	2
90	RE-ENTRY	20	20	THE 2 LIVE CREW LIL' JOE 231* (10.98/15.98)	THE REAL ONE	59
91	NEW ▶	1	1	VARIOUS ARTISTS LIL' JOE 234* (10.98/15.98)	LUKE'S HALL OF FAME VOLUME 3	91
92	77	74	8	XZIBIT .LOUD 67578*/RCA (10.98/16.98)	40 DAYZ & 40 NIGHTZ	14
93	75	68	16	KANE & ABEL NO LIMIT 50720*/PRIORITY (10.98/16.98)	AM I MY BROTHERS KEEPER	1
94	RE-ENTRY	101	101	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
95	93	79	23	SPARKLE ROCK LAND 90149*/INTERSCOPE (10.98/16.98) HS	SPARKLE	2
96	NEW ▶	1	1	D.E.A. DEAD END 0001 (11.98/15.98) HS	SCREWED 4 LIFE	96
97	RE-ENTRY	82	82	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
98	96	77	9	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	28
99	97	83	49	LSG ▲ EASTWEST 62125/EEG (10.98/16.98)	LEVERT.SWEAT.GILL	2
100	RE-ENTRY	13	13	BLACK EYED PEAS INTERSCOPE 90152* (10.98/16.98) HS	BEHIND THE FRONT	37

Albms with the greatest sales gains this week. ●Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units. ▲RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albms 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 albms removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

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DATU FAISON'S RHYTHM SECTION

CABLE SELLS: This issue reflects the SoundScan tracking week that followed Janet's "Velvet Rope" HBO concert, which first ran Oct. 11. "The Velvet Rope" springs 47-30 on Top R&B Albums, also capturing the Greatest Gainer award for the chart's largest increase, 72% over last issue. The title wins the same trophy on The Billboard 200, moving 68-43, although the increase at the overall panel was a lesser 47%.

Before last issue, "The Velvet Rope" had not seen an increase of more than 2% at the R&B core-stores panel since August. The concert was seen by 15 million viewers in 8.9 million households, according to HBO.

NOBODY'S CLOSE: Deborah Cox's "Nobody's Supposed To Be Here" (Arista) scores Hot R&B Singles' largest audience increase, a gain of more than 6.6 million listeners. Although that boost will not result in Cox winning the Greatest Gainer/Airplay award, since titles in the top 20 of the chart are ineligible, it does translate into a large 4-2 chart move. That jump sets a new benchmark for Cox, whose previous high, "Sentimental," hit No. 4 in '95, which the new song reached last issue. She gains six new supporters, most notably WBHK Birmingham, Ala. (23 plays), and WOWI Norfolk, Va. (17 plays), while KBXX Houston increased rotation by 32 plays. "Nobody's Supposed To Be Here" also saw an 8% sales spike at the R&B core panel.

It would take only another 3,000 or so units at core stores, or 8 million listeners, for Cox to hit No. 1; growth similar to this issue's would place her there next issue. Time, however, is of the essence, since Lauryn Hill's "Doo Wop (That Thing)" (Ruffhouse/Columbia) hits stores Tuesday (27). Although "Doo Wop" is declining in audience, it still has more than 47 million listeners and could hit No. 1 without a huge sales week.

STILL GOING: Jay-Z's "Vol. 2... Hard Knock Life" (Roc-A-Fella/Def Jam/Mercury) holds it down for a third consecutive week on both The Billboard 200 and Top R&B Albums. At the R&B panel, his sales saw a 25% decline, which still gave the rapper a lead of more than 25,000 units above the No. 2 seller, former chart-topper Lauryn Hill. Bolstering the sales effort are two singles, each of which is receiving strong support from radio despite their harder edge. "Can I Get A..." moves 16-15 on Hot R&B Singles with a 3.3 million listener gain and a total audience of 26.4 million. The album's not-commercially-available title track hits the 23 million audience mark, springing 23-14 on Hot R&B Airplay.

F.Y.I.: Counting this issue's chart-topper, rap titles have dominated the No. 1 spot on Top R&B Albums for a total of 39 weeks so far this chart year, while R&B titles reigned for nine weeks. At this time year last year, rap titles had accrued 30 weeks in the top spot. However, on The Billboard 200, rap-related titles have spent 12 weeks on the throne so far this year, vs. 14 weeks at this time a year ago. Lastly, R&B and hip-hop titles logged 33 out of 48 weeks at No. 1 this year on the Hot 100.

R&B

R&B PRESENCE

(Continued from page 23)

are under construction.

The Peeps site, which represents more than 200 artists and 20 labels, takes advantage of its virtual monopoly by running official concert footage and interviews.

"We pride ourselves on being the



premier genre Web site for the online community that is dedicated to offering exclusive content of video, music, and performance clips and specialty items," says Nicole Dollison, product manager for BMG Online.

The site showed footage from R. Kelly's benefit celebrity basketball tournament in Chicago and A Tribe Called Quest's New York in-store.

The site is also the official home of Jamie Foster-Brown's gossip magazine Sister 2 Sister. It also features Foster-Brown's weekly syndicated radio reports. The artist news section is generated by news from SonicNet. The site also links to 88hiphop.com, Vibe magazine, Fubu sportswear, and other R&B and hip-hop sites.

Artist chats are normally held in conjunction with America Online's "AOL Live" program.

Universal Records is also setting up a site, which is expected to be functional in November. But its distributed label Kedar Entertainment has had a Web site for more than two years, www.kedar.com. The site includes information about Erykah Badu and Chico DeBarge.

Although many of the artist pages are label-driven, a few artists like Deborah Cox, Whitney Houston (through her official fan club), and upcoming Universal artist Calvin Robinson maintain their own sites.

"The Internet is a big part in communication," Cox told Billboard in an earlier interview. "The site is maintained by myself and my management, and... we use it to get feedback and response from the fans and also to [create] sort of a Net buzz regarding the album."

"The World Wide Web is the future of marketing," says Atlantic's Colamussi. "It's actually become an integral part of overall marketing because this is the very first time where record labels can speak directly to an end user and they can speak back."

Besides official label sites, R&B music is represented on the sites of such companies as BET (msbet.com), Netnoir (netnoir.com), America Online's entertainment section, and music magazines.

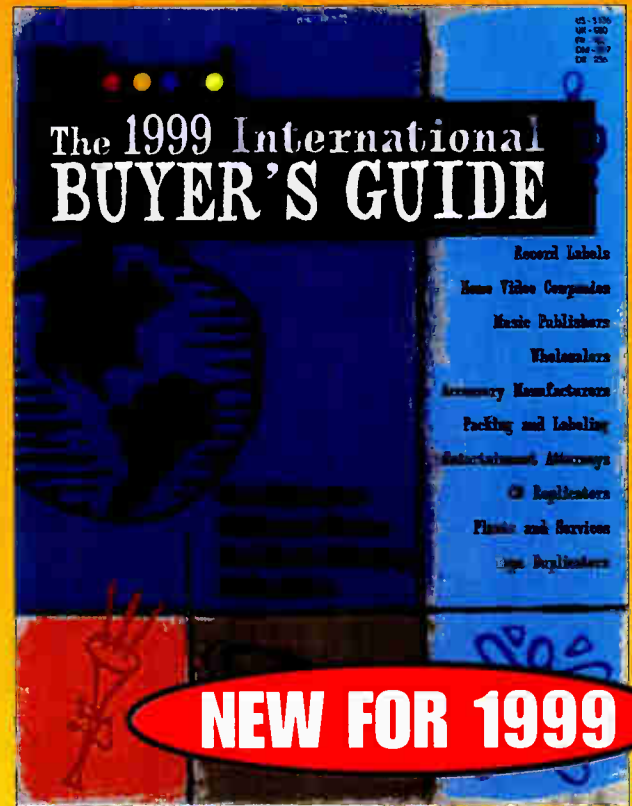
BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	6	BULLSH***(B.S. 'N) N'DEA DAVENPORT FEAT. MOS DEF (V2)	14	11	6	WORLD WAR III TOP AUTHORITY (TOP FLIGHT/WRAP/CHIBAN)
2	10	5	G-SPOT KOMPOZUR (ALL NET/PLATINUM/INTERSOUND)	15	2	3	CURSE ON YOU SLEEPY'S THEME FEAT. KEISHA JACKSON (BANG II)
3	—	1	A CHANGE IS GONNA COME MICHAEL THOMPSON & BOBBY WOMACK (TENTOCODA/BUT/PP)	16	9	8	ALL NIGHT N2DEEP (SWERVE/LIGHTYEAR)
4	—	1	LIFE AIN'T EASY CLEOPATRA (MAVERICK/WARNER BROS.)	17	—	9	LET'S GET FREAKY WILLIS (VIKING)
5	5	2	YEAH YEAH YEAH DOWN SOUTH PLAYERS (RESTLESS)	18	16	10	BED TIME STORY JOHNNY P. (C-TOWN/RAP-A-LOT/VIRGIN)
6	3	3	FOUL CATS KOOL G RAP (ILLSTREET/DOWN LOW/K-TEL)	19	22	13	END TO END BURNERS...EPISODE 2 COMPANY FLOW (OFFICIAL/RAWKUS)
7	4	4	HEAT ABSOLUTE (FEAT. KELLY PRICE AND CHA CHA) (EPIC/DEF JAM/MERCURY)	20	—	6	GIVE A LITTLE LAWONDR (312 ENTERTAINMENT/COPPER SUN/PP)
8	7	13	MONEY MAKIN' ANTHEM GQUB PRESENTS PERFORMERS KALLA NIXIE (STREET PRODUCTIONS/MERCURY)	21	25	5	GET READY, READY! DJ JUBILEE (TAKE FO')
9	24	8	DOUBLE DUTCH DANCE KINSU (PLATINUM/INTERSOUND)	22	—	18	BABY BE THERE NU FLAVOR (REPRISE/WARNER BROS.)
10	18	11	CRAWL BEFORE YOU BALL SAAFIR (QWEST/WARNER BROS.)	23	—	1	PUT YOUR MONEY WHERE YOUR MOUTH IS MO MONEY (MCA)
11	13	14	WHAT THE WORLD NEEDS NOW IS LOVE DYNAMIC HARRICA AND THE HIP-HOP NATION UNITED (RIVER NORTH)	24	—	13	60 WAYZ VERONICA (H.O.L.A.)
12	8	7	GHETTO STAR GOLDY (COOL CATS/ANANSI)	25	—	13	SABROSURA DJ LAZ (PANDISC)
13	—	7	8-TRACKS AND CADILLACS A-TOWN PLAYERS FEAT. AMITA (WRAP/ICEBERG/CHIBAN)				

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

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 1-49.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, PEAK POSITION. Contains chart data for weeks 50-100.

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 single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 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. 104 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot R&B Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'DOO WOP (THAT THING)' by Lauryn Hill, 'HOW DEEP IS YOUR LOVE' by Kelly Price, and 'ALL THE PLACES (I WILL KISS YOU)' by Aaron Hall.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'ANYTIME' by Brian McKnight and 'LUXURY: COCOURE' by Maxwell.

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

R&B SINGLES A-Z

Table with columns: RANK, TITLE, ARTIST. Lists singles alphabetically by title, including 'TITLE' by Hicklo, '98 THUG PARADISE' by Michael Moody's Universe, and 'ALL THE PLACES (I WILL KISS YOU)' by Aaron Hall.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'HOW DEEP IS YOUR LOVE' by Kelly Price, 'NOBODY'S SUPPOSED TO BE HERE' by Deborah Cox, and 'NO FOOL NO MORE' by En Vogue.

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

Table with columns: RANK, TITLE, ARTIST. Lists singles alphabetically by title, including 'ASCAP/Zomba', 'ASCAP/Dorini', and 'ASCAP/LB Fam'.

The Divas Of Next Phase Offer A Little 'Piece Of Mind'

GIRL POWER: It's not every day that a single arrives on our desk that has the power to transport us to a place we've been before while at the same time demanding that we move forward. But that single has arrived: "Piece Of Mind" by Next Phase.

Released Oct. 13 on producer Tommy Musto's SubUrban label, "Piece Of Mind" is a divine piece of old-school garage slathered with deep house nuances; it also overflows with diva drama and sports mixes by Musto, the Basement Boys, and DJ



JONES & BRUNER

Dove. Did we mention that Next Phase is made up of singer/songwriters Helen Bruner and Terry Jones, as well as Musto?

For those who haven't been keeping track, Next Phase scored a top 30 hit on Billboard's Hot Dance Music/Club Play chart in 1996 with "I Ain't Got Time." As for us, we'll never be able to forget Bruner and Jones' church-infused vocals on that track.

Well, it's nice to report that the two, who each reside in Philadelphia, have been keeping a busy schedule, even if it hasn't always been in their own backyard.

"It's not as if we've been in hibernation or anything," says Bruner. "We've been in the studio in Tokyo working with [Japanese artist] Akiko, who's signed to Bellissima Records, a subsidiary of Toy Factory."

"We were writing, arranging, and producing some songs for her," adds Jones. "We've also been doing lots of jingles for commercials. Sisters gotta keep workin', ya know."

The partnership of Bruner and Jones began in 1994, when they met on a flight to London.

"We were on our way to partake in the International Assn. of African-American Music Conference," Bruner says. "And we just happened to strike up a friendship on the airplane."

During the seven-hour flight, they learned quite a bit about each other. Jones learned of Bruner's past, which includes writing, producing, and recording such early-'90s club hits as "Gimme Real Love" and "Missin' You" for Cardiac/Virgin.

As for Bruner, she discovered that Jones is the daughter of the late



by Michael Paoletta

Linda Jones, who recorded the R&B classic "Hypnotized"; that she was once signed to a production deal with Ric Wake; that she was a background vocalist for Celine Dion, Taylor Dayne, and Cathy Troccoli; and that hers was the uncredited featured voice on "How High" by Redman & Method Man.

Since becoming business partners, the two have learned the power of wearing many hats. In addition to singing, writing, and producing, Bruner and Jones own their own publishing via Baby Bruner Music and Hypnotized Music, respectively; both go through ASCAP.

"For a songwriter, publishing is everything," says Bruner. "You have to own the rights to your own songs. As an artist, that's your leverage, your power. And if I've learned one thing, it's that you never give up on the game. In order to win, you have to stay in the game. You can't stand on the sidelines."

To that, Jones simply smiles and nods her head.

SWISS SWEETS: On Oct. 5, the Zurich-based ZAP Music debuted its first release, "House Hunters" by the Deep Bros. The garage-embellished collection of 16 tracks spotlights the deft production skills of DJ Pino Arduini and Alessandro Oliviero who, in their homeland of Switzerland, are collectively known as Deep Bros.

Many in clubland are, no doubt, aware of this taste-making duo. In the past two years, the two issued

numerous club tracks (on a variety of European labels) under the Deep Bros. moniker, including "Keep On Lovin' You" (featuring Barbara Tucker and Sabrena Armstrong), "Victim Of Love" (featuring Michelle Weeks), and "You Got It" (featuring Michael Watford), all of which are included on "House Hunters."

The album also features delectable new treats like "Ain't No Baby" and "The Key." What's most impressive about this duo's work is the obvious love the two have of vocal house music and how, if you think about it for a hot second, they're beating the New York-based pioneers of this sound at their own game.

Another Swiss import of merit arrived Oct. 5, this time via the Purple Music Inc. label. "South Funk Express" by Nick Morris is the follow-up to last year's European smash "Native Funk." Once again, Morris has created a house jam that straddles the fence between Daft Punk funk and Dimitri From Paris disco.

BURN, BABY, BURN: With "Don't

Let This Moment End" scheduled for Nov. 3 release, Epic Records recording artist Gloria Estefan is poised to sit atop the Hot Dance Music/Club Play chart for the sixth time.

Taken from her essential "gloria!" set, "Moment" now sports fab restructurings from Hex Hector, the U.K.-based Messy Boys, and the Los Angeles-based production team of Steven Nikolas and Brendon Sibley. But the big surprise is the remix by New York-based producer Paul Andrews and engineer Doug Mountain, who are known collectively as NY:PD.

Under Andrews and Mountain's skilled and musical hands, the song's original disco-drenched spirit is not lost; it's wickedly intertwined with a sinewy undercurrent reminiscent of that Faithless track that kept us up all night long.

Now, get ready for this: The disc includes the bonus track "The '70s 'Moment' Medley." Slickly arranged by Tony Moran, the 16-minute trip is a disco lover's dream come true, with La Glo going the distance, injecting new life into a string of classics that includes Diana Ross'

"I Thought It Took A Little Time (But Today I Fell In Love)," Yvonne Elliman's "If I Can't Have You," Jackie Moore's "This Time Baby," Thelma Houston's "Don't Leave Me This Way," and Gloria Gaynor's "Never Can Say Goodbye." The medley ends with "Don't Let This Moment End," hence its title. Glorious stuff, indeed.

CONSIDER THIS: On Oct. 17, in the middle of his weekly Saturday set at New York's Roxy nightclub and with the dancefloor filled to capacity, DJ Victor Calderone stopped the music and picked up the microphone. Something was on his mind.

With the room stunned in silence that the music had been switched off, Calderone began. He spoke of Matthew Shepard, the University of Wyoming student who was brutally murdered for one reason: his sexuality. Calderone called for an end to ignorance and hatred. After adding that "it could have been any one of us in this room," he asked for a few moments of silence. In the words of Love To Infinity, "Pray for love."

Words + Emotion Give Clark Urban Soul

NEW YORK—What do classic club songs like South Street Players' "(Who?) Keeps Changing Your Mind," Ceybil Jefferies' "Open Your Heart," Chanelle's "One Man," Urban Soul's "Show Me," and Kimara Lovelace's current smash "When Can Our Love Begin" have in common? In two words, Roland Clark.

In dance music, where rhythmic maneuvers have a tendency to overpower (and often replace) lyrical integrity, Clark places just as much importance on the fine art of storytelling. And the policy remains the same whether he's writing for others or recording under one of his own monikers, Urban Soul and South Street Players. Indeed, the debut album from Urban Soul, "My Urban Soul," which the self-distributed King Street Sounds will release Nov. 30, is awash with words, rhythms, and emotion.

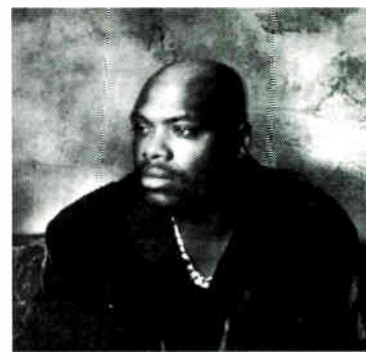
"Emotion in a song is everything," says Clark, who was raised in Farmville, Va., and now resides in New York. "That's why tracks don't really do it for me, unless the sounds are intense. Words, that's how I grew up. They tell a story."

The album is a greatest-hits package of sorts and spotlights such club hits as "Until We Meet Again," "Set Me Free," "What Do I Gotta Do," "Love Is So Nice," and "Show Me," which climbed to No. 1 on the Hot Dance Music/Club Play chart in Billboard's Sept. 27, 1997, issue.

The album also features three

new songs: "Holdin' On," "Jump Into The Water," and "Don't Go Away," a bonus track.

More often than not, Clark sings the lyrics he writes, but when he doesn't, he enlists some of clubland's more fiery divas, including Latonya



CLARK

Hall, Shawnee Taylor, Jefferies, and Troyetta Knox.

"You know, I don't really feel like a singer," says Clark. "I'm a songwriter first and a singer second. I get pleasure from having other people sing my songs. There are certain things my voice cannot do, yet I can visualize in my head what I know needs to be done with the song. In that sense, other singers can bring out elements in my songs that my own voice can't."

Having such tastemaking remixers as David Morales, Satoshiie Tomiie, and Peter Rauhofer (of Club

69 fame) re-tweak some of the album's songs can't hurt either.

"Isn't that the point?" asks Rob Wunderman, label manager of King Street Sounds. "We have a great artist like Roland Clark/Urban Soul, who may not be a household name everywhere. So we couple that with some hot remixers who might have the power to broaden the appeal of the entire project."

According to Wunderman, the appeal is already there in numerous countries. Both Virgin U.K. and Virgin Italy have options on the album, as do Jive (in the Benelux and Germany, Switzerland, and Austria), Happy Music (France), Max Music (Spain), and Scandinavian (Nordic regions).

In Japan, "My Urban Soul" was released June 22 on the Avex label.

Clark has been making club music since the late '80s, when he was basically living out of Calliope Studios in midtown Manhattan along with Phillip Damien, Calvin Gaines, and Cevin Fisher. "In retrospect, it was an incredible time," says Clark. "For the four of us, that studio was our home. It was our musical education."

At the time, Clark befriended several important dance-rooted musicians and producers, including Winston Jones and Paul Simpson. On one particular Saturday night, he met Merlin Bobb (currently senior VP of A&R at Elektra) at the

(Continued on next page)

Billboard. Dance Breakouts

OCTOBER 31, 1998
CLUB PLAY

1. THIS JOY VERNESSA MITCHELL
WELCOME WAX
2. DON'T LET THIS MOMENT END
GLORIA ESTEFAN EPIC
3. GOLD WORLD EDDIE BAEZ
FEAT. SYREN TANTRUM
4. I LIKE THE WAY DENI HINES 4 PLAY
5. WREK THA DISCOTEK ROGER S.
FEAT. SOULSON TVT

MAXI-SINGLES SALES

1. YOU USED TO HOLD ME '98 RALPHI ROSARIO
VS. RAZOR N' GUIDO UNDERGROUND CONSTRUCTION
2. JOIN IN THE CHANT KEVIN AVIANCE WAVE
3. INDIAN SUMMER GOD WITHIN SUNBURN
4. LOVE OF A LIFETIME COLLAGE
METROPOLITAN
5. I LIKE THE WAY DENI HINES 4 PLAY

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

CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	3	8	CAN'T GET HIGH WITHOUT U SUBLIMINAL 007/STRICTLY RHYTHM 1 week at No. 1	JOEY NEGRO FEAT. TAKA BOOM
2	6	9	6	THE FREAKS COME OUT TOMMY BOY SILVER LABEL 327/TOMMY BOY	◆ CEVIN FISHER'S BIG FREAK
3	1	2	7	NOBODY'S SUPPOSED TO BE HERE ARISTA 13551	◆ DEBORAH COX
4	7	12	7	RAIN GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG
5	14	20	4	THE FUTURE OF THE FUTURE (STAY GOLD) ARISTA 13566	DEEP DISH WITH EVERYTHING BUT THE GIRL
6	9	13	7	TONIGHT...I'M DREAMING 4 PLAY 1014	FIFTY FIFTY
7	13	18	5	LOVE HIM ATLANTIC PROMO	DONNA LEWIS
8	3	4	12	MUSIC SOUNDS BETTER WITH YOU ROULE 38561/VIRGIN	◆ STARDUST
9	11	14	9	GREATER RADIO UNIVERSE PROMO/UNIVERSAL	DUKE
10	19	22	5	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
11	4	6	9	LET'S GO ALL THE WAY COLUMBIA 78958	◆ REACT
12	12	11	8	MOVIN' ON UNIVERSITY PROMO/INTERSCOPE	◆ MYA
13	5	1	11	LET ME GO...RELEASE ME H.O.L.A. 341070	VERONICA
14	16	17	6	JET SET JELLYBEAN 2539	DAT OVEN
15	15	15	7	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
16	8	5	10	WHAT THE CHILD NEEDS ARIOLA DANCE 60431/BMG LATIN	HANNAH JONES
17	10	8	10	DON'T WANT YOU VINYL SOUL 100/MUSIC PLANT	GEORGIE PORGIE
18	20	32	4	I WANT YOUR LOVE NARCOTIC 014/STRICTLY RHYTHM	ROGER SANCHEZ PRESENTS TWILIGHT
19	28	41	3	CUBIK:98 ZTT PROMO/UNIVERSAL	808 STATE
20	18	10	10	THE AGE OF LOVE GROOVILICIOUS 050/STRICTLY RHYTHM	◆ THE AGE OF LOVE
21	23	27	5	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DAWN TALLMAN
★★★ POWER PICK ★★★					
22	27	47	4	THE FIRST NIGHT ARISTA PROMO	◆ MONICA
23	25	25	5	SUPERSTAR LOGIC 3000 54069/LOGIC	◆ NOVY VS. ENIAC
24	26	29	5	THE DOOR SFP 9626	CIRCUIT BOY
25	30	34	5	PORNSTAR SNAP 2072/MAXI	BIG MUFF
26	33	43	3	YOU BETTER MCA 55512	MOUNT RUSHMORE
27	17	7	11	GOD IS A DJ ARISTA 13564	◆ FAITHLESS
28	35	44	3	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
29	22	19	12	WHATEVER YOU WANT NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
30	21	21	8	SHOW YOU LOVE I.C.U. 004	A.K. SOUL FEATURING JOCELYN BROWN
31	32	31	6	I'LL GIVE YOU LOVE SOULSHINE 005	ANDRICKA HALL
32	40	—	2	WHEN CAN OUR LOVE BEGIN KING STREET 1087	KIMARA LOVELACE
33	46	—	2	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
34	29	23	11	BACK ON A MISSION MOONSHINE 88454	◆ CIRRUS
35	31	28	8	NEW KIND OF MEDICINE AM:PM IMPORT	◆ ULTRA NATE
36	34	26	9	I FEEL LOVE VIRGIN PROMO	◆ VANESSA-MAE
37	37	39	6	BRAND NEW WORLD AVEV 12024/KING STREET	GTS FEATURING MELODIE SEXTON
★★★ HOT SHOT DEBUT ★★★					
38	NEW ▶	1	1	TO THE RHYTHM PAGODA 45305/DRIVE	PEPSTAR
39	44	—	2	YOU USED TO HOLD ME '98 UNDERGROUND CONSTRUCTION 325	RALPHI ROSARIO VS. RAZOR N' GUIDO
40	36	30	10	IF I FALL OM 012	NAKED MUSIC NYC
41	24	16	14	IF YOU COULD READ MY MIND TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
42	NEW ▶	1	1	STRONG IN LOVE EDEL AMERICA 3990	◆ CHICANE FEATURING MASON
43	48	—	2	BRING BACK THE LOVE STRICTLY RHYTHM 12554	95 NORTH PRESENTS LAURA HARRIS
44	47	—	2	LOVE IS ALL AROUND PRELUDE 0001	BRENDA DURMANN
45	45	—	2	SKY FITS HEAVEN MAVERICK IMPORT/WARNER BROS.	MADONNA
46	41	46	3	BANG BANG M.I.L. IMPORT	AFRO-CUBAN BAND
47	39	40	4	MELLOW MY MIND EASTWEST PROMO/EEG	SIMPLY RED
48	NEW ▶	1	1	I'M GONNA GET YA BABY EDEL AMERICA 4375	BLACK CONNECTION
49	43	—	2	AIRE AQUA BOOGIE 05B	MIJANGOS LATIN SOL ORCHESTRA
50	42	36	12	DEJA VU NERVOUS 20325	E-SMOOVE FEATURING LATANZA WATERS

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

MAXI-SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	23	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
★★★ GREATEST GAINER ★★★					
2	4	5	5	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
3	2	2	13	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
4	5	3	4	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
5	3	4	26	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
6	6	6	4	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
★★★ HOT SHOT DEBUT ★★★					
7	NEW ▶	1	1	BACK IN YOUR ARMS AGAIN (T) THIRD MILLENNIUM 1584	JUDY TORRES
8	7	7	29	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
9	8	8	18	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
10	10	10	21	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
11	9	9	7	THINKIN' BOUT IT (T) (X) EASTWEST 63809/EEG	◆ GERALD LEVERT
12	13	12	12	CLOSING TIME (X) UNDER THE COVER 9803	SOKAOTIC
13	11	13	20	STOP (X) VIRGIN 38641	◆ SPICE GIRLS
14	25	36	10	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
15	NEW ▶	1	1	WHENEVER YOU'RE NEAR ME (T) (X) ARISTA 13554	ACE OF BASE
16	15	18	22	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
17	14	21	32	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
18	17	23	38	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
19	49	—	15	HERE WE GO AGAIN (T) (X) ARISTA 13503	◆ ARETHA FRANKLIN
20	19	14	14	CRUEL SUMMER (T) (X) ARISTA 13506	◆ ACE OF BASE
21	23	25	8	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
22	16	15	8	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA + CELEDA
23	12	11	14	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ
24	31	30	28	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
25	21	27	25	I GET LONELY (T) (X) VIRGIN 38632	◆ JANET
26	NEW ▶	1	1	INSTANT MOMENTS (T) (X) TWISTED 55496/MCA	R.O.O.S.
27	18	19	20	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	◆ SHANIA TWAIN
28	20	24	7	WHATEVER YOU WANT (T) (X) NEPTUNE 163025/RIVER NORTH	TAYLOR DAYNE
29	RE-ENTRY	4	4	ZOOT SUIT RIOT (X) UNDER THE COVER 9802	CHILL PILL DANCERS
30	29	20	8	SUMMER OF LOVE '98/ROAM (X) REPRISE 44519/WARNER BROS.	THE B-52'S
31	27	33	13	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
32	24	26	8	OBJECT UNKNOWN (T) (X) ASPHODELOUTPOST 0115/GEFFEN	DJ SPOOKY THAT SUBLIMINAL KID FEAT. KOOL KEITH & SIR MENELIK
33	28	28	17	CAN'T WE TRY (T) (X) ROBBINS 72025	ROCKELL (DUET WITH COLLAGE)
34	RE-ENTRY	18	18	BUSY CHILD (T) (X) CITY OF ANGELS/OUTPOST 77120/GEFFEN	◆ THE CRYSTAL METHOD
35	32	16	32	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
36	RE-ENTRY	4	4	RESURRECTION HEX (T) (X) RED ANT 119013/MERCURY	LOVE AND ROCKETS
37	RE-ENTRY	2	2	IRIS (X) UNDER THE COVER 9805	GRANNY'S GOODIES
38	34	32	12	TAKE ME AWAY (T) (X) PHAT CAT 90001	MIX FACTORY
39	33	35	15	DELICIOUS (T) (X) GEFFEN 22408	◆ PURE SUGAR
40	36	40	41	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
41	30	—	2	GET UP (X) COLD FRONT 4186/K-TEL	ATOMIC BABIES
42	37	41	40	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
43	47	48	9	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
44	RE-ENTRY	2	2	WALKIN' ON THE SUN (X) UNDER THE COVER 9706	SMACK
45	RE-ENTRY	2	2	(SEX U UP) THE WAY YOU LIKE IT (T) (X) LOGIC 57353	◆ L.F.O. (LYTE FUNKY ONES)
46	RE-ENTRY	21	21	YOU WON'T FORGET ME (T) (X) RCA 65427	◆ LA BOUCHE
47	NEW ▶	1	1	THE WAY (X) UNDER THE COVER 9800	FATCATT
48	RE-ENTRY	10	10	BRIMFUL OF ASHA/SLEEP ON THE LEFT SIDE (T) (X) LUAKA BOP 44524/WARNER BROS.	◆ CORNERSHOP
49	RE-ENTRY	12	12	BLACK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
50	35	37	7	RAIN (T) (X) GROOVILICIOUS 052/STRICTLY RHYTHM	BRAINBUG

WORDS + EMOTION GIVE CLARK URBAN SOUL

(Continued from preceding page)

now-defunct Club Zanzibar in Newark, N.J., where iconic DJ Tony Humphries worked.

In 1989, Clark was signed to Atlantic Records. His debut single, "Why," was released the same day as Ten City's "Devotion."

Recalls Clark, "My song was eclipsed by the worldwide success of 'Devotion.' And even though the song flopped, I did get to hear Larry Levan play it at the [Paradise] Garage the last two weeks

the club was open. Once I experienced the crowd's reaction to my song, I thought to myself, 'I must keep doing this.'"

After another single, the R&B-inflected "Are You, Are You," also failed to gain interest, Atlantic decided to let Clark out of his contract.

Undaunted, he quickly found himself working with Dick Scott, who at the time was introducing New Kids On The Block to an

unsuspecting public. "I hung out in that camp for a while. Basically, I wanted to see how things worked, how the business operated," says Clark. (Perhaps it was this R&B/pop experience that later provided the necessary skills to remix Babyface's "When Can I See You.")

In 1990, Clark hit it big with Urban Soul's single "Alright," which was covered seven years later by Club 69. "While 'One Man' was the song that put me on the map as a

writer, 'Alright' put me on the map as an artist. And yet, I didn't feel like an artist. I felt like a guy who kind of got over singing the song."

Not surprisingly, he credits the song's popularity to the vamping and wailings of guest vocalist Jafferries.

Recently, the talented singer/songwriter/producer collaborated with Armand van Helden on "Flowers," a track that will appear on van Helden's forthcoming sophomore

project. He also just completed remixing "Hey Genius" for alterna-popster Rebekah.

"It's pretty simple," he says. "I don't ever want to confine myself to any one style of music. If I want to remix R&B tracks, I'll do it. If I want to make dance music, I will. It all comes down to three things: lyrics, emotion, and music. They are the most important elements of a song."

MICHAEL PAOLETTA

Friedman's Friends Work Out The Kinks On Kinkajou Tribute

BY JIM BESSMAN

NASHVILLE—He hasn't written songs in years, devoting his creative energy instead to a series of acclaimed murder-mystery novels. But some of the country songs that made Kinky Friedman infamous have been recorded by some of his famous friends for release as "Pearls In The Snow—The Songs Of Kinky Friedman."

The Kinky tribute will be released Dec. 1 by Kinkajou Records, a Nashville-based label owned by Friedman

and Kacey Jones, the MCG/Curb artist and former leader of the group



FRIEDMAN

Ethel & the Shameless Hussies. Jones conceived and produced the 17-track project, which features Willie Nelson, Delbert McClinton, Asleep At The Wheel, the Geezinslaws, Dwight Yoakam, Guy Clark, Marty Stuart, Tom-pall Glaser, Chuck E. Weiss, Lyle

Lovett, Tom Waits, Friedman himself, former Texas Jewboys Billy Swan and Lee Roy Parnell, and a reunion of Friedman's original Texas Jewboys band.

"Most of the songs were written 25 years ago and have been lying in semi-solitude for decades," says Friedman, who is touring bookstores in support of "Blast From The Past," his 11th mystery—starring himself—which has just been published by Simon & Schuster. "They're 'pearls in the snow' in that most peo-

ple are probably not familiar with them. But it's a highly interpretive CD; the artists all chose their songs and did them they way they wanted. And it's kind of nice to have a tribute album before you go to Jesus."

Jones, a longtime Friedman fan who can appreciate his irreverent sense of humor (her current album is titled "Men Are Some Of My Favorite People"), can also understand how some may not appreciate his song-writing sensitivity. "Willie does 'Ride 'Em Jewboy,' which people might find funny because of the title, but it's really a poignant song about the Holocaust," she says. "'Sold American,' which Lyle sings, is another deeply moving piece. And 'Nashville Casualty And Life' really tells it like it is about a lot of people who come to Nashville. It's also gotten the most

comments because of Lee Roy Parnell's singing. He outdoes himself, and people think it's Merle Haggard."

Another standout is Delbert McClinton's version of "Autograph." "You've never heard Delbert sing like this before," says Jones, also singling out Marty Stuart's version of "Lady Yesterday," which he recorded just after attending Carl Perkins' funeral. "It's like there was a guardian angel or cosmic spirit guiding this project from the beginning," she says.

Missing in the talent pool are any female artists, though Friedman says k.d. lang was approached to do his immortal "Get Your Biscuits In The Oven And Your Buns In The Bed"—which, in 1974, earned him the National Organization for Women's Male Chauvinist Pig of the Year

(Continued on page 33)

Cyrus Feels Lucky With 'Shot Full Of Love'; Terri Clark Takes On New Management

CCHECKING UP: Billy Ray Cyrus, whose career has finally stabilized, thinks he may have cut his career album with his new Mercury Nashville release, "Shot Full Of Love," due Nov. 3.



CYRUS

"Getting Keith [Stegall] and John Kelton to produce was a dream for me," Cyrus tells Nashville Scene. "My career has been totally backward. This is the kind of album some artists record first. This is the first time I've had the

time to do a planned studio album, calling on the best writers in town, the A-team writers. This is the first time I've used the A&R department, in six albums."

The album is indeed full of solid songs, written by the likes of Stegall, Bob DiPiero, Al Anderson, Bob McDill, Billy Falcon, and Gary Harrison. The latter's composition, with Stegall, of "The American Dream" has some people already likening it to a country "American Pie."

"It's a strong, strong song," Cyrus says of the cut. "I would love for it to be a single, even though it's over four minutes long. But Gary also wrote 'Strawberry Wine,' so I think he knows what he's doing. 'American Dream' really hit me. It may be too much of a song to ever get heard."

He's clearly singing with a new confidence and maturity showing in his voice. "I guess I'm figuring things out," he says. "I was finally ready to make the album that could be a career album for me."

He says one of the biggest factors that settled him down in all the media flap following his tumultuous debut with "Achy Breaky Heart" was a letter that came, unsolicited, to him in 1992 from Johnny Cash. In it, Cash advised the younger singer to stick by his guns and remember that Elvis Presley was subjected to the same kind of critical media barrage.

"In your case, as in Elvis," Cyrus recites from the letter, "the good outweighs the bad."

"Mr. Cash really made me believe in myself," Cyrus says, "at a time when nobody else did. I'll always be grateful to him for that. That right there carried me some rough times. He didn't have to do that."

(Cash himself was released from Baptist Hospital in Nashville this week. It was his second hospitalization in a month. The first was for pneumonia; the recent visit was for a more thorough evaluation of his treatment for Shy-Drager syndrome.)

Cyrus also says he has been voted the people's favorite "Milk Mustache" subject in a poll by Bozell Worldwide, the agency responsible for the "Got Milk?" print ads. "They actually use yogurt in the pictures," Cyrus says. "Milk wouldn't show up."

PEOPLE: Terri Clark signs with Fitzgerald-Hartley for management and with the William Morris Agency for exclusive booking. Larry Fitzgerald will manage, and the William Morris Agency's Keith

(Continued on page 36)



by Chet Flippo



The Isaacs Have A New Album Of Bluegrass/Gospel On The Horizon

BY DEBORAH EVANS PRICE

NASHVILLE—The past year has been a busy one for the Isaacs. Last April they won the Gospel Music Assn.'s first Dove Award in the new bluegrass category for their last album, "Bridges." And Sonya Isaacs Surret has signed a solo deal with Lyric Street—Vince Gill is producing—that will allow her to continue recording with her family.

So, expectations are high for their upcoming Horizon album, "Increase My Faith." Crossroads Marketing, the Asheville, N.C.-based company that handles marketing for the Sonlite, Horizon, and Parable labels, is launching a multilevel marketing campaign that will promote the act to Southern gospel, bluegrass, and mainstream country markets. The album, due Nov. 24, will also have mainstream distribution through Select-O-Hits in Memphis.

"We're excited. Their visibility is currently at an all-time high," says

Michael Conway, director of distribution and sales for Crossroads Marketing. "They are featured in the [Bill] Gaither 'Homecoming' videos. They continually get asked back to the Grand Ole Opry, and they are getting more TNN appearances."

Clark Medill, music buyer for Berean, a 22-store Christian bookstore chain based in Cincinnati, says the Isaacs sell well and agrees that the visibility should help propel their new release. "'Bridges' did really well," he says of their previous release, "but obviously the more exposure an artist gets, the better their

album is going to come out."

Based in La Follette, Tenn., the group consists of Lily Fishman Isaacs; her husband, Joe (soon to retire); oldest child Ben; daughters Sonya and Rebecca; Sonya's husband, Tim Surret; and Rebecca's husband, John Bowman. The group recorded for Morningstar before signing with

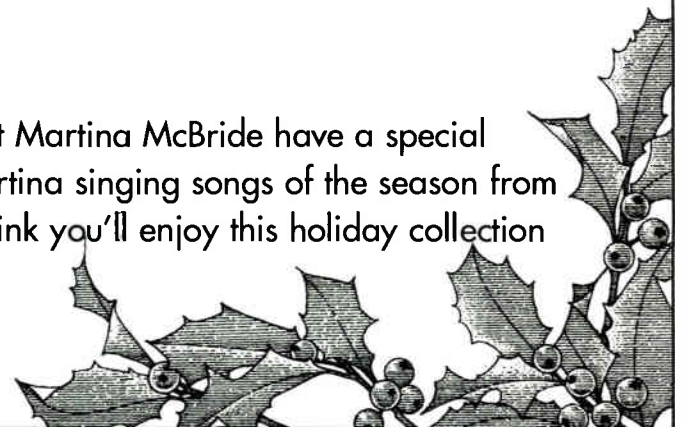
(Continued on page 33)



THE ISAACS

The Gift V

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



Billboard HOT COUNTRY SINGLES & TRACKS

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

OCTOBER 31 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				★★★ No. 1 ★★★		
1	2	3	15	HONEY, I'M HOME R.J.LANGE (S.TWAIN, R.J.LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	1
2	4	5	18	EVERYTHING'S CHANGED D.COOK, W.WILSON (R.MCDONALD, P.NELSON, L.BOONE)	◆ LONESTAR BNA ALBUM CUT	2
3	7	10	11	WIDE OPEN SPACES P.WORLEY, B.CHANCEY (S.GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	3
4	1	1	17	WHERE THE GREEN GRASS GROWS B.GALLIMORE, J.STROUD, T.MCGRAW (J.LEARY, C.WISEMAN)	TIM MCGRAW CURB ALBUM CUT	1
5	5	9	14	HOW DO YOU FALL IN LOVE D.COOK, ALABAMA (R.OWEN, T.GENTRY, G.FOWLER)	◆ ALABAMA (V) RCA 65561	5
6	3	2	16	DON'T LAUGH AT ME C.CHAMBERLAIN (A.SHAMBLIN, S.SESKIN)	◆ MARK WILLIS (V) MERCURY 566054	2
7	6	7	15	FOREVER LOVE D.MALLOY, R.MCINTIRE (L.HENGBER, D.BRYANT, S.RUSS)	◆ REBA (V) MCA NASHVILLE 72062	6
8	8	8	11	YOU MOVE ME A.REYNOLDS (G.KENNEDY, P.PETTIS)	GARTH BROOKS CAPITOL ALBUM CUT/CAPITOL NASHVILLE	8
9	9	11	13	A LITTLE PAST LITTLE ROCK M.WRIGHT (J.BROWN, T.LANE, B.JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	9
10	10	13	14	NOTHIN' NEW UNDER THE MOON W.C.RIMES (R.BOWLES, T.SHAPIRO, J.LEO)	LEANN RIMES CURB ALBUM CUT/MCG	10
11	13	15	20	I WANNA FEEL THAT WAY AGAIN T.BROWN (J.STEVENS, S.BOGARD, D.LEIGH)	◆ TRACY BYRD (V) MCA NASHVILLE 72058	11
12	14	20	12	WE REALLY SHOULDN'T BE DOING THIS T.BROWN, G.STRAIT (J.LAUDERDALE)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	12
13	15	16	12	IT MUST BE LOVE D.JOHNSON (C.BICKHARDT, J.SUNDRUD)	TY HERNDON (V) EPIC 79049	13
14	21	25	6	HUSBANDS AND WIVES D.COOK, K.BROOKS, R.DUNN (R.MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE 13143	14
15	18	24	8	LET ME LET GO D.HUFF, F.HILL (S.DIAMOND, D.MORGAN)	FAITH HILL WARNER BROS. ALBUM CUT	15
16	17	22	10	YOU'RE EASY ON THE EYES K.STEGALL (T.SHAPIRO, C.WATERS, T.CLARK)	◆ TERRI CLARK (V) MERCURY 566218	16
17	19	19	11	SOMEONE YOU USED TO KNOW C.RAYE, P.WORLEY, B.J.WALKER, JR. (R.LEE, T.JOHNSON)	COLLIN RAYE (C) (D) EPIC 79011	17
18	22	23	7	WHERE YOUR ROAD LEADS A.REYNOLDS (V.SHAW, D.CHILD)	◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	18
19	12	6	23	YOU'RE GONE M.D.CLUTE, DIAMOND RIO (J.VEZNER, P.WILLIAMS)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	4
20	11	4	14	I'LL GO ON LOVING YOU K.STEGALL (K.KANE)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13135	3
21	20	14	21	26 CENTS T.HASELDEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, W.WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17197/REPRISE	3
22	16	12	18	HOW LONG GONE D.COOK, K.BROOKS, R.DUNN (S.CAMP, J.S.SHERRILL)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
23	23	21	24	I'M ALRIGHT B.GALLIMORE, T.MCGRAW (P.VASSAR)	◆ JO DEE MESSINA (C) (D) (V) CURB 73034	1
24	25	27	18	HOW DO YOU SLEEP AT NIGHT D.COOK (J.MCBRIDE, J.SALLEY)	WADE HAYES COLUMBIA ALBUM CUT	24
25	24	18	23	TRUE T.BROWN, G.STRAIT (M.GREEN, J.STEVENS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT	2
26	30	35	6	ABSENCE OF THE HEART C.FARREN, D.CARTER (D.CARTER, C.FARREN, C.JONES)	◆ DEANA CARTER CAPITOL NASHVILLE ALBUM CUT	26
27	26	32	11	YOU'RE BEGINNING TO GET TO ME J.STROUD, C.WALKER (T.SHAPIRO, A.BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	26
28	27	31	13	FOR YOU I WILL P.MCMAKIN, A.TIPPIN (T.MARTIN, M.NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	27
29	28	30	12	I WILL STAND B.CANNON, N.WILSON (M.GERMINO, C.BEATHARD)	KENNY CHESNEY (C) (D) (V) BNA 65570	28
30	34	36	7	WRONG AGAIN M.MCBRIDE, P.WORLEY (T.L.JAMES, C.WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	30
31	31	34	8	GETCHA SOME J.STROUD, T.KEITH (T.KEITH, C.CANNON)	◆ TOBY KEITH (V) MERCURY 566432	31
32	32	33	10	THERE YOU HAVE IT M.BRIGHT, T.DUBOIS (S.BOGARD, R.GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	32
33	33	37	10	IF I LOST YOU B.J.WALKER, JR., T.TRITT (T.TRITT, S.HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	33
34	49	75	3	RIGHT ON THE MONEY K.STEGALL (C.BLACK, P.VASSAR)	ALAN JACKSON ARISTA NASHVILLE ALBUM CUT	34
35	37	44	4	SPIRIT OF A BOY, WISDOM OF A MAN J.STROUD, B.GALLIMORE, R.TRAVIS (T.BRUCE, G.BURTNIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	35
36	36	39	10	GUILTY C.FARREN (B.WARREN, B.WARREN, D.BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	36
37	39	46	4	HOLD ON TO ME C.PETOCZ, J.M.MONTGOMERY (B.DALY, W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	37
38	38	41	8	EVERY TIME B.J.WALKER, JR., P.TILLIS (T.L.JAMES, J.KIMBALL)	PAM TILLIS (V) ARISTA NASHVILLE 13129	38
39	40	48	4	KINDLY KEEP IT COUNTRY T.BROWN (V.GILL)	VINCE GILL (V) MCA NASHVILLE 72072	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
40	44	49	6	BY THE BOOK R.E.ORRALL, J.LEO (M.PETERSON, R.E.ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	40
41	41	45	8	A BITTER END B.CHANCEY, C.YOUNG (D.DODD, K.BEARD)	DERYL DODD (C) (D) COLUMBIA 79013	41
42	46	60	4	STAND BESIDE ME B.GALLIMORE, T.MCGRAW (S.A.DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	42
43	43	43	8	POOR ME D.COOK, L.WILSON (B.DIPIERO, A.ANDERSON)	JOE DIFFIE (V) EPIC 79048	43
44	45	52	5	NO PLACE THAT FAR N.WILSON, B.CANNON (S.EVANS, T.SHAPIRO, T.MARTIN)	SARA EVANS (C) (D) (V) RCA 65584	44
45	47	50	6	WHEREVER YOU ARE M.WRIGHT (R.SPRINGER, T.MARTIN, R.WILSON)	◆ MARK CHESNUTT (V) DECCA 72066	45
46	35	17	12	LOOSEN UP MY STRINGS C.BLACK, J.STROUD (C.BLACK, H.NICHOLAS)	CLINT BLACK (V) RCA 65585	12
47	51	51	9	STRAIGHT TEQUILA C.HOWARD, A.SMITH (D.STAFFORD, J.HARGROVE)	◆ TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	47
48	50	53	6	SOMETHING TO THINK ABOUT P.MCMAKIN (T.MARTIN, T.NICHOLS)	DAVID KERSH CURB ALBUM CUT	48
49	52	58	5	TAKE ME D.HUFF (S.SMITH, B.DIPIERO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	49
50	54	63	4	ONE DAY LEFT TO LIVE K.STEGALL (D.DILLON, R.BOUDREAU, J.NORTHRUP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	50
				★★★ Hot Shot Debut ★★★		
51	NEW		1	UNBELIEVABLE M.D.CLUTE, DIAMOND RIO (A.ANDERSON, J.STEELE)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	51
52	48	38	19	LOVE HAPPENS LIKE THAT K.LEHNING (A.SMITH, A.BARKER, R.HARBIN)	NEAL MCCOY (C) (D) (V) ATLANTIC 84158	29
53	55	62	7	WINE INTO WATER G.NICHOLSON, T.GRAHAM BROWN (T.G.BROWN, B.BURCH, T.HEWITT)	◆ T.GRAHAM BROWN INTERSOUND ALBUM CUT	53
54	56	70	3	WHEN I GROW UP L.PENDERGRASS, J.SCHERER (T.MARTIN, C.SWEAT)	◆ CLINT DANIELS ARISTA NASHVILLE ALBUM CUT	54
55	70	—	2	TICKET OUT OF KANSAS G.FUNDIS, R.METHVIN (T.SILLERS)	◆ JENNY SIMPSON (C) (D) (V) MERCURY 566476	55
56	53	56	10	ALONE P.DAVIS, E.SEAY (B.GIBB, R.GIBB, M.GIBB)	◆ MONTY HOLMES BANG II ALBUM CUT	53
57	58	61	3	LIKE WATER INTO WINE E.GORDY, JR. (G.PETERS)	◆ PATTY LOVELESS EPIC ALBUM CUT	57
58	57	57	8	IF THE JUKEBOX TOOK TEARDROPS M.KNOX, M.WRIGHT (M.HENDERSON, M.IRWIN)	◆ DANNI LEIGH (C) (D) (V) DECCA 72067	57
59	64	74	3	EVERY LITTLE WHISPER S.WARINER (B.KIRSCH, S.WARINER)	STEVE WARINER CAPITOL NASHVILLE ALBUM CUT	59
60	60	55	5	SLOW DOWN J.CRUTCHFIELD, K.LEHNING (M.NESLER, T.MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	55
61	65	—	2	FLY (THE ANGEL SONG) T.HASELDEN, R.ZAVITSON, D.JOHNSON (S.WILKINSON, R.M.BOURKE)	THE WILKINSONS GIANT ALBUM CUT/REPRISE	61
62	63	72	3	I'M A COWBOY D.GRAU (B.ENGVAL, A.BAKER)	◆ BILL ENGVAL WARNER BROS. ALBUM CUT	62
63	71	—	2	SOMEBODY'S OUT THERE WATCHING T.HASELDEN, R.ZAVITSON (R.LERNER, F.GOLDE, S.BOOKER)	THE KINLEYS EPIC ALBUM CUT	63
64	74	—	2	DON'T TRY TO FIND ME J.HOBBS, E.SEAY (T.MARTIN, A.L.GRAHAM)	◆ SPRINGER! GIANT ALBUM CUT/REPRISE	64
65	NEW		1	I'M YOURS J.STROUD, J.KING (P.COLEMAN, C.D.JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	65
66	73	65	17	BURNIN' THE ROADHOUSE DOWN S.WARINER (R.CARNES, S.WARINER)	STEVE WARINER (DUET WITH GARTH BROOKS) (V) CAPITOL NASHVILLE 58716	26
67	59	42	14	COMING BACK FOR YOU W.WILSON (J.D.RICH, C.WATERS, T.SHAPIRO)	◆ KEITH HARLING (V) MCA NASHVILLE 72064	39
68	NEW		1	BUSY MAN J.KELTON, K.STEGALL (B.REGAN, G.TEREN)	◆ BILLY RAY CYRUS MERCURY ALBUM CUT	68
69	72	68	4	BANG A DRUM T.BRUCE (J.BON JOVI)	◆ CHRIS LEDOUX (DUET WITH JON BON JOVI) CAPITOL NASHVILLE ALBUM CUT	68
70	75	—	8	THE MAN SONG T.GRISWOLD, S.ALLEE, A.JOHNSON (S.MOREY)	SEAN MOREY BANJO ALBUM CUT	70
71	RE-ENTRY		13	EVANGELINE N.WILSON, B.CANNON (B.MCDILL, C.CHAMBERLAIN)	CHAD BROCK (C) (D) (V) WARNER BROS. 17169	51
72	67	66	19	HONKY TONK AMERICA K.STEGALL (B.MCDILL)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	31
73	66	—	2	WHOLE LOTTA HURT R.CROWELL, B.SEALS (B.SEALS, J.O'HARA)	◆ BRADY SEALS (C) (D) (V) WARNER BROS. 17144	66
74	62	64	8	WOMAN TO WOMAN WYNNONNA, G.RICHEY (B.SHERRILL)	◆ WYNNONNA CURB/UNIVERSAL ALBUM CUT/ASYLUM	62
75	61	47	18	REAL MAN D.GATES, B.DEAN (B.DEAN)	◆ BILLY DEAN CAPITOL NASHVILLE ALBUM CUT	33

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

Billboard Top Country Singles Sales

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

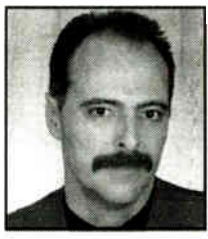
OCTOBER 31, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	33	THIS KISS ● WARNER BROS. 17247	FAITH HILL
2	2	2	17	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
3	4	4	6	FOR YOU I WILL LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN
4	3	3	34	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
5	8	7	11	WIDE OPEN SPACES MONUMENT 79003/SONY	DIXIE CHICKS
6	6	5	29	COMMITMENT ● CURB 73055	LEANN RIMES
7	7	8	7	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
8	5	6	5	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
9	9	9	72	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
10	12	13	6	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
11	10	10	6	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
12	11	11	23	ONE HEART AT A TIME ATLANTIC 84117/AG	VARIOUS ARTISTS
13	15	—	2	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	12	14	COVER YOU IN KISSES ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY
15	19	21	8	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
16	18	17	4	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
17	17	16	14	THE HOLE DREAMWORKS 59010/GEFFEN	RANDY TRAVIS
18	13	14	28	I JUST WANT TO DANCE WITH YOU MCA NASHVILLE 72046	GEORGE STRAIT
19	22	15	20	IF YOU EVER HAVE FOREVER IN MIND MCA NASHVILLE 72055	VINCE GILL
20	21	20	17	I SAID A PRAYER ARISTA NASHVILLE 13125	PAM TILLIS
21	16	18	19	STEPPING STONE LYRIC STREET 164019/HOLLYWOOD	LARI WHITE
22	RE-ENTRY		2	ONE DAY LEFT TO LIVE/HONKY TONK AMERICA MERCURY 566052	SAMMY KERSHAW
23	23	19	39	YOU'RE STILL THE ONE ▲ MERCURY 568452	SHANIA TWAIN
24	20	23	25	THERE GOES MY BABY MCA NASHVILLE 72048	TRISHA YEARWOOD
25	25	22	26	A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO) EPIC 78904/SONY	TY HERNDON

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

COUNTRY CORNER



by Wade Jessen

RINGING UP THE BELLES: With Greatest Gainer roses on Top Country Albums, Dixie Chicks finish their biggest retail week, as "Wide Open Spaces" (Monument) enters its 38th chart week. Up more than 4,000 scans over the previous week, that title moves 67,500 units to hold at No. 2 on the country scorecard and rises 14-10 on The Billboard 200. The Chicks' previous high, 66,000 units, came two weeks ago on the heels of the Country Music Assn. Awards telecast (Billboard, Oct. 17).

Total audience estimates to date for the first three single releases from "Wide Open Spaces" show more than 63 million impressions: "I Can Love You Better" logs more than 6 million, "There's Your Trouble" turns in 17 million, and the title track tallies more than 40 million. On Hot Country Singles & Tracks, "Wide Open Spaces" gains 468 plays to jump 7-3, with airplay at each of our 164 monitored signals. In the track's history, two Dallas stations account for the most plays, as Susquehanna Broadcasting's KPLX and CBS Radio's KYNG are the overall airplay leaders, with 496 and 417 plays to date, respectively. Airplay leaders this week are KPLX (50 plays); WRNS New Bern, N.C. (43 plays); WNKT Charleston, S.C. (43 plays); and WAMZ Louisville, Ky. (42 plays).

The accompanying videoclip for "Wide Open Spaces" finishes with 31 plays on Jones Satellite's Great American Country and 28 plays on CBS Cable's CMT.

Watch for another sales spike for the album Thanksgiving week. Dixie Chicks stop by "The Tonight Show With Jay Leno" Nov. 23.

CHRISTMAS UPTOWN: As the chill of autumn settles in across much of the nation, Vince Gill's "Breath Of Heaven—A Christmas Collection" (MCA Nashville) shows signs of the first frost with Pacesetter honors on Top Country Albums, where it gains 60% to rise 40-35. Gill's new set features Patrick Williams & His Orchestra and revisits such jovial classics as "Winter Wonderland" and "It's The Most Wonderful Time Of The Year" and sacred Christmas perennials like "O Holy Night" and "O Come All Ye Faithful" in equal measure. "Breath Of Heaven" is being worked at Christian retailers by Sparrow and shoots 19-10 on this issue's unpublished Top Contemporary Christian albums chart.

HONKY-TONK HEROES LIKE ME: With a new set of mostly reflective and mature themes, Travis Tritt takes Hot Shot Debut honors on Top Country Albums, as "No More Looking Over My Shoulder" bows at No. 15 with more than 12,000 scans and opens on the big chart at No. 119.

Meanwhile, the lead single from the new set, "If I Lost You," gains 171 plays to hold at No. 33 on Hot Country Singles & Tracks. With approximately 12 million audience impressions, airplay is detected at 156 monitored stations, including KBEQ Kansas City, Mo.; WIVK Knoxville, Tenn.; WKXC Augusta, Ga.; and WKJN Baton Rouge, La. New airplay is heard at five stations, including KKAT Salt Lake City and KKJY Des Moines, Iowa.

FRIEDMAN'S FRIENDS WORK OUT THE KINKS ON KINKAJOU TRIBUTE

(Continued from page 31)

Award—"but she passed on the project, leaving us with what I like to call my own personal gay men's choir!"

Jones notes that Glaser at least cut his version of the song with an all-female band. She also adds that Friedman gave her total freedom in producing the album, though he did contract the participants.

Says Friedman, "As the Jewish president of Kinkajou Records—which is named after a South American mammal—I drew up a participation agreement that said, 'Trust

me: I promise I will not fuck you. Sign on the line.' I gave it to Willie on the golf course, and he signed it, 'Willie Nelson, Please Fuck Me!'"

Nelson's version of "Ride 'Em Jew-boy," says the Geezinslaws' Sammy Allread, "is a great record and worth the price of admission" and is bound to get played on KVET Austin, Texas, where Allread is an air personality.

"Nobody but Kinky could have pulled this off," Allread says. (Incidentally, the Geezinslaws, who recorded "Twirl" for "Pearls In The Snow," recorded Fried-

man's "People Who Read People Magazine" for their own album "Blah Blah Blah.")

Allread is already playing "Twirl," while Friedman's longtime friend Don Imus has been playing Yoakam's version of "Rapid City, South Dakota" on his syndicated radio show. In January, Imus will begin heavily marketing the album via his Autobody Express fulfillment house.

Kinkajou is also direct marketing the title through its own toll-free number, with orders being filled through National Fulfillment in Lebanon, Tenn. In addition to the \$19.95 CD or \$14.95 cassette, callers can buy the previously issued "Kinky Friedman & Friends" videocassette and Kinky accessory merchandise such as his Kinky Friedman Honor America Bandanna/Snot Rag.

Sixty-second TV spots promoting the album start on selected cable stations in February, and Jones says that numerous talk radio shows where he has promoted his books are likely to play the album's songs during interviews supporting "Blast From The Past." Print ads are forthcoming, as is a promo single to secondary country stations via the CD Mac compilation service. Friedman's World Wide Web site will be used for both domestic and international sales, tying in with his international following for his books.

Jones says she's also looking into traditional retail but is geared toward direct marketing for the time being.

"I've also kicked around the idea of doing volume 2 with all females, because there are plenty of good songs left," she says. "They're like buried treasures. Like if you see a pearl lying on top of the snow, you might walk past it accidentally. But they need to be heard, because if people think Kinky's just 'They Ain't Makin' Jews Like Jesus Anymore,' they'll be surprised to find he's the sweetest, softest soul they've ever known—as well as a gruff curmudgeon!"

Friedman's only concern now is that if "Pearls In The Snow" does as well as he thinks it might, "There may one day be a clamoring for the Kinkster to return to the stage and suit up in armor to do battle with the Anti-Hank [Kinky's nickname for Garth Brooks] for the future of God and country music!"

THE ISAACS

(Continued from page 31)

Horizon in 1993. "Increase My Faith" is their fourth project for the label.

Father Joe hails from the Kentucky mountains, the youngest of 17 children. Lily was born in a French army relief camp in Germany, and her parents were Jewish survivors of the Holocaust. She came to the U.S. and by the time she met Joe in the late '60s at a Greenwich Village club in New York, she was recording folk music for Columbia as part of a duo, Lily & Maria. Joe was a country/bluegrass musician on Decca in the '60s.

"I've heard people say we're like mixing soup beans and lasagna," Ben says of the group's eclectic musical range. "We've been called Jewbillies because Dad's a hillbilly and Mom's Jewish, or [we're] called kosher hillbillies. We've been called everything."

Why did they decide to concentrate mostly in the Southern gospel arena? "Personal conviction," says Isaac. "Dad's older brother was killed in a car wreck in 1970. They had a get-together at the church after he was killed, and that night both my parents got saved. They accepted Christ, and after that they started singing gospel music and began a ministry."

The songs on "Increase The Faith" cover a variety of musical styles. "Some of it is pretty hard-nosed bluegrass," says Isaacs. "We have our own style. It's acoustic music with country vocals and tight harmonies."

The group is self-managed, has its own publishing company through BMI, and is booked by Ed Harper of

Harper & Associates.

"Probably 70% are Southern gospel dates and 30% bluegrass," says Isaacs. "We drew a really good crowd at Dollywood. We had a packed house and got standing ovations."

Conway says the label plans to focus on the Southern gospel and bluegrass markets. The initial single, "I've Come To Take You Home," was released Oct. 5 to more than 1,200 Southern gospel stations on the Crossroads Airplay Fall Sampler. "I Need Jesus" and "Ye Men Of Galilee" will be serviced to more than 900 bluegrass stations via the November "Prime Cuts Of Bluegrass" compilation.

The Isaacs will also get exposure on "Sunday In The South," a syndicated radio show produced by Mark Ferguson at WSSL Greenville, S.C. "We're keying in on country stations and their Sunday shows," says Conway. "My whole contention is if we can get some airplay on Sunday morning on a powerhouse country station like WSOC in Charlotte [N.C.], we're going to reach more listeners than all week long on some 600-watt AM Southern gospel station."

Conway says the group is also receiving a push at mainstream retail. "The Isaacs' 'Increase My Faith' will be the featured piece of product for a Christmas promotion we're doing with Musicland, Sam Goody, and On Cue," says Conway. "They will be bringing Southern gospel and bluegrass gospel in for the first time, and the Isaacs lead the way."

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

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

- | | | | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 21 26 CENTS (Golden Phoenix, SOCAN/KlasySongs, SOCAN) | 2 EVERYTHING'S CHANGED (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL | 33 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL | 10 NOTHIN' NEW UNDER THE MOON (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Wildcountry, BMI/Mike Curb, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI) HL/WBM | 12 WE REALLY SHOULDN'T BE DOING THIS (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL |
| 26 ABSENCE OF THE HEART (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM | 38 EVERY TIME (Still Working For The Man, BMI/EMI Blackwood, BMI/Garden Angel, BMI) HL | 58 IF THE JUKEBOX TOOK TEARDROPS (Colgems-EMI, ASCAP/Michael Henderson, ASCAP/EMI April, ASCAP) HL | 50 ONE DAY LEFT TO LIVE (Acu-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM | 54 WHEN I GROW UP (Hamstein Cumberland, BMI/Baby Mae, BMI/Co-Heart, BMI) WBM |
| 56 ALONE (Gibb Brothers, BMI/Carers-BMG, BMI) HL | 61 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/KlasySongs, SOCAN/Rory Bourke, BMI) | 62 I'M A COWBOY (Twin Spurs, BMI/Muy Bueno, BMI/Blind Sparrow, BMI) | 43 POOR ME (Sony/ATV Tree, BMI/AI Andersongs, BMI/Mighty Nice, BMI) HL | 4 WHERE THE GREEN GRASS GROWS (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM |
| 59 BANG A DRUM (PolyGram International, ASCAP/Bon Jovi, ASCAP) HL | 7 FOREVER LOVE (Starstruck Writers Group, ASCAP/Glen Nikki, ASCAP/Starstruck Angel, BMI/Missoula, BMI) HL | 23 I'M ALRIGHT (EMI April, ASCAP/Phil Vassar, ASCAP) HL | 74 REAL MAN (Hanel, BMI) | 45 WHEREVER YOU ARE (EMI April, ASCAP/Hamstein Cumberland, BMI/Baby Mae, BMI/Give Reese A Chance, BMI) HL/WBM |
| 41 A BITTER END (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP) HL/WBM | 28 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM | 25 I'M YOURS (Gravitron, SESAC/Blakemore Avenue, ASCAP/Full Keel, ASCAP) | 35 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL | 18 WHERE YOUR ROAD LEADS (EMI April, ASCAP/Desmable, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL |
| 66 BURNIN' THE ROADHOUSE DOWN (Songs Of Peer, ASCAP/Steve Wariner, BMI) HL/WBM | 31 GETCHA SOME (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wecissa River, BMI/MRBI, BMI) HL | 13 IT MUST BE LOVE (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM | 60 SLOW DOWN (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM | 73 WHOLE LOTTA HURT (Gypsy Outfit, ASCAP/Sony/ATV Tree, BMI/Magic Knee, BMI) |
| 68 BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) | 36 GUILTY (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL | 11 I WANNA FEEL THAT WAY AGAIN (Jeff Stevens, BMI/Warner-Tamerlane, BMI/Rancho Belita, BMI/WB, ASCAP) WBM | 63 SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Puckaleisia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM | 3 WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI) WBM |
| 40 BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM | 37 HOLD ON TO ME (Reynsng, BMI/Bayou Boy, BMI) HL | 29 I WILL STAND (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI) | 17 SOMEONE YOU USED TO KNOW (Melanie Howard, ASCAP/Big Giant, ASCAP) | 53 WINE INTO WATER (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL |
| 67 COMING BACK FOR YOU (Sony/ATV Tree, BMI/Chris Waters, BMI/Hamstein Cumberland, BMI) HL/WBM | 1 HONEY, I'M HOME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM | 39 KINDLY KEEP IT COUNTRY (Vinny Mae, BMI) WBM | 48 SOMETHING TO THINK ABOUT (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM | 74 WOMAN TO WOMAN (EMI Aigea, BMI) WBM |
| 6 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM | 72 HONKY TONK AMERICA (PolyGram International, ASCAP/Ranger Bob, ASCAP) HL | 15 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) WBM | 35 SPIRIT OF A BOY WISDOM OF A MAN (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM | 30 WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI) |
| 64 OON'T TRY TO FIND ME (Hamstein Cumberland, BMI/Baby Mae, BMI/Anna Lisa Graham, BMI) WBM | 5 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM | 57 LIKE WATER INTO WINE (Sony/ATV Cross Keys, ASCAP/Purple Crayon, ASCAP) HL | 42 STAND BESIDE ME (Hamstein Cumberland, BMI) WBM | 8 YOU MOVE ME (PolyGram International, ASCAP/Piercepittsongs, ASCAP) HL |
| 71 EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL | 24 HOW DO YOU SLEEP AT NIGHT (Sony/ATV Cross Keys, ASCAP/Mill Village, ASCAP/W.B.M., SESAC/Extra Innings, SESAC) HL/WBM | 9 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM | 47 STRAIGHT TEQUILA (Top Brass, ASCAP/Penny Annie, BMI/House Of Penny, BMI/Copperfield, BMI) | 27 YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM |
| 59 EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJulie, BMI/Steve Wariner, BMI) WBM | 22 HOW LONG GONE (Shawn Camp, BMI/Foreshadow, BMI/CMJ, BMI/Sony/ATV Tree, BMI/Nothing But The Wolf, BMI) HL | 48 LOOSEN UP MY STRINGS (Blackened, BMI) WBM | 49 TAKE ME (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL | 16 YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/Polygram International, BMI/Teri-000, ASCAP) HL/WBM |
| | 14 HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL | 52 LOVE HAPPENS LIKE THAT (Notes To Music, ASCAP/Maverick, ASCAP/WB, ASCAP/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/D-Tex, BMI/Blind Sparrow, BMI) HL/WBM | 55 TICKET OUT OF KANSAS (Tom Collins, BMI) WBM | 19 YOU'RE GONE (Warner-Tamerlane, BMI/Minnesota, BMI/WB, ASCAP/Hillbeans, ASCAP) WBM |
| | | 70 THE MAN SONG (TTF, BMI) | 25 TRUE (Warner-Tamerlane, BMI/Jeff Stevens, BMI/Golden Wheat, BMI) WBM | |
| | | 44 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM | 51 UNBELIEVABLE (Mighty Nice, BMI/AI Andersongs, | |

Billboard TOP COUNTRY ALBUMS

OCTOBER 31, 1998

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	50	SHANIA TWAIN ▲ ² MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
★★★ GREATEST GAINER ★★★						
2	2	2	38	DIXIE CHICKS ▲ MONUMENT 68195/SONY (10.98 EQ/16.98)	WIDE OPEN SPACES	2
3	3	3	7	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
4	4	6	26	FAITH HILL ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	5	5	8	ALABAMA ▲ RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
6	7	7	22	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
7	6	4	20	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
8	10	11	24	MARK WILLS MERCURY 536317 (10.98 EQ/16.98)	WISH YOU WERE HERE	8
9	8	8	72	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
10	11	10	20	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
11	12	13	47	GARTH BROOKS ▲ ² CAPITOL 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
12	9	9	10	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
13	14	14	14	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
14	13	12	4	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
★★★ HOT SHOT DEBUT ★★★						
15	NEW		1	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
16	15	15	26	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
17	16	16	24	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
18	17	17	31	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
19	18	18	24	GARTH BROOKS CAPITOL 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
20	19	19	12	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
21	NEW		1	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	21
22	20	21	4	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW	20
23	21	22	57	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
24	26	28	60	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
25	23	26	14	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
26	24	27	19	CLAY WALKER GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
27	28	25	7	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
28	22	20	6	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
29	27	24	7	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
30	34	33	60	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
31	31	31	22	TERRI CLARK MERCURY 55821 (10.98/16.98)	HOW I FEEL	10
32	33	32	58	LEANN RIMES ▲ ² CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
33	36	—	2	AARON TIPPIN LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
34	25	30	3	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
★★★ PACESETTER ★★★						
35	40	—	3	VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA MCA NASHVILLE 70038 (10.98/17.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	35
36	30	35	66	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	32	29	10	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98)	NOTHING BUT LOVE	20
38	29	23	26	STEVE WARINER CAPITOL NASHVILLE 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
39	35	34	14	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
40	42	43	24	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
41	39	38	22	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
42	37	36	3	LORRIE MORGAN BNA 67627/RLG (10.98/16.98)	SECRET LOVE	36
43	41	40	23	TRACY BYRD MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
44	45	42	50	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
45	44	—	2	MARTINA MCBRIDE RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	44
46	38	37	4	VARIOUS ARTISTS COLUMBIA 68073/SONY (10.98 EQ/17.98)	TRIBUTE TO TRADITION	36
47	43	39	19	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
48	46	44	60	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
49	58	58	17	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
50	50	49	21	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
51	48	46	26	ROY D. MERCER CAPITOL NASHVILLE 94301 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 4	19
52	49	48	53	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
53	57	54	26	RANDY TRAVIS DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
54	56	55	76	ROY D. MERCER CAPITOL NASHVILLE 54781 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 1	39
55	52	47	64	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
56	53	51	78	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
57	55	53	14	CHRIS LEDOUX CAPITOL NASHVILLE 21942 (10.98/16.98)	ONE ROAD MAN	24
58	54	50	19	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21
59	51	45	8	EMMYLOU HARRIS EMINENT 25001 (10.98/15.98)	SPYBOY	27
60	59	56	52	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 3	31
61	RE-ENTRY	46	46	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
62	47	41	8	DOLLY PARTON DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23
63	71	—	30	THE MAVERICKS MCA NASHVILLE 70018 (10.98/16.98)	TRAMPOLINE	9
64	60	60	72	ROY D. MERCER CAPITOL NASHVILLE 54782 (7.98/11.98)	HOW BIG'A BOY ARE YA? VOLUME 2	43
65	64	66	16	PAM TILLIS ARISTA NASHVILLE 18861 (10.98/16.98)	EVERY TIME	26
66	68	59	12	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
67	62	64	30	CLEDUS T. JUDD RAZOR & TIE 82835 (10.98/16.98)	DID I SHAVE MY BACK FOR THIS?	16
68	67	70	53	LONESTAR BNA 67422/RLG (10.98/16.98)	CRAZY NIGHTS	16
69	61	57	70	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98)	LILA	8
70	66	61	103	ALAN JACKSON ▲ ² ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
71	65	62	35	DAVID KERSH CURB 77905 (10.98/16.98)	IF I NEVER STOP LOVING YOU	13
72	69	69	88	LEANN RIMES ▲ ² CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
73	74	72	66	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
74	73	73	6	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	70
75	63	68	6	THE CHARLIE DANIELS BAND BLUE HAT 9703 (11.98/16.98)	FIDDLE FIRE: 25 YEARS OF THE CHARLIE DANIELS BAND	52

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
OCTOBER 31, 1998

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ³ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	165
2	2	SHANIA TWAIN ▲ ¹⁰ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	193
3	3	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	119
4	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	156
5	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	229
6	11	PATSY CLINE ▲ ⁹ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	604
7	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	219
8	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	200
9	8	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	103
10	12	DEANA CARTER ▲ ⁴ CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	111
11	6	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	53
12	9	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	239
13	15	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	82

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	157
15	13	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	59
16	14	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	224
17	—	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	26
18	17	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	462
19	—	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SINGS THE BEST OF DISNEY	70
20	21	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	385
21	18	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	317
22	20	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	108
23	19	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	139
24	22	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	205
25	23	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	555

Catalog albums are 2-year-old titles that have fallen below No. 100 on the Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1		
1	1	7	VARIOUS ARTISTS	32 JAZZ 32097	JAZZ FOR THE QUIET TIMES <small>2 weeks at No. 1</small>
2	2	60	DIANA KRALL	IMPULSE! 233/GRP HS	LOVE SCENES
3	3	18	VARIOUS ARTISTS	32 RECORDS 32061	JAZZ FOR A RAINY AFTERNOON
4	4	5	MICHAEL FEINSTEIN	CONCORD JAZZ 4849/CONCORD HS	MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN
5	5	4	JOSHUA REDMAN	WARNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)
6	7	5	CYRUS CHESTNUT	ATLANTIC 83140	CYRUS CHESTNUT
7	9	5	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	ECM 539955	TOKYO '96
8	6	28	VARIOUS ARTISTS	RCA VICTOR 68987	FABULOUS SWING COLLECTION
9	17	6	DANILO PEREZ	IMPULSE! 279/GRP	CENTRAL AVENUE
10	21	5	JOE LOVANO	BLUE NOTE 33114/CAPITOL	TRIO FASCINATION EDITION ONE
11	10	48	SOUNDTRACK	MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
12	13	49	HARRY CONNICK, JR.	COLUMBIA 68787	TO SEE YOU
13	11	22	VARIOUS ARTISTS	NARM 50001	JAZZ, AN AMERICAN ORIGINAL
14	12	8	SOUNDTRACK	VERVE 557550	NEXT STOP WONDERLAND
15	8	25	WYNTON MARSALIS	COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
16	20	3	VARIOUS ARTISTS	N2K ENCODED 10027	ENDLESS MILES
17	15	4	VARIOUS ARTISTS	HIGHER OCTAVE JAZZ 45262/HIGHER OCTAVE	JAZZ A SAINT-GERMAIN
18	14	28	JOHN SCOFIELD	VERVE 539979 HS	A GO GO
19	16	67	VARIOUS ARTISTS	GRP 9881	PRICELESS JAZZ SAMPLER
20	24	5	RUSSELL MALONE	IMPULSE! 275/GRP	SWEET GEORGIA PEACH
21	NEW ▶		KYLE EASTWOOD	COLUMBIA 41165	FROM THERE TO HERE
22	NEW ▶		ROSEMARY CLOONEY/THE COUNT BASIE ORCHESTRA	CONCORD JAZZ 4795/CONCORD	AT LONG LAST
23	RE-ENTRY		LOUIS ARMSTRONG	GRP 9872	PRICELESS JAZZ
24	NEW ▶		MAYNARD FERGUSON & BIG BOP NOUVEAU	CONCORD JAZZ 4848/CONCORD	BRASS ATTITUDE
25	22	2	KEVIN MAHOGANY	WARNER BROS. 47025	MY ROMANCE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			No. 1		
1	1	3	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT <small>3 weeks at No. 1</small>
2	2	48	KENNY G ▲	ARISTA 18991	KENNY G GREATEST HITS
3	3	5	RICK BRAUN	ATLANTIC 83141/AG	FULL STRIDE
4	6	37	DOWN TO THE BONE	NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
5	4	20	GEORGE BENSON	GRP 9906	STANDING TOGETHER
6	5	19	FOURPLAY	WARNER BROS. 46921	
7	10	28	KEIKO MATSUI	COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
8	8	18	MARC ANTOINE	NYC 9926/GRP HS	MADRID
9	NEW ▶		VARIOUS ARTISTS	KKSF 0009	KKSF SAMPLER FOR AIDS RELIEF, VOLUME 9
10	7	10	MEDESKI MARTIN & WOOD	BLUE NOTE 93011*/CAPITOL HS	COMBUSTICATION
11	9	2	WAYMAN TISDALE	ATLANTIC 83129	DECISIONS
12	11	9	WALTER BEASLEY	SHANACHIE 5048 HS	FOR YOUR PLEASURE
13	18	4	ERIC MARIENTHAL	I.E. MUSIC 557740/VERVE	WALK TALL
14	12	4	GEORGE DUKE	WARNER BROS. 47073	AFTER HOURS
15	13	5	RUSS FREEMAN & CRAIG CHAQUICO	PEAK 11380/WINDHAM HILL JAZZ	FROM THE REDWOODS TO THE ROCKIES
16	14	73	BONEY JAMES	WARNER BROS. 46548 HS	SWEET THING
17	25	3	BOBBY CALDWELL	SIN-DROME 8930	TIMELINE - THE ANTHOLOGY PART 1
18	21	8	AL DI MEOLA	TELARC 83433	THE INFINITE DESIRE
19	15	9	JERRY GARCIA & DAVID GRISMAN	ACOUSTIC DISC 33	SO WHAT
20	16	4	CANDY DULFER	N2K ENCODED 10054	THE BEST OF CANDY DULFER
21	19	18	LEE RITENOUR	I.E. MUSIC 557290/VERVE	THIS IS LOVE
22	NEW ▶		KIRK WHALUM	WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
23	17	19	BELA FLECK AND THE FLECKTONES	WARNER BROS. 46896	LEFT OF COOL
24	22	4	JEFF LORBER	ZEBRA 7008	MIDNIGHT
25	20	3	TUCK & PATTI	WINDHAM HILL 11336	PARADISE FOUND

Leni Stern Gathers A Folk Jazz-Tinted 'Recollection'

JOURNEYWOMAN: Two years ago, guitarist Leni Stern decided to form her own record label. "With all the media available, the computers, and online record stores, it's opened up a lot of opportunities for independent artists and labels," explains the ebullient Stern. "As an artist, it is nice to see the product through from the beginning to end. I have a say in the music, the packaging, and the way my music is marketed. Simply, I have control."

The first release on Leni Stern Recordings (LSR) was 1997's "Black Guitar." It was a first for Stern in more ways than one, in that it was also



by Steve Graybow

her first album to feature predominantly vocal, folk-influenced songs. "I think every guitarist likes to sit down and sing with their instrument," she explains. "It is also a way to get closer to your listener. It's more of a direct conversation because you are expressing something, addressing the subject of your songs in a very direct way."

"Recollection," Stern's latest outing (due Tuesday [27] from LSR), is a compilation of tracks culled from her

past 13 years as a recording artist. Several instrumentals that originally appeared on the Lipstick and Enja labels are featured along with new material recorded specifically for the project. True to her indie aesthetic, Stern fills the package with her own extensive liner notes, providing remarkably candid insight into the often fragile, emotionally charged stories behind her music.

"I always liked to sing the blues," explains Stern. "I'm German, and Germans have an incredible fondness for the blues. But since my life experience is so different from that of [bluesman] Lightnin' Hopkins, I sing blues that reflect my own life and generation." Those reflections include meditations on Stern's childhood in

(Continued on next page)

DIANA KRALL

Have yourself a merry little Christmas

HOLIDAY GIFT PACK

3-SONG EP

DIANA KRALL

Have yourself a merry little Christmas

IMPD-3111

A three-song EP with stunning new arrangements of classic holiday favorites featuring Russell Malone and a 36-piece orchestra

PLUS

1999 CALENDAR

DIANA KRALL

A 1999 desk calendar with beautiful images of Diana Krall for every month of the year.

Produced by Tommy LiPuma and Johnny Mandel

IN STORES NOVEMBER 3RD

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

THE U.K. BIZ IS POISED TO LEAD ON GLOBAL ISSUES

(Continued from page 5)

for the information society in Europe. Before the end of this year, the European Parliament will cast its crucial vote on amendments to the EU copyright directive that implements the World Intellectual Property Organization (WIPO) treaties and will shape the business environment for record companies worldwide.

The success of the U.K.'s music industry is at stake here. An adequate EU copyright framework will give British artists, composers, and record companies an array of new digital transmission channels by which to get their music to consumers. A poor EU directive, by contrast, will undermine the business climate for British music and, in turn, the outstanding success of its cultural economy.

In the borderless age of the Internet, creative industries in individual countries are dependent more than ever on global solutions to secure the adequate copyright protection that is the foundation of their business.

Second, Britain has an expanding role to play in championing the international fight against piracy. This month marks the anniversary of IFPI's launch of its "zero tolerance"

campaign against CD manufacturing plants across the world. That represented a fundamental shift in IFPI's anti-piracy strategy to hit the problem at its source in manufacturing plants.

The strategy has already seen a string of successes that have taken scores of millions of pirate CDs off the market. However, we have by no means won the battle nor even yet turned the tide against CD piracy. Whereas there are real improvements in countries like Bulgaria, pirate manufacturing is growing elsewhere, particularly in Ukraine, Russia, and the Baltic states. But there's evidence that we have stabilized the problem, albeit at a critically high level.

Zero tolerance is about mobilizing our operational and political resources to the full and taking on the pirates at the upstream manufacturing points where, by litigation or legislation, we achieve long-term solutions.

Here are some of the groundbreaking actions of the last year:

- In Hong Kong, pirate CD production is estimated to have recently fallen by as much as 40%, mainly due to the introduction of new legislation

under which optical disc plants are registered and regulated by authorities. This follows major seizures earlier this year, including the record seizure in April of 43 replication lines and 22 million discs. In total, more than 60 optical disc lines and 28 million suspected pirate discs have been seized in Hong Kong this year.

- In Panama and Paraguay, a total of 7.8 million audio discs have been seized since September. Their manufacturing source has been identified as Southeast Asia.

- In Bulgaria, institutionalized CD piracy has been substantially reduced. By implementing a plant licensing decree, the Bulgarian government went beyond its basic international obligations and did what was necessary to tackle that country's chronic pirate manufacturing problem. Significant flaws in licensing procedures remain, and domestic piracy levels are still sky-high. But there has been a huge fall in exports of Bulgarian pirate CDs. Bulgaria—stirred by two years of pressure from the EU and the U.S. and from our industry—appears to have set an example for other countries that face the same kind of problem.

- In France, a major breakthrough was achieved against a CD plant illegally producing masters used in the international export of pirate recordings. This has opened up a whole new front against the pirates, letting us attack the mastering facilities that supply pirate industries in Bulgaria and elsewhere. The Digipress case is a vital precedent, as it confirms for the first time that producers of master copies used for piracy are criminally liable. Damages awarded to record companies totaled 1 million francs (\$183,000). The plant and its manager were fined 150,000 francs (\$27,450) in September, and two customers were given eight-month suspended sentences—the first custodial sentence given out in France for a copyright infringement case.

- In China, in the former pirate manufacturing blackspot of the Guangdong province, a total of 11 unregistered optical disc lines and millions of pirate video CDs and CDs were seized. Through 1998, exports of pirate CDs have been at a negligible level.

- Thanks to work led by the Recording Industry Assn. of America, there were total settlements of more than \$13 million from cases against CD plants in the Middle East, Europe, and the U.S. Many other cases in Asia and Europe are pending or in advanced stages of investigation.

- In Italy, piracy levels estimated at more than 30% two years ago have now been fought down by the industry to around 20%. Early 1998 saw a string of seizures of Bulgarian pirate CDs. Seizures since then show a worrying increase in local CD pirate production, reflecting increasingly widespread availability of CD-replication equipment. Even more worrisome is increasing evidence of organized crime involvement in CD piracy in Italy.

Along with the progress in these specific problem areas comes evidence of increased cooperation between the recording industry and the independent manufacturing sector. Here, the

message of zero tolerance has clearly been getting through. We have noted the markedly increased efforts of equipment suppliers to adopt sensible business practices to minimize their own exposure—and their customers' exposure—to actions for infringing rights.

The fight against piracy and the fight for rights in the information society remain the two critical priorities for our industry. Defeating piracy will rid our industry of a \$5 billion drain on its annual revenues. Establishing adequate rights through the implementation of the WIPO treaties will unlock a market in electronic delivery in which the recording industry has an exciting future.

We are dedicating increasing industry resources to these priorities, but we depend more than ever on government backing for them. The U.K. has in general shown exemplary support for our business—through excellent copyright laws and through the recognition of its music industry as both a pioneer of the information society and a major cultural industry.

The U.K. economy, its culture, its consumers, and its 1.18 billion pound music industry have reaped the benefit. That is a message that, like British music itself, needs to be exported to governments worldwide.

Billboard

OCTOBER 31, 1998

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	49	★★ NO. 1 ★★ PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRISE 46835/WARNER BROS. 29 weeks at No. 1	ENYA
2	2	38	GRAND PASSION GTSP 539804	JOHN TESH
3	3	50	TRIBUTE ▲ VIRGIN 44981	YANNI
4	4	30	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
5	5	60	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
6	6	7	GUITAR BY THE FIRE GTSP 533028	THE JOHN TESH PROJECT
7	11	5	KRYPTOS SONY CLASSICAL 60237	ANDREAS VOLLENWEIDER
8	9	90	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
9	8	29	KARMA NETTWERK 30113	DELERIUM
10	7	3	BEST OF NARADA CHRISTMAS NARADA 46141/VIRGIN	VARIOUS ARTISTS
11	NEW		THANKSGIVING WINDHAM HILL 11381	VARIOUS ARTISTS
12	12	45	CONVERSATIONS WITH GOD WINDHAM HILL 11304	VARIOUS ARTISTS
13	10	23	PERFECT TIME WORD 69143/EPIC	MAIRE BRENNAN
14	14	62	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
15	13	34	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
16	RE-ENTRY		THE HERITAGE COLLECTION II TIME LINE 15	LORIE LINE
17	16	77	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
18	15	14	SONGS FROM AN ENGLISH GARDEN NARADA 45447/VIRGIN	DAVID LANZ
19	19	23	SOLAS PHILIPS 539438	RONAN HARDIMAN
20	23	20	RUMBA COLLECTION 1992-1997 EPIC 69370	OTTMAR LIEBERT + LUNA NEGRA
21	NEW		A WINTER SOLSTICE REUNION WINDHAM HILL 11369	VARIOUS ARTISTS
22	17	79	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
23	21	76	WHITE STONES PHILIPS 534605	SECRET GARDEN
24	24	2	PASSION IN MY HEART REAL MUSIC 3690	NICHOLAS GUNN
25	25	22	GAIA DOMO/NARADA 45789/VIRGIN	KITARO

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NASHVILLE SCENE

(Continued from page 31)

Miller will serve as her responsible agent . . . Dolly Parton has temporarily shelved a second Trio album, which had been scheduled for an early-1999 release on Asylum. The cuts, with Linda Ronstadt and Emmylou Harris, have been in the can for years . . . Kay Clary is new media manager for AristoMedia. Gary Conway is named the firm's marketing and promotions manager, and Mary White joins as video promotion assistant. Angie Watson and

Amanda Kares leave AristoMedia to form a new PR firm.

LeAnn Bennett joins Orbison Records as production manager . . . Lisa Brokop and Leon Russell sign with the Agency for the Performing Arts . . . The on-again, off-again Tammy Wynette EAR Foundation benefit is on again, set for Nov. 11 at the Ryman Auditorium. Tanya Tucker, Bryan White, Wynonna, and Mindy McCready have committed to perform.

JAZZ BLUE NOTES

(Continued from preceding page)

Germany, where she grew up just miles from the remains of the Dachau concentration camp, and instrumentals that reflect her battle with breast cancer a number of years ago.

Stern's voice perfectly complements her guitar; both are equally clear-toned, honest, and direct. "Somebody recently called my music 'folk jazz,' and I liked that," Stern relates. "I always thought that folk music got its name because it was music for the folks, the people. I think jazz used to be that, but we've gotten away from that. Hopefully, what I'm doing [with my music and with the label] is a move away from the kind of huge mega-stardom that jazz really doesn't lend itself to."

Among Stern's collaborators are Paul Motian, Bill Frisell, and vocalist/songwriter Larry John McNally. Saxophonist Dave Binney, a member of Stern's current band, solos with a probing lyricism on several new

tracks, adding further depth to the guitarist's playing and songcraft. "I struggled with the idea of a compilation album for some time," Stern explains, with a hint of lingering reluctance. "But after listening back to the material, I realized that it was in many ways a tribute to not only where I've been in my life, but more importantly to the great musicians I've befriended and played with."

Ultimately, "Recollection" chronicles both an artistic and a personal journey, allowing the listener to share in Stern's joy of self-expression and musical interaction. "I hope that having my own label and control over my musical direction will bring me even closer to my listeners," she says. "I encourage the fans to E-mail their comments and feedback. I want my audience to be as much a part of the music as possible."

Stern will be on tour throughout the remainder of the year, in addition

to her almost-weekly gig at New York's 55 Bar. Look for her to host a jazz guitar panel at this year's Jazz-Times convention.

CLASSICS RETURN: Milestone reissues the long-out-of-print Gary Bartz albums "Libra" (1967) and "Another Earth" (1968) on a single 77-minute CD. Saxophonist Bartz is a member of Sphere, whose Verve debut landed in stores Oct. 20 . . . Milestone also reissues the first two solo albums by keyboardist Tom Coster, "T.C." (1981) and "Ivory Expedition" (1983), on a single disc titled "Ivory Expeditions."

Warner Bros. reissues two Lyle Mays albums, "Lyle Mays" (1986) and "Street Dreams" (1988), both of which originally appeared on Geffen. The releases, which will be in stores Dec. 22, were remastered from the original tapes and have a list price of \$11.98.

Classical KEEPING SCORE



by Bradley Bambarger

SILVER STRINGS: The Kronos Quartet has been so aesthetically consistent and its innovations have become so second-nature that it could be easy to take the group and its accomplishments for granted. So it's worth saying that no one has done more for either the cause of new music or the revitalization of the chamber format than Kronos. In fact, no one has done more to transform the idea of what any "classical" ensemble can be than Kronos, in either context or content, intent or impact. Kronos' hip stage presence may have been the initial focus of attention for many, yet the group's tireless championing of contemporary composers and its broadening of the string quartet far beyond the form's Western European roots have proved to be the cause for celebration in this, the foursome's 25th year.

As Kronos' David Harrington takes great care to point out, the story of the group has been one of relationships—within the quartet of first violinist Harrington, second violinist John Sherba, violist Hank Dutt, and cellist Joan Jeanrenaud; with hundreds of composers around the world; with Kronos' small but self-contained technical/administrative organization; with its longtime producer, Judith Sherman; and with its record company, Nonesuch, and the label's president, Bob Hurwitz. An emblem of these relationships is "25 Years," a 10-disc boxed set just out that celebrates the Kronos achievement by spotlighting some of its most notable collaborations.

The lineup of "25 Years" reads like a who's who of contemporary composition, featuring previously released performances of works by John Adams, Arvo Pärt, Astor Piazzolla, Morton Feldman, Philip Glass, Osvaldo Golijov, Sofia Gubaidulina, Franghiz Ali-Zadeh, Henryk Górecki, Steve Reich, George Crumb, Terry Riley, Alfred Schnittke, Peter Sculthorpe, and Kevin Volans. The collection's previously unreleased recordings include Sculthorpe's "Jabiru Dreaming" and "From Ubirr," Pärt's "Summa" and "Missa Syllabica," P.Q. Phan's "Tragedy At The Opera," and Ken Benshoof's "Song Of Twenty Shadows" and "Traveling Music"—the last of which represents the very first venture between Kronos and a composer. In 1973, Harrington commissioned Benshoof, his former composition teacher, with a bag of doughnuts to write "Traveling Music," and that hearty, folk-inflected piece is the cornerstone of a catalog comprising some 400 new quartets commissioned by Kronos (with many more on the way).

With a body of work like that of Kronos, "25 Years" could obviously have been produced several different ways. A two-disc "greatest hits" survey was already issued in '95 to commemorate the group's 10th anniversary of recording for Nonesuch (Billboard, Dec. 23, 1995). And Harrington says that a collection of rarities and unreleased music was considered, since Kronos has a trove of material "in the can"—from Ives' Quartet No. 1 and Ingram Marshall's "Fog Tropes" to Jimi Hendrix's "Foxy Lady" and a quartet-and-piano setting of Stravinsky's "Rite Of Spring." True, the group's stalwart fans already own a good bit of the music in "25 Years," but the set avoids sampling too much from Kronos' popular concept albums, such as last year's "Early Music" (which hit No. 3 on the Top Classical Albums chart) or 1992's "Pieces Of Africa" (which has sold nearly 300,000 copies worldwide, reports Nonesuch). The handsomely designed "25

Years" features vintage photos, a group chronology, a list of commissions and premieres, a discography, and a trio of expert essays; in all, it is a suitably impressive summation of the Kronos gestalt.

Recounting the partnerships that have produced "25 Years," Harrington cites Kronos' special rapport with Riley as one that helped define the way the group works with composers. "Often, when we feel a part of the compositional process, that helps make the music come alive," he says. "And from the start, Terry encouraged each of us to be involved in making his music work, in shaping the dynamics and pace of his pieces—which we learned so much from. Really, I could tell story after story about the lessons we've been taught by these composers, because so many of them aren't just incredible creative forces but wonderful teachers."

Beyond "25 Years," Kronos is observing its silver jubilee in typical fashion—by premiering music around the world. The yearlong anniversary tour has already included concerts in Japan and a recent three-night Next Wave Festival residency at New York's Brooklyn Academy of Music. The latter stint included the American premiere of Riley's "Requiem Quartet" and New York premieres of works by Glass, Phan, Gabriela Ortiz, and Harry Partch, as well as John Geist's arrangement of Stravinsky's "Rite" and Golijov's transcription of tunes by Portuguese master Carlos Paredes. From Oct. 29-Nov. 1, Kronos resides at the Yerba Buena Center in its hometown of San Francisco. The group travels to Germany, France, and Poland in December, with more concerts in the U.S. and Europe scheduled from January-June '99. Kronos is also being seen via the worldwide broadcast of three atmospheric Manfred Waffender films: the concert/interview feature "In Accord" and the staged "quartet dramas" of Tan Dun's "Ghost Opera" and Crumb's epochal "Black Angels." In the U.S., "In Accord" and "Black Angels" are airing on Ovation.

Among the first projects to mark Kronos' upcoming years is Glass' soundtrack to the rerelease of Bela Lugosi's classic "Dracula," with the album due Halloween 1999. In addition to the Stravinsky and other pieces, Kronos has recorded quartets by Benshoof,

Dmitri Yanov-Yanovsky, and Brent Michael Davids. Also, Adams, Pärt, Górecki, Reich, Gubaidulina, and Riley are writing more for Kronos, and Phan is composing an hourlong "opera" for the quartet. All the activity underlines a particular point of pride for Harrington—that the relationships of "25 Years" are still growing.

"To me, the boxed set is a springboard for the future," Harrington says. "The string quartet is one of the most potent and poetic emotional mediums our civilization has ever come up with, and Kronos wants to help ensure that there's a continuing vitality and growth of imagery in this special art form. And I'm optimistic about that. I think there is a renewed sense of wonder at the amazing diversity of music in the world."

Echoing Harrington, Hurwitz says reports of the death of classical music are greatly exaggerated. "We're at a moment of great musical vitality—and that's important," he says. "Kronos is one of the things that gives me the most hope, and their enthusiasm and optimism are infectious. If they stopped today, I'd be completely satisfied, but I think they really are a work in progress."

After a quarter of a century, Kronos' members are still resolute in their work ethic, often rehearsing one piece before the curtain rises on another. For his part, the 49-year-old Harrington regularly forgoes sleep to scour record shops and devour scores, searching for music that inspires him as "Black Angels" did more than two decades ago. (A current rave is Chinese composer Guo Wen-Jing.) Perhaps suggesting a key to the stunning achievement represented by "25 Years," Harrington says, "I've always thought vacations were highly overrated."



TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★ Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	2	28	ANDREA BOCELLI PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 20 weeks at No. 1
2	1	9	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
3	3	48	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
4	4	3	DOMINGO/BRIGHTMAN/LOTTI SONY CLASSICAL 60396 (10.98 EQ/16.98)	A GALA CHRISTMAS IN VIENNA
5	7	40	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
6	5	5	SAN FRANCISCO SYMPHONY (TILSON THOMAS) RCA VICTOR 68931 (34.98 CD)	GERSHWIN: 100TH BIRTHDAY CELEBRATION
7	13	17	DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
8	NEW		JOHN WILLIAMS SONY CLASSICAL 60586 (10.98 EQ/16.98)	THE GUITARIST
9	6	4	SERGEI RACHMANINOFF TELARC 80489 (10.98/15.98)	A WINDOW IN TIME
10	14	5	RENEE FLEMING LONDON 460567 (17.98 EQ CD)	I WANT MAGIC
11	8	10	YO-YO MA SONY CLASSICAL 62821 (10.98 EQ/16.98)	TAVENER: THE PROTECTING VEIL
12	9	39	MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
13	11	35	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
14	15	17	DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	RE-ENTRY		DON CAMPBELL SPRING HILL 6502 (17.98 CD)	THE MOZART EFFECT: HEAL THE BODY

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	8	LONDON SYMPHONY ORCHESTRA (HORNER) SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC 8 weeks at No. 1
2	2	56	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) [ES]	TIME TO SAY GOODBYE
3	4	8	PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD)	FOR LOVE
4	3	10	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) [ES]	GOES CLASSIC
5	7	2	BRYN TERFEL DG 457628 (17.98 EQ CD)	IF EVER I WOULD LEAVE YOU
6	5	5	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
7	6	14	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
8	8	12	JOSHUA BELL/LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 60659 (10.98 EQ/16.98)	GERSHWIN FANTASY
9	10	52	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
10	11	36	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
11	NEW		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63252 (10.98/17.98)	HOLIDAY POPS
12	9	5	LOS ANGELES GUITAR QUARTET SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.
13	15	51	ARIA ASTOR PLACE 14009 (16.98 CD)	ARIA
14	12	7	UTE LEMPER LONDON 460594 (17.98 EQ CD)	ALL THAT JAZZ-THE BEST OF UTE LEMPER
15	13	3	CINCINNATI POPS (KUNZEL) TELARC 80510 (10.98/15.98)	FROM THE HEART

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

TOP CLASSICAL MIDLINE

1	VARIOUS	MOZART FOR YOUR MIND	PHILIPS
2	VARIOUS	THE SPIRIT OF THE TITANIC	STCLAIR
3	VARIOUS	BUILD YOUR BABY'S BRAIN	THROUGH MUSIC SONY CLASSICAL
4	VARIOUS	MOZART FOR MEDITATION	PHILIPS
5	VARIOUS	PACHELBEL CANON	RCA VICTOR
6	VARIOUS	MOZART-GREATEST HITS	SONY CLASSICAL
7	VARIOUS	MOZART FOR MOTHERS-TO-BE	PHILIPS
8	VARIOUS	ONLY CLASSICAL CD YOU NEED	RCA VICTOR
9	VARIOUS	BEETHOVEN AT BEDTIME	PHILIPS
10	VARIOUS	BEETHOVEN-GREATEST HITS	SONY CLASSICAL
11	VARIOUS	MORE MOZART FOR YOUR MIND	PHILIPS
12	VARIOUS	MOZART FOR THE MORNING	COMMUTE PHILIPS
13	VARIOUS	GERSHWIN-GREATEST HITS	SONY CLASSICAL
14	VARIOUS	THE GREATEST CLASSICAL SHOW	ON EARTH LONDON
15	CARRERAS-DOMINGO-PAVAROTTI A	TENOR'S CHRISTMAS	SONY CLASSICAL

TOP CLASSICAL BUDGET

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

The Selling Power Of Song

Catalog Evergreens Pop Up As Jingles In Increasing Numbers

BY IRV LICHTMAN

If it seems, to quote an old pop ballad, that you've heard that song before, of course you have. Whether you revere the songs of the pre-rock era or those with terrific hooks that came afterward, giant corporations are selling their goods and services with the comfortable familiarity that only a song icon of the past can provide.

That ad agencies would turn to old hits is hardly a new concept. But the great quantity of oldies finding their way into commercials and the fact that the hit clock is turned back as much as seven decades are two new wrinkles.

If that wasn't enough to warm the cockles of the hearts of songwriters, their estates, or their publishers, there is a new creative approach that has quickly become commonplace.

While it is taken for granted that no commercial of any length is going to present the entire lyric of a song, the words that are used when songs are used for selling are likely to be from the lyricist's original work; in addition, well-known commercial recordings of these songs are often used.

Rarely, indeed, does a commercial appear in which the name of the product or service is written into the title of the song, a move that, some purists complain, sometimes demeaned the integrity of the song; it should be noted, of course, that such usage, often requiring the approval of the songwriter, did take place with the sanction of the copyright owners.

On the other hand, many of the great pop songwriters refused to allow their songs to be used in commercials, not caring whether they could strike a deal in which only the original lyric would be quoted.

Flush with their success and the great amount of royalty-producing recordings and performances that such success could generate, these songwriters could—perhaps with some degree of arrogance—just say no.

However, time has made some things plain. Pop song eras have always undergone vast changes in style. While the songs of another creative sensibility don't ever seem to fade from the consciousness of those who remember their heyday, what they do lose in substantial ways is a mainstream royalty flow from recording sales and performances.

Great songwriters also leave the scene, and their estates—now including those who represent the likes of Irving Berlin, Richard Rodgers, George and Ira Gershwin, Cole Porter, Harold Arlen, Johnny Mercer, and many others—are more open to arrangements that offer a good deal of money, sometimes hundreds of thousands of dollars if national adver-

tisers renew their usage of songs.

It is also true that living writers, who happen in many cases to be performers, too, generally do not object to one of their evergreens being used in a manner in which they approve.

Over the years, advocates (or apologists, some might say) for the expansion of an evergreen song's revenue stream through its use as a jingle have maintained, with a good deal of justification, that no commercial use of a great song or even a successful parody of it can ever ruin its appeal. The current trend of not changing the original lyrics lends even further credence to this view.

Take, for instance, four great songs on the airwaves these days. There is a spread of almost 60 years between the writing of the oldest and the most recent.

Berlin's 1927 work "Blue Skies" is being used to promote Claritin, an allergy medicine. Remarkably, another optimistic view of the world is being used to sell a similar product, Nasonex (both are made by Schering-Plough); the song is George David Weiss and Bob Thiele's 1967

"What A Wonderful World." AFLAC, an insurance company, uses Stevie Wonder's 1976 song "Isn't She Lovely." For years, Chevrolet has used Bob Seger's 1986 hit "Like A Rock." Notice that there is no need to change the titles of these songs because they make a perfect fit just as they are to sell the product. In other words, the point of view of the song itself is being mated today more than ever to the ad campaign.

THE PUBLISHERS SPEAK

"Perhaps the single most interesting aspect of using songs in commercials is that it yields comparable benefits to both well-known and lesser-known songs," says Richard Rowe, president of Sony/ATV Music Publishing. "Cultivating hit singles also used to be a much larger market—many singles now are never released commercially. So the question becomes, What can a publisher do today to get its artists' songs in front of the public?" Rowe adds that his company would never "sanction a song's use in a context we thought distasteful or tacky, no matter how much money we were offered."

Among the Sony/ATV songs being used as jingles are "We Are Family" (cellular phone commercial), "All Together Now" (AT&T), "Tutti Frutti" (various commercials), "Time After Time" (Healthy Choice), and "You Ain't Seen Nothing Yet" (Office Depot).

"It is extraordinarily cost-effective

for an advertiser to marry an already-memorable song with a product," says Maxyne Berman Lang, president of Williamson Music, the publishing company formed in the '40s by Rodgers and Oscar Hammerstein II. "Jingle usages of well-known music result in immediate consumer recognition and retention. There, much less media time is required to establish a campaign." As administrator of the Irving Berlin Music catalog, Williamson is represented in the jingles field with four

Berlin songs, including "Steppin' Out" (Baby Gap).

On the issue that old pop warhorses are more economical to employ as commercials than casting new material, Dan

Markell, creative manager of film and TV at PolyGram Music Publishing, says, "To the contrary, it is quite a bit more expensive to use 'Smoke Gets In Your Eyes,' 'Ol' Man River,' or 'Tonight.' The theory is that this extra expense is more than made up for by the positive effects. Any of these existing hit songs has a place in the hearts and minds of the consumers who ostensibly bring that fondness to the experience of viewing—however casually or subconsciously—the commercial."

At Warner/Chappell Music, Jay Morgenstern, executive VP/GM/CEO of sister music print unit Warner Bros. Publications, says, "We see more catalog songs being

used even for contemporary products that cater to a younger generation. But the biggest users are for consumer products at the higher end of the cost structure." Two of the publisher's Porter songs, "Don't Fence Me In" (Embassy Suites) and "You Do Something To Me" (Dairy Management Assn.), are among its entries in the jingles field, as is the Gershwin's "Someone To Watch Over Me" (H&R Block). George Gershwin's "Rhapsody In Blue" has been a theme at United Airlines for years. Other newly minted commercials at the publisher include "The More I See You" (Estée Lauder) and "I Want to Take You Higher" (AT&T).

Allan Tepper, VP of creative services at Warner/Chappell, says he's even noticing for the first time that

advertisers are "starting to want new and developing artists for their commercials. This could help break these acts."

Mary Beth Roberts, VP of catalog development at Famous Music, says that, to a post-35-year-old market, evergreens "elicit strong emotions and associations, in that [these people] experienced those songs as their contemporary music, as well as the baby boomers, who heard their parents' music throughout their youth. These demographics also have the most discretionary income. The standards lend prestige, credibility, desirability, and distinction to a consumer product. I have also found that the writers' estates are becoming more open to licensing songs for commercials, providing the commercial doesn't denigrate the copyright."

Among the Famous Music copyrights selling goods and services these days are two James Horner themes from the "Titanic" soundtrack, "Southampton" (Max Factor) and "Leaving Port" (Sprint); Frank Loesser's "Heart And Soul" (Quaker Oats); and Jay Livingston and Ray Evans' "Mona Lisa" (MCI).

While agreeing that there has been a dramatic increase in the use of vintage songs for ads, John L. Melillo, VP of music resources at EMI Music, says the public perception of this is bigger than reality. "To the viewing public, the volume seems larger because compositions that have traditionally been unlicensable are now appearing in ads, and original masters are being used more frequently."

There is also an international impact to ad usage of catalog greats. While it enjoys oldies coverage in the U.S.—including "The Best Is Yet To Come" by Carolyn Leigh and Cy Coleman (Nestlé); "Danke Schoen" by Bert Kaempfert, Milt Gabler, and Kurt Schwaback (Amoco); "Sing Sing Sing (With A Swing)" by Louis Prima (Chips Ahoy Cookies); "Strangers In The Night" by Eddie Snyder, Charles Singleton, and Kaempfert (Nissan); and "Hurt So Bad" by Bobby Weinstein, Bobby Hart, and Teddy Randazzo (Kraft Light Macaroni & Cheese)—MCA Music is also garnering a number of international ads, including "Strangers In The Night" (OBS Supermarket, Sweden); Gordon Mills and Les Reed's "It's Not Unusual" (Heineken Beer, Netherlands); and Sol Marcus, Eddie Seiter, and Guy Woods' "Till Then" (Ford Galaxy, France and its former possessions).

Scott James, senior VP for music, pictures/TV worldwide, says that with, growing international usage, MCA Music is "careful to avoid con-

flicts so that more than one version of a catalog song is not crossing into the same territories." On the other hand, he adds that he does notice that occasionally "one song is being used to sell more than one product." With regard to avoiding unacceptable use of a song, MCA Music insists on monitoring not only the proposed commercial, but any changes in the campaign contemplated by the ad agency.

James' favorite use of an MCA Music gem to get a point across is that of a recent campaign for Volvo using "For Sentimental Reasons" by Deek Watson and William Best. "This beautifully played up the song in terms of Volvo's campaign

about the safety of its cars." Other MCA Music songs in commercials include "American Pie" (Ameritech), "Downtown" (AT&T), and "Strangers In The Night" (Bud Ice).

At Bourne Co., three of its venerable songs are making the rounds as ad jingles. They are Roy Turk and Lou Handman's "Are You Lonesome Tonight" (Kraft and DiGiorno Pizza), Johnny Burke and Jimmy Van Heusen's "Swinging On A Star" (Ford Windstar), and Alex Kramer and Joan Whitney's "Ain't Nobody Here But Us Chickens" (Burger King).

"It is not surprising that advertisers realize that the benefits of using standards outweigh the economic considerations of trying to write their own music, given that these songs are adaptable to any venue and appeal to all generations," says company chief Beebe Bourne.

Bill Porricelli, VP of promotion and new product development at Paul McCartney's MPL, says, "The messages in these ads are positive and simple, and just about anyone can relate to them." In fact, one of MPL's standards, Mercer and Arlen's "Ac-Cent-Tchu-Ate The Positive" (Sears, Exxon, and Grove Park Inns), is right in the positive groove. Other commercials featuring MPL songs are Marvin Hamlisch and Ed Kleban's "One" (Sunkist); Harry Elston and Philenon Hou's "Grazing In The Grass" (Burger King); Leigh and Coleman's "Young At Heart" (Kellogg's Mini Wheats, among others), and "Witchcraft" (Finesse Shampoos); and Pat Ballard's "Mister Sandman" (Hampton Inns). Due this holiday season is Loesser's "What Are You Doing New Year's Eve?" (the Gap).

Vintage-song jingles usage at
(Continued on page 60)



ROBERTS



LANG



JAMES



ROWE



MARKELL



FORD



BOURNE



TEPPER

This article and the accompanying special advertising section were prepared by the editors of Billboard to explore the increasingly symbiotic relationship between the music and advertising industries. This special pullout advertising section appears in Billboard and its sister BPI publications Adweek and Brandweek.

THE SELLING POWER OF \$ONG

HOW POP BECAME KEY TO THE PITCH

A SPECIAL MUSIC-IN-ADVERTISING SECTION



A close-up, back-view photograph of a person's head wearing large, black over-ear headphones. The person's face is partially visible, showing their eyes and nose. The entire image is bathed in a strong blue light, creating a monochromatic effect. Overlaid on the person's face is the text "WHEN YOU'VE GOT THEM BY THE EARS THEIR HEARTS AND MINDS WILL FOLLOW" in a bold, white, sans-serif font with a black drop shadow.

**WHEN YOU'VE
GOT THEM BY
THE EARS
THEIR HEARTS
AND MINDS
WILL FOLLOW**

When consumers are hard to reach, music can make the connection. With over 200 music labels in over 50 countries, BMG is one of the world's largest providers of music and entertainment to consumers. BMG can get your message out via direct marketing, online promotions, retail, tour and artist tie-ins, song licensing, custom products and more. So why not let BMG's musical muscle work for you? Call 212 930-4700 and we'll show you the power of music.



Playing in the brand

An unprecedented harmonic convergence is the result when music and advertising unite in search of the perfect pitch.

By Davin Seay

You're stuck in traffic on the way to your kid's soccer practice when the strains of your favorite golden oldie waft over the airwaves. You turn up the volume, ready for a wistful trip down memory lane, just as your youngest leans over the seat and loudly announces, "Hey, they're singing that commercial wrong!"

It's a scenario being played out with more and more frequency as some of the best-known, most evocative and enduring music of our era finds new life in advertising, marketing and merchandising campaigns for everything from cars, clothes and computers to burgers, beer and beyond. And, while popular music has traditionally served as a springboard for sound-alike jingles of every description, what's most likely to catch a consumer's ear these days is the original track by the original artist from the original master. Which, of course, logically leads to that unique drive-time experience, when what you think is a spin of a cherished chestnut turns out to be a pitch for home loans or cell phones.

While the connection between music

and mercantilism has not yet reached the questionable synthesis heard in Japan and Europe—where TV and radio spots are often used to break the latest single from a hot act and the elapsed time between the release of a new disc and its commercial exploitation can be measured with a stopwatch—there is no question that the selling power of music



has increased exponentially in recent years.

The proof is in the numbers. "The percentage of our bottom line that comes from advertising easily equals what we realize from song placement in feature films," remarks Tony Pipitone, president of Warner Special Products, the licensing arm of the Warner Music Group. "Of course, traditionally, this has been a business administered solely by publishing companies. What's different these days—and where we're seeing the greatest

growth—is in the use of original tracks."

It's a growth WSP's senior director of A&R, Bill Bishop, characterizes as, simply, "explosive. Of course, it has a lot to do with the Baby Boomer demographic, but, even in the case of more contemporary artists, the trend is toward the original version."

"Our business has doubled over the past three years," concurs Robin Kaye, VP of PolyGram Film & TV Music, who has recently notched such eclectic placements as Dusty Springfield's "The Look Of Love" for Snackwell's cookies and Amy Grant's "The Game" for Century 21 Realty. "Almost all of that increase is directly due to the demand for [original] master recordings."

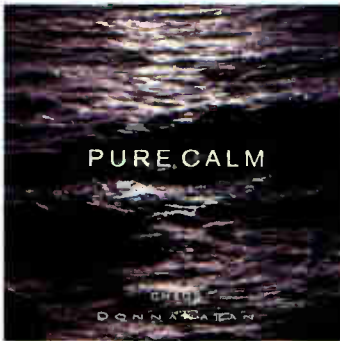
"We have seen a definite upswing in commercial placements over the past 10 years, both in publishing and master recordings," asserts Marty Olmick, VP of licensing for RCA Records, representing, among others, the Windham Hill, CMC, BMG Classics and Buddah catalogs. Among RCA's recent, high-profile placements: Mario Lanza's "Ah, Sweet

Continued on page SPS-6

Regardless of their profession, "Everyone's in sales," goes the old adage. Pop musicians aren't exactly newcomers to the game, but, lately, their selling activity has gone into hyperdrive. The rising use of original pop tracks in TV spots to enhance the images of advertised goods and services has quickened the pace of a fast-flowing cash stream for record labels and music publishers. And artists themselves are displaying markedly changed attitudes about such use of their "product" to pitch others'. All of which provides the occasion for Billboard—in this special section that also appears in companion publications *Adweek* and *Brandweek*—to explore the formidable selling power of song. Our coverage looks into the why's and how's of music licensing, tracks who's who in the key special-products divisions of the major music companies and shows where the creative trysts between agencies, artists and advertisers have led.

—Gene Sculatti,
Director of Special Issues,
Billboard

smart companies.



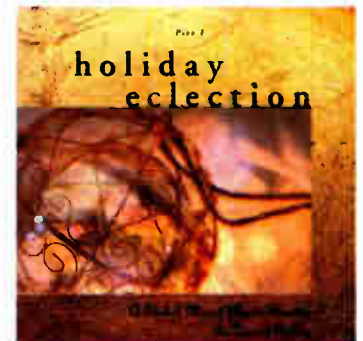
Donna Karan



FootAction



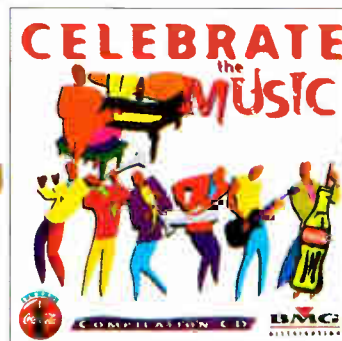
Emporio Armani



Pier 1



Burger King (Shape CD)



Coca-Cola



Nestlé



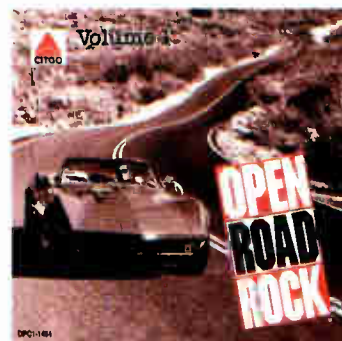
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Artists And Ads: Selling Out Or Buying In?

Rockers Weigh Cred Loss With Commercial Gains

It was in 1967 that the Jefferson Airplane signed on to sing a Levi's radio spot (for Hard Jeans' non-identical twin, Stretch Levi's), undercutting the '60s stigma of sellout with tongue planted firmly in cheek. With its ironic, faux-psychedelic ode to expandable denim, the band managed to maintain its credibility and line its pockets at the same time. Flash forward more than three decades and you'll find a considerably more elastic attitude toward the whole notion of commercial sellout. What was once anathema to any self-respecting rock band has now become a viable promotional tool in an ever-more crowded marketplace.



"Back in the early '80s, there was a movie called 'Bachelor Party,'" recalls Danny Benair, VP of film and

television for PolyGram Publishing. "It starred an unknown Tom Hanks, with music by an unknown band named R.E.M. It wasn't 'Gone With The Wind,' but it did just fine, and nobody suffered by having been involved."

The metaphor is a telling one, mirroring current artistic attitudes toward commercial ventures. "We're seeing a lot more willingness among artists to consider their music as a tool in advertising," says Benair.

"We've seen a dramatic shift," asserts Bruce Resnikoff, executive VP/GM of Universal Music Special Markets. "It wasn't too long ago when trying to get an artist to agree to licensing music for advertising was like pulling teeth. Now, we get calls from them with placement ideas for their songs."

Still, cautions Tom Rowland, senior director of film and television advertising for MCA, an artist's passions and peeves are important to consider before the song-pitching process even begins. "They may not have the same high ideals as their predecessors in the '60s," he says, "but they do have concerns about what products they become associated with. It's our job to know going in what they'll be comfortable with."

Often, it's the creative chemistry of the campaign itself that makes all the difference in an artist's cooperation. "Bob Seger was born and raised in Detroit," says Eddie Lambert, senior director of music licensing for film and TV at EMI. "He even has family working on auto assembly lines. We felt he would respond to Chevrolet's request to use 'Like A Rock' in ads for their trucks. We were right. Seger had a real affinity for the concept, and the campaign became one of the most successful in the company's history."

Selling out or buying in? For musicians pondering the increased exposure offered by advertisers, the distinction can often be moot. —D.S.

PLAYING IN THE BRAND

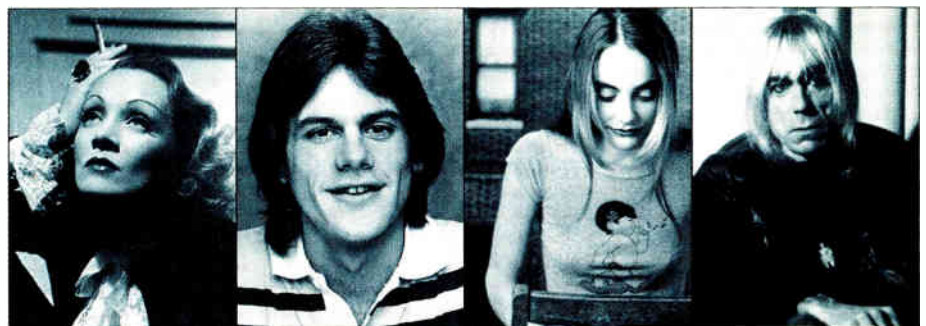
Continued from page SPS-3

Mystery Of Life" for Keebler cookies and Henry Mancini's "Peter Gunn" theme for Apple computers.

MARLENA FOR MERCEDES

Kathe Malta, VP and creative executive of advertising and new media for Sony Music, affirms this marked upward trend: "Our work with advertising agencies has easily doubled in the past 18 months. It's a healthy development all around. For us, advertising provides increased exposure for our artists, which translates directly to album sales."

Underscoring the benefits accruing from music's enhanced commercial appeal, Sony's director of market research, Rich Appell, notes that Sony Music recently made a deal with



Stars who spiel: Dietrich, KC, Abra Moore, Iggy Pop

Mercedes for the use of Marlena Dietrich's version of "Falling In Love Again." The label also launched an aggressive cross-promotion for a Dietrich album on Sony Legacy called "Cosmopolitan Marlena," sticking it with a tag for the car commercial. "In the first six months of 1997 [when the Mercedes campaign began airing], we saw a 145% increase in [the title's] album sales," says Appell.

"It's really quite remarkable," adds Bruce Resnikoff, executive VP/GM of Universal Music Special Markets. "In virtually every case where we've placed a song in a significant sales campaign, we've seen a bump in that artist's sales, often averaging 5% or more. And if the ad only runs regionally, that's where we'll get our spike."

LEVERAGING THE COUNTRY

Sales and awareness upticks are hardly limited to pop and rock realms. According to Rick Murray, marketing director for the Country Music Association, aggressive cross-promotional campaigns have become a regular part of country's mainstreaming push. "Every year, we offer all sorts of

opportunities to leverage the wide exposure we get through the CMA Awards broadcast," says Murray. "Nokia cellular phones, for example, worked with us for a ticket giveaway as part of their sponsorship of the George Strait tour."



PRIMA JUMPS THE GAP

Can advertising help launch a new career or revitalize an old one? "It's hard to pinpoint," admits WSP's Bishop. "But, after Budweiser started using 'Get Down Tonight' by KC & The Sunshine Band, we saw catalog sales and licensing requests for their music go through the roof. When Burger King used 'Bambaleo' by the Gipsy Kings, we saw an even bigger jump. The connection is definitely there."

"We licensed Louie Prima's 'Jump, Jive & Wail' for a Gap ad," explains Eddie Lambert, EMI's Special Market's senior director of music licensing for film and television. "The spot was tremendously popular, and, not too long afterward, Brian Setzer recorded his version of it. At the same time, we saw a significant increase in sales of Prima albums. Who can say where it started? One thing just feeds off the other."

Mark Leviton, senior VP of Warner Special Products, points out another example of the serendipity that often accompanies this conjunction of songs and spots. "Iggy Pop's 'Lust For Life' was a highlight of 'Trainspotting,'" he asserts. "Now, we're hearing it in ads for Mitsubishi's Gallant. When a piece of music gains a certain cultural cache, it immediately has enhanced value in the market."

CELTO-GERMANIC ROADWORK

Considering the increasing percentage of mutual marketing boosts, it's no wonder that growing numbers of new and emerging acts are beginning to join music's elder statesmen in the rush



Continued on page SPS-14

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Sly Coupling Of Song And Seller Tears Up Road And Chart

ANATOMY

OF A

HIT

“My own beliefs are in
my song...” —Sly Stone, “Everyday People”

By Davin Seay

In February of 1969, when “Everyday People” topped Billboard’s Hot 100 in the midst of a 13-week chart run, Sly Stone’s paean to plain folks celebrated a generational quest for universal brotherhood. Thirty years later, that same generation has ripened into a lucrative consumer base, a Boomer bonanza trading freely on the idealism and aspirations most poignantly evoked in ’60s-era sounds.

As an example of one of the most spectacularly successful marriages of music and message in the annals of modern advertising, Toyota’s current “Everyday People” campaign, developed by Saatchi & Saatchi, stands out as a brilliant stroke of savvy marketing. It is also an illuminating case study of the new creative and commercial synthesis actively linking the advertising industry with the music business.



"Music marks our lives, and 'Everyday People' is just one of those songs that people associate with a meaningful time in their lives." So says Joe McDonagh, executive creative director of Saatchi & Saatchi L.A. and the man at the helm of the Toyota campaign. McDonagh and his team would spend well over a year developing strategy for the Japanese auto giant's new, multi-million-dollar marketing push, an effort that, in the end, would come down to the ephemeral emotional associations of a vintage top-40 hit.

From its inception, McDonagh insists, the "Everyday People" campaign had less to do with Baby Boomer nostalgia than Toyota's consumer profile—or lack thereof. "With 13 different brands," the L.A.-based executive explains, "Toyota has always had a high Q.D.R. [Quality, Dependability, Reliability] rating. What they didn't have was much of a personality. Our studies showed that people saw Toyotas as steady and methodical, but colorless. Our job was to enhance those assets while bringing some new life to the image. The message we wanted to stress was that a Toyota could be a part of your life, there for you, day in and day out."



SONG TRUMPS SPOKESPERSON

It's telling proof of music's persuasive powers that the developing Toyota campaign would increasingly come down to the choice of a theme song. "We had several different ways to go," continues McDonagh, "up to and including a celebrity spokesperson. But in the end, it was the emotional bond of music that seemed the simplest and most direct approach. We wanted an anthem."

It was an anthem, however, that had to meet very rigorous criteria, says McDonagh: "As much as we knew that Baby Boomers were our key market, we didn't want anything with too strong a period identification. If the theme was too closely associated with an era, we'd have trouble broadening the consumer base. The song itself had to feel young and contemporary."

It was at that point that the Saatchi & Saatchi team began to broaden its search, contacting a number of publishing and record-label licensing arms in a wide-ranging quest for the perfect track. Enter Kathy Malta, VP and creative executive for advertising/new media at Sony Music. "Saatchi & Saatchi called with a very general, very generic request," the 14-year Sony veteran recounts. "All we were told was that they were looking for an anthem-type song in a national branding campaign for an automotive product. We put together eight or 10 submissions, one of which was 'Everyday People.'"

"It was perfect," says McDonagh. "By the

time we heard it, we had refined our 'day-in-day-out' concept considerably and, in fact, were already considering songs like 'Yesterday' and 'Daydream Believer.' We had even roughed out a script around 'Daytripper.' But Sly's song sounded exactly the right emotional cue."

What followed was an extensive round of negotiations to obtain song rights from Warner/Chappell Publishing. The resulting comprehensive agreement incorporated the song's use in a national campaign to run for three to five years on free TV, basic cable and radio, with a price reflecting the size and scope of the campaign.

For Toyota, and the creative team of Saatchi & Saatchi, the benefits reaped from securing "Everyday People" would have made the song a bargain at virtually any price. "It's hard to break through these days," comments Michael Bevan, national advertising manager for Toyota Motor Sales USA, Inc., "but the research we've done to date shows that the campaign has really made an impact. Consumers see themselves in our ads; there's a diversity message that comes through loud and clear. It's a one-on-one connection, and that has a lot to do with the appeal of 'Everyday People.'"

ALL THINGS TO EVERYDAY PEOPLE

Aside from extensive use of the original master track, Saatchi & Saatchi has gone on to record over a dozen different versions of the venerable hit, each keyed to various Toyota sub-brands. "We have a zydeco version for the Tacoma truck," explains McDonagh, "and a new-age version for the Avalon. We polled different dealer groups around the country to find out what type of music would go over best in their locality."

With the almost immediate success of the campaign, measured in bottom-line sales and consumer awareness alike, both the record label and publishing company would learn a profitable lesson in the value of music as a marketplace tool. Sales of Sony's perennial greatest-hits package, "The Sly Stone Anthology," jumped nearly 30%, says Sony, since the "Everyday People" campaign rolled out in the summer of 1997, a level it has maintained ever since.

Thanks to a creative and commercially astute advertising strategy, a classic of American pop music has been brought to life for a whole new generation, many of whom well might be playing Sly's original on the sound systems of their new Camrys. ■

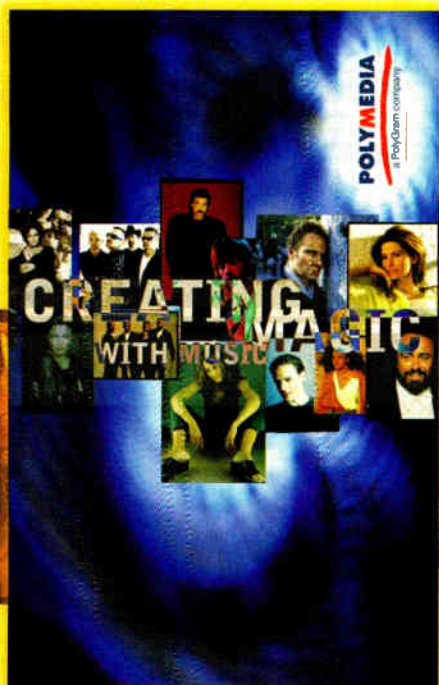
"Toyota has always had a high Q.D.R. [Quality, Dependability, Reliability] rating. What they didn't have was much of a personality. Our studies showed that people saw Toyotas as steady and methodical, but colorless. Our job was to enhance those assets while bringing some new life to the image."

**Joe McDonagh
Saatchi & Saatchi**



Sly Stone

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THE LICENSORS

Who's Who On The Sound Front

BY DON JEFFREY

The licensing and packaging of songs for use in compilation albums, branded-premium recordings, television, films and commercials is a business estimated at between \$750 million and \$1 billion annually. The biggest players are the special-products divisions of the major record companies. Listed below is a profile on each division, with some information on their activities in these areas.



BMG Special Products

This unit handles the licensing and branding projects for all BMG-owned and affiliated labels except Arista Records, which does its own programs. Some of the labels whose masters it has access to are RCA and Windham Hill, and some of its artists are Elvis Presley, the Chieftains and the Dave Matthews Band.

BMG has done branded premiums for such clients as Starbucks, Coca Cola, Shell Oil, Kellogg's, Toyota and Tru Value. For the latter company, BMG manufactured a Christmas CD, which the retailer gave away with a purchase.

BMG also operates the BMG Marketing Group, which represents all of the company's musical assets and packages them in cooperative marketing programs with companies like Visa USA and AT&T. The unit is headed by Kevin Conroy, senior VP, marketing, BMG Entertainment Worldwide, and also includes Bill Wilson, VP of marketing, and Scott Richman, senior director. The minimum order for BMG licensing is generally 25,000 units. Mail-order sales, for clients such as Reader's Digest and Time-Life, are a substantial part of the business.

There are 33 people in the New York-based special-products unit, headed by Gary Newman, senior VP/GM. Working with Newman are Mike Mjehovich, VP of sales; Derek Ferguson, VP of finance; Felicia Gearhart, VP of business affairs; and Ed Osborne, executive producer.

Universal Music Special Markets

The company serves all Universal Music Group labels, which include MCA Records, Geffen Records, Universal Records, GRP Recording and Hip-O-Records, and licenses master recordings from affiliated labels like Chess, ABC, Impulse! and Decca. Some of the most-licensed tracks are Louis Armstrong's "What A Wonderful World," Steppenwolf's "Born To Be Wild" and Patsy Cline's "Crazy." Bands whose masters are often licensed include The Who and Lynyrd Skynyrd.

The unit, based in Universal City, Calif., has been in existence since 1986. Approximately 30 people are employed under the direction of Bruce Resnikoff (pictured), executive VP/GM. Other top executives are Kathy Hale and Andy McKaie, both VPs of special markets.

Universal's biggest growth has been in branded-CD premiums, which the division has produced for companies like Starbucks, Shell Oil and the Pottery Barn. Its minimum initial order is around 5,000 units.



EMI-Capitol Music Special Markets

This Los Angeles-based unit of EMI Music represents the catalogs of labels such as Capitol, Virgin, Blue Note, Narada, Priority, Real World, EMI Classics, Angel and Capitol Nashville. Artists on those labels include the Beatles, the Beach Boys, Janet Jackson and Garth Brooks.

The special-markets unit assembles premiums for consumer companies; reissues for labels like Razor & Tie and Collectors' Choice; budget releases on its own imprint, The Right Stuff; direct sales by mail order; and synchronization for TV, film and commercials.

This unit released 730 recordings last year and expects to put out nearly 800 this year.

It has done premiums for Planet Hollywood's gift shops and for Coca Cola's new Surge cola (mailings were done to 600,000 college students), as well as the Pottery Barn. For the latter, EMI created a compilation called "Dinner At Eight" (music to dine by), which features jazz vocalists and sold more than 130,000 units in the retailer's stores.

Initial minimum orders are usually 25,000. Fees depend upon the number of units and tracks and the artists involved.

Eli Okun (pictured) is president of the unit, which employs about 65 people. Other executives include Roy Gattinella, VP of sales and marketing; Adam Varon, VP of business affairs; Eddie Lambert, director of synch licensing; and Bob Hyde, director of A&R.



PolyMedia

This unit of PolyGram comprises catalog development, special markets and a TV-compilations business.

PolyMedia has done promotions for such clients as Banana Republic, Mercedes-Benz and Kellogg's. For the latter, it manufactured four different compilations—\$4.99 eight-track samplers—which are promoted on cereal boxes and advertised on TV.

PolyGram TV, the newest unit, has sold 3.6 million units of 14 titles—including the "Pure Disco" series—at full retail price in a little over a year.

PolyMedia has access to the catalogs of such labels as Mercury, Mercury Nashville, Island, A&M, Motown, Def Jam, Verve, London, Philips, Deutsche Grammophon and Polydor—which cumulatively control masters by such acts as U2, Sheryl Crow, Hanson and Bon Jovi.

John Esposito (pictured) heads the 39-person group as senior VP. Also in the unit are Mitchell Imber, VP of special markets; Bob Mercer, VP of PolyGram TV; and Bill Levenson, senior VP of A&R and catalog development.

Synch licensing and soundtracks are handled by other units. Robin Kaye, VP of PolyGram Film and TV Music, is in charge of licensing masters, while Joan Schulman is VP of administration and licensing, film, TV, commercials and sampling for PolyGram Publishing.



Sony Music Special Products

The unit, based in New York, handles licensing and premiums for Sony-owned labels like Columbia, Epic, 550 Music, Sony Classics and The Work Group.

About 50 people work under the direction of Harold Fein (pictured), executive VP/GM.

The division has done premiums for such companies as Blockbuster, Taco Bell, Shell Oil and Ocean Spray.

Special Products handles branded premiums, budget releases sold to nontraditional outlets (like drugstores and truck stops), sales to catalog houses (like Reader's Digest) and TV marketers like Time-Life, and the educational markets.

The top executives include Richard Chechilo, senior VP of sales; Linda Novak, VP of business affairs; Dan Rivard, senior director of A&R; and Dean Broadhead, VP of finance and strategic planning. Synch licensing is handled by other departments at Sony. Kathe Malta is VP/creative executive of advertising and new-media music licensing, and Paula Erickson is VP of film and TV licensing.



Warner Special Products

This Burbank, Calif.-based unit has more than 500,000 masters from its major label groups Warner Bros., Elektra and Atlantic, and their affiliated labels, representing such artists as Madonna, REM, Metallica, Brandy, Led Zeppelin and Hootie & The Blowfish. It also licenses masters for artists not on those labels, such as Dionne Warwick, Frankie Valli & The Four Seasons, and Kenny Rogers. Among the most popular licensed artists are R&B stars Aretha Franklin and Otis Redding.

Tony Pipitone is president, Mark Leviton is senior VP of A&R, and Carla Perna is VP of A&R.

Warner has done branded premiums for companies like Candies, which involved all female artists, and Starbucks. ■



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this is how they do it

In The U.K. Spots Drive Singles Drive Spots

By Paul Sexton

LONDON—The advertising-agency men and women who choose the music that accompanies Britain's most high-profile TV and movie-theater commercials have a power to create hits that most record-company A&R executives can only dream of.

The most lucrative alliances between pop stars and products may be the longer-term endorsement deals signed by established artists such as the Spice Girls and Boyzone with Pepsi-Cola. But many other acts have advanced their careers with a shorter-term commercial marriage, while advertisers have used the power of pop to their advantage as well.

The U.K. is much more willing and able to exploit the relationship between music and marketing than the U.S., where, from the artist's viewpoint, soundtrack placement holds far greater cachet. And, once a song is exposed regularly via ads to a prime-time audience, a U.K. radio programmer is more likely to play the track when a single is released.



TIGHT RADIO AND JEANS

The ability of ads for jeans and beer to create hit singles on the British chart is well known. But more recently, products ranging from athletic shoes to automobiles to soft drinks have given pop careers a jump start, while the relationship gives ad campaigns a competitive edge.

The ever-tightening formats of British radio—and restricted opportunities to expose music on television—also have created an environment in which artists and songs often need a magic ingredient for success, and a commercial tie-in often provides it.

So it was that Ladysmith Black Mambazo reached the U.K. top 30 last November with "The Star And The Wiseman" after its appearance in a TV spot for

Heinz beans. Elvis Presley's "Always On My Mind" went top 20 all over again in 1997 via a British Telecom commercial, and in '96 the Who sang not to their generation but a whole new one in the name of Walls Calippo ices.

The symbiosis of ads selling hits and hits selling ads is long-established in the U.K. and became prevalent in the 1970s, when a rewrite of a Coca-Cola commercial became a major international hit for the New Seekers (as "I'd Like To Teach The World To Sing") and David Dundas turned a jeans jingle into "Jeans On" for his moment of pop glory.

But it was in the 1980s that the marketing of Levi's jeans created a British chart phenomenon. Levi's became known in the second half of that decade for using pop

Continued on page SPS-18

PLAYING IN THE BRAND

Continued from page SPS-6

to match songs to products. What was once considered rank corporate cooption by artists (see accompanying story) has now become standard operating procedure, as commercial exposure is increasingly acknowledged as a viable promotion outlet.

In a historic example that set the pace—and proved the case—for the use of original music in marketing campaigns, Atlantic Records and Volkswagen joined forces in 1993 in an aggressive cross-marketing effort spurred by the use of "Harry's Game," a worldwide hit by Irish folk/new-age ensemble Clannad. The track, which had not broken in America, was featured in VW's Passat GLX campaign, with resulting consumer interest divided about evenly between the car and the song, clogging VW's toll-free line with queries about the track and pushing Clannad sales up by over a third.

More recently, Visa and BMG entered into what Scott Richman, senior director of marketing for BMG Entertainment, terms a "strategic alliance," boosting the credit card's Gen-X credibility while simultaneously providing a promotion platform for the music label's cutting-edge roster. An eye-catching print campaign featured a look inside the wallet of Arista Austin recording artist Abra Moore—including the singer's Visa purchases while on tour and neatly underscoring the tag line, "It's In Your Wallet, It's In Your Life." The next Gen X wallet scheduled for exposure is RCA Records' Tyrese.

"[Such cross-promotions] are all part of a concerted effort," says Richman, "to leverage the marketing and media dollars of our partners and package assets to our mutual advantage. To that end, we're more interested in forming a limited number of significant, long-term relationships with major corporations than in keeping up with hundreds of one-off deals."

AGENCIES AND LABELS

Developing relationships, especially with the creative staffs of the ad agencies responsible for fashioning meaningful marketing approaches, has become increasingly important in placing music in a commercial context. And, in some cases, those relationships are being nurtured under the same corporate umbrella. "PolyGram Films has a commercial production house called Satellite," reveals Danny Benair, VP of film and television at PolyGram Publishing. "When they're developing a campaign,

Continued on page SPS-16

Music for Spots

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"Would You Like Some Coltrane With Your Cappuccino?"

More And More Retailers Are Exploring Music's Selling Power With Branded Premiums

With record retailers still reeling from the seismic effects of massive market shifts over the past five years, the focus of attention has decisively shifted to new and non-traditional means of delivering music to the consumer.

And, while speculation on Internet shopping and downloaded music continues unchecked, one all-but-unnoticed market niche is showing robust signs of life.

"We were approached all the time by record companies wanting to dump 10,000 of their latest samplers on us for giveaways or premiums. The problem was, there was never any intrinsic connection between the music and our customers. So we decided to do it ourselves."

So says Timothy Jones, executive in the music-production department of the Seattle-based coffee chain king, Starbucks. The fact that a coffee franchise would even have a music department is evidence of a unique new retail innovation that's finding music consumers: well beyond the doors of traditional record emporiums.

The notion of using hit songs to lure customers is hardly novel. Warner Special Products, according to president Tony Pipitone, is

responsible for helping to conceive, compile and clear premium CDs for companies as diverse as Target, Blockbuster, Firestone Tires, Candies Shoes and *Entertainment Weekly*. "Premiums are a good, reliable source of income for us," Pipitone remarks. "Particularly with a huge account like Target, which may guarantee orders of a million units on some packages. But what we've been seeing recently is something entirely different. Companies like Starbucks are putting together music samplers to sell as part of their overall product line. They realize that certain genres of music have become part of their customer's lifestyle."

It was in 1994 that Starbucks, working closely with premier jazz imprint Blue Note, released its first CD, "Blue Note Blend," which was made available only in its outlets. The result? "We sold 75,000 copies," states Jones. "That's when we knew we were on the right track."

In the four years that followed, Starbucks would go on to create 21 custom titles, exploring a wide range of musical territory, from vintage jazz and R&B to world-beat, Chicago blues, classical and contemporary singer/songwriters. "We earned a very credible reputation among labels, artists and managers," Jones continues. "For some of our singer/songwriter releases, tracks would be made available before the release of the actual album. That was quite a vote of confidence for us."

"Pottery Barn sold over a 150,000 copies of a lounge-music compilation we put together for them," Says Roy Gattinella, VP of sales/marketing for EMI's Special Markets division. "Another package we did, 'Dinner At Eight,' sold over a 100,000 units. We've been able to capitalize on the swing-music craze with a collection for Bed, Bath & Beyond called 'Jump & Jive,' which, in turn, fed off the success of the Gap commercial which used the Louie Prima song 'Jump, Jive And Wail.' It's all a very circular process." —D.S.



PLAYING IN THE BRAND

Continued from page SPS-14

they'll often fax us over their storyboards and ask for our musical feedback. More often than not, however, it's outside shops that we're dealing with."

Creative interaction with the agencies charged with developing this new generation of musi-centric commercials has spurred a pro-active stance among publishers and record-company licensing wings. "Most of the time, the ad agencies come to us with a specific track in mind," explains Tom Rowland, senior director of film and TV advertising for MCA. "Generally, ad agencies are very protective of the creative aspects of developing campaigns."

Rowland, who has been responsible for a number of standout music placements, including the Who's "I Can't Explain" for the Ford Taurus and Jimi Hendrix's "Fire" for the Pontiac Sunbird, is, however, quick to point up that the creative chemistry between ad agencies and licensing departments is beginning to change. "We've been increasingly helpful in suggesting different musical approaches. When the cost of a master is too great, we can help with ideas for re-recording or finding a replacement song that will get the job done," he says.

"Of course, sometimes [advertisers] just plain steal a song," ruefully admits WSP's Pipitone. "Particularly in local advertising, we hear of lot of unauthorized usage, particularly with an artist like Enya, whose music can have such a wide variety of applications."

But, while pirated music in ads may be on the increase, so too is the growth in legitimate licensing. "The economics are impressive," EMI's Lambert avows, "especially in comparison to other revenue areas. The use of a song in a TV program might run anywhere from \$3,000 to \$8,000. That same song in a feature film could fetch up to \$50,000 or more. Commercial usage, for an average one-year campaign, can bring in six figures."

With numbers like that at stake, major music conglomerates are



hardly waiting around for ad-agency phone calls. "We're out there actively pitching all the time," asserts WSP's Pipitone. "It's the only way to protect your creative turf." The company's hands-on approach has recently yielded placements for such cutting-edge bands as Cornershop (for Miller Beer) and Stereolab (for Volkswagen.)

"We have an extensive mailing list," says RCA's Olmick, "and we try to give agencies a feel for both our older and more current music. One of our most effective selling tools is a 12-CD set called 'Nipper's Greatest Hits,' which covers material in our catalogs from 1900 to 1980." According to Universal's Resnikoff, the company maximizes exposure by putting every major ad agency on its regular release-schedule mailing.

"We've developed a symbiotic relationship with the music industry," comments Matt Heller, executive VP and managing director of the New York shop Ammirati, Puris & Lintas, where the hugely successful Burger King music spots were hatched. "A lot of what we do in developing a campaign is guided by rules laid down by the client. But we're ultimately called upon to make important judgment calls, and, when it comes to music, we want to make as informed a judgment as possible. And, obviously, that's when you turn to the experts."

DRIVE, SHE SAID

An evocative example of the current high-concept interface between agencies, record companies and publishers can be seen in the eye-and-ear-catching spots for the above-mentioned Mitsubishi Gallant. "Our positioning line was 'Wake Up And Drive,'" explains Kathy Delany, creative director and partner in the New York office of Deutsch. "We needed music that would wake people up,



Continued on page SPS-18



From the top: BMG's Scott Richman, AP&L's Matt Heller, Deutsch's Kathy Delaney, RCA's Marty Olmick, Warner's Bill Bishop

TEXAS TOURISM "THAT'S RIGHT (YOU'RE NOT FROM TEXAS)" CHEE TONERY
 VISA CARD "I WILL WAIT FOR YOU" JACQUES DUBRY / MICHEL TEGRAUD
 CALLAWAY GOLF "TOOB AMPHIBER" PRESIDENTS OF THE USA
 MITSUBISHI AUTOMOBILES "TONIGHT" "SPILL THE WINE"
 MOUNTAIN DEW "IN THE SUMMERTIME" LEONARD BERN STEIN
 BUDWEISER "WHY CAN'T WE BE FRIENDS?" MUNGU BERRY
 MILLER BEER "BORN OF FRUSTRATION" JERRY
 WESTIN HOTELS "LITTLE FLUFFY CLOUDS" JAMES
 VOLKSWAGEN "THINKING OF YOU" HANSON
 KELLOGGS "RAIN" APOLLO FOUR FORTY
 PHILLIPS "NEW SENSATION" INXS
 VOLKSWAGEN "ROCKET MAN" ELTON JOHN
 SEAWORLD "PARSEC" STEREO LAB
 AT&T "ROCKET MAN" ELTON JOHN
 NIKE "LIFE FORCE" JUKU
 LEXUS "GUN" GUSCUS

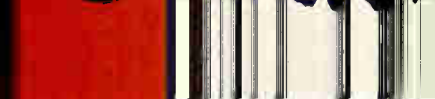
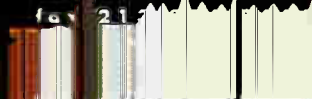


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IN THE U.K.

Continued from page SPS-14

and soul classics in its campaigns, introducing them to a new audience and selling a lot of trousers in the process. Sam Cooke's "Wonderful World" and Marvin Gaye's "I Heard It Through The Grapevine" thus became major hits again in 1986, and the following year Ben E. King's "Stand By Me" topped the charts.

TRAINSPOTTING AND TRUCK DRIVING

Now, more sophisticated advertising campaigns by Levi's and others often feature new talent and sometimes have commercials written to fit the music. However, some see the selection of a new artist for commercial exposure as a double-edged sword. A number of baby acts have struggled to follow their "ad song" success, including Stiltskin, whose "Inside" was a U.K. No. 1 in 1994, and Smoke City ("Underwater Love," 1997).

The advertising executives who have the power to fashion such hits—and often change the careers of the artists who sing them—are concerned foremost, of course, with the success of their clients' products.

"It's a question of whatever works with the [ad]; it's never done with the intention of making a hit," says Philippa

Crane, TV board producer at Bartle-Bogle-Hegarty, the agency responsible for the Levi's account. "I do get sent a lot of CDs, and I do listen to them. It's like looking at directors' reels. I like using new talent; it makes the wheels keep turning."

BITTERSWEET SYNERGY

Virgin Records' London office has a Sound To Vision department dedicated to placing songs with advertising agencies. The department's Jules Bain notes such successes as placing music by Massive Attack in Adidas' soccer World Cup campaign and music by the Chemical Brothers with Pirelli Tyres. "The more techno-oriented bands are quite happy to have their music used," she says, "but we also have acts like the Verve and Embrace who don't like it."

The Verve's distaste for any such association led to controversy over their "Bittersweet Symphony" hit, publishing rights of which they were obliged to yield to ABKCO because of an ABKCO-owned Rolling Stones sample in the track. This allowed a U.S. campaign by Nike to use the song without the



Verve's permission, while a U.K. commercial for Vauxhall used a note-for-note re-recording that, again, the band was powerless to stop. The Verve voiced disapproval of the placement and the product at a large outdoor homecoming concert it headlined in Wigan.

Steve Hills, creative licensing manager at EMI Music, says the music publisher aims to be as active as possible in placing songs with agencies. "But the



reality is, it's more the agency than us, because they have their creative teams. We earn from the use of the track in the commercial, although the singles market is a loss-leader for the record company. The real potential is in the subsequent licensing for compilations, where the [U.K.] market is enormous."

Hills points to the revival of Iggy Pop's "Lust For Life" in the soundtrack of the film "Trainspotting," which led in turn to its use by Ford in a commercial and further placement as bed music for TV trailers, on compilations and so on.

Babylon Zoo's "Spaceman" went to No. 1 thanks to a Levi's association in 1996, and, despite a gold-selling album and two more top-40 entries that followed, the EMI act has had to fight hard to close the credibility gap.

Clive Black of Blacklist Entertainment, who manages Babylon Zoo and was managing director of EMI Records U.K. when "Spaceman" took off, says, "When you have a million pounds behind the release of a single—which is effectively what happened there—then you try and follow it with [another single] and a bit of airplay and TV, you'll probably always under-perform."

Black stresses the power of "Spaceman" in its own right, pointing out that, of the 13 countries in which it topped the chart, only four had aired the Levi's commercial. "Looking back, it would have been nice if it'd been our third single, not the first," he muses. "But if we were offered it again, we'd probably do it. As Noel Coward said, it's better to be looked over than overlooked." ■

PLAYING IN THE BRAND

Continued from page SPS-16

and we cast a very wide net. In the end, we listened to over 300 songs by everyone from unsigned garage bands to superstars. We had tremendous input

"People want authenticity," asserts Universal's Resnikoff. "For that reason alone, we're getting more and more requests for the original song."

Sony's Malta concurs. "Consumers are after quality, even in the commercials they watch," she says, "and the real song by the



from record labels and publishing companies, and I think the results speak for themselves." Indeed they do; the Gallant spots highlight a heady mix of alternative and underground acts, including Republica and Iggy Pop.

real artist has an undeniable credibility."

All of which means that the next time you hear your favorite song over the air, it's no longer necessary to ask if it's the original version or a clever commercial. These days, it's likely to be both. ■

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Songwriters & Publishers

ARTISTS & MUSIC

Bob Thiele Jr. Back On Writing Track After A&R Stint, A Legend's Son Has Renewed Success In Songcraft

BY IRV LICHTMAN

NEW YORK—Bob Thiele Jr. was immersed in the glow of fame long before his career as a songwriter created his own claim to the famous.

Thiele grew up in New York as the son of the late Bob Thiele. The elder Thiele was a legendary A&R man, jazz producer, and songwriter; he was co-author with George David Weiss of the ardent feel-good anthem "What A Wonderful World." The younger Thiele says he was "fortunate to have 'been there' with my dad so many times."

"I met John Coltrane," he says. "I saw and met Janis [Joplin] with Big Brother in 1967 in San Francisco. I hung out with Frank Zappa and George Martin at [a onetime international conference hosted by Billboard]. I was at a recording session with Duke Ellington and Count Basie. I even went to a Yankees game with Louis Armstrong once. One of the first guitars I ever played was Lucille in B.B. King's dressing room at the old Village Gate. Wow, right?"

In his own creative right as a composer and sometimes lyricist, Thiele had a flourishing songwriting career in the early '90s. In the

space of two years, his material was recorded by the likes of Ray Charles, Bonnie Raitt, Pop & Mavis Staples, Aaron Neville, Joe Cocker, and Bette Midler. But an attempt to move into what he believed to be "inevitable" new directions proved unproductive.

Thiele, 43, who now lives in Beverly Hills, Calif., says that his success as a songwriter "led to what was, for me, the inevitable destination—an A&R gig at EMI Records."

"For obvious reasons, I had a romantic vision of the whole concept of A&R," he adds. "But when I entered the corporate structure at EMI, I found the job to be very different from what I had imagined it would be. I believed that A&R in our time could be what it was during my father's era. No such luck. It became a difficult time that was further compounded by my dad's illness [he died in January 1996]. I had lost my focus as a writer, and life at EMI was not working out. But in the end, I came through it, stronger and more committed to the ideal of making music that matters."

Thiele, an ASCAP-cleared writer, says his four-year publishing arrangement with Warner/Chappell ended earlier this year after they were unable to negotiate a new deal. He currently has no publisher affiliation.

But, Thiele notes, his renewed vigor as a songwriter is beginning to pay off. In November, a song he

co-wrote with Dillon O'Brian and Phil Roy, "How Do I Deal," will be released as the first single and end title for the film "I Still Know What You Did Last Summer," with actress Jennifer Love Hewitt singing the song for David Foster's 143 Records.

Early next year, Curtis Stigers' debut album will come out on Columbia with several songs co-written by Thiele, who also co-produced the album with Ed Cherney. Last May, Thiele recorded a live album with French hip-hop star MC Solaar at the Olympia Theatre in Paris for EastWest Records.

"Our collaboration went so well," he says, "chances are good we'll be working together on his next studio album in January."

During the early '90s, Thiele co-authored material appearing on several platinum albums, including Joe Cocker's "Across From Midnight" ("The Last One To Know"), Bonnie Raitt's "Longing In Their Hearts" ("You"), and Aaron Neville's "The Grand Tour" ("My Brother, My Brother").

"In the process of reinventing myself," Thiele says, "I have come to feel even more connected to my father's legacy. I think there was little method to his genius—he followed his heart and approached his work with a childlike enthusiasm. If I can cop an iota of that, how lucky I am. And right now, I'm feeling pretty fortunate. I may not know where it's all going, but I'm having fun."



THIELE

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
THE FIRST NIGHT	Jermaine Dupri, T. Savage, M. McLeod, P. Sawyer	So So Def/ASCAP, EMI April/ASCAP, Marshal/ASCAP, Jobete/ASCAP
HOT COUNTRY SINGLES & TRACKS		
HONEY, I'M HOME	Shania Twain, Robert John Lange	Songs Of Polygram Int'l/BMI, Loon Echo/BMI, Zomba/ASCAP
HOT R&B SINGLES		
PUSHIN' WEIGHT	Ice Cube, Mr. Short Khop, J. Johnson	Gangsta Boogie/ASCAP, WB/ASCAP, Trebae/ASCAP, Chocolate Thunder/ASCAP
HOT RAP SINGLES		
JUST THE TWO OF US	Will Smith, Bill Withers, W. Salter, R. MacDonald	Antisia/ASCAP, Bluenig/ASCAP
HOT LATIN TRACKS		
ESPERANZA	Enrique Iglesias, Chein Garcia Alonso	EMI April/ASCAP

The Tale Of The Foxxes And The 'Mockingbird'; Sweet Honey's 25th

TIMELESS DUET: In noting the death Sept. 18 of songwriter/artist Charlie Foxx, EMI Music Publishing's resident archivist Alan Warner has told the story of Foxx's biggest hit, "Mockingbird."

"On a day in early 1963," writes Warner; "Sue Records owner Juggy Murray was just leaving the Turf Restaurant in the now-legendary Brill Building in New York when he was stopped in the street by Charlie Foxx and his sister Inez, who told him that they had a hit song."

"[Murray] invited them to walk over with him to his office at 1650 Broadway. Charlie was carrying a

guitar with a broken string, and when they arrived, Juggy closed the door and sat down behind his desk, motioning them to let him hear what

they felt so certain was a smash. The song... based loosely on an old nursery rhyme [was] worked... up as a call-and-response number. Charlie began with 'Mock,' answered by Inez singing, 'Yeah.' Then Charlie, 'King'; Inez, 'Yeah'; Charlie, 'Bird'; Inez, 'Yeah'; and so on."

Warner says Murray was instantly sold on the siblings and the song. "Picking up the phone, he asked Bert Keyes to write an arrangement, while insisting that the simplicity of the Foxxes' style be maintained." Murray, "convinced that he could have another Tina Turner in the making, decided to bill Inez as a solo artist, even though Charlie was prominent on all their subsequent singles."

Eventually released on Murray's Sue label affiliate Symbol, the recording started its great R&B chart ascent in June 1963. "The Foxxes became one of the first R&B acts to tour European clubs in the '60s, and they were so popular on their first visit that they were invited back just a few months later to join a Rolling Stones tour."

"Mockingbird," among the Sue copyrights by Foxx published by EMI Music, was also a top five hit in 1974 in a duet by James Taylor

and his then wife Carly Simon. In 1995, Inez, now a Los Angeles resident, and her brother were reunited at the Rhythm & Blues Foundation Awards at the Hollywood Palladium.

SWEET SILVER: Celebrating its 25th anniversary, a cappella group Sweet Honey In The Rock is about to have its first songbook on the market. The book has full transcriptions of 20 Sweet Honey In The Rock songs. The book, published by Chicago-based Third World Press, was edited by group member Ysaye Barnwell and in-

cludes a forward by Harry Belafonte. List price is \$24.95. The act's silver anniversary is also being celebrated by "25," an album released Oct. 20 by Ryko.

ASCAP WORKSHOP: The 1999 ASCAP/Lester Sill West Coast Songwriters' Workshop begins the week of Jan. 11; sessions are held two nights a week for a total of four weeks at ASCAP's L.A. headquarters. Geared for advanced songwriters, the workshop was renamed in 1995 to honor the late music publisher and ASCAP board member. Nov. 30 is the deadline for submissions. Submit a tape containing two original songs along with typed or neatly written lyric sheets, a brief résumé or bio, and a written explanation on why one wishes to participate to ASCAP/Lester Sill West Coast Songwriters' Workshop, 7929 Sunset Blvd., Third Floor, Los Angeles, Calif. 90046.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Smashing Pumpkins, "Adore."
2. Garbage, "Version 2.0."
3. Jim Brickman, "Visions Of Love."
4. Shania Twain, "Come On Over."
5. LeAnn Rimes, "Sittin' On Top Of The World."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"ONE"

Written by James Hetfield and Lars Ulrich
Published by Creeping Death Music (ASCAP)

Classical music and heavy metal might not seem like compatible genres, but to four talented cello players in Finland, the fusion made sense. Metal fans Eicca Toppinen, Max Lilja, Antero Maninen, and Paavo Lotjonen formed the group *Apocalyptica* and have released two albums on Mercury: their 1997 debut, "Apocalyptica Plays Metallica By Four Cellos," and their current release, "Inquisition Symphony." Their first album was made up entirely of Metallica songs, and the follow-up features songs made popular by acts like Faith No More, Pantera, and Sepultura, along with such originals as Toppinen's

composition "Harmageddon." As Metallica fans, they couldn't resist covering additional Metallica tunes on the new record, including "One." Metallica's version of the song stayed on the Hot 100 for 15 weeks, peaking at No. 35 in April 1989.

Apocalyptica's Eicca Toppinen says the group almost recorded "One" for its debut album. "We couldn't make it. We thought it was too difficult. It's too fast," Toppinen says. "When we made the first album, we didn't have enough good heavy-metal technique. Later on, we decided to try it because it was a big dream to play the greatest work of Metallica. Then we tried it, and we found it was possible to play [it] for the album, and that it's possible to play live."

Why does Toppinen think Metal-

lica songs lend themselves so well to the cello? "Metallica songs, especially the old material, are melodic enough," he says. "All the good metal music is growing all the time, and all the songs are like long stories. They are not just two riffs you play so many times. The songs have enough melody lines, especially the bottom lines are very interesting.

They are good for cello because the register of the cello is good for metal playing because you can play low enough and also high enough for all the guitar solos."

According to Toppinen, Metallica appreciates Apocalyptica's take on its tunes. "They really love it," he says. "They really like our versions of their songs. They had wanted us to play on their new album but weren't able to coordinate it, but maybe in the future something will happen."



SSL And Others Sound Off On Room With A View's Closure

ROOM FOR MORE VIEWS: When I wrote about the closing of the New York facility Room With a View in last issue's Studio Monitor, I expected that the column might elicit some strong responses. After all, studio closings are a volatile issue—the kind of bad news that no one likes to hear. However, I did not intend to slight Solid State Logic (SSL), the manufacturer of the 9000J console that

lived in Room With a View for 18 months and contributed to the studio's success with records by the **Dave Matthews Band** and others.

Executives at Begbroke, Oxford, U.K.-based SSL and its North American division took exception to Room With a View owner **Alessandro Cecconi's** claims about the pricing of SSL consoles.

SSL North America president

Rick Plushner says, "SSL's policy of building exactly what each customer requires means that no two consoles cost the same. I can categorically state that we have not dropped our prices and that [Cecconi's] comment about the price of an 80-channel, J-series console is grossly inaccurate."

Plushner adds, "Your readers would be better served by [your]

printing balanced viewpoints. There are far more studio owners achieving great success in the music business today than your article implies. I suggest spending some time with the owners of Ocean Way, Hit Factory, Electric Lady, Record Plant, Conway, Quad, Sound on Sound, Larrabee, NRG, Sound Stage, and Emerald, to name a few. You would quickly discover that these prominent businessmen are running thriving, profitable recording studios. Your article focuses only on one, single-room facility going out of business. This certainly presents a distorted view of our industry's health."

Plushner is correct in noting that Cecconi's off-the-cuff remarks did a disservice to the manufacturer. Furthermore, SSL deserved the right to rebut Cecconi's

claims in last week's column, and I apologize for neglecting to make that option available to the company.

Beyond the pricing issues, Cecconi's observation that the 9000J has ceased to be a novelty is a tribute to a product that has revitalized the upper echelon of the industry.

Over the years, Billboard has documented the ubiquity of the 9000J with in-depth articles on installations at many of the studios cited by Plushner, including Ocean Way, Hit Factory, Electric Lady, Record Plant, Conway, Quad, and Larrabee—plus Masterfonics, MG Sound, Starstruck, Plus XXX, Metropolis, Townhouse, the Plant, Transcontinental, Abbey Road, and Room With a View. The 9000J and its predecessors also were prominently featured in a Pro-File of producer **Hugh Padgham**, and SSL's latest triumph, the Axiom-MT digital console, has been covered in our pages (see photo,

this page).

Happily for Billboard, SSL, and the industry as a whole, these success stories have vastly outnumbered the "other" stories—the studio closings, the Chapter 11 filings, the lawsuits, the deaths in our ranks. However, when bad news strikes, Billboard will not hesitate to report it. We owe our readers no less. And in that light, the Room With a View story offered important lessons that should not be obscured by the inaccuracies in Cecconi's account.

Responding to the Oct. 24 Studio Monitor, industry veteran **Keith Hatschek**, of San Francisco-based

communications firm Keith Hatschek & Associates, writes: "As someone who has worked in the recording industry for 20 years, I want to tell you, you nailed

the story. A studio has to have some type of angle to artificially lower its overhead to stay competitive in today's market. Otherwise, it's just a matter of time till the price competition shrinks your margins to zero (or lower!)."

"Although there will continue to be a need for a few super-studios (Record Plant, Hit Factory, Chicago Recording Co., and others), it looks to me that the majority of really great creative stuff will soon be done in nontraditional rooms. Sad, but driven by the economic realities. I have had the pleasure as a player of recording in some of the great rooms out West, including Capitol Studio A (heavenly echo chambers) and Wally Heider's San Francisco studio. There are now just a handful of such rooms left.

"Glad you are telling it like it is. I don't know if other magazines would have run this story."



by Paul Verna

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 24, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	THE FIRST NIGHT Monica/ Jermaine Dupri (Arista)	HOW DEEP IS YOUR LOVE Dru Hill Feat. Redman/ Dutch, Nokie The N-Tity, W. Campbell (Island/Def Jam/Mercury)	WHERE THE GREEN GRASS GROWS Tim McGraw/ B. Gallimore, J. Stroud, T. McGraw (Curb)	CELEBRITY SKIN Hole/ Michael Beinhorn (DGC/Geffen)	IRIS Goo Goo Dolls/ Rob Cavallo, Goo Goo Dolls (Warner Sunset/Reprise)
RECORDING STUDIO(S) Engineer(s)	KROSSWIRE (Atlanta, GA) Brian Frye	THE ENTERPRISE (Los Angeles, CA) Manny Marroquin	LOUD (Nashville, TN) Chris Lord-Alge	CONWAY STUDIOS (Los Angeles, CA) Paul Northfield	OCEANWAY RECORD ONE B (Los Angeles, CA) Allen Sides
RECORDING CONSOLE(S)	DDA AMR 12	SSL J9000	SSL 4000E/G	SSL J9000	SSL J9000 w/Ultimation
RECORDER(S)	Sony APR 24	Sony 3348	Mitsubishi X850	Studer 800	Studer A800
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	BASF 900	BASF 900
MIX DOWN STUDIO(S) Engineer(s)	SILENT SOUND (Atlanta, GA) Phil Tan, Jermaine Dupri	THE ENTERPRISE (Los Angeles, CA) Manny Marroquin	LOUD (Nashville, TN) Chris Lord-Alge	SOUTH BEACH STUDIOS Tom Lord-Alge	OCEANWAY A (Los Angeles, CA) Jack Joseph Puig
CONSOLE(S)	SSL 4064G	SSL J9000	SSL 4000 E/G	SSL 4000G+	Custom Oceanway Focusrite w/GML Automation
RECORDER(S)	Studer A820	Sony 3348	Mitsubishi X850	Sony 3348	Ampex ATR 102
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467	Quantegy 499	BASF 911
MASTERING Engineer	MASTERDISK Tony Dawsey	THE HIT FACTORY James Cruz	MASTERING LAB Doug Sax	STERLING SOUND Ted Jensen	FUTURE DISC SYSTEMS Steve Hall
CD/CASSETTE MANUFACTURER	UNI/BMG	PDO-HTM	UNI/BMG	UNI	WEA

© 1998, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Steve Graybow, Telephone 212-536-5361, Fax 212-382-6094, sgraybow@billboard.com

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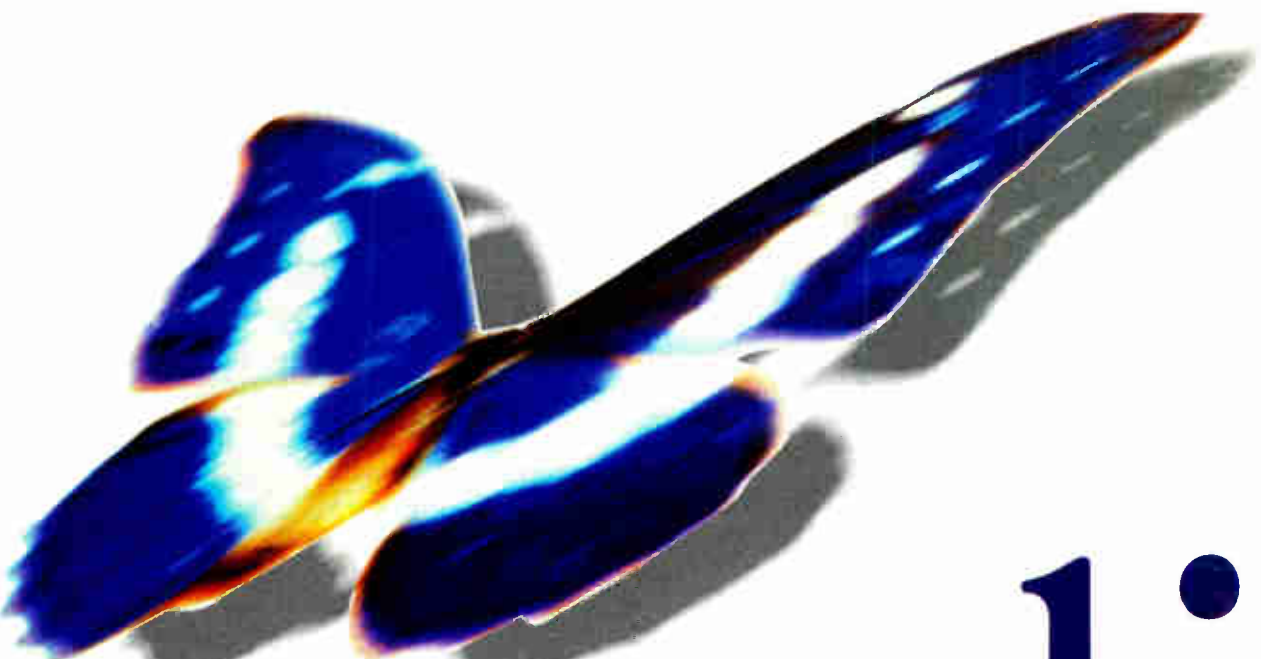
TOP OF THE CHARTS

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Quad Goes Digital. Following his purchase of a Solid State Logic (SSL) Axiom-MT digital console—the first sale of that product to a music studio—Quad Recording Studios owner Lou Gonzalez checked out the board at the SSL booth at the Sept. 26-29 Audio Engineering Society convention in San Francisco. (The board on display at the conference is scheduled to be installed at Quad in December.) Shown, from left, are Don Wershba, VP of music, Eastern region, for SSL; Gonzalez; Janet Mundy, operations director, international headquarters, for SSL; Mark Springer, Quad manager; Rick Plushner, president of SSL; and Ann Mincielli, Quad assistant engineer. (Photo: David Goggin)



Chrysalis

ON THE WING FOR 30 YEARS THE BILLBOARD ANNIVERSARY TRIBUTE



The evolution of Chrysalis—from innovative, independent record label to flourishing, cross-media entertainment group—has seen plenty of unscripted twists and turns over the past three decades. But Chris Wright, the company's founder, who has been at the helm since its creation 30 years ago, is not complaining—at least, not much. As he met with Billboard to discuss the past, present and future of Chrysalis, Wright confessed, “I’d love to get back on the road with a group again...”

You started earning a living from music in Manchester in the mid-1960s by running a Blues club and working for a booking agency. What brought you to London?

Ten Years After came to the club to play, and I signed them up for management. At the time, they were called the Jaybirds. Things picked up well for TYA, and they got a residency at the Marquee Club in London in the summer of 1967. That necessitated me moving down.

Were you already friends with Terry Ellis at that time?

I'd met Terry the same year, in the spring. He had worked full-time in music after leaving university. When I met him, he had moved to a 'proper' job in the industry but was still booking colleges part-time. Like mine, his business was going quite well, and we decided that we would set up an office together.

I think you first set up shop just up the road from here [the Chrysalis Group headquarters in West London].

Yes. He was living in Blythe Road, Shepherd's Bush, and we started the Ellis Wright Agency from his flat. We did a mailing out to all the universities. Terry went on holiday for three weeks and came back to find that his flat had been taken over by a huge table with three or four people sitting

CHRIS WRIGHT:
The
Billboard
Interview
BY CHRIS FULLER

around it and piled high with paper, contracts and typewriters. The phones had been ringing off the wall. A bit later, we moved into an office in Regent Street. At that stage, we just booked bands for colleges and I looked after TYA.

How did you get involved with Jethro Tull?

In October 1967, I went to Manchester University to see the John Evan band, which was a group I knew from Blackpool. I talked to them about moving down to London, which they did. They reappeared in January 1968 as the Bag Of Blues and, later, that got changed to Jethro Tull. Their first record was on MGM, but they were wrongly

credited on the label as Jethro Toe! This was withdrawn, and we decided not to let the group sign the contract.

Instead, you put the band into the studio yourselves?

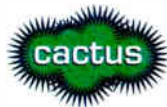
Yes. Terry Ellis worked with them on the first album throughout the summer. By the time it was ready to be released, considerable demand had built up. We did a deal with Island Records to release the record in Europe—in fact, everywhere outside of America. At the same time, we agreed with Island that if, within three years, we could achieve 10 top-10 albums or singles with

Continued on page 43

MUSIC



TELEVISION



RADIO



AND MORE



The Leading Independent

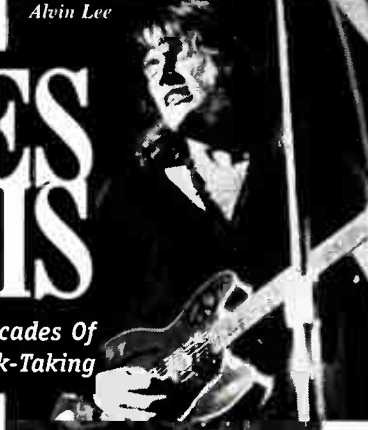
The roots of the Chrysalis Group, as it exists today, stretch back to a tiny flat in West London in 1967, when former university social secretaries, Chris Wright, then 22, and Terry Ellis, 23, linked their flair for managing and booking bands to form the Ellis Wright Agency. The duo quickly established themselves as significant entertainment providers for British colleges and swiftly transferred to an office in London's West End.

Among the duo's early management clients were blues rockers Ten Years After—fronted by lightning-fast guitarist Alvin Lee—whom Wright had snapped up in Manchester when they were known as the Jaybirds, and a Blackpool soul band that evolved into Jethro Tull.

After a couple of sour experiences in trying to release TYA and Tull records via other companies, Wright and Ellis began thinking in terms of their own label. In 1968, they signed a licensing deal with Island Records with the proviso that, should Wright and Ellis' acts log an agreed number of hits, then the pair would be awarded a label in their own right. The appropriate tally was logged within a year, and a new independent record company—Chrysalis, an amalgam of Wright's first name and Ellis' last—was born.



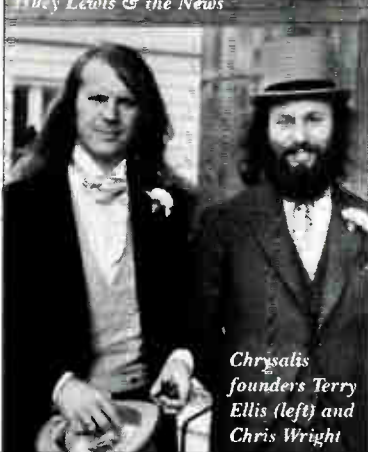
Pat Benatar



Alvin Lee



Huey Lewis & the News



Chrysalis founders Terry Ellis (left) and Chris Wright

Chrysalis

Q&A

Continued from page 41

Jethro Tull and other artists, our records could go out on our own label. In fact, we achieved the 10 top-10s within a year. The 30th anniversary of Chrysalis is actually geared to the release of the first Jethro Tull record, "Sunshine Day," which initially appeared on Island. At that time, we changed the name of Ellis Wright to Chrysalis and made it a proper corporation rather than just a loose partnership.

Chrysalis was one of the first "independents" as we've come to know them—and from the start you seemed to favor a do-it-yourself approach. Describe what the business was like in those days.

First and foremost, we were fans. Back then, I don't think that we really thought of it as a "business" at all. It was a way of life. I think that if I had had to pay to be doing it, I would have. And there were no rules, as such. When TYA released their first album in October 1967, they were the first group ever to do so without first putting out a single. That sort of thing just was not done. We printed up between 5,000 and 10,000, and they were sold out the first day because, by then, the group had built up a big following. It was the beginning, I suppose, of the alternative-music scene, which at that time was called the underground.

How were you regarded by the music establishment?

The music industry at that time was very corporate and conservative, while we were seen as very alternative and very indie. The reason we made that early deal with Island and gravitated toward Chris Blackwell was because he was not your normal, corporate-type 'suit.' But it was beginning to change. I think a turning point came when Clive Davis went to the Monterey festival in California and came back with Big Brother & the Holding Company in his pocket. At the time, Clive Davis was a lawyer with CBS Records. He epitomized the shift from a corporate-type approach to something a lot more flexible.

In the early 1970s, Chrysalis was home to a pretty varied roster of acts: Steeleye Span, Procol Harum, Frankie Miller, Robin Trower, Leo Sayer, UFO and so on. What qualities do you think defined a Chrysalis artist at that time?

We really did not have a plan or a profile. To put it simply, I think we looked for groups and artists that we liked. Steeleye Span were important because they were the first group on the label that we did not manage. Originally, the label had just existed for groups that we had managed, and then we decided we would not look after groups we did not have on the label. We gave up the management on Supertramp, for example, because we could not get A&M to release them from their contract. Around that time, 1973-74, there was a conscious decision made to build up the record-company side.

Punk shook things up quite a bit in the U.K. music business around 1976. What did Chrysalis make of it?

We thought long and hard about the Sex Pistols. I had them in my office. Malcolm McLaren said they were keen to sign with us, but we were £10,000 short on the £50,000 they wanted. I called his bluff, and they signed to EMI, which I had thought was entirely the wrong label for them. It was crazy, really. We turned up to see them at another gig in north London, and it was very, very violent and we had to leave after 20 minutes. Roy Eldridge was a rugby player, and we all huddled around him for protection! The next day, I decided I did not want to have any acts on the label which I could not go and see at a concert without feeling physically intimidated. After EMI dropped them, we made a positive decision that we were not signing the Sex Pistols at any price. But that was the very early days of punk. Not too long after that, I saw Generation X playing at Dingwalls Dancehall and signed them up on the spot.

Post-punk, you made what was to be a significant signing with Debbie Harry and Blondie...

Terry Ellis signed Blondie; I can take no credit at all. They were signed to Private Stock, and Terry was very taken with a record they had out and wanted to sign them. We offered

Continued on page 50

NOTHING COMPARES TO CHRYSALIS

The Tide Is Still High For This Multifaceted Company After Three Decades Of Talent-Spotting And Risk-Taking

Via hit albums like "This Was" and "Stand Up" from Jethro Tull—who boasted a highly charismatic frontman in Ian Anderson—plus others from TYA, Procol Harum and Tull offshoot Blodwyn Pig, Chrysalis established itself as a highly individual label, folksy at its roots but with blues/rock leanings. Alongside Chris Blackwell's Island, which specialized in ska/reggae, Chrysalis' emergence as a front-running independent prompted the majors of the day to create their own "progressive" offshoot labels.

NEW WAVES OF ARTISTS

Into the 1970s, as Tull took off in the U.S. with albums like "Thick As A Brick" and "A Passion Play," Chrysalis' signings included gravel-voiced Scot Frankie Miller, former Procol Harum guitarist Robin Trower, singer/songwriter Leo Sayer and hard-rock band UFO. The company responded to punk and new wave by signing, among others, Generation X (featuring a young Billy Idol), Ultravox and, out of New York, Blondie, whose string of subsequent hit singles included "Atomic," "Call Me" and "The Tide Is High."

Wise to new musical trends emanating from the U.K., Chrysalis later set up an offshoot, 2-Tone, arguably the first artist-related label within what had now become a big-hitting, global music company and home to ska-revival notables the Specials, the Selector, Madness, the Bodysnatchers and the Beat. At the start of the 1980s, Chrysalis also helped set the New Romantic movement in motion by signing Spandau Ballet to its Reformation label.

Other '80s innovations were the establishment of a dance division, Cooltempo, which provided hits by BB&Q Band, Doug E. Fresh and Real Roxanne, among others, plus a buy-out of the Ensign label, which brought on board the Waterboys, World Party and Sinéad O'Connor. The U.S. side of Chrysalis, operated out of Los Angeles by Terry Ellis, enjoyed a run of successes in the 1980s, notably via multiplatinum artists Pat Benatar, Huey Lewis & the News, and Billy Idol.

GOING PUBLIC

A falling-out in the 17-year central Chrysalis partnership saw Terry Ellis sell his share to Chris Wright and leave the company in 1985 (after which he moved to New York and began the Imago record company). Following a reverse takeover of MAM in 1985, Chrysalis became a public company, with a full listing on the London Stock Exchange. However, increasing overheads on the U.S. side of the business played a part in the decision, in 1989, to sell 50% of the record label to Thorn EMI—which activated an option to buy out the entire Chrysalis Records' label 18 months later.

Chris Wright retained, however, the company's extensive music-publishing interests.

Barred from working in the music industry for two years as part of the agreement with Thorn EMI, Wright began forging a new direction for the Chrysalis Group in radio broadcasting and television production. Today, the group's visual-entertainment division encompasses a variety of wholly or partly owned production companies, including Chrysalis Sport, Red Rooster, Watchmaker, Cactus, CVI and IDtv. In radio, Chrysalis is the U.K.'s fourth-largest commercial group, through its Heart and Galaxy outlets.

In addition, the Chrysalis Music division includes publishing companies Chrysalis Music and Air Chrysalis Scandinavia, plus the record labels Echo and the Hit Label. The latter produces a range of compilation albums and, via a licensing agreement with U.S. label Curb, has enjoyed success with LeAnn Rimes.

Chrysalis in 1985 bought Lasgo Exports, a wholesale audio, book and video exporting company and, since the early 1970s, Chrysalis has been partners with Sir George Martin in AIR Studios, now AIR Studios Lyndhurst.

The Chrysalis Group's stated corporate objective is "to build an integrated and predominantly rights-based television, radio and music group delivering long-term capital value to shareholders."

According to a May 1998 company report, the visual-entertainment division accounted for 35% of a 1997 group turnover of £99 million, (\$163.55 million), followed by the music division's 27%, export's 21% and radio's 10%. Credit Suisse/First Boston predicts, with continued loss reduction, a £1 million (\$1.65 million) profit for Chrysalis in 1999. —C.F.

Chris Wright and I met in 1967 and started running our business out of my bedroom in the two-room apartment I shared with a college friend. By the time we had fit in the table we had bought in a local junk shop for \$7.00 and used as a desk, there was no space left in the room. So Chris slept on the floor in the hallway. My roommate used to complain every morning that he had to step over Chris in order to get to the bathroom.

Seventeen years later, when Chris and I parted company, we had built Chrysalis Records into the world's leading independent international record company.

I have always thought that it was a great tribute to the record industry and the opportunities it presents that two 23-year-old guys without two pennies to rub together could achieve so much, motivated simply by a passion for music and a willingness to work hard.

—Terry Ellis, co-founder Chrysalis Records; president, Tiger Star Records

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Chrysalis

The Music Group

*Chrysalis Offers Best Of Both Worlds: Indie
Spirit And Major Clout*

BY PAUL SEXTON

In a little less than six years, Steve Lewis, chief executive of the Chrysalis Group's music division, has overseen a quantum overhaul of the company's music operations.

When Lewis joined in January 1993, the group had no Echo Label, no radio interests, nor the international infrastructure of publishing companies it is now building. Chrysalis was a company best-known for the eponymous record label it no longer owned.

Until the appointment last month of Jeremy Lascelles, the managing director of Chrysalis Music publishing, to the concurrent role of managing director of the Echo label,

Lewis was head of the record arm as well. With Echo enjoying notable successes with such artists as Mono, Babybird and Moloko, Lewis accepted that the young label represented, to many, the most visible part of his job. But he is just as keen to emphasize the group's other music endeavors.

The Chrysalis Group's overall market capitalization has increased from £16 million (\$26.4 million) to approximately £250 million (\$412.5 million) during the past six years, and, by Lewis' estimate, the music division is responsible for some £50 million (\$82.5 million) of that improvement.

"My responsibilities are to supervise the activities of all the Chrysalis Group's music companies," he says. "Each of those has either a managing director or president who reports to me, including now Echo, with Lascelles' appointment as its MD. When I joined, both myself and Charles Levison, who also joined as a non-executive director, felt the group needed to be much more focused. Now people can understand what kind of company we are again."

Lewis is quick to direct much of the credit for the music group's success to such colleagues as Lascelles; Richard Huntingford, chief executive of the radio division; and Phil Cokell, managing director of the Hit Label.

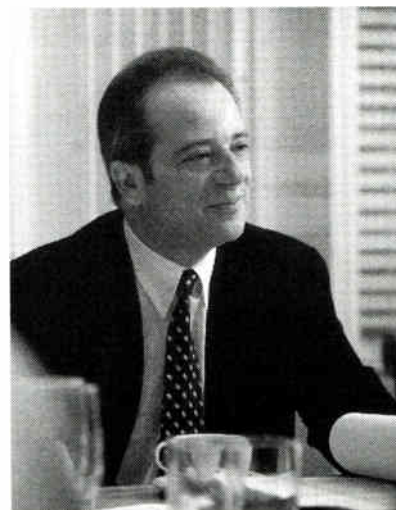
A 23-year veteran of the Virgin Group, Lewis rose to the role of managing director, Virgin Music Publishers, leaving in 1992, after its sale to EMI.

Regarding his move to Chrysalis, Lewis recalls, "The thing that clicked for me was simply meeting [group chairman] Chris Wright. I'd been offered the opportunity to run major labels, major publishing companies, start-up labels with financiers—some in the U.K., some in the U.S. But I liked Chris enormously as a man. I found him very charming, and I also felt he was a music man."

"The second thing that was attractive was the breadth of the brief. A lot of people wanted me to focus on one thing, but the approach from him was to run all our music businesses; it wasn't putting me in a box."

ACROSS THE POND

While noting the success of Chrysalis Music publishing in the U.K., France and Scandinavia, as well as the achievements of the Air Edel division, Lewis is enthusiastic about the expansion of Chrysalis Music in the U.S., where Leeds Levy is president of the Chrysalis Music Group Inc. One of Levy's recent moves has been opening a full-service Nashville branch. "In the last two quarters in the U.S.," says Lewis, "we've increased our covers and syncs by 2,000%."



Chrysalis Music Group chief executive
Steve Lewis

At Echo, Natural Born Chillers are the latest addition to a small and carefully nurtured roster in an operation that has independence in the U.K. and a series of international distribution deals elsewhere.

"We've tried to maintain the philosophy that we're very much an independent but have the ability to make deals and market bands on competitive terms with the majors," says Lewis. "We can offer the best qualities of an independent and the things they get when they're approached by a major."

Those deals see Echo distributed in Japan and Southeast Asia by Pony Canyon, and in Australia and New Zealand by Mushroom. For the rest of the world, excluding the U.K. and North America, distribution is by Universal. North American licensees are selected on an artist-by-artist basis and include Mercury for Mono, whose "Formica Blues" album has scanned more than 100,000 copies in the U.S.; Elektra for Feeder, building a modern-rock audience via its album "Polythene"; Atlantic for Babybird, best-known for the 1996 U.K. smash "You're Gorgeous" and

prosperous again of late with the single "If You'll Be Mine"; and Warner Bros. for Moloko, whose "I Am Not A Doctor" album is just out to follow up on the success of the duo's first set, "Do You Like My Tight Sweater?"

"The structure works for us at the moment," says Lewis. "If we had a half-dozen licensees across Europe, it would be harder to coordinate marketing campaigns. In America, you can force a [U.S.] label to take a number of acts because there's one they really want, but then the other acts are unwanted, low-priority releases—if they're released at all. What we can offer bands is that we'll make deals with licensees who want that particular band, so each artist knows they've got the full commitment of the label."

Lewis especially enjoys the Chrysalis Music Group's flexibility. "When we want to decide something, I don't have to take board meetings in London, New York and Tokyo. I can walk next door to Chris' office

and have an answer in 20 minutes." ■

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Congratulations are Universal





Chrysalis

While the Chrysalis Group celebrates its anniversary, one of the company's divisions recently reached a landmark of its own.

In September 1978, Peter Lassman formed Lasgo Exports, starting "from nothing" in a basement in London's Oxford Street. Since December 1985, the Lasgo Export Division has been part of the Chrysalis Group and continues as a market leader in the wholesale export of music, videos and related merchandise.

Lasgo, a winner of the Queen's Award for Export in both 1983 and 1984, does business with 50 countries worldwide, with a London staff of some 45. Chief executive Lassman was appointed to the main board of the Chrysalis Group in 1987 and reflects that his own business, like that of the group at large, has become far more multifaceted.

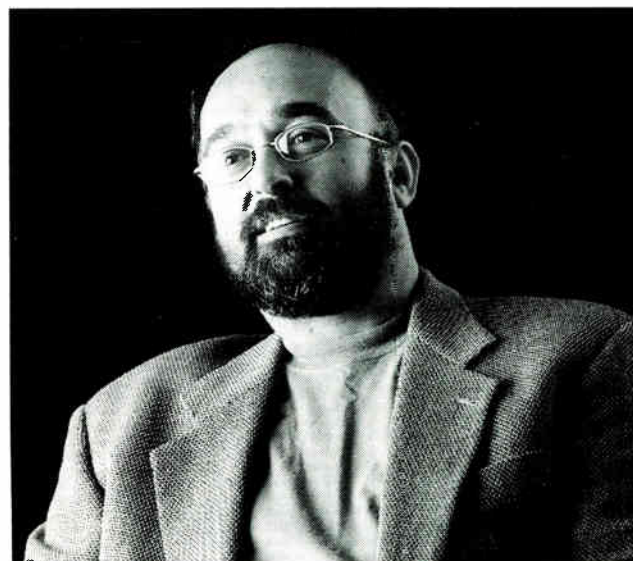
"We've diversified from our original record base into a number of whole different facets of the industry: CDs, cassettes, videos, books, merchandise," says Lassman. "We're continually examining emerging markets, and, at the moment, we're looking at South America and Eastern Europe."

Meanwhile, Lasgo's chief markets are Japan, the U.S. and Europe. Lassman says that the U.K.'s three "main exporters" of music—Lasgo, Windsong and Lightning—are responsible for about 80% of the market. While the strength of the British pound in the past two years has caused undeniable problems for Lasgo, as it has for all exporters, Lassman is unbowed.

"By our own published figures," he says, "our turnover's been hit by about 30%. But having been doing this for 20 years, one is philosophical about it."

"The last two years have actually sorted out some of the wheat from the chaff. Looking at it as a businessman, it posed a challenge to me and my team of people. You have to be extremely commercial, and there isn't room for deadwood. But we've been flexible enough that we didn't have to make draconian cuts."

So flexible, in fact, that Lasgo continues to expand beyond its traditional product base: late July saw the Chrysalis Group acquire 75% of Ramboro Books, the largest book remainder facility in the U.K., which is now incorporated into Lasgo. "Within the next couple of months," says Lassman, "we hope to incorporate several small publishing companies that complement the Ramboro remainder and publishing business." —P.S.



Lasgo chief executive Peter Lassman

THE 20-YEAR-OLD COMPANY IS A PRODUCTIVE MEMBER OF THE CHRYSALIS FAMILY

LASGO EXPORTS

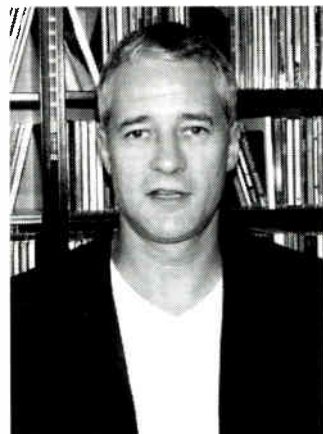
CHRYSALIS MUSIC PUBLISHING

The Wright Decision To Hold On To The Songs Continues To Pay Off

BY DAVID STARK

Chrysalis Music, the publishing company, has remained an integral part of the Chrysalis Group since chairman Chris Wright retained control of it when he sold the record division to Thorn-EMI in 1991. It was the same shrewd strategy followed by Herb Alpert and Jerry Moss, who kept Rondor Music when they sold A&M to PolyGram.

"I think Chris was following the tradition of not selling your publishing copyrights if you can help it," says Jeremy Lascelles, who has been managing director of the publishing company since early 1994, "and wisely so, as the company has gone from strength to strength in the past five years."



Chrysalis Music managing director Jeremy Lascelles

Lascelles was previously head of A&R for Virgin and MD of Virgin's Ten label before being appointed to his current position by Chrysalis music-division chief executive Steve Lewis. In September, Lascelles was named managing director of the Echo label but will continue as MD for Chrysalis Music publishing as well. Under Lascelles' tenure, the U.K. publishing company has enjoyed hits with such acts as the Lightning Seeds, Wet Wet Wet, Portishead, Babybird, Olive and Skunk Anansie, while other recent successes include Leftfield, the Propellerheads, Morcheeba and Moloko.

The company is enjoying one of its strongest spells of U.K. singles-chart activity, with interest in no less than three consecutive No. 1 records: "C'est La Vie" by Irish girl group B*witched (Glow Worm/Epic), co-written by Tracy Ackerman; "Because We Want To" by 14-year-old Billie (Innocent/Virgin), penned by two combinations of Chrysalis writing teams, Dion Rambo and Jacques Richmond with producers Wendy Page and Jim Marr; and World Cup football anthem "3 Lions '98" by the Lightning Seeds (Epic), co-written by Ian Broudie with David Baddiel and Frank Skinner. Not to mention the runner-up in the football stakes, "Vindaloo" by Fat Les (Telstar), co-written by writer/producer Guy Pratt.

"Because I came from a record-company background, I'm not used to doing anything other than being very actively involved in exploitation," observes Lascelles. "One of the first things I did when I came here was to make sure that all those areas were properly and aggressively represented. We've established a great team of writers and artists, but I'm also pleased that some of the acts that were signed before I arrived have also flourished, such as the Lightning Seeds and even the Chieftains, who have been signed to Chrysalis for 20-odd years and whose 1995 album 'The Long Black Veil' was a million-seller for them."

WHO'S WHO

On the personnel front, the company is particularly well-represented in each specialist area. "For a small company, we probably have as big a creative staff as some

majors," notes Lascelles. These include general manager Catherine Bell, who is also in charge of all secondary exploitation, along with the A&R team of Steve Sasse, Rich King, Clive Gabriel, Polly Comber and Celia McCamley, who also doubles as professional manager. Meanwhile, Gemma Dempsey looks after film and TV music, with commercials handled by Tracie London and computer games/new technology handled by Suzi Scott.

The company also boasts a strong roster of non-performing writers, including Andy Hill, who co-wrote "Think Twice" for Celine Dion; Steve Duberry, who co-wrote "I Don't Wanna Fight" for Tina Turner; Gary Benson who has written nearly all Maxi Priest's hits; and the aforementioned Tracy Ackerman, Wendy Page, Jim Marr, Dion Rambo and Jacques Richmond.

Chrysalis Music currently has European offices in London, Paris and Stockholm, alongside its U.S. operation, which has offices in Los Angeles and Nashville, headed by president Leeds Levy.

"British-born Steve Collins in our L.A. office looks after film and TV synchronization in the USA," notes Lascelles, "and he has been very effective in securing lots of big movie synchronizations." Other L.A. staffers include Mark Friedman (VP, creative), Pablo Mathiason (A&R director), Kathryn Morrow (film/TV manager) and Anthony Bland (international manager). The recently opened Nashville office is headed by Shawn Heflin (creative director), along with professional managers Stephanie Green and Todd Chapman.

GLOBAL GAME PLAN

"Our next office will be opening in Germany," reports Lascelles, "hopefully, by the end of this year or early 1999. We have a game plan to open one office per year in each major market, with the German office most likely to be followed by Italy or Spain and Benelux."

Chrysalis Music France is also becoming an increasingly important branch of the company. "The French office is run by Stephane Barret," says Lascelles, "who has made around a dozen new signings, including DJ/remixer Cutee B, female artist Donya [signed to Mercury Records], a rap group called N.A.P. [on BMG], a group called Impulsion headed by DJ Pascal R, and Lokua Kanza from Zaire—who is the first established artist we have signed, having made two albums on BMG that have sold particularly well in France and Germany. On the current French roster, he is the most likely international prospect to break."

Meanwhile, Air Chrysalis Scandinavia, under president Lars Wiggman and creative director Pele Lidell, is recognized as one of the strongest independent publishing companies in the region. Recent activity includes cuts by producer/writer Anders "Bag" Bagge, who has co-written with Belinda Carlisle and Wendy Moten, while his new artist Laila is signed to Motown in the U.S. Her debut single, "Here We Go Again," whet the appetite of R&B radio for the autumn release of her debut album, "It's All About Love."

Bagge has also co-written and produced Deetah, London Records' new hip-hop/urban artist. New Air Chrysalis signings include the Motorhomes, a young five-piece band from south Sweden, and Danish pop/R&B writer Jesper Henriksen, who has signed an exclusive worldwide

deal. Finally, local artist/writer De De has co-written the upcoming Ultimate Kaos single, "My Lover."

Lascelles highlights his own hot tips from the U.K. company's recent signings. "We've got some great new acts, including Grooverider, signed to Higher Ground/Sony,"

Continued on page 57



Babybird



Big Yoga Muffin

NatWest Corporate Banking Services

Congratulates

Chris Wright & The Chrysalis Group

on 30 successful years in the music business

Roland Jackson, Corporate Director

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Chrysalis

Chrysalis Radio

Galaxy With Heart Strives To Be The Leading U.K. Radio Group For The Millennium

BY MIKE MCGEEVER

Our vision is simple," says Richard Huntingford, chief executive of Chrysalis' radio division. "We want to be acclaimed as the leading U.K. radio group for the millennium."

In just a few years, Chrysalis Radio has emerged as a major commercial radio player, as well as one of the fastest-developing divisions of the group.

Chrysalis' two radio brands—Heart FM (adult contemporary) in London and the Midlands and mainstream dance service Galaxy in Bristol, Manchester and the Yorkshire region—established themselves quickly and continue to develop their audiences. Most recently, Chrysalis was awarded a new commercial radio license for the northeast of England and will launch a new Galaxy outlet, with a potential audience of 2 million, next summer.

According to Huntingford, Chrysalis' vision is not just "a trite phrase to be trotted out in an annual report. What I mean as being the leading radio group for the millennium, and being acclaimed as such, is that, when people are asked to name a U.K. radio group, Chrysalis is top of mind.

"We will be leading if we out-perform the rest of the industry in terms of audience growth and advertising revenue year-on-year," he says. "Also, we will be the leading radio group if we are the one people first choose to work for, from graduate trainees to top-level management."

A TV SPINOFF

Ironically, Chrysalis' interest in U.K. commercial radio grew from one in commercial TV. While researching and preparing a bid (as part of a consortium) for an independent TV franchise in 1990-1991, the group saw potential growth in commercial-radio advertising revenue, which, at the time, had only a small slice of the total advertising pie in the U.K.

Although the TV bid was unsuccessful, the structure was in place for Chrysalis to enter the radio game, according to Huntingford. "What was needed in the radio industry, in terms of music skills, marketing skills, creativity and good financial management, were things we are good at in Chrysalis," he says.

The group first got involved in radio as a shareholder with

a £5 million (\$8.25 million) investment in the Metro Radio company based in northern England in 1991. The move gave Huntingford a seat on the Chrysalis board as a non-executive director.

Meanwhile, Huntingford and his team began putting together proposals and bidding for regional commercial licenses with the U.K. Radio Authority. (In the U.K., legislation mandates commercial radio licenses be awarded to a winner by the regulator via an application and bidding process.)

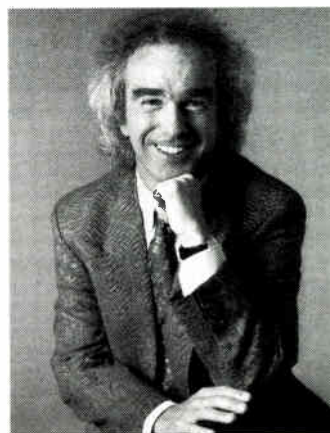
Chrysalis was successful on its second attempt with the regional license for the Midlands in England with the Heart AC format proposal and launched the Birmingham-based station in September 1994.

"You didn't need to be a genius to see that there was a gap on the U.K. radio landscape for an AC format," Huntingford says. "Traditionally, all the local FM services were top 40 and the AM stations were gold services. The least-served group was the 25-to-44-year-olds."

The following year, Chrysalis cracked the London market—Britain's largest and most competitive—by winning another license and setting up a station with the Heart format.

During that time, Chrysalis sold off its interest in Metro Radio for £19 million (\$31.4 million)—a return of £14 million (\$23.1 million) in just a few years—to Emap Radio, which was in the process of taking over Metro.

With an acquisition strategy in full swing, the group acquired mainstream dance outlet Galaxy 101 FM from rival group GWR in November 1995. Last year, Chrysalis added two more stations to its stable by purchasing cutting-edge dance stations Kiss 102 in Manchester and Kiss 105 FM in Yorkshire from Faze Radio for £17.6 million (\$29 million) in cash. Chrysalis rebranded the stations with the Galaxy moniker and is tweaking the format to make it more mainstream.



Chrysalis Radio chief executive
Richard Huntingford

EXPANDING THE GALAXY

Chrysalis intends to extend the Galaxy brand with the recent £6 million (\$9.9 million) acquisition of black-music station Choice FM in Birmingham. The deal with Soul Media—which must be approved by the Radio Authority and cleared under general competition legislation—would give the group two FM stations in the same market, something that is not yet common in the U.K. radio industry.

Chrysalis' programming and branding strategies are apparently paying dividends as its stations' audiences increase.

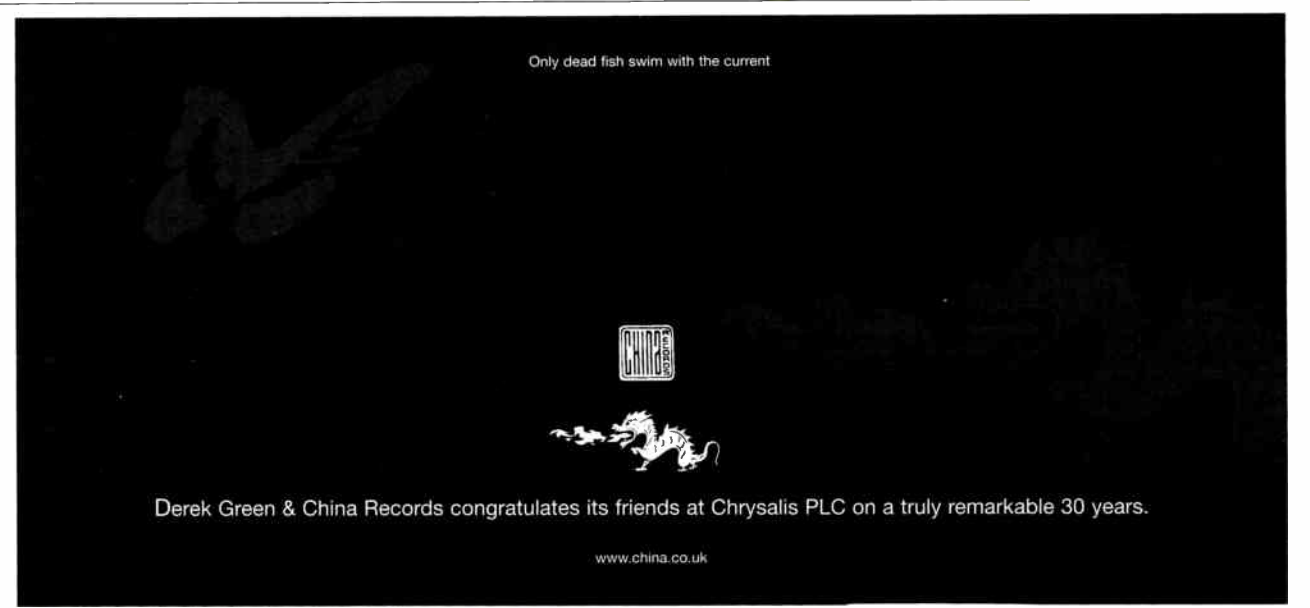
In Yorkshire, for example, Galaxy 105's market share jumped to 6.9% from 4.9% in six months, according to the official radio ratings results for the second quarter of this year. The Heart brand continues to gain ground in London, where it is clearly ahead of 1548 Capital Gold—which was one of commercial radio's first stations 25 years ago—and rock station Virgin Radio.

In addition to the northeast England license, the group is contending for one other large regional license on offer by the Radio Authority. In central Scotland, it is vying for a service with an indie/alternative music format. The awarding of that license should occur by the end of this year or early 1999.

"Also, there are some other acquisition opportunities that fit our strategic requirements of big-market music formats," says Huntingford.

Chrysalis Radio also is looking to develop its radio interests

Continued on page 57

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Chrysalis

Q&A

Continued from page 43

half a million dollars to buy out their contract, and that's how we got them.

Into the 1980s, Chrysalis' chart success strengthened in the U.K. with groups like the Specials, the Beat and Spandau Ballet, plus you had big U.S.-based acts like Pat Benatar, Billy Idol and Huey Lewis & the News. It appears to have been a very successful time, but your relationship with Terry Ellis was becoming strained?

Terry had been living in Los Angeles, and he had more responsibility for the American side of things; I had been responsible for the U.K. That's how we worked. The American company had had its ups and downs. It had the odd year or two when it did exceptionally well, be it with Blondie or Pat Benatar or Huey Lewis, but, most of the time, it was a real problem because it was carrying a far greater overhead than we would have liked and we only had a few acts that sold. If they delivered an album on time, great, but if they were a year late with it, then we were in trouble. So, we had to solve the problem with the American company, and Terry also wanted a lifestyle change. He did not want to live in Los Angeles anymore and wanted to move back to London. He did come back, and we made a deal with CBS Records in New York for distribution.

From then on, it meant that rather than us being on different sides of the Atlantic running our own little empires, Terry was sitting in my backyard. And, basically, we locked horns. Whilst he was in London, he was bound to want to start doing stuff that cut into what I was doing, and it made it very difficult for us to operate.

In the end, he accepted that he'd let me go on running the English company reasonably freely but wanted to go into films. I was not keen on the idea, but I tried to be supportive. It was not to be. We fell out, and he said he wanted out, and that was that. Originally, the intention was to split the company; for him to take the American side and me the rest of it. But, at the last minute, he decided he'd rather take a sum of money and exit completely.

It was not a pleasant time. In fact, the two or three years we had been fighting before that was not a good time for Chrysalis. Decision-making became very difficult. By 1980, we were a much bigger company than Virgin, but, by the time Terry and I split in 1985, Virgin had sailed right past us.

Have you managed to bury the hatchet since?

As far as I'm concerned, definitely. We were a very good partnership, and it's a shame it worked out the way it did. In companies like this, there is no room for politics and acrimony and dissension. If you've got divisiveness at the top, then things can and do go wrong.

You have said problems in the U.S. led to you selling off 50% of the record company to EMI in 1989.

By that time, the overhead had just built up enormously. Eventually, EMI insisted on taking up an option to obtain the other 50%. But Chrysalis, as it exists today, is down to the fact that, when EMI bought me out, I was not allowed to work in the record industry for two years. What we had left was basically a rag-bag of businesses, some of which were left over from taking over MAM after Terry Ellis left, and most of which were losing money. I had to do something and was virtually forced to look at new areas. EMI actually did me a huge favor in this respect.

It must have been heartbreaking, nonetheless, to lose the record label you had founded and built up.

Incredibly so, absolutely heartbreaking. To be honest, I never intended not to be running Chrysalis Records for the rest of my life. I had nightmares for six months afterwards. When we sold off the first 50%, we got an influx of cash and paid off all the debts. We actually felt that, within EMI, we could prosper as an independent label and still be able to use part of the EMI machine and so forth. But then I don't think EMI was ever comfortable with the idea that the company was 50-50. I brought in new management in both the U.K. and the U.S., but it got very political. We did not achieve much in the way of cost savings through being part of EMI. The company was still losing money in America, despite the

Continued on page 52



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Q&A
Continued from page 50

fact that we had a fantastic first year with EMI in terms of volume. The Sinéad O'Connor album "I Do Not Want What I Haven't Got" [in 1990] sold 7 million.

I think, from EMI's viewpoint, they had three companies in New York—EMI, SBK and us—that were not performing, and they thought that if they could merge all three of them and eliminate a lot of overhead it would make sense. Of course, they could not do that while I still had 50% of Chrysalis Records. The deal had been structured so that EMI would have taken the rest of the Chrysalis record company after 10 years in any case, and what they would have had to pay for it would have been reasonably inconsequential. So, as much as I did not want to do it, I thought that if they were going to take the company at some point, they may as well do it sooner.

Were you fed up with the corporate culture by that time?

Well, they wanted me out of the picture, in any case, because I was not someone who fit into the management structure there. In fact, I think it's been the case with all of the companies that sold out at that time. Jerry Moss did not fit into the PolyGram picture; Chris Blackwell did fit into PolyGram initially but, ultimately, he's fallen out with them and exited. It's just proved to my mind that it's very difficult for entrepreneurs like us to fit into that kind of corporate thing.



Jethro Tull

You lost the record company but held on to the publishing.

I think one of the great things I did was not sell the publishing company, because that's really been the foundation on which we have been able to rebuild the whole of the music division. Now we own some 35,000 songs, stretching from "My Way" in North America to contemporary artists in the U.K., like Portishead, Skunk Anansie and the Propellerheads.

What drew you toward investing in television and radio?

We had already bought an outside broadcast company. This was during the era when we still had the record company but were trying to build up the non-record activities in order to provide a more solid income stream. Then we started the Chrysalis Sport production company to supply it with work. After the EMI buy-out, we identified both TV production and radio stations as being two key areas where we could use the same sort of skills we had built up from being a record company.

I brought in Mick Pilsworth from SelecTV, which was the most successful independent television-production company in England at the time, and we came up with the idea of operating the television side like a record company. That is, we would acquire or start different companies, or "labels," and each label would have its different personality or programming speciality. That's what we've done with Chrysalis Television. We've now expanded it into Europe and Australia and New Zealand and now, after Pearson, we are the second-largest independent production group in England.

In terms of radio, we are now looking to buy our sixth [U.K.] license and have grown to be the fourth-largest radio group in the country. All of our licenses are in major metropolitan areas—London, Birmingham, Manchester and so

Continued on page 56

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Chrysalis

Charting Success



The Top 40 Chrysalis
ALBUMS

1. "I Do Not Want What I Haven't Got," Sinéad O'Connor (1990)
2. "Thick As A Brick," Jethro Tull (1972)
3. "Sports," Huey Lewis & the News (1984)
4. "Fore!," Huey Lewis & the News (1986)
5. "Precious Time," Pat Benatar (1981)
6. "A Passion Play," Jethro Tull (1973)
7. "Crimes Of Passion," Pat Benatar (1981)
8. "War Child," Jethro Tull (1974)
9. "Living In The Past," Jethro Tull (1972)
10. "Get Nervous," Pat Benatar (1983)
11. "For Earth Below," Robin Trower (1975)
12. "Parallel Lines," Blondie (1979)
13. "Rebel Yell," Billy Idol (1984)
14. "Whiplash Smile," Billy Idol (1986)
15. "3 Years, 5 Months & 2 Days In The Life Of...," Arrested Development (1993)
16. "Aqualung," Jethro Tull (1971)
17. "Autoamerican," Blondie (1981)
18. "Bridge Of Sighs," Robin Trower (1974)
19. "Minstrel In The Gallery," Jethro Tull (1975)
20. "The Wild Life," Slaughter (1992)
21. "Songs From The Wood," Jethro Tull (1977)
22. "Vital Idol," Billy Idol (1987)
23. "Robin Trower Live!," Robin Trower (1976)
24. "Benefit," Jethro Tull (1970)
25. "Charmed Life," Billy Idol (1990)
26. "Small World," Huey Lewis & the News (1988)
27. "In The Heat Of The Night," Pat Benatar (1980)
28. "Picture This," Huey Lewis & the News (1982)
29. "Live From Earth," Pat Benatar (1983)
30. "M.U. - The Best Of Jethro Tull," Jethro Tull (1976)
31. "Tropico," Pat Benatar (1984)
32. "Too Old To Rock 'N' Roll; Too Young To Die!," Jethro Tull (1976)
33. "Eat To The Beat," Blondie (1979)
34. "Stick It To Ya," Slaughter (1990)
35. "True," Spandau Ballet (1983)
36. "Heavy Horses," Jethro Tull (1978)
37. "The Broadsword And The Beast," Jethro Tull (1982)
38. "Stand Up," Jethro Tull (1969)
39. "Grand Hotel," Procol Harum (1973)
40. "Jethro Tull Live—Bursting Out," Jethro Tull (1978)

The Top 40 Chrysalis
SINGLES

1. "Call Me," Blondie (1980)
2. "Hot Child In The City," Nick Gilder (1978)
3. "Mr. Wendal," Arrested Development (1993)
4. "The Tide Is High," Blondie (1981)
5. "Nothing Compares 2 U," Sinéad O'Connor (1990)
6. "Mickey," Toni Basil (1982)
7. "The Power Of Love," Huey Lewis & the News (1985)
8. "I'm Gonna Be (500 Miles)," The Proclaimers (1993)
9. "Cradle Of Love," Billy Idol (1990)
10. "Rapture," Blondie (1981)
11. "Heart Of Glass," Blondie (1979)
12. "Tennessee," Arrested Development (1992)
13. "People Everyday," Arrested Development (1992)

14. "Love Is A Battlefield," Pat Benatar (1983)
15. "Stuck With You," Huey Lewis & the News (1986)
16. "Hit Me With Your Best Shot," Pat Benatar (1980)
17. "True," Spandau Ballet (1983)
18. "The Heart Of Rock & Roll," Huey Lewis & the News (1984)
19. "Mony Mony," Billy Idol (1987)
20. "Eyes Without A Face," Billy Idol (1984)
21. "We Belong," Pat Benatar (1985)
22. "The One And Only," Chesney Hawkes (1991)
23. "Hip To Be Square," Huey Lewis & the News (1986)
24. "I Want A New Drug," Huey Lewis & the News (1984)
25. "If This Is It," Huey Lewis & the News (1984)
26. "Jacob's Ladder," Huey Lewis & the News (1987)
27. "To Be A Lover," Billy Idol (1986)
28. "Perfect World," Huey Lewis & the News (1988)
29. "Do You Believe In Love," Huey Lewis & the News (1982)
30. "Electric Blue," Icehouse (1988)
31. "Heart And Soul," Huey Lewis & the News (1983)
32. "Your Woman," White Town (1997)
33. "Jeans On," David Dundas (1977)
34. "Doing It All For My Baby," Huey Lewis & the News (1987)
35. "Don't Shed A Tear," Paul Carrack (1988)
36. "Invincible," Pat Benatar (1985)
37. "Shadows Of The Night," Pat Benatar (1982)
38. "Isn't It Time," The Babys (1977)
39. "Living In The Past," Jethro Tull (1973)
40. "Crazy," Icehouse (1988)



Blondie

The Chrysalis charts were compiled by Chart Beat columnist Fred Bronson and include all charted titles on the Chrysalis and Ensign labels. The album chart is based on peak position, weeks in peak position and weeks on The Billboard 200. The singles chart is based on a point system Bronson developed for his book, "Billboard's Hottest Hot 100 Hits" (2nd edition). ■

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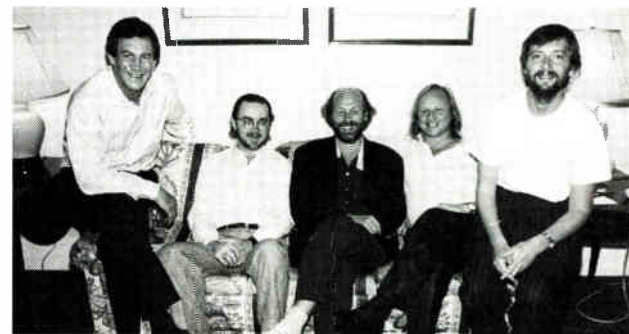
Q&A

Continued from page 52

forth. Basically, we have the two brands: Heart playing AC, and Galaxy playing dance or dance-orientated pop.

You're clearly a big sports fan—and this seems to be reflected in the structure of the group. [Chrysalis also owns a basketball team—the Sheffield Sharks—and Wright is chairman of Loftus Road, which owns both Queens Park Rangers Football Club and Wasps Rugby Club.]

Yes, I've always been very interested in sport, and the TV sports production company is one of the bits of the company very close to my heart. Chrysalis Sport is also one of the few companies that trades under the Chrysalis name, other than Chrysalis Music Publishing. People who watch sports programs on TV see the Chrysalis logo an awful lot. They probably assume Chrysalis is a sports company rather than anything else.



The Chrysalis management team, circa 1987

On the music side, you set up a new label, Echo, in 1993. I suppose this launched you into a very different business than what you had ventured into in 1968.

It was a very different landscape, for sure. Clearly, the record business has become more transient and more disposable...but some things remain the same. I'm still thinking of developing artists' careers into long-term careers. We'll look for a Babybird, who, in Stephen Jones, has got an extremely talented songwriter, or a group like Feeder, who is building up a strong fan base, more than for one-off hits or manufactured-type artists. The industry is certainly different, but we're trying to do the same thing, rightly or wrongly, that we always did.

For the reasons you have described, Chrysalis is unusual in its evolution out of recorded music into visual entertainment and radio. Are you happy with the group's balance as it now stands?

I always describe Chrysalis as being a three-legged stool—the radio companies, the music division and the TV division—with each leg playing an equally important role. And we must not forget Air Studios at Lyndhurst Hall, and, of course, Lasgo Exports, which we acquired in 1985 and has been an important part of us ever since. I'm pretty happy with the balance of the group—but we would like a fourth leg to become a chair rather than a stool! That somehow seems more solid. Rather than trying to acquire something, I think the best way we can develop the new leg is by looking at new businesses in areas of Internet technology and electronic media and so forth. We are actively engaged in looking at that and have kicked off some fledgling companies.

An occasion like the company's 30th anniversary is a time when you must think back to how it was at the start and how far Chrysalis has come. What do you think you miss most about the early days?

It would probably be great to go on the road with a new group and manage them for a while. I would love to have a month's sabbatical from Chrysalis and get out there. You need to be on the road to be close to what's happening. It's certainly not happening in the office! But, then again, it's increasingly difficult in terms of one's lifestyle to hang around in clubs until the early hours of the morning. I did that for years and years; now I'm not so sure I could do it so well. On reflection, I'm very pleased that, at the age of 53, I'm not solely a record-company person. My job is very varied, and I'm probably busier now than I've ever been. I'm very happy with that. ■

MUSIC PUBLISHING

Continued from page 46

Hillman Minx (Mercury); an act called Big Yoga Muffin, who I have very high hopes for; and a fantastic singer we've called Lucy Silverman, who has one of those magical, special voices.

"There are lots of other things in the development stage and a few months away from being ready to launch to the world at large. We are very frequently involved in the artist-development side of things, signing them early and working with new acts before the record companies feel ready to take them on board. We did this for Babybird, Mono, Olive and Pocket Size before they got their deal with EMI. We don't see as much artist development at record companies as there could be, so it's a role that we're very happy to take on for the writer—sometimes before they have formed their band."

Finally, how involved is chairman Chris Wright with Chrysalis Music publishing on a day-to-day basis?

"Chris takes an active interest when we're doing well, which, thankfully, we are," replies Lascelles, "but might take more of an interest if we weren't! Obviously, he has better knowledge and understanding of the history of the company than anyone, and he is always there for us." ■

RADIO

Continued from page 48

beyond British shores, according to its chief executive, including Australia, India and South Africa. "I've been to Australia—where the group has partners—to look at what opportunities there might be for us with the new FM spectrum that has been licensed in the major cities there," Huntingford says. "Markets where commercial radio is still in its early stages of development are ones that suit us, because we have been good at launching new services and identifying clear markets. But you need good, strong, local partners in those areas and have to look at them cautiously."

Being part of a music-driven parent company offers mutual benefits to each division, Huntingford contends. "We make sure we are the first to know what Chrysalis Music and Echo are doing and which acts on their respective rosters have product coming out that would be suitable for either the Galaxy format or the Heart format," he says. "The key is to draw on each other's strengths but not force things." ■

Dear Chris,

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George Martin

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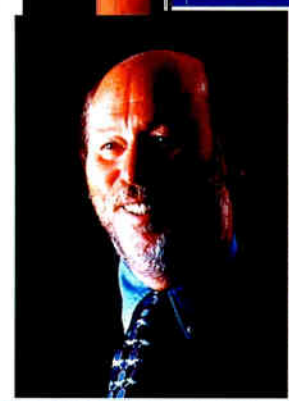
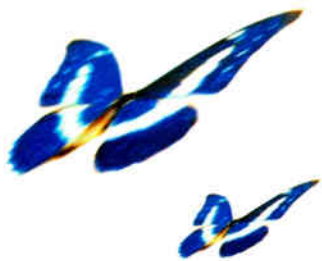
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The name Chrysalis first appeared on a Jethro Tull single released in September 1968. The last thirty years have provided me with a life and career more exciting than I could ever have imagined existed.

Some of the achievements about which I am most proud are:

Launching one of the biggest management companies in the world.

Founding one of the most successful independent record companies in existence.

Building up a publishing company controlling over 36,000 copyrights by some of the greatest songwriters to have ever lived.

Creating, together with Sir George Martin, the best recording and post-production studio in the world.

Establishing one of the leading commercial radio groups in the UK.

Developing one of the largest independent television production and distribution groups in Europe.

After thirty years, every day is a new challenge with new excitements and I would like to take this opportunity to thank everyone who has been connected with Chrysalis over the years and especially my former partner, Terry Ellis, without whose help and inspiration we may never have set sail all those many years ago.

Thank you all.

Chris Wright
Chairman
Chrysalis Group plc



HefTEL's L.A. Stations Rule The Market

HEFTEL'S DOUBLE WINNERS: For the first time in Los Angeles radio history, two radio stations owned by the same company have been ranked No. 1 in the market.

According to Arbitron's summer book, KLVE-FM (K-Love) and KSCA-FM (La Buena)—both owned by HefTEL Broadcasting—each scored a 6 share.

KLVE-FM is a pop/recurrent station, while KSCA-FM is a regional Mexican outlet. In addition, K-Love and La Buena are the first two Spanish-language stations to concurrently rule the L.A. radio market.

IF IT'S TUESDAY: The stream of hit product arriving in the fourth quarter looked torrential in October as a number of titles from well-known artists were put out on nearly every Tuesday of the month.

Most albums are released on Tuesday because that's the day SoundScan begins its monitoring cycle of album sales in the U.S., including Puerto Rico. The collected sales data from that measuring period are used to compile Billboard's retail charts.

Topping the hot releases due Tuesday (27) is "Te Acordarás De Mí," the second pop disc by WEA Latina star chanteuse **Olga Tañón**. Produced by **Rudy Pérez**, this disc should solidify the transformation of Tañón from erstwhile merengue goddess to a bona fide pop star.

There were other sizzling Tuesday albums dropped in October, particularly on Oct. 20. Shipped that day was "De Corazón Al Corazón" by Rodven/PolyGram Latino star **norteno** act **Grupo Limite**.

Also slated to drop Oct. 20 from WEA Latina were "Mi Respuesta," a smart groove-pop album by Italian chanteuse **Laura Pausini**, and "Sus Más Grandes Éxitos," a definitive collection of classics from actor/singer **Rubén Blades**.

Another album hitting Oct. 20 was "Y Ves Quien Soy" by veteran **salsero** **Rey Ruiz**. He records for his own label, Luna Negra, which is dis-



by John Lannert

tributed by PolyGram Latino. Ruiz, a longtime Sony Discos artist, recently inked a distribution deal with PolyGram. Ruiz produced the disc and composed two tracks.

Finally, RMM dropped new product Oct. 20 from **Michael Stuart** ("Retratos"), **Domingo Quiñones** ("La Verdadera Navidad"), and **Cuco Valoy** ("En Dos Tiempos").

Another strong seller to hit record stores on a Tuesday in October was **Julio Iglesias'** "My Life" (Columbia). The double-album greatest-hits package was released Oct. 6, and it debuted on The Billboard Latin 50 last issue at No. 4. "My Life" is Columbia's first self-distributed title to enter the chart.

Tuesdays will likely be big days in November, as well. For example, EMI Latin is set to drop a new disc by superstar **grupo Los Tucanes De Tijuana** in November. Likewise, Rodven/PolyGram Latino is shipping the new album by **ranchero** idol **Pedro Fernández** the same month.

In the more distant future—March 1999—PolyGram is slated to issue the forthcoming album by veteran pop singer **Emmanuel**.

TEMS TURNING 20: Next year, Fonovisa's pop **grupo Los Temerarios** will celebrate 20 years in the music business with a special new album and possibly a stadium show in Mexico City.

Meantime, as part of its effort to break Los Temerarios in Latin America and Spain, Fonovisa is producing a splashy album-presentation soiree for the band Wednesday (28) at Mexico City's club Ex-Hacienda De Tlalpean. The event will introduce the group's latest album, "Como Te Recuerdo," to the Latin Ameri-

can and Spanish press.

The album will be dropped in Latin America and Spain in the coming weeks.

GETTING CAUGHT UP: Chile's world-renowned Andean fusion act **Inti-Illimani** launches a 10-day tour of the U.S. Saturday (24) at the Gusman Theatre for the Performing Arts in Miami. The band's remaining dates are Wednesday (28) in Vienna, Va.; Friday (30) in Winston-Salem, N.C.; Nov. 1 in New York; Nov. 6 in Pasadena, Calif.; Nov. 7 in La Jolla, Calif.; Nov. 11 in Easton, Pa.; Nov. 12 in Montreal; Nov. 13 in Fairfield, Conn.; and Nov. 14 in Storrs, Conn. Inti-Illimani's fine recently released U.S. album is titled "Lejanía" (Xenophile).

Los Angeles-based **rock en español** magazine **La Banda Elástica** is hosting its sixth anniversary and awards celebration Nov. 1 at the Universal Amphitheatre in Universal City, Calif. Among the artists booked to appear at the event are WEA Latina's **La Ley**, EMI Latin's **Plastilina Mosh**, and PolyGram Latino's **Iliya Kuryaki & The Valderramas**.

The fifth annual Tejano Music & Media Conference is scheduled for Nov. 6 at KLRN-TV studios in San

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
AGUA PASADA (Gifran, BMI/Lanfranco, ASCAP)	40
AMOR DE PAPEL (Modermusic)	36
AMOR MALDITO (Ser-Ca, BMI)	26
CASAS DE CARTON (Unimusic, ASCAP)	2
CIEGA, SORDOMUDA (Copyright Control)	10
COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)	3
CONTRA LA CORRIENTE (New Edition EMOA, SESAC)	37
CUANDO ACABA EL PLACER (Copyright Control)	24
DAME, DAME, DAME [GIMME, GIMME, GIMME] (Copyright Control)	9
DECIR ADIOS (E.I.P.P., BMI)	34
DESDE QUE TE AMO (Mas Flamingo, BMI)	17
DIRECTO AL CORAZON (Edimusa, ASCAP)	28
DOS HOJAS SIN RUMBO (Copyright Control)	18
EL HIJO DE TIJUANA (TN Ediciones, BMI)	1
ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)	19
GRITA (Copyright Control)	14
HOTEL CORAZON (Mas Flamingo, BMI)	18
LA OTRA PARTE DEL AMOR (Copyright Control)	30
ME HACES FALTA TU (Edimonsa, ASCAP)	33
ME HAS ECHADO AL OLVIDO (JKMC, ASCAP/MCA, ASCAP)	12
ME VOY A QUITAR DE EN MEDIO (Copyright Control)	32
NO ME CONOCES (Unimusic, ASCAP/Sony Music, ASCAP)	4
PARA OARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)	35
PARA ESTAR CONTIGO (JKMC, ASCAP/Livi, ASCAP/MCA, ASCAP)	15
PERDIDO SIN TI (Oraco Cornelius, BMI/Olinga, BMI/Music Corp. Of America, BMI/Polygram Calaca S.L.)	13
PIDO (Lanfranco, ASCAP)	8
POR MUJERES COMO TU (Vander, ASCAP)	21
POR QUE TE CONOCI (Editora Anna Musical, SESAC)	5
QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)	25
QUERIDA (BMG Songs, ASCAP)	6
REFUGIO DE AMOR [YOU ARE MY HOME] (Realsongs, ASCAP)	39
SABOR A MI (Peer Int'l., BMI)	38
SI TE VAS (Songs Of PolyGram Int'l., BMI)	27
SIN TI (Copyright Control)	26
TE QUIERO TANTO, TANTO (Copyright Control)	29
TENGO UN CORAZON (Sir George, ASCAP/Milenio, ASCAP/H.R.M., BMI)	23
TU NUEVA VIDA (De Luna, BMI)	11
TU SONRISA (Sony/ATV, BMI)	22
VUELVO A NACER (Unimusic, ASCAP)	31
YO NACI PARA AMARTE (E.I.P.P., BMI)	

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
1	1	4	6	ENRIQUE IGLESIAS	*** No. 1 *** FONOVISA 2 weeks at No. 1
2	7	—	2	SHAKIRA	*** GREATEST GAINER *** SONY DISCOS S.MEBARAK, L.MENDEZ (S.MEBARAK, E.SALGADO)
3	4	2	11	MARC ANTHONY	CONTRA LA CORRIENTE RMM A.CUCCO, PENA (O.DALFANNO)
4	5	9	7	MILLY QUEZADA WITH ELVIS CRESPO	PARA OARTE MI VIDA SONY DISCOS NOT LISTED (V.VICTOR)
5	6	22	8	VICTOR MANUELLE	QUE HABRIA SIDO DE MI SONY DISCOS O.DALFANNO (O.DALFANNO)
6	3	6	9	VANESSA L. WILLIAMS & CHAYANNE	REFUGIO DE AMOR EPIC/SONY DISCOS A.CUCCO, PENA, M.BENITO, K.THOMAS (D.WARREN)
7	9	23	5	FRANKIE NEGRON	AGUA PASADA WEACARIBE/WEA LATINA S.GEORGE (G.FRANCISCO)
8	12	14	29	PEPE AGUILAR	POR MUJERES COMO TU MUSART/BALBOA PAGUILAR (FATO)
9	2	1	10	CARLOS PONCE	DECIR ADIOS EMI LATIN K.SANTANDER (K.SANTANDER)
10	8	12	6	LOS TEMERARIOS	COMO TE RECUERDO FONOVISA A.ANGEL ALBA (A.ANGEL ALBA)
11	10	5	15	ELVIS CRESPO	TU SONRISA SONY DISCOS R.CORA, J.CASTRO (E.CRESPO)
12	14	10	14	VICENTE FERNANDEZ	ME VOY A QUITAR DE EN MEDIO SONY DISCOS PRAMIREZ (M.MONTERROSAS)
13	13	—	2	LA MAFIA	PIDO SONY DISCOS M.LICHTENBERGER JR. (J.L.PILOTO)
14	15	18	7	LOS TUCANES DE TIJUANA	HOTEL CORAZON EMI LATIN G.FELIX (M.QUINTERO LARA)
15	11	3	9	RICKY MARTIN	PERDIDO SIN TI SONY DISCOS R.ROSA, K.C.PORTER (R.ROSA, K.C.PORTER, L.GOMEZ ESCOLAR)
16	20	—	2	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO	DOS HOJAS SIN RUMBO RCA/BMG LATIN M.ABDALA (V.CORDERO)
17	16	8	8	PEPE AGUILAR	DIRECTO AL CORAZON MUSART/BALBOA PAGUILAR (FATO)
18	31	—	2	GRUPO LIMITE	LA OTRA PARTE DEL AMOR RODVEN/POLYGRAM LATINO NOT LISTED (NOT LISTED)
19	18	21	6	JARABE DE PALO	GRITA EMI LATIN J.DWORNIAK (JARABE DE PALO)
20	21	26	11	MARCO ANTONIO SOLIS	CASAS DE CARTON FONOVISA M.A.SOLIS (A.PRIMERA)
21	RE-ENTRY	26		LOS TEMERARIOS	POR QUE TE CONOCI FONOVISA A.ANGEL ALBA (A.ANGEL ALBA)
22	25	30	7	FRANKIE RUIZ	VUELVO A NACER RODVEN/POLYGRAM LATINO V.URRUTIA, R.SANCHEZ (M.VALENTIN)
23	23	24	10	BANDA ARKANGEL R-15	TU NUEVA VIDA LUNA/FONOVISA A.DE LUNA (J.NAVARRO)
24	29	—	2	JESSICA CRISTINA	DAME, DAME, DAME RCA/BMG LATIN M.TEJADA (B.ANDERSON B.ULVACUS)
25	19	—	2	DI BLASIO WITH JUAN GABRIEL	QUERIDA ARIELA/BMG LATIN R.DI BLASIO (J.GABRIEL)
26	17	7	18	ONDA VASELINA	TE QUIERO TANTO, TANTO SONY DISCOS M.MENDEZ, GUIU (M.MENDEZ, GUIU)
27	26	28	6	GRUPO BRYNDIS	SIN TI DISA/EMI LATIN NOT LISTED (NOT LISTED)
28	22	16	11	LOS TIGRES DEL NORTE	EL HIJO DE TIJUANA FONOVISA LOS TIGRES DEL NORTE (F.QUINTERO)
29	RE-ENTRY	4		SERVANDO Y FLORENTINO	TENGO UN CORAZON WEA LATINA S.GEORGE (G.GARCIA, S.PRIMERA, S.GEORGE)
30	30	—	24	LOS ANGELES AZULES	ME HACES FALTA TU DISA/EMI LATIN D.CHAVEZ MORENO (J.MEJIA AVANTE)
31	32	13	22	ALEJANDRO FERNANDEZ	YO NACI PARA AMARTE SONY DISCOS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
32	34	15	26	MARC ANTHONY	NO ME CONOCES RMM A.CUCCO, PENA, M.ANTHONY, L.LUGO (F.ARIAS)
33	33	—	2	JOSE FELICIANO	ME HAS ECHADO AL OLVIDO RODVEN/POLYGRAM LATINO R.PEREZ (R.PEREZ, R.LIVI)
34	RE-ENTRY	16		LOS TUCANES DE TIJUANA	DESDE QUE TE AMO EMI LATIN G.FELIX (M.QUINTERO LARA)
35	RE-ENTRY	9		LUIS DAMON Y OLGA TANON	PARA ESTAR CONTIGO WEACARIBE/WEA LATINA S.GEORGE (R.PEREZ, R.LIVI)
36	39	35	17	INTOCABLE	AMOR MALDITO EMI LATIN J.LAYALA (M.MENDOZA)
37	24	32	8	SO PRA CONTRARIAR	CUANDO ACABA EL PLACER RCA/BMG LATIN A.PIRES, R.GIOSA (C.ROQUE, S.CAETANO)
38	38	—	25	MARC ANTHONY	SI TE VAS RMM A.CUCCO, PENA, M.ANTHONY, H.RAMIREZ (P.FERNANDEZ)
39	RE-ENTRY	14		LUIS MIGUEL	SABOR A MI WEA LATINA L.MIGUEL, B.SILVETTI (A.CARRILLO)
40	RE-ENTRY	2		SENTIDOS OPUESTOS	AMOR DE PAPEL EMI LATIN E.POSADA, J.LLADO, C.GAYTAN (E.POSADA, J.LLADO, M.PEREZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
16 STATIONS	14 STATIONS	68 STATIONS
1 ENRIQUE IGLESIAS FONOVISA	1 MARC ANTHONY RMM	1 LOS TEMERARIOS FONOVISA
2 SHAKIRA SONY DISCOS	2 CONTRA LA CORRIENTE	2 LOS TUCANES DE TIJUANA
3 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	2 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	3 VICENTE FERNANDEZ SONY DISCOS
4 CARLOS PONCE EMI LATIN	3 VICTOR MANUELLE SONY DISCOS	4 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN
5 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	4 SHAKIRA SONY DISCOS	5 GRUPO LIMITE RODVEN/POLYGRAM LATINO
6 REFUGIO DE AMOR	5 FRANKIE NEGRON	6 PEPE AGUILAR MUSART/BALBOA
7 PARA OARTE MI VIDA	6 ELVIS CRESPO SONY DISCOS	7 MARCO ANTONIO SOLIS
8 TANTO, TANTO	7 VANESSA L. WILLIAMS & CHAYANNE EPIC/SONY DISCOS	8 PEPE AGUILAR MUSART/BALBOA
9 QUE HABRIA SIDO DE MI	8 JARABE DE PALO EMI LATIN	9 BANDA ARKANGEL R-15
10 TU NUEVA VIDA	9 ENRIQUE IGLESIAS FONOVISA	10 LOS TEMERARIOS FONOVISA
11 GRITA	10 JESSICA CRISTINA RCA/BMG LATIN	11 LA MAFIA SONY DISCOS
12 PERDIDO SIN TI	11 FRANKIE RUIZ RODVEN/POLYGRAM LATINO	12 GRUPO BRYNDIS OISA/EMI LATIN
13 DIRECTO AL CORAZON	12 SERVANDO Y FLORENTINO WEA LATINA	13 JUAN GABRIEL ARIOLA/BMG LATIN
14 COMO TE RECUERDO	13 LUIS DAMON Y OLGA TANON WEACARIBE/WEA LATINA	14 LOS TIGRES DEL NORTE FONOVISA
15 TU SONRISA	14 MARC ANTHONY RMM	15 LOS ANGELES AZULES OISA/EMI LATIN
	15 RICKY MARTIN SONY DISCOS	

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainers indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

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Artists & Music

NOTAS

(Continued from preceding page)

Antonio. The one-day confab is being produced by the Texas Talent Musicians Assn.

On the heels of the successful

CATALOG EVERGREENS

(Continued from page 38)

major independent publisher Carlin America, owned by Freddy Bienstock, is now "a major part of our business," says Bob Golden, VP of marketing. Marianne Conlin, who, along with Mary McDowell, serves as co-director of licensing, says, "The feedback we receive from advertisers confirms that the quality popular music gets the strongest response from those public segments that are most attractive to the agencies and their clients. These were the songs those ideal consumers heard when they were growing up, and now their



BENTON

familiarity and comfort with this music is a major advantage for advertisers whose products and services are identified with these songs." Carlin America songs that have recently been serving as salesmen include Ray Noble's "The Very Thought Of You" (Jaguar), John Davenport and Eddie Cooley's "Fever" (Nissan/Infiniti), Edward Heyman and Dana Seusse's "You Oughta Be In Pictures" (Target Stores), Johnny Black's "Paper Doll" (HBO), Stanley Adams and Maria Grever's "What A Difference A Day Makes" ("Today"/Europe), Bill Mack's "Blue" (Red Lobster), J.P. Richardson's "Chantilly Lace" (Nestlé's Baby Ruth), and Hank Ballard's "The Twist" (Teledyne Shower Message and Denny's).

At BMG Songs, Art Ford, VP of the film/TV music division, says, "Combine [these songs] with the likeness of the artist performing the song, and you get a powerful association between the well-known song and the product. This combination of factors gives the product almost instant credibility and recognition by a targeted audience, resulting in a successful advertising campaign."

Among BMG songs in commercials are two standards used by Mercedes-Benz. They are Sammy Lerner and Frederick Hollander's "Falling In Love Again" and Sid Wayne and Armando Manzanero's "It's Impossible"; just getting under way is a commercial for Federal Express using Vernon Duke and E.Y. Harburg's "April In Paris."

At peermusic, Jimmy Davis and Charles Mitchell's "You Are My Sunshine" is being used by several companies, such as Johnson & Johnson and Gateway 2000, as well as for Chevy Blazer; "Sugartime" by Charlie Philips and Odis Echols is a jingle for Ore-Ida. Brady R. Benton, peermusic's manager of TV, film and new media, says, "These songs recall people's childhoods, evoking old-home feelings of warmth and care."

reunion of some former members of **Menudo**—now in the group **Reencuentro**—comes another similar effort by **Timbiriche**, a pop vocal group that was big in the 1980s. Though no album is in the works, **Luis De Llano**, the group's former manager and owner of the Timbiriche name, is organizing a Latin American tour for the vocal sextet that is set to kick off Nov. 18 in Monterrey, Mexico.

The sextet is made up of original members **Alex, Benny, Diego, Sasha, and Mariana**, as well as **Erick**, who is replacing original member **Paulina Rubio**.

The music channel HTV is getting into the record biz with the just-released title "HTV, El Poder De La Música," a disc co-produced

with J&N Records. The multi-artist compilation, featuring popular J&N acts like **Kinito Méndez** and **Zafra Negra**, was released on J&N/Sony.

Antoinette Zel has been named president/GM of MTV Latin America. She previously was general counsel and VP of law and business affairs, MTV Networks Latin America, and VP of new business development, MTV Latin America.

Giro has signed a record deal with Musical Productions (MP). Producing the Puerto Rican salsero's label debut is MP's house studio whiz **Gunda Merced**.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City.

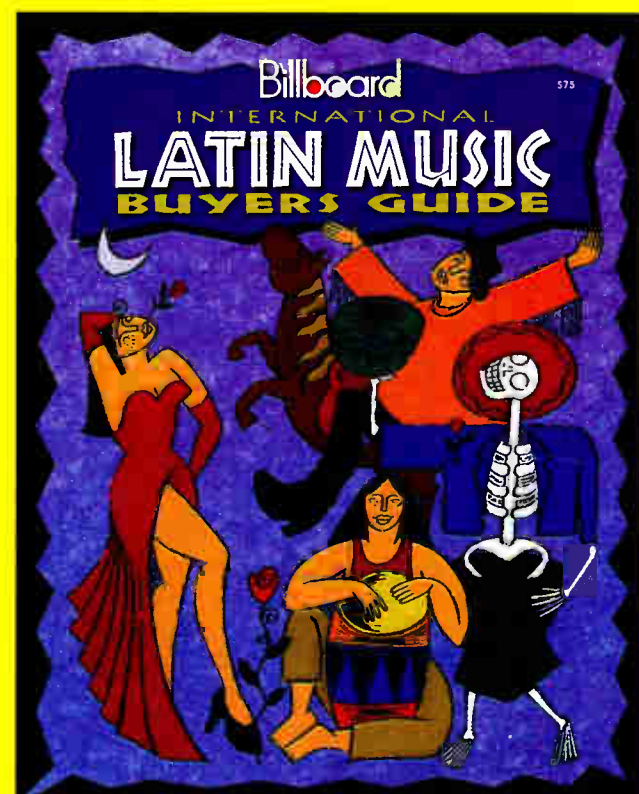
Warner's Newest Onstage



Warner's Emotive Quartet. Warner Music International recently hosted a showcase in Miami Beach nightclub Club Cristal that spotlighted four of its up-and-coming artists. Shown are **Nek**, top left; and **Francisco Céspedes**, top right; **Velas**, middle; and **Frankie Negrón**.

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

French Biz Hails Trautmann Plan

Package Includes Financial Support, Addressing Digital Rights

BY RÉMI BOUTON

PARIS—Popular music will be “central” to France’s cultural policy in the future, with the addition of more than \$6 million worth of support for creative initiatives (*Billboard Bulletin*, Oct. 21).

On Oct. 19, French Minister of Culture Catherine Trautmann unveiled a package of measures inspired by proposals in a report by the National Commission on Today’s Music.

Trautmann said her goal was to “reinsert today’s music at the heart of the ministry’s cultural policy.” She announced an additional financial effort worth 35 millions francs (\$6.4 million) for 1999, mainly aimed at training schemes, musical creation, and concert venues. However, this financial incentive represents only 10% of what the commission suggested that the sector needed.

Other measures announced by Trautmann include the recognition of DJs as “artists,” incentives to produce more music TV programs, and support for organizations in charge of promoting French productions abroad.

Industry executives say that in principle, Trautmann’s plan has some good ideas but that they need to see more. Indie label Boucherie Productions GM Luc Natali says, “It seems that the minister has understood our problems. There were a lot of good proposals in her speech, but so far, these are just proposals; we’ll have to wait before anything concrete comes out.”

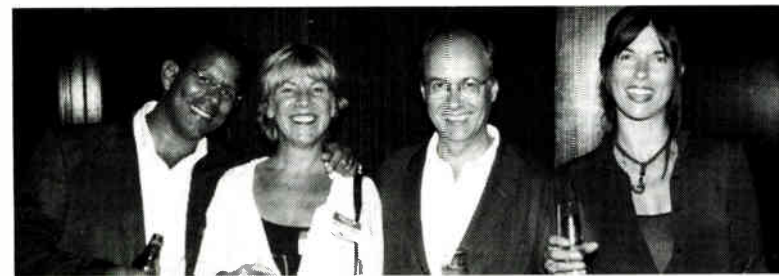
Industry body SNEP GM Hervé Rony adds, “The minister has reacted very quickly. Only a few weeks after she received the report, she makes several proposals. That’s good news because a lot of reports end up in a bin.”

Trautmann tackled the problems of rights protection in the digital age, which she called “a major challenge

for right holders.” She suggested that the notion of exclusive right to authorize digital copying should be granted to music producers, the first time a high-ranking official in France has addressed that question. She added that this measure “implies that all the technical tools are available in the form of encoding devices incorporated in hardware and software.”

However, she said that “until there are sufficient technology guarantees, and because it is not possible to prevent digital home copying, I propose an interim solution which would consist of a tax on digital recordable carriers and on the subscription to Internet access or service providers.”

“This interim solution is, in my opinion, the only way that would prevent [producers] from losing everything, if they ask for too much,” she explained. Trautmann said the issue of rights linked to digital copying should be discussed at a European Union level and pledged to discuss it with France’s EU partners in the context of preparing the EU directive on copyright.



Marketing To The Max. Universal Music International senior VP of marketing and A&R Max Hole, second from right, recently hosted a worldwide marketing meeting in L.A. that featured a series of presentations and performances by artists signed to the Interscope, Universal, MCA, Geffen, and DreamWorks labels. Pictured with Hole, from left, are UMI directors of marketing Yoel Kenan, Kate Farmer, and Liz Morris.

Rony welcomes the fact that “for the first time the minister has expressed the need for a right to authorize digital media such as digital radio. That’s a big step forward, even if there is still lobbying to do regarding digital home copying.”

Adds Rony, “Even if it is not possible technically, it is possible to legally forbid digital copying.” On the legislative level, Trautmann announced that she plans to review the quota law in the forthcoming Communication Law, which will also offer a chance to address the issue of the relationship between record producers and broadcasters.

“[Media] concentration is one of the hardest problems the record industry has to face,” said Trautmann. “I am concerned by the risk of unfair competition which could result from the promotion of music productions by some broadcasters who are involved in these productions. I am ready to study measures which would put an end to the links between producers and broadcasters and which would respect rules of fair competition.”

This statement answers the arguments of SNEP which recently asked for a clear separation between the functions of record producers and broadcasters (*Billboard*, Oct. 24).

V2 Looks For Postmen To Deliver 1st Local Hit

BY ROBERT TILLI

ROTTERDAM, Netherlands—V2’s Dutch affiliate is looking to capitalize on the A&R “dream scenario” of a top 20 single with its first local signing, the Postmen, as it bowed the group’s debut album, “Documents,” Oct. 19.

The Rotterdam-based hip-hop/



THE POSTMEN

reggae trio scored a hit with its debut single, “Cocktail,” this summer (*Global Music Pulse*, *Billboard*, Aug. 15). With 20,000 copies sold, the single paved the way for the follow-up single, “U Wait,” released Oct. 5, which has already been embraced by radio and retail.

“Mixing raps and reggae has been done before by Jamaican toasters and sound systems,” says the Anonymous Mis, rapper/producer of the Postmen—which took their name from Burning Spear’s song “African Postmen.”

“What I like about reggae is the positive vibe,” he continues. “It’s more peaceful and far less fashion-conscious than hip-hop. So our raps should radiate a sense of peace and unity. At the end of the day, we like to provide entertainment and education.”

Mis and DJ G-Boah formed the nucleus of the act, which now includes singer Rollarocka. Apart from his group duties, Mis is a big name in Rotterdam’s rap scene, giv-

ing new talent a hand with his production company Social Life. The lyrics to “U Wait” are a call for action to adolescents. “Never sit down and wait—take your own responsibility,” explains Mis.

This positive attitude, combined with a clear musical vision, appealed to hip-hop aficionado Kees de Koning, who signed the act to his TopNotch label and subsequently licensed it to V2. “We were looking for a small and flexible label with an international vision,” he explains. “Our demos were immediately taken to V2 international meetings, which shows we chose the right partner.”

V2 Holland has already secured release commitments in France and Germany: On Nov. 6 the album will be presented at the next V2 international meeting in Milan, and on Nov. 16 the group will support label-mate PM Dawn at a concert in Paris.

“When I heard the raw demos of their album played to me by EMI Music Publishing, I was sold on the spot,” says V2 Holland managing director Henk Eigenbrood. “That unique mix of rather rootsy reggae and credible hip-hop within the context of a proper pop song convinced me of their instant appeal to both extremes of the radio spectrum—the top 40 and alternative formats.”

Both the youth-oriented Radio 538 and the raw-edged public broadcaster Radio 3FM are among the supporters of the Postmen.

“If it’s both national product and good stuff, we tend to back it up quite easily,” says Basyl de Groot, (Continued on page 66)

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NEW TALENT SPOTLIGHT

TINMAN

Tinman formed four years ago in Northern Ireland, but since then they’ve spent most of their time in America. After playing a show in Manhattan, they were asked to do an opening ceremony slot at the 1994 World Cup in Giants Stadium. Here they worked the crowd, including many Irish and Italian supporters, into a frenzy—singing and dancing to the band’s infectious tunes. This opened the door to a massive audience. The band now appears on *Billboard Talent Net*, equally impressed with their passion, songwriting ability and future promise.

Genre: **Alternative Pop** From: **Belfast, Northern Ireland** Seeking: **Publishing**

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Online Retail Gains Int'l Ground

Dutch Station Moves Into Online Sales

BY ROBERT TILLI

HILVERSUM/THE HAGUE, the Netherlands—The Dutch youth-oriented radio station Radio 538 has ventured into online retail, offering listeners access to some 80,000 titles via its World Wide Web site.

The station is one of several European broadcasters entering the field (see story, this page). Since Oct. 15, the station's Web site (www.radio538.nl) has added a link to 538 CD Shop, an online music store. The site also lets users listen to sound files of songs that have charted in the national top 40 or are tipped to chart.

Radio 538's online foray is being made in conjunction with the alternative online retail specialist Plato, which has been selling online since 1993. Plato's online operations are based at its retail store in the Hague and were originally part of its nationwide chain of eight stores. Now the online operations are under separate ownership from the national chain, although they retain the same name.

Comments Radio 538 music director Erik de Zwart, "This new service fits in well with the current trend that radio is becoming more and more a content provider. Our next step will be to service listeners of 538 on RealAudio with their online orders within 48 hours."

Plato GM Harry Hoving adds, "With 538 being linked to our site, we get twice as many orders—from 30 to 60—per day. In the past, we weren't exactly specialized in singles, but with the 538 youth target group, we have to catch up with typical chart material."

Hoving gives an example: "Whereas our regular customers would order hot new music such as trendy Belgian band Zita Swoon's debut album, these kids go for happy-go-lucky hits by the likes of the Vengaboys."

Hoving expects that 538's national reach will definitely have a huge impact on Plato's online sales, of which 40% are currently export orders. The arrangement is mutually beneficial, he says.

"The deal is quite simple," Hoving says. "They [538] get access to our database, and we do the work for them and then split the profits."

A survey among Dutch labels shows that most sales executives share Hoving's optimistic mood about the potential of online sales.

"But it's still very early days to measure the effects," concludes Mark Hofstede, Polydor Holland head of promotions.



Off The Leash. Danni Minogue took time out from her recent U.K. tour for an in-store appearance at the Sam Goody shop in Tunbridge Wells, England. More than 400 fans turned up for the session. Pictured, from left, are the store's assistant manager James Morgan and Minogue.

N2K Japan Links With Shinseido

BY STEVE MCCLURE

TOKYO—Online record retail service N2K Japan has signed a distribution agreement with Shinseido, Japan's biggest record retailer.

The three-year deal, which took effect Oct. 7, gives N2K access to Shinseido's stock of 170,000 CDs, including both Japanese and foreign repertoire. Fulfillment for orders placed with N2K's Japanese-language version of the online store Music Boulevard was previously handled by three local wholesalers.

Orders for imported foreign product will continue to be dealt with by N2K in the U.S. N2K Japan president Taeko Hishinuma says the Shinseido deal makes sense because of Japan's *saihan* resale price-maintenance system.

"We can't change the price [of CDs], so we act like a sales agent for Shinseido and get a sales commission from them," Hishinuma explains. She stresses that N2K Japan will re-examine the pricing issue when *saihan* is eliminated, possibly in two years' time.

"To us, the deal with Shinseido is a great thing, because it's such a powerful entity in the Japanese music business," Hishinuma adds. "We want to be the No. 1 online music store in Japan."

She declines to say how much product N2K Japan is currently selling but notes that the online retailer has about 10,000 registered users.

N2K Japan has also announced an agreement with Yahoo! Japan in which Music Boulevard will become the exclusive online music retailer for Yahoo! Japan effective Oct. 7. Yahoo! Japan's parent company, Yahoo!, has an exclusive deal with rival online retailer CDnow; however, it doesn't cover Japan.

Hishinuma says record companies here have generally been supportive of N2K Japan, which was established in August 1996.

"It's important," she says, "to build our relationship with record labels."



French Media Group To Open Online Music Store In Sweden

STOCKHOLM—As French labels debate the influence of broadcasters on music production (Billboard, Oct. 24), French-owned media group NRJ has announced plans to open an online music store in Sweden.

NRJ, which operates a national top 40 FM network in Sweden, is setting up NRJ Music Store. The managing director is Joakim Bergman, whose experience includes a stint at Sony Music Sweden. Bergman says the World Wide Web site will be launched during the first quarter of next year.

"We will focus on becoming the best trading spot for music on the Internet," Bergman says.

"Our advantage," he adds, "is that we are able to challenge the already-professional Web sites here in Sweden by focusing on only music. [The music/DVD/games Web site Boxman] sells other products as well."

Price will not be the site's selling point, says Bergman.

"Since we are connected with the NRJ radio stations, we don't have to position ourselves as being the Web site with the lowest prices," he says. "As we're continuously promoted through NRJ stations every day of the year, we can afford to concentrate more on various campaign offers."

The company will outsource both buying and logistics, though no decisions have been made as to which companies will get those assignments.

Bergman says the buying part could go to a retailer or wholesaler, while logistics could be handled by a large non-music-related company. Bergman says 20% of the company will be offered to investors but declines to comment on the initial sum it is putting up.

ANDERS LUNDQUIST
and KAI R. LOFTHUS



newsline...

SONY MUSIC AUSTRALIA chairman/CEO Denis Handlin has returned to work following a three-month leave of absence for health reasons (Billboard, Sept. 5), but there is no word on replacements for Chris Moss, managing director of the company's Columbia Records unit, and other executives who left in early October. Among them were GM of operations and administration Alan Terrey, who, like Moss, was a Sony veteran, and Columbia directors Mick DeLanty (marketing) and Jo Grogan (promotions). Handlin could not be reached for comment. **CHRISTIE ELIEZER**

GERMAN-BASED INDIE edel music AG has promoted Helge Trilck to the new post of VP for Northern Europe. In this position, Trilck, most recently managing director of edel's Scandinavian subsidiary edelpitch, will be in charge of all edel companies in Scandinavia, as well as new units in Belgium and the Netherlands that the company plans to establish by January 1999. Trilck has held various positions in the group since 1989, including running edel's Los Angeles office for a year. The managers of the Scandinavian edel groups, as well as the Dutch and Belgian managers, will report to him in the new post, to be based near Amsterdam in Hilversum, the Netherlands. Two years ago, a similar position was created for Paolo Franchini, edel's VP for southern Europe, who is in charge of edel's Italian and Spanish operations. **WOLFGANG SPAHR**

SONY MUSIC DOMINATED Music & Media's European charts in the third quarter of this year, consolidating its position at the head of the album chart share listings with 21.6% and taking the top share of the singles charts for the same period with 28.7%. Warner Music saw a resurgence to take 19.7% of the album charts from July to September, overtaking EMI (17.5%) for second place. Sony also led in the year-to-date rankings, with 22.2% of the album chart and 23.2% of the singles charts. Significant performers for the company on the album charts were Celine Dion's "Let's Talk About Love" (Epic/Columbia), Ricky Martin's "Vuelve" (Tristar/Columbia), and Savage Garden's eponymous album (Columbia). Big pan-European chart singles included Des'ree's "Life" (Sony S2) and Martin's "La Copa Da Vida" (Tristar/Columbia). Warner's comeback in the albums category was fueled by the Corrs' "Talk On Corners," Simply Red's "Blue," and Madonna's "Ray Of Light." For more details, see the Oct. 31 issue of Music & Media. **TERRY HEATH**

CEES VERVOORD, CEO of Dutch authors' rights society BUMA/STEMRA, has been elected president of BIEM, the umbrella body for mechanical societies in Europe. Vervoord succeeds SACEM/SDRM president Jean-Loup Tournier, who held the post for two years and did not seek re-election. Tournier was involved in recent negotiations with the International Federation of the Phonographic Industry (IFPI) on a new standard agreement on mechanical royalty rates for continental Europe. In a statement, Vervoord said he was "looking forward to the new negotiations with IFPI on the [mechanical] tariffs." **EMMANUEL LEGRAND**

JAQUELYNE LEDENT-VILAIN has been promoted to VP of artist development at London-based Elektra Entertainment Group International (EEGI). The executive, who has been associated with Warner Music Group since 1974, was most recently senior director of promotion at EEGI. She will report to senior VP of international Bill Berger in her new post.



LEDENT-VILAIN

MORE THAN 3,000 DELEGATES attended the second Pacific Circle Music Convention (PCMC) in Sydney, which wrapped Oct. 18. The four-day con-fab at the Old Sydney Harbour Casino attracted 300-plus international attendees, including A&R executives, promoters, managers, and producers. It was organized by Michael Chugg, GM of Frontier Touring. The program included more than 30 seminars on topics such as technology, the Asian music business, and the impact of the 2000 Olympics on the Australian entertainment industry. Among the keynote speakers was Peter Grosslight of the William Morris Agency, who dealt with the implications of the entry of SFX Entertainment into the American live entertainment business. Other participants included promoters Ted Gardner and Stuart Ross of Lollapalooza and Marty Diamond and Dan Fraser of Lilith Fair. More than 200 showcases featured Australian and international acts. An expo, open to the public Oct. 17, drew 10,000, while a free concert Oct. 18 featuring six acts (including headliner Natalie Imbruglia) pulled in 3,000. **CHRISTIE ELIEZER**

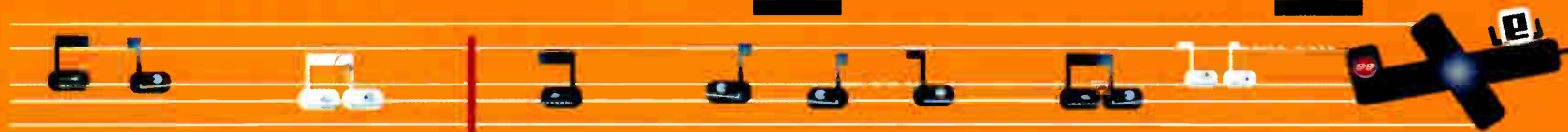
THE INTERNATIONAL FEDERATION of the Phonographic Industry (IFPI) in London has appointed Catrin Hughes to the new post of director of market research. Formerly the organization's communications director, Hughes will oversee all IFPI information services. Adrian Strain, former director of media affairs at IFPI's Brussels offices, has been appointed director of communications. There is no word on his replacement.

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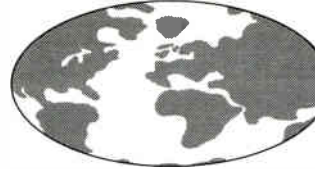
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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 10/26/98			GERMANY (Media Control) 10/20/98			U.K. (Chart-Track) 10/19/98			FRANCE (SNEP/IFOP/Tite-Live) 10/17/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	FORBIDDEN LOVER L'ARC EN CIEL K/VOON/SONY	1	1	FLUGZEUGE IM BAUCH OLI P. ARIOLA	1	1	GIRLFRIEND BILLIE INNOCENT/VIRGIN	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	1	SNOW DROP L'ARC EN CIEL K/VOON/SONY	2	3	IMMORTALITY CELINE DION FEAT. THE BEE GEES COLUMBIA	2	NEW	GYM & TONIC SPACEDUST EASTWEST DANCE	2	4	BROTHER LOUIE '98 MODERN TALKING FEAT. ERIC SINGLETON HANSA/BMG
3	3	THUNDERBIRD T.M. REVOLUTION ANTINOS RECORDS	3	6	PROTECT YOUR MIND DJ SAKIN & FRIENDS INTER-CORD	3	2	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	3	3	THE BOY IS MINE BRANDY & MONICA EASTWEST
4	2	PERFUME OF LOVE GLOBE AVEV TRAX	4	4	EGOIST FALCO EMI	4	NEW	MORE THAN A WOMAN 911 VIRGIN	4	7	THIS IS HOW WE PARTY S.O.A.P. TRISTAR/SONY
5	NEW	KOHOI NO UENI TATSU YONI MIHO KOMATSU AMEMURA O-TOWN	5	3	ONCE UPON A TIME DOWN LOW ZYX COLUMBIA	5	3	ROLLERCOASTER B*WITCHED EPIC	5	5	SIMARIK TARKAN POLYGRAM
6	NEW	KOIBITO/VIRGIN SHAZNA TOSHIBA-EMI	6	5	GOD IS A DJ FAITHLESS INTERCORD/EMI	6	5	PERFECT 10 THE BEAUTIFUL SOUTH GO! DISCS/POLYDOR	6	8	LIFE DES'REE EPIC
7	5	SA YO NA RA GLOBE AVEV TRAX	7	7	DIE FLUT WITT & HEPPNER ZEITBOMB/EPIC	7	NEW	DAY SLEEPER R.E.M. WARNER	7	6	SI TU M'AIMES LARA FABIAN POLYDOR
8	4	SWEET HEART GLOBE AVEV TRAX	8	9	NO MATTER WHAT BOYZONE POLYDOR	8	NEW	SWEETEST THING U2 ISLAND	8	2	LA TRIBU DE DANA MANAU POLYDOR
9	7	NECESSARY EVERY LITTLE THING AVEV TRAX	9	8	STAY 2-4 FAMILY EPIC	9	4	GANGSTER TRIPPING FATBOY SLIM SKINT	9	11	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
10	6	JEANS RYOKO HIROSUE WARNER MUSIC JAPAN	10	NEW	BELIEVE CHER WEA	10	8	SEX ON THE BEACH T-SPOON CONTROL/EOEL	10	12	RESTER FEMME AXELLE RED VIRGIN
11	9	WANNA BE A DREAMMAKER GLOBE AVEV TRAX	11	NEW	ONCE UPON A TIME DOWN LOW ZYX	11	NEW	ALL 'BOUT THE MONEY MEJA COLUMBIA	11	10	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
12	12	AHHHHH! TOSHINOBU KUBOTA SONY	12	11	VIVA FOREVER SPICE GIRLS VIRGIN	12	9	DOO WOP (THAT THING) LAURYN HILL RUFF-HOUSE/COLUMBIA	12	18	CHANTER POUR CEUX QUI SONT LOIN CHEZ EUX LAAM POLYDOR
13	14	DAITE HOLD ON ME! MORNING MUSUME ZETIMA	13	10	COME WITH ME PUFF DADDY FEAT. JIMMY PAGE EPIC	13	NEW	HOW DEEP IS YOUR LOVE DRU HILL ISLAND	13	13	PERSONNE NE SAURAIT POETIC LOVER & CAROLE FREDERICK M6 INTERNATIONAL/SONY
14	10	KUMOJI NO HATE COCCO VICTOR	14	13	WISH (KOMM ZU MIR) FRANKA POTENTE & THOMAS D. FOUR MUSIC/COLUMBIA	14	NEW	OUTSIDE GEORGE MICHAEL EPIC	14	14	STAND BY ME 4 THE CAUSE RCA
15	11	LE CIEL MALICE MIZER COLUMBIA	15	15	SUPA RICHIE RICHIE CHLODOWIG/ARIOLA	15	NEW	CAN'T KEEP THIS FEELING IN CLIFF RICHARD EMI	15	9	BYE BYE MENELIK SMALL/SONY
16	13	SAKEBI YAEN AVEV TRAX	16	12	THAT'S MY WAY TO SAY GOODBYE CHRISTIAN WUNDERLICH CHLODOWIG/ARIOLA	16	7	THE FIRST NIGHT MONICA ARISTA	16	15	I WILL SURVIVE HERMES HOUSE BAND SCORPIO/POLYGRAM
17	8	AI JUST ON MY LOVE SYARAN Q BMG JAPAN	17	16	BAILANDO LOONA URBAN/MOTOR MUSIC	17	15	NO MATTER WHAT BOYZONE POLYDOR	17	17	PANIQUE CELTIQUE MANAU POLYDOR
18	16	ZENBU DAKISHIMETE/AO NO JIDAI KINKI KIDS JOHNNY'S ENTERTAINMENT	18	20	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	18	NEW	ONE, TWO, THREE DINA CARROLL MERCURY	18	16	MYSTEROUS TIMES SASH! FEAT. TINA COUSINS EDEL
19	15	UNMEI NO ROULETTE MAWASHITE ZARD B-GRAM	19	18	SHE KNOWS YOU DJ TONKA CLUB CULTURE/WEA	19	6	SMOKE NATALIE IMBRUGLIA RCA	19	19	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA UNIVERSAL
20	20	ALONE IN MY ROOM AMI SUZUKI SONY	20	NEW	CRUSH JENNIFER PAIGE EDEL	20	NEW	BELIEVE CHER WEA	20	RE	YOU'RE MY HEART, YOU'RE MY SOUL MODERN TALKING ARIOLA
1	NEW	AEROSMITH A LITTLE SOUTH OF SANITY UNIVERSAL	1	1	WOLFGANG PETRY EINFACH GEIL! ARIOLA	1	1	ALBUMS	1	1	ALBUMS
2	2	B'Z B'Z THE BEST TREASURE ROOMS RECORDS	2	2	DEPECHE MODE THE SINGLES '86-'98 MUTE/INTER-CORD	2	2	THE BEAUTIFUL SOUTH QUENCH GO DISCS	2	2	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
3	1	KIRORO NAGAI/DAI KIRORONOMORI VICTOR	3	4	WESTERNHAGEN RADIO MARIA WEA	3	NEW	B*WITCHED B*WITCHED EPIC	3	3	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
4	NEW	TUYOSHI NAGABUTI SAMURAI FOR LIFE	4	3	PHIL COLLINS HITS WEA	4	NEW	VONDA SHEPHERD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) 550 MUSIC/EPIC	4	RE	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL
5	3	THE BRILLIANT GREEN THE BRILLIANT GREEN SONY	5	5	ECHT ECHT EDEL	5	NEW	PHIL COLLINS HITS VIRGIN	5	4	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERIQUE/SONY
6	5	PHIL COLLINS HITS WARNER MUSIC JAPAN	6	5	BOHSE ONKELZ VIVA LOS TIOZ VIRGIN	6	NEW	LADYSMITH BLACK MAMBAZO THE STAR & WISE-MAN—THE BEST OF LADYSMITH BLACK MAMBAZO POLYGRAM TV	6	9	AXELLE RED A TATONS VIRGIN
7	4	SING LIKE TALKING SECOND REUNION—THE BEST OF SING LIKE TALKING FUN HOUSE	7	NEW	NO MERCY MORE ARIOLA	7	4	PLACEBO WITHOUT YOU I'M NOTHING HUT/ELEVA-TOR/VIRGIN	7	NEW	PLACEBO WITHOUT YOU I'M NOTHING DELABEL/VIRGIN
8	18	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	8	8	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	8	NEW	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	8	5	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
9	8	MISIA MOTHER FATHER BROTHER SISTER BMG JAPAN	9	6	ANDRE RIEU ROMANTIC MOMENTS PHILIPS/POLY-GRAM	9	5	VARIOUS ARTISTS IN THE MIX IBIZA VIRGIN/EMI	9	6	MANAU PANIQUE CELTIQUE POLYDOR
10	NEW	VARIOUS ARTISTS DANCEMANIA EXTRA TOSHIBA-EMI	10	11	THE BEE GEES ONE NIGHT ONLY POLYDOR	10	NEW	THE CORRS TALK ON CORNERS 143 RECORDS/LAVA/ATLANTIC	10	14	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
11	6	TAKAKO MATU AI NO TOBIRA BMG JAPAN	11	12	CELINE DION LET'S TALK ABOUT LOVE COLUMBIA	11	NEW	BOYZONE WHERE WE BELONG POLYDOR	11	8	LARA FABIAN CARPE DIEM POLYDOR
12	9	TATSURO YAMASHITA COZY WARNER MUSIC JAPAN	12	NEW	PAVAROTTI & FRIENDS PAVAROTTI & FRIENDS 5 POLYGRAM	12	8	UB40 LABOUR OF LOVE III DEP INTERNATIONAL	12	12	MANU CHAO CLANDESTINE VIRGIN
13	7	B'Z B'Z THE BEST PLEASURE ROOMS RECORDS	13	RE	PETER MAFFAY BEGEGNUNGEN ARIOLA	13	12	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	13	7	CYPRESS HILL CYPRESS HILL IV SMALL/SONY
14	16	SOUTHERN ALL STARS UMI NO YEAH!!! VICTOR	14	15	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	14	NEW	STEPS STEP ONE JIVE	14	13	MODERN TALKING BACK FOR GOOD MIX '98 ARIOLA/BMG
15	15	YUZU YUZU IKKA SENHA & CO.	15	RE	EROS RAMAZZOTTI EROS ARIOLA	15	16	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA	15	RE	SOUNDTRACK TITANIC SONY CLASSICAL
16	11	SOUNDTRACK BACK TO TITANIC SONY CLASSICAL	16	10	FAITHLESS SUNDAY 8 P.M. INTERCORD	16	NEW	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	16	10	MICHEL SARDOU BERCY 98 TREMA/SONY
17	NEW	BRYAN ADAMS A DAY LIKE TODAY POLYDOR	17	9	FETTES BROT LAESST GRUESSEN BOOYA/INTERCORD	17	NEW	VARIOUS ARTISTS FEMALE TOUCH WARNER ESP/GLOBAL TV	17	11	LARA FABIAN PURE POLYDOR
18	13	MY LITTLE LOVER NEW ADVENTURE TOY'S FACTORY	18	7	SHERYL CROW THE GLOBE SESSIONS POLYDOR	18	NEW	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	18	RE	LENNY KRAVITZ 5 VIRGIN
19	RE	LINDBERG LINDBERG BEST—FLIGHT RECORDER III TMC RECORDS	19	20	BLUMCHEN JASMIN EDEL	19	7	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE SONY MUSIC TV	19	19	666 PARADOXX PANIC RECORDS/POLYGRAM
20	10	FUMIYA FUJII SORAMOYOU SONY	20	17	CYPRESS HILL CYPRESS HILL IV COLUMBIA	20	11	ASH NU-CLEAR SOUNDS INFECTIOUS/MUSHROOM	20	RE	THE VERVE URBAN HYMNS DELABEL/VIRGIN
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	1	NO MATTER WHAT BOYZONE POLYDOR	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
2	4	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN/EMI	2	2	HOU ME VAST VOLUMIA! BMG	2	2	REDUNDANT/TIME OF YOUR LIFE (GOOD RID-DANCE) GREEN DAY WEA	2	3	LOVE SONG X-TREME DANCE FACTORY
3	2	CRUSH JENNIFER PAIGE EDEL/HOLLYWOOD	3	3	LA TRIBU DE DANA MANAU POLYDOR	3	7	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	3	2	SOLO UNA VOLTA ALEX BRITTI DO IT YOURSELF/UNI-VERSAL
4	3	THE BOY IS MINE BRANDY & MONICA ATLANTIC/WARNER	4	5	DOO WOP (THAT THING) LAURYN HILL COLUMBIA	4	10	CRUSH JENNIFER PAIGE SHOCK	4	4	STORM STORM V2
5	10	BECAUSE OF YOU 98 DEGREES MOTOWN	5	6	BLOF WAT ZOU JE DOEN? EMI	5	3	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	5	10	ON THE TOP OF THE WORLD DIVA SURPRISE DO IT YOURSELF/NITE/ITE
6	6	THE FIRST NIGHT MONICA ARISTA/BMG	6	9	I WANT YOU BACK MELANIE B FEAT. MISSY ELLIOTT VIRGIN	6	4	FROM THIS MOMENT ON SHANIA TWAIN MERCURY	6	6	WE LIKE TO PARTY! VENGABOYS TIME
7	9	TIME AFTER TIME INOJ COLUMBIA/SONY	7	4	LIFE DES'REE EPIC	7	9	VIVA FOREVER SPICE GIRLS VIRGIN	7	11	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULE/VIRGIN
8	16	SOME KINDA WONDERFUL SKY EMI	8	8	ZELFS JE NAAM IS MOOI HENK WESTBROEK MERCURY	8	5	EVERYBODY GET UP FIVE BMG	8	7	SAY IT ONCE ULTRA EASTWEST
9	13	MY FAVORITE MISTAKE SHERYL CROW A&M	9	7	GOD IS A DJ FAITHLESS ZOMBA	9	12	UNDER THE BRIDGE/LADY MARMALADE ALL SAINTS LONDON	9	NEW	IRIS GOO GOO DOLLS REPRISE
10	20	IF YOU COULD READ MY MIND STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ TOMMY BOY/WARNER	10	NEW	THANK U ALANIS MORISSETTE WARNER	10	NEW	ROLLERCOASTER B*WITCHED EPIC	10	5	VIVA FOREVER SPICE GIRLS VIRGIN
11	RE	LADY MARMALADE ALL SAINTS LONDON/MERCURY	11	11	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA	11	8	WALL TO WALL GUITAR COLUMBIA	11	13	BLU ZUCCHERO POLYDOR
12	8	MAKE IT HOT NICOLE EASTWEST/WARNER	12	17	CRUSH JENNIFER PAIGE ROADRUNNER	12	NEW	IRIS GOO GOO DOLLS WEA	12	9	MILLENNIUM ROBBIE WILLIAMS EMI
13	17	PERFECT SMASHING PUMPKINS VIRGIN/EMI	13	12	SACRIFICE ANOUK DINO MUSIC	13	11	I WANT YOU BACK MELANIE B FEAT. MISSY ELLIOTT VIRGIN	13	NEW	GANGSTER TRIPPING FATBOY SLIM SKINT/EPIC
14	12	SHOW ME D-CRU DEXTER ENTERTAINMENT	14	10	FREAK ME ANOTHER LEVEL BMG	14	NEW	LIFE DES'REE EPIC	14	8	DEEPER UNDERGROUND JAMIROQUAI EPIC
15	5	ONE WEEK BARENAKED LADIES REPRISE/WARNER	15	NEW	YAKALELO NOMADS EPIC	15	NEW	CRUEL HUMAN NATURE COLUMBIA	15	14	NEEDIN' YOU DAVID MORALES ENERGY PRODUCTION/D-VISION
16	11	SPACEMAN DANCE (REMIX) BIF NAKED AQUA ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/REPRISE/WARNER	16	13	BOOTIE CALL ALL SAINTS MERCURY	16	NEW	HORN Y MOUSSE T VS. HOT 'N' JUICY SHOCK	16	NEW	KING OF MY CASTLE WAMDUE PROJECT AIRPLANE
17	7	MY FAVORITE MISTAKE SHERYL CROW A&M	17	20	I WILL BE YOUR BRIDE THE KELLY FAMILY KELLIFE	17	13	FINALLY FOUND HONEYZ 1ST AVENUE/MERCURY	17	NEW	I MISS YOU BLACKWOOD A&D
18	NEW	WESTSIDE TQ CLOCKWORK/EPIC/SONY	18	14	HOW DO I LIVE LEANN RIMES MERCURY	18	6	PUSHING BUTTONS GRINSPON UNIVERSAL	18	NEW	AMOR A LA MEXICANA THALIA TIME
19	NEW	MY FAVOURITE GAME THE CARDIGANS TRAMPD-LENE/STOCKHOLM/MERCURY	19	NEW	HALF ON A BABY R. KELLY ZOMBA	19	17	HIGH THE LIGHTHOUSE FAMILY POLYDOR	19	12	LIFE DES'REE EPIC
20	RE	TOUCH IT MONIFAH UPTOWN/UNIVERSAL	20	15	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN	20	NEW	I DON'T LIKE IT PAULINE PANTS/DOWN THE WORLD'S ADDRESS	20	16	THE BOY IS MINE BRANDY & MONICA ATLANTIC
1	2	PHIL COLLINS HITS ATLANTIC/WARNER	1	3	ALBUMS	1	NEW	THANK U ALANIS MORISSETTE WARNER	1	1	ALBUMS
2	1	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/SONY	2	1	PHIL COLLINS HITS WARNER	2	1	THE LIVING END THE LIVING END EMI	2	2	LUCIO BATTISTI PENSIERI EMOZIONI RICORDI/BMG
3	6	VARIOUS ARTISTS M.C. MARIO DANCE 2001 SONY	3	2	DE DIJK HET BESTE VAN MERCURY	3	2	COLD CHISEL THE LAST WAVE OF SUMMER MUSH-ROOM/SONY	3	10	FRANCO BATTIATO GOMMALACCA MERCURY
4	4	SOUNDTRACK ARMAGEDDON COLUMBIA/SONY	4	6	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T. VOLUMIA! VOLUMIA! BMG	4	5	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	4	9	883 GLIANNI FR/RTI
5	7	VARIOUS ARTISTS ALL STARS 1999 POP/WARNER	5	5	BLOF HELDER EMI	5	NEW	GREEN DAY NIMROD WEA	5	3	MINA CELENTANO MINA CELENTANO RTI
6	5	SHERYL CROW THE GLOBE SESSIONS A&M	6	4	BZN A SYMPHONIC NIGHT II MERCURY	6	4	PHIL COLLINS HITS EASTWEST	6	4	DEPECHE MODE THE SINGLES '86-'98 MUTE/BMG
7	8	ROB ZOMBIE HELLBILLY DELUXE GEFEN/UNIVERSAL	7	10	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC	7	NEW	SHANIA TWAIN COME ON OVER MERCURY	7	NEW	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
8	9	VARIOUS ARTISTS NOTRE DAME DE PARIS SELECT STREET	8	7	ILSE DELANGE WORLD OF HURT WARNER	8	13	MARIE WILSON REAL LIFE WEA	8	5	CLAUDIO BAGLIONI A-LIVE COLUMBIA
9	13	SOUNDTRACK CITY OF ANGELS REPRISE/WARNER	9	8	DE DIJK VOOR DE TOVER (LIVE) MERCURY	9	3	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST	9	8	RENATO ZERO AMORE DOPO AMORE FONOPOL/EPIC
10	11	GOO GOO DOLLS DIZZY U THE GIRL WARNER	10	9	MARCO BORSATO DE BESTEMMING POLYDOR	10	8	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	10	6	LENNY KRAVITZ 5 VIRGIN
11	3	CYPRESS HILL CYPRESS HILL IV RUFFHOUSE/COLUMBIA/SONY	11	17	BOYZONE WHERE WE BELONG POLYDOR	11	7	POWDERFINGER INTERNATIONALIST POLYDOR	11	11	MARILYN MANSON MECHANICAL ANIMALS INTER-SCOPE/UNIVERSAL
12	NEW	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC/SONY	12	13	EMMA SHAPLIN CARMINE MEO EMI	12	15	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	12	12	BIAGIO ANTONACCI MI FAI STARE BENE MERCURY
13	16	SHANIA TWAIN COME ON OVER MERCURY	13	12	DOLLY DOTS THE COLLECTION BMG	13	6	KORN FOLLOW THE LEADER EPIC	13	7	LUCIO BATTISTI GLIANNI 70 RCA/BMG
14	10	MARILYN MANSON MECHANICAL ANIMALS NOTH-ING/INTERSCOPE/UNIVERSAL	14	14	ANOUK TOGETHER ALONE DINO MUSIC	14	12	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	14	17	99 POSSE CORTO CIRCUITO RCA/BMG
15	12	BEASTIE BOYS HELLO NASTY GRAND ROYAL/EMI	15	11	FRANS BAUER LIVE IN AHOY KOCH MM	15	NEW	AQUA AQUARIUM UNIVERSAL	15	NEW	RENZO ARBORE SUD(S) RICORDI
16	19	SPICE GIRLS SPICEWORLD VIRGIN/EMI	16	NEW	HERMAN VAN VEEN NU EN DAN POLYDOR	16	18	CHRIS ISAAK SPEAK OF THE DEVIL WEA	16	14	MICHELE ZARRILLO L'AMORE VUOLE AMORE RTI
17	18	VARIOUS ARTISTS NOW! 3 NOW	17	15	MODERN TALKING BACK FOR GOOD BMG	17	NEW	MARILYN MANSON MECHANICAL ANIMALS UNIVER-SAL	17	13	VASCO ROSSI CANZONI PER ME EMI
18	RE	BRANDY NEVER S-A-Y NEVER ATLANTIC/WARNER	18	16	FAITHLESS SUNDAY 8 P.M. ZOMBA/ROUGH TRADE	18	17	VAN MORRISON THE BEST OF VAN MORRISON POLYDOR	18	15	NOMADI UNA STORMA DA RACCONTARE C.G.D./WARNER
19	20	MONICA THE BOY IS MINE ARISTA/BMG	19	18	MARIANNE WEBER JOU VERGEET IK NIET KOCH MM	19	16	ANDREA BOCELLI VIAGGIO ITALIANO MERCURY	19	19	PJ HARVEY IS THIS DESIRE? ISLAND/POLYGRAM
20	17	VARIOUS ARTISTS FROSH POLYGRAM/PGD	20	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	20	11	HOLE CELEBRITY SKIN GEFEN/UNIVERSAL	20	NEW	AMEDEO MINGHI DECINNI L'IMMENSO SRL/EMI

HITS OF THE WORLD

CONTINUED

EUROCHART 10/31/98

THIS WEEK	LAST WEEK	SINGLES
1	1	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
2	2	NO MATTER WHAT BOYZONE POLYDOR
3	3	LIFE DES'REE SONY S2
4	4	THE BOY IS MINE BRANDY & MONICA ATLANTIC
5	9	MUSIC SOUNDS BETTER WITH YOU STARDUST ROULEZ/ZOMBA
6	7	GIRLFRIEND BILLIE INNOCENT/VIRGIN
7	NEW	FLUGZEUGE IM BAUCH OLI P. HANSA
8	10	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONYUNIVERSAL
9	5	GOD IS A DJ FAITHLESS CHEEKY/ZOMBA/INTERCORD
10	RE	IMMORTALITY CELINE DION FEAT. THE BEE GEES EPIC/COLUMBIA
ALBUMS		
1	1	PHIL COLLINS HITS VIRGIN/WEA
2	2	DEPECHE MODE THE SINGLES '86-'98 MUTE
3	3	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA
4	4	THE BEE GEES ONE NIGHT ONLY POLYDOR
5	5	CELINE DION S'IL SUFFISAIT D'AIMER EPIC/COLUMBIA
6	NEW	THE BEAUTIFUL SOUTH QUENCH GO! DISCS/MERCURY
7	8	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
8	NEW	B*WITCHED B*WITCHED GLOW WORM/EPIC
9	NEW	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
10	10	WOLFGANG PETRY EINFACH GEIL NA KLAR!/BMG

SPAIN (AFYVE/ALEF MB) 10/10/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CONTIGO ROSANA UNIVERSAL
2	1	ONLY WHEN I LOSE MYSELF DEPECHE MODE MUTE/RCA
3	3	LIFE DES'REE EPIC
4	7	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
5	5	PUTO MOLOTOV UNIVERSAL
6	2	MILLENNIUM ROBBIE WILLIAMS CHRYSALIS
7	4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRO-DUCING MYA UNIVERSAL
8	6	LA GOTA FRIA JULIO IGLESIAS COLUMBIA
9	8	MUSIC SOUNDS BETTER WITH YOU STARDUST VIRGIN
10	RE	OYE! GLORIA ESTEFAN EPIC
ALBUMS		
1	1	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA
2	2	JOAN MANUEL SERRAT SOMBRAS DE LA CHINA ARIOLA
3	3	JARABE DE PALO DEPENDE VIRGIN
4	NEW	PHIL COLLINS HITS WARNER
5	5	CAMELA SOLO POR TI WARNER
6	6	MIKE OLDFIELD TUBULAR BELLS III WARNER
7	4	EXTREMODOURO CANCIONES PROHIBIDAS DRO
8	9	GLORIA ESTEFAN GLORIA! EPIC
9	7	ELLA BAILA SOLA E.B.S. HISPANO/EMI
10	10	MANOLO GARCIA ARENA EN LOS BOLSILLOS ARIOLA

MALAYSIA (RIM) 10/20/98

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	FAYE WONG CHANG YOU EMI
2	1	THE CORRS TALK ON CORNERS 143/WARNER
3	NEW	VARIOUS ARTISTS MAX 4 BMG
4	5	SEARCH BIKIN WILAYAH BMG
5	2	JACKY CHEUNG NO REGRET POLYGRAM
6	NEW	SITI NURHALIZA ADIWARNANA SUWAH
7	RE	BOYZONE WHERE WE BELONG POLYGRAM
8	8	MODERN TALKING BACK FOR GOOD BMG
9	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL LOVE POLYGRAM
10	4	A GU TAN SING A SONG FOR YOU ROCK

PORTUGAL (Portugal/AFP) 10/20/98

THIS WEEK	LAST WEEK	ALBUMS
1	1	SILENCE 4 SILENCE BECOMES IT POLYDOR
2	5	JULIO IGLESIAS MI VIDA—GREATEST HITS COLUMBIA
3	3	THE BEE GEES ONE NIGHT ONLY GLOBE/POLYDOR
4	4	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR
5	2	BANDA EVA AO VIVO MERCURY
6	NEW	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC
7	5	NETINHO AO VIVO MERCURY
8	8	SOUNDTRACK CITY OF ANGELS WARNER
9	NEW	PHIL COLLINS HITS WARNER
10	7	MARILYN MANSON MECHANICAL ANIMALS INTER-SCOPE/MCA

SWEDEN (GLF) 10/22/98

THIS WEEK	LAST WEEK	SINGLES
1	1	BIG BIG WORLD EMILIA RODEO/UNIVERSAL
2	2	NO MATTER WHAT BOYZONE POLYDOR
3	6	S.O.S. (THE TIGER TOOK MY FAMILY) DR. BOMBAY RED STRIPE/WARNER
4	3	CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY RED STRIPE/WARNER
5	4	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
6	5	MY FAVOURITE GAME THE CARDIGANS TRAMPOLENE/POLYGRAM
7	NEW	ARRAD OCH BRAND ULF LUNDELL EMI
8	7	BELIEVE ANTILOOP STOCKHOLM
9	8	EVERYBODY GET UP FIVE RCA
10	NEW	GIVE IT UP GRAAF ARIOLA
ALBUMS		
1	4	PHIL COLLINS HITS WEA
2	1	DEPECHE MODE THE SINGLES '86-'98 MNW/LR
3	5	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC
4	2	DR. BOMBAY RICE & CURRY RED STRIPE/WEA
5	3	BO KASPER ORKESTER I CENTRUM COLUMBIA
6	7	BJORN ROSENSTROM LATAR SOM AR SADAR B. ROSENSTROM
7	NEW	JULIO IGLESIAS MY LIFE—GREATEST HITS COLUMBIA
8	9	BOYZONE WHERE WE BELONG POLYDOR
9	NEW	SMURFARNA SMURFHITS 5 ARCADE
10	10	LISA EKDAHL & PETER NORDAHL TRIO BACK TO EARTH RCA VICTOR

DENMARK (IFPI/Nielsen Marketing Research) 10/15/98

THIS WEEK	LAST WEEK	SINGLES
1	1	KALINKA INFERNAL FLEX/EMI
2	2	NO MATTER WHAT BOYZONE POLYGRAM
3	3	ANGELS CRYING E-TYPE POLYGRAM
4	5	GOD IS A DJ FAITHLESS SCANDINAVIAN RECORDS
5	6	LIFE DES'REE SONY/PLADECOMPAGNIET
6	4	AMOKK 666 REMIXED
7	8	DOODAH CARTOONS FLEX/EMI
8	7	VIL HA DIG DROMHUS CNR/ARCAOE
9	9	I DON'T WANT TO MISS A THING AEROSMITH SONY/PLADECOMPAGNIET
10	NEW	CRUSH JENNIFER PAIGE EDEL
ALBUMS		
1	NEW	SHUBIDUA SHU-BI-LAEUM '73-'98 CMC
2	2	ANNE DORTE MICHELSEN DE STORE OG DE STILLE CMC
3	NEW	PHIL COLLINS HITS WARNER
4	3	OSTKYST HUSTLERS SA HOLD DOG KAEFT SONY/PLADECOMPAGNIET
5	1	DR. HOOK THE DANISH COLLECTION CMC
6	4	DEPECHE MODE THE SINGLES '86-'98 MUTE/MNW
7	7	CARTOONS TOONAGE FLEX
8	5	666 PARADOXX REMIXED
9	NEW	HANK MARVIN & THE SHADOWS VERY BEST OF ... THE FIRST 40 YEARS POLYDOR
10	8	SOREN SKO SKO POLYGRAM

NORWAY (Verdens Gang Norway) 10/20/98

THIS WEEK	LAST WEEK	SINGLES
1	NEW	UNFORGIVABLE SINNER MARLIN LENE VIRGIN
2	1	NO MATTER WHAT BOYZONE POLYDOR
3	NEW	BIG BIG WORLD EMILIA UNIVERSAL
4	2	CALCUTTA (TAXI, TAXI, TAXI) DR. BOMBAY WARNER
5	4	HOW DO I LIVE LEANN RIMES MERCURY
6	5	GOD IS A DJ FAITHLESS SCANDINAVIAN
7	3	I DON'T WANT TO MISS A THING AEROSMITH COLUMBIA
8	NEW	THANK U ALANIS MORISSETTE WARNER
9	6	CRUSH JENNIFER PAIGE EDEL
10	NEW	SINK TO THE BOTTOM FOUNTAINS OF WAYNE WARNER
ALBUMS		
1	1	BOYZONE WHERE WE BELONG POLYDOR
2	2	PHIL COLLINS HITS WARNER
3	3	THE BEE GEES ONE NIGHT ONLY POLYDOR
4	4	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA
5	NEW	JULIO IGLESIAS MY LIFE—GREATEST HITS SONY
6	7	VAN MORRISON THE BEST OF ... VOL. 1 POLYDOR
7	NEW	DE LILLOS GAMLE SANGER OM IGJEN SONY/POLYGRAM
8	10	SUZANNE VEGA TRIED & TRUE—THE BEST OF ... POLYGRAM
9	NEW	OSLO GOSPEL CHOIR CELEBRATE! 1988-1998 BMG
10	NEW	BOB DYLAN LIVE 1966 COLUMBIA

FINLAND (Radiomafia/IFPI Finland) 10/19/98

THIS WEEK	LAST WEEK	SINGLES
1	1	TEIT MEISTA KAUNIIN APULANTA LEVY-YHTIO
2	5	ANGELS CRYING E-TYPE STOCKHOLM/POLYGRAM
3	4	LIQUID RASMUS EVIDENCE/WARNER
4	2	EI YKSIAKAN CMX HERODES/EMI
5	3	PILLITA ELLI PILLITA TEHOSEKOITIN LEVY-YHTIO
6	NEW	SATEINEN TIE JORMA UOTINEN IDS/UNIVERSAL
7	6	S.O.S. STRATOVARIUS T&T/NEXT STOP
8	7	ONNESTA SOIKEENA KLAMYDIA KRAKLUND
9	NEW	GANGSTER TRIPPING FATBOY SLIM SKINT/SONY
10	NEW	HAKKISEN MIKA T.H. AHO & MIKA SUNDQVIST AXR/AUOIOVOX
ALBUMS		
1	8	PHIL COLLINS HITS WEA
2	1	STRATOVARIUS DESTINY T&T/NEXT STOP
3	3	KLAMYDIA KLAMYDIA KRAKLUND
4	7	KOLMAS NAINEN URA SONY/POLYGRAM
5	6	DEPECHE MODE THE SINGLES '86-'98 MUTE/MNW
6	5	AKI SIRKESALO KISSANELAMMA EPIC
7	2	BAD BOYS BLUE BACK COCONUT/BMG
8	4	LAURA VOUTAINEN ETELAN YOSSA F-RECORDS/WARNER
9	NEW	AIKAKONE MAA RCA
10	RE	THE CORRS TALK ON CORNERS 143/ATLANTIC

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

U.K./ASIA: Abba-style harmonies and Pete Waterman's production have helped British pop quintet Steps to some 550,000 sales worldwide for its debut album, "Step One" (Jive U.K.). Two trips to Asia this year harvested a string of gold and platinum discs and 250,000 sales from the region, according to Keiron Fanning, head of international for Jive parent Zomba U.K. The album was issued there in July, ahead of its Sept. 14 domestic release. At home, the set has sold 200,000 units, powered by such singles as "5-6-7-8" (inspired by the revival in line-dancing), "Last Thing On My Mind," and the U.K. No. 2 "One For Sorrow" with its Euro-pop hooks and Abba overtones. "Kids between 5 and 15 did not grow up with Abba," observes Fanning. Another factor that helped in Asia was the clean, youthful image of girls Lisa Scott-Lee, Faye Tozer, and Claire Richards and boys Lee Latchford and Ian Watkins.



STEPS

DOMINIC PRIDE

JAPAN: Nov. 26 promises to be a red-letter day for Ryuichi Sakamoto and his daughter Miu. That's because both Sakamotos are scheduled to make their debuts as Warner Music Japan artists on that day. Sakamoto *père* will release an album of solo piano compositions titled "Back To The Basics," while the 18-year-old Miu will put out a pop-flavored maxi-single called "Two Mix." The elder Sakamoto, meanwhile, is working on a full-scale opera, tentatively titled "1999" and inspired at least in part by his recent sojourn in Mongolia. It is due to premiere next autumn in Osaka and Tokyo.

STEVE McCLURE

BRAZIL: Ivete Sangalo, lead singer of the Bahia-based *axé*/pop crew Banda Eva, has announced her departure from the PolyGram Brasil band to embark on a solo career. Sangalo's solo debut is slated for release on PolyGram in the first quarter of next year. The fresh-faced vocalist with the girl-next-door looks notes that she is leaving Banda Eva after next year's Carnival to better develop her career in Brazil and global markets, adding that she wants to form her own carnival group, or *bloco*. Replacing Sangalo will be Emanuelle Araújo. "Eu E Você" (Me And You), Banda Eva's last album with Sangalo, was released in September. The previous album, "Ao Vivo," is No. 5 in Portugal.



SANGALO

ENOR PAIANO

THAILAND: The "wild man" of pop music, Thai rapper Joey Boy is promoting his latest album, "Bang-Kok" (Bakery Music), by keeping his face on TV. This month he is featured in a commercial for Singha Gold beer, for which the album track "Derm" (Drink) was specially written. Joey's videos are frequently aired on MTV and Channel V; in addition, he guests on many game shows and hosts "168 Hours," a show on Thai TV Channel 3. "Bang-Kok" has sold 100,000 units since its Aug. 9 release, according to Bakery; his 1996 album "Fun, Fun, Fun" sold more than 1 million copies, unusual in this market, where looks, rather than music, give a marketing edge. Joey's self-penned, street-smart lyrics, set to a locally flavored hip-hop beat, and his hedonistic lifestyle make him an icon with Thai youth. Tower Records Siam Square store assistant manager Karanrat Rodcheep says, "He has his own end-rack, which shows his importance; few other Thai acts have this."



JOEY BOY

JOHN CLEWLEY

BELGIUM: "Plop," the debut album on Mercury/PolyGram by the cast of "Kabouter Plop," a children's show on Flemish broadcaster VTM featuring four dwarves, marks another milestone in the growth of Flemish music. The first single, "Ik Ben Kabouter Plop" (I Am K.P.), sold more than 50,000 units and held the Belgian Flemish chart's No. 1 position for 20 consecutive weeks, while the album sold 45,000 units on its Oct. 16 release date. The "Plop" idea was developed by the team behind the successful "Gert En Samson" kids' characters, who have released eight multi-platinum albums, accounting for almost 1 million units since 1991. "To diversify from the 'Gert and Samson' repertoire, we took away every instrument featured on those albums and used other instruments to record 'Plop,'" says Gert Verhulst, co-writer and managing director of production company Studio 100. "The result is a folksy, uptempo album featuring simple songs on a heavy beat."

MARC MAES

FINLAND: 22-Pistepirkko (Ladybird With 22 Spots) recently completed a sold-out tour of Sweden, Norway, and Denmark, making it only the third Finnish act ever to cross the borders inside the Nordic region (after *Apocalyptica* and *Leningrad Cowboys*). As Finnish music has tended to be dark and the language is not readily understood in Nordic nations, the group's crossover is considered remarkable. Yet enthusiasm for the band's live appearances has not translated into sales. Its recently released eighth album, "Eleven," has sold 10,000 units in Finland and only 1,500 units in Norway, according to PolyGram Finland. But in Norway's case, the band has sold out seven concerts in two months. PolyGram Finland product manager Pekka Saila says that the group, formed in 1982, is giving the audience some "basic" rock'n'roll, adding that its music has "nothing to do with fashion trends. It is minimalistic, ageless, and not overproduced."



22-PISTEPIRKKO

KAI R. LOFTHUS

Italy's Pausini 'Grows Up' On CGD-EastWest's 'Risposta'

BY MARK DEZZANI

MILAN—Italian songstress Laura Pausini takes stock of her first five years of fame with her fourth album, "La Mia Risposta" (My Reply), released Oct. 14 on the Warner Music label CGD-EastWest. The album features an English-language track written for Pausini by Phil Collins, a clear indication of her aim to crack the U.S. and U.K. markets in 1999.

Pausini has already moved into the Latin market; she has recorded this album in Spanish as "Mi Respuesta." Since she shot to international star status after emerging in Italy at 1993's San Remo Song Festival, her first three albums have collectively sold more than 10 million units worldwide, mainly in Europe and Latin America, says her label.

"There is a marked change of direction with this album," comments Alda Gandini, international exploitation manager at CGD-EastWest.

"Laura is no longer the little girl that we used to know; her image is more mature and more sensual, and her fantastic voice is even better," says Gandini, who notes that Pausini's musical maturity is reflected in the compositions and production.

"Laura has co-written 10 of the 13 songs on the album, and we used U.S. studio musicians in the [Los Angeles] sessions," he adds. "The arrangements are electronic instead of orchestral, with Alex Richbourg—who worked recently with Janet Jackson on her 'Velvet Rope' album—programming the rhythms."

The album's midtempo lead single, "Un'emergenza D'amore" (A Love Emergency), combines Laura's ballad-driven vocal style with electronic backbeats from Richbourg and a sitar line played by Mike Landau.

"This album is more intimate and personal than my previous albums," says Pausini, explaining the album's title. "It reflects my own evolution as a person and as a songwriter and my personal experiences, both ups and downs."

Pausini says "Come Una Danza" (Like A Dance) and "Anna Dimme Sì" (Anna Tell Me Yes) are her most personal songs. The latter recounts her friendship with a fan who wrote to Pausini about her problems with anorexia.

"Although we spoke a lot and met in Milan last year, it's as much about my feelings of helplessness, despite my love and affection, toward being able to help her," Pausini says. "After she heard the song, though, she did understand my desire for her to heal."

In addition to promotional tours of Europe and Latin America through the end of this year and a concert tour in the same territories planned for early 1999, CGD-EastWest's Gandini says that new markets are being targeted for next year.

"With each album, Laura reaches a new audience," Gandini says. "Laura is breaking into Scandinavia. We have a lot of interest from Japan and South-

east Asia, which we will look at next. And then, of course, we would love to break out in the U.S."

Although Pausini's debut hit single, "La Solitudine" (Solitude), was recorded in English with lyrics adapted by Tim Rice, the single wasn't released in the U.K. or the U.S.

The new album features "Looking For An Angel," penned by Collins and sung by Pausini in English. The two met when Collins performed a duet with Pausini earlier this year on "Night Express," a live music show on the private TV network Italia 1.

"We became great friends, and he wrote 'Looking For An Angel' for me," says Pausini. "When he gave me the rough demo for the song, I could see that he understood my ideas and music. This song I regard as a very personal gift, and I don't want to use it just as a launching pad for the U.S."

Pausini says she has had many proposals to record an album in English, including one from 143 Records chief David Foster.

Of "Angel," Warner Music Europe's director of group and affiliate repertoire Rainer Focke says, "At the moment, it's an album track."

He says releases in English-speaking markets like the U.S., the U.K., and Australia "are being discussed, but they're just plans at the moment."

Pausini is remaining patient.

"I want to pursue the project when the time is right so that I can focus on it," she says. "Every year a new country opens its doors to me, which is a great thrill and important for me."

POSTMEN

(Continued from page 61)

head of music at Radio 3FM, which placed it in medium rotation (some 10 plays per week) in its first week of release. "OK, the reggae side of it might sound pretty old-fashioned, but then again the hip-hop element gives a trendy feel to it. To us, it's just as hip as anything by Puff Daddy or Wyclef Jean."

"U Wait," an intense reggae track, was quickly added at music TV station TMF, and in the week beginning Oct. 19 it was "single of the week" at all 160 Free Shops.

Says the chain's buyer, Helen Jordense, "Reggae can be difficult, but this track is really haunting. At Free we like to support Dutch product, and our pick of the week should be visible in the shop." Jordense ordered at least three two-track singles for each shop, plus some 500 copies in stock.

Apart from the current single, the album's best bets for future hits include the ballad "Brotherly Love" and the sing-along "Renaissance," featuring Dutch female R&B trio Dignity, who are signed to Virgin. The Postmen are in the middle of an extended Dutch club tour; they are also nominated for the Heineken-sponsored Crossover Award, a prize for the best musical fusion of the year.



PAUSINI

Maestro's Attic Bow Is 'Built To Last'

BY LARRY LeBLANC

TORONTO—Local hip-hop artist Maestro is prepared for the work it will take to re-establish himself in Canada eight years after his last hit album. He knows that both skeptics and supporters are curious about his first album in four years, "Built To Last."

"A lot of people thought I was done," says Maestro (born Wesley Williams), previously known as Maestro Fresh Wes. "Now I'm back, and people are checking me."

"Built To Last," released Oct. 20 by Attic Music Group, is his first ever for a Canadian label. There are no plans yet for a release elsewhere.

Maestro says he developed the album's concept before he entered the studio. "I wanted to have a party record," he says. "'Clap Ya Handz,' '416/905,' 'Hard Cranberry' are intentional party tracks; 'Food For Thought' and 'Make The City Stand Still' are love songs; while 'G.O.D. We Trust' and 'We Got It Sewn' are more provocative songs."

The artist calls the project his best album and adds that in the early '90s, "I just wanted to make records. With this album, I know I needed hits."

Recorded at Phase I, Studio Play, and Flip Side Studio in Toronto, "Built To Last" was primarily produced by Scam with additional production by 2 Rude, Quattro Cinco, DRK, and Jay-Rome. Maestro is supported on the album by top Canadian R&B and hip-hop acts, including Michie Mee, Snow, Chocclair, Carla Marshall, Wade O. Brown, Glen Lewis, Jason Simmons, Stone Poët, Ghetto Concept, Black-I, and Mystic.

"There's a large contingent of Canadian artists supporting Maestro on his album because he deserves our support," says Jamaican-born Mee, who toasts the rapper on the album's opening track, "Foundation."

The set's first single, "Clap Ya Handz/Turn It Out," was released Aug. 18 in order to re-establish Maestro with club DJs. Following a significant amount of club play, the track unexpectedly began receiving radio airplay from such Ontario top 40/rhythm stations as CING Burlington, CIXX London, CIDC Orangeville, and CKDX Newmarket.

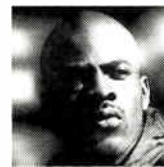
The second single, "Stick To Your Vision," which samples the Guess Who's 1969 international hit "These Eyes," was serviced to Canadian radio Oct. 12. The video of the track was serviced to MuchMusic and its Quebec-based French-speaking counterpart MusiquePlus Oct. 20.

Maestro, who was born to Guyanese parents and grew up in the Toronto suburb of North York, not only broke down barriers for the mainstream acceptance of rap and hip-hop in Canada. He also paved the way for the acceptance of domestic R&B and hip-hop artists who followed, including Mee, Kish, Rupert Gayle, Dream Warriors, Simply Majestic, MCJ & Cool G, Finesse & Showbiz, and Organized Rhyme.

"There hasn't been a Canadian rap artist that has come close to match-

ing the success Maestro has had," says Sharon Kavanagh, producer of CITY/MuchMusic's dance program "Electric Circus."

Maestro's stature in Canada is largely based on his 1989 debut album, "Symphony In Effect," released by the now-defunct New York-based LMR Records and distributed in Canada by Attic. Powered by the single "Let Your Backbone Slide," the album has sold 170,000 units in Canada, according to Attic president Alexander Mair. In 1991, Maestro won two Juno Awards: top rap recording for "Symphony In Effect" and best video for "Drop The Needle."



MAESTRO

Additionally, "Let Your Backbone Slide" sold more than 50,000 units, according to Mair, reaching No. 1 on The Record's singles chart, unprecedented for a domestic hip-hop track.

The follow-up album, 1991's "Black Tie Affair," also on LMR, boosted by another Canadian hit, "Conductin' Thang," sold 60,000 units in Canada, according to Mair. However, 1994's disappointing "Naaah, Dis Kid Can't Be From Canada?!"—released by LMR—sold only 10,000 copies in Canada, according to Mair.

"When 'Let Your Backbone Slide' was released, the timing was right" for a hip-hop breakthrough in Canada, says Mair. "And Wes was the right artist. The media wanted a Canadian hip-hop artist [to be a star]. MuchMusic played all his videos out of the box, and then over 40 radio stations were able to play hip-hop, which isn't the case today."

Maestro: The Early Years

TORONTO—Maestro's career breakthrough came about after the rapper was spotted on a local TV show by executives from the New York-based independent dance label LMR Records in 1989.

"Canadian labels weren't trying to check for me when I was shopping my demo then," says Maestro. "They said they wanted to hear a better version of 'Let Your Backbone Slide.' LMR Records [executives] and Stevie B. saw me perform and knew the song had hit potential. They didn't ask me for any big-time master version."

Despite his early successes in Canada, Maestro eventually decided he needed to concentrate on breaking stateside. Moving to Brooklyn, N.Y., in 1992, he recorded "Naaah, Dis Kid Can't Be From Canada?!" released by LMR. However, the album failed to catch fire on either side of the border. When Maestro's contract with LMR expired in 1996, he returned to Toronto to work on another album.

LMR ceased operating as a label in 1996 and has since been folded into Saja Records. Distributed by Atlantic Records in the U.S., Saja has released

"We're hoping to do as much as we can for Maestro's new album," says Scot Turner, PD/music director of CING. "It's an exciting album. He's got a lot of flavors on it, which is going to get him a wider audience. He opened up doors years ago, and he's even going to open up more doors."

Attic is supporting "Built To Last" with an aggressive, two-pronged marketing program targeting hip-hop and mainstream pop consumers.

Attic kicked off its street campaign July 27 by issuing limited-edition vinyl versions of "Clap Ya Handz/Turn It Out" for club DJs. DJs have since received vinyl editions of the album and "Stick To Your Vision," as well as singles featuring R&B mixes of the tracks "Holy Water" (featuring Ghetto Concept) and "The Visine" with DJ Grouch.

A high school and college campaign kicked in Aug. 25. Throughout October and November, Attic is running 15-second spots on MuchMusic and MusiquePlus. At the same time, Attic has purchased advertising on numerous top 40 stations across the country; in such U.S. music publications as Vibe, Source, and Rap Pages; and in such Canadian music magazines as Word, Club Life, Mic Check, Chart, Vice, Access, and Watch.

Noting that Attic's promotion and marketing is targeting the 14-19 and 20-24 demographics, the label's marketing director, Nigel Newton, emphasizes the importance of trying to reach buyers outside the R&B/hip-hop community. "Our challenge now is to educate 14- to 19-year-old [non-R&B] males that watch 'Rap City' and who are into Wu-Tang, Notorious B.I.G., and Puff Daddy about Maestro."

catalog product by Ike & Tina Turner, Jim Croce, Duke Ellington, and Stevie B. Attic continues to license Maestro's LMR catalog for Canada.

"Maestro had huge Canadian success, but the bottom line was that he wasn't a homeboy in the United States," says Larry Moelis, VP of operations at Saja. "Between his more sophisticated style and his lack of connections, it was impossible to break him in the U.S. He wasn't accepted by the rap community here."

Shopping a seven-song cassette demo last year in Canada, Maestro says he unexpectedly found closed doors at several major Canadian labels. "I couldn't even get a meeting with a couple of labels," he says. "That was a shock after what I'd done."

Attic, however, was interested in working directly with Maestro and signed him. "I recognized that his music was still fresh and very cutting-edge," says Brian Allen, VP of Attic Music Group. "Also he was back doing the rhymes and hooks that had established him in the first place."

LARRY LeBLANC

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Alliance, Out Of Chapter 11, To Focus On One-Stop Business

BY ED CHRISTMAN

NEW YORK—When Alliance Entertainment Corp. (AEC)—fresh from emerging from Chapter 11 on Aug. 20—recently withdrew from bidding on providing music and fulfillment services to Blockbuster Music stores,

Media—the wholesaler that successfully bid on the Blockbuster Music business (*Billboard Bulletin*, Oct. 9)—will achieve a profit on the deal, it also shows that AEC, even after successfully fighting its way out of bankruptcy, still has work to do to regain its competitive edge.

AEC president CEO Eric Weisman, in an interview that took place before the Blockbuster Music bid was withdrawn, acknowledged that while AEC has made great strides in successfully reorganizing the company, there is room for improvement.

“My view is that there are still things we are working on to improve our business, and we are committed to making improvements,” Weisman said. “We have met the challenges that we have had to face and have every reason to believe we will continue to meet the challenges.”

He pointed out that AEC is the only one-stop in the history of the music industry to successfully come out of Chapter 11. Other one-stops that filed for bankruptcy protection were either liquidated or sold.



WEISMAN

“Everyone thought we would be liquidating,” Weisman said. “Clearly we have a lot of supporters among suppliers, otherwise we wouldn’t have made it through

Chapter 11.”

Thanks to that support, AEC is now trying to get back into the game by concentrating on its core business, the one-stop group, to make it more efficient and reduce expenses, while preparing for the future.

“We are going to be automating the facility, introducing warehouse management software technology” to the company’s systems, said Weisman. “It will be completed by May of next year and will allow us to be more efficient from a cost point of view, as well as providing more services to customers in a state-of-the-art manner.”

In addition, the company will redesign its warehouse to maximize the capabilities of the new system. That process, which should help squeeze costs from the company’s overhead, is

expected to be completed by July. The facility currently measures 240,000 square feet; when redesigned and expanded it will have a capacity of 390,000 square feet.

The other way to improve a company’s expense structure is to increase volume—which makes costs a smaller percentage of sales—and AEC has a strategy for that, too, according to Weisman. The business plan calls for the company to achieve sales of about \$400 million during its current fiscal

(Continued on page 71)

it sent two signals to the industry.

First, it shows that Coral Springs, Fla.-based AEC has the ability to walk away from business that would add volume but not profits, a trait not displayed by the company’s previous management team. That weakness was one of the main reasons behind the wholesaler’s date with Chapter 11 on July 14, 1997.

But if one presumes that Valley

Alliance Readies Online Outlet For Its Indies

BY STEVE TRAIMAN

NEW YORK—Alliance Entertainment Corp. (AEC) will launch in late October its prototype online retail concept, which has been designed for independent retailers.

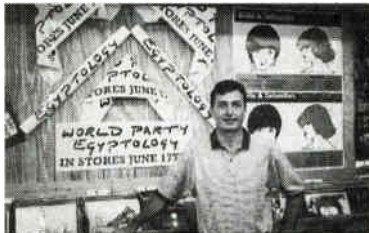
Alliance, one of the largest music wholesalers, has created the Store 24, an online site that is initially being set

equal footing with major chains, which can more easily afford to design and maintain their own sites. It also will give indie merchants an opportunity to improve customer service for music, video, games, and other multimedia products.



“It’s part of our overall strategic plan that president Eric Weisman designed to position the Alliance Entertainment Corp. as a new-generation distribution company,” explains Bob

Ekizian, VP of marketing and independent retail accounts. “We are leveraging our core competencies, particularly our ownership and involvement in the development of AMG, the All-Media Guide.” AMG’s All-Music Guide won leading search engine Yahoo’s award this year for best music reference site on the Web.



Owner Jim Dunn is pictured in his Planet Grooves music store in Clearwater, Fla. (Photo: Steve Traidman)

A key feature of the Store 24 is that it will immediately inform consumers or retailers whether requested product is in stock.

All packing and shipping of product will be handled from AEC’s newly automated warehouse in Coral Springs, Fla., with shipments made daily to consumers by United Parcel Service or overnight delivery, using

(Continued on page 71)

Figuring Merchants’ Sales From Consumer Preferences

IT’S NOT EASY to figure out music sales for the top merchants in the U.S. Many retail companies are privately held and don’t disclose results. And for the publicly owned firms the data can be misleading. Sales from video, books, accessories, and T-shirts, as well as advertising dollars from the labels, are included in the total revenue, which makes it hard to determine how much music is actually being sold.

One way to get a handle on this is to ask the people who are buying records. A polling firm, Strategic Record Research, has queried consumers about their retail preferences for the past three years. The company, a unit of Los Angeles-based Left Bank Organization, asks 10,000 consumers in random phone calls if they buy music and, if so, where they purchase it most often.

The firm lists the results for the

“active buyers” of music, those who have acquired at least six recordings in the previous six months. The findings have been tracked for three years to give a picture of the changes in music retail market share.

BUYING TRENDS



by Don Jeffrey

One striking result is the growing share of the music market held by the mass merchant Wal-Mart. This past summer, 11.9% of active buyers said they shopped there most often for music—a 2.7-percentage-point lead over the retailer in second place. Wal-Mart’s share has steadily increased; it was 9.7% in 1996 and 10.3% in 1997.

That is noteworthy when you compare Wal-Mart’s figures with those of its biggest competitor, Kmart. In active-buyer market share, Kmart ranks 14th, at 1.6%—and that is down from 2.3% two years ago. Wal-Mart has 2,391 stores in the

(Continued on page 72)



up for Planet Grooves, a Clearwater, Fla.-based music store, at thestore24.com/planetgrooves.

The site will be the first fully functional World Wide Web music store maintained by a distributor for independent retailers.

The Store 24 will eventually be offered to all Alliance accounts on a “plug and play” basis. It is expected to put independent retailers on an

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Musicland Promotions Target Personal Connections With Consumers

BY CATHERINE APPLEFELD OLSON
WASHINGTON, D.C.—In this age of screaming billboards and stunted attention spans, Musicland wants to be more than a blip on the music consumer's radar screen.

The company has refocused its marketing initiatives in an effort to connect more personally with customers of its Musicland, Sam Goody, On Cue, and Media Play stores through highly targeted advertising initiatives, broad partnership programs, and a range of in-store shows.

"It's a different world now," says Marcia Appel, Musicland senior VP of advertising and partnership marketing. "We deal with a music customer that is more diverse, more female. We've always had younger and older buyers, but now for the first time there are two huge population groups [of young and old] in the stores."

One of the keys to the new strategy is the integration of all marketing efforts, from advertising and vendor partnerships to the Minneapolis-

based company's magazine, Request. "Instead of being individualized departments that put together pieces of a project and then hand it off, we now have a much more integrated,



and thus more powerful, marketing effort," Appel says. "The end desire is, of course, to sell more music, and long term, to create a bond with the consumer that is not easily shaken."

The company has learned that it's not only the message delivered to consumers that counts but also where that message speaks to them.

"Teenage girls love magazines and

depend on them for a lot of their information, so we launched a broad campaign in Teen People," says Appel. "This was a departure for us, because it is magazine-based and because we committed to a monthly program that includes not just ads but a branded cohesive campaign. We needed something to build our brand, to reinforce sales."

The initiative included a contest in which a fan will be sent to meet the Backstreet Boys; that generated 75,000 submissions, Appel says.

"The advertising is not just centered around one new release or 10 products on sale," she says. "It really is being branded to become attached to the customer's heart."

Another piece of the marketing plan is a move toward deeper cooperative alliances and away from one-off promotions.

"We've moved to bigger programs that can make an impact rather than multiple smaller programs," says Stephanie Maki, director of partnership marketing and national promotion at Musicland. "Couponing has been around for a long time, but when we do couponing with external partners now, it generally falls under the umbrella of a bigger program. It used to be that we'd say, 'Sure, why not do a coupon for a given packaged good?' We now try to limit the coupons we do with external partners so we are not all over the marketplace, which devalues what the offer is."

With the casting off of single-minded promotions has come a focus on larger events such as Bandedemonium, a grass-roots national contest to find new musical talent; Pepsi is the title sponsor.

Previously called Unveiled (because the finals were held in Vail, Colo.), the contest will begin its latest round in January 1999 with a call-through signage in stores, on college campuses, and in clubs—for bands to submit demos. Musicland whittles down the selection to 20 bands, which participate in playoffs in 10 U.S. cities. The finals will be in March in Florida.

During the past three years, the event has snowballed from 300 entries its first year to 600 to 800. The winning band or artist receives a cash prize and a free session with a producer to create a professional CD.

The contest "has made consumers aware that our roots are in music," Appel says. "It has reconnected us with the consumer who wants to find new music."

It also gets the Musicland, Sam Goody, On Cue, and Media Play names out on university campuses, clubs, and other premium spots.

Maki says that although Pepsi is the title sponsor, Bandedemonium eventually will have four to six sponsors.

"A lot of programs may have 13 or 14 sponsors, but we want our sponsors to get the attention they want and deserve, so we tend to limit it," she says.

Among other events for which Musicland has formed deep partnerships are a back-to-school promotion that offered a top prize of \$20,000 in MasterCard travelers' checks, TVs,

microwaves, and other goods, and participation in Pepsi's recent under-the-cap Pop Culture game. Contestants whose bottle caps said that they won a free CD at Musicland could pick up their prizes at a store rather than mailing in the cap.

"We sell Pepsi product in our stores, and they have traditionally focused on teens and music, so we thought it was the perfect fit for us," Maki says. Although final results weren't in by press time, Maki says early research shows that most winners did make additional purchases when they came to collect their prizes.

Musicland also has stepped up its sampling programs, offering store browsers everything from hair-care products to snack food to gum to soda, according to Appel.

Of course there's nothing like a big event on the premises to bring consumers into a store. Appel says Musicland is working to take the in-store artist appearances way beyond CD signings in stores in the top 20 markets that can handle the foot traffic and generate media exposure.

The jewel in the company's in-store crown is the Home Before Midnight



The Sam Goody music stores in New York and New Jersey recently presented a Rob Zombie show at Irving Plaza in New York. Shown after the show are, from left, Scott Van Horn, regional sales manager of Geffen Records; Zombie; and Chris Nadler, senior divisional advertising coordinator for the Northeast region at Musicland, which operates Sam Goody.

act that attracts its own following. Most of the headlining acts are in town to play shows at local clubs, but Nadler says the key factor for Home Before Midnight is its atmosphere.

"We don't want people to see the same show they'll see the following night, and we don't want to compete with the clubs; we are trying to support them," he says. "Hopefully someone is going to do something spontaneous, break a guitar string, something that adds to the intimacy of the affair."

Nadler is now working with local radio stations and with club promoters and even broadening the series' impact outside of the store's location. At Gaines' recent visit to New York, everyone who purchased a CD at the Home Before Midnight show got a free ticket to his Irving Plaza show the following night. In early September, Musicland teamed with Geffen Records and WXRK (K-Rock) New York to promote the new Rob Zombie album by offering anyone who purchased or pre-ordered his new record at a Musicland or Sam Goody store a free ticket to his show in New Jersey. Those fans were also the only ones who could get into the show. Nadler says the promotion drove traffic to six area Sam Goody stores and sold all 850 tickets to the venue.

Although it's the best-known Musicland concert venue, the Greenwich Village Sam Goody isn't the only Musicland store to host a regular live-music series. The Roosevelt Field store on New York's Long Island offers local-talent showcases on Saturday afternoons, Nadler says, and the store at the King of Prussia mall in Pennsylvania and one Boston location are starting music series as well.

While the bulk of Musicland's marketing initiatives are targeted toward younger consumers, the company is working to induce baby boomers and others to come down. This holiday season, Musicland will reintroduce its Holiday Checklist, an in-store tear-sheet on which fans can check off favorite new albums or artists; they can then give the sheets to parents or others who want to give them gifts.

"Gift-giving time periods—around the holidays and then in the spring when it is graduation, and Mother's and Father's Day—are real big times for us," Maki says.

newsline...

MEDIA METRIX and **RelevantKnowledge**, two companies that measure the number of visitors to Internet sites, have merged and formed a new company that will retain the name **Media Metrix Inc.** The firms measure more than 15,000 World Wide Web sites and online properties and poll a sample of more than 40,000 Internet users. The companies were headquartered in New York and Atlanta, and the new entity will keep the dual-city base.

CDNOW, the online music retailer, and **Reel.com**, the Internet video merchant, have formed what they call a "shopping network" with two other electronic-commerce companies, **Cyberian Outpost**, which sells computer products, and toy store **eToys**. The retailers will be linked to a Web page that features promotions. Other merchants are expected to be added to the network.

K-TEL, the marketer of music compilations, has formed a partnership with Internet affiliate sales firm **LinkShare** that is expected to increase visitors to K-tel's online music store. New York-based **LinkShare**, which signs up companies that link to K-tel's site, will earn a portion of the revenue generated from online sales. K-tel's stock rose 18% to \$6.50 in Nasdaq trading when the partnership was announced.

COLUMBIA HOUSE, the major record club, says it has made a deal with **The Music Connection** that will allow club members and customers of its online music and video store, **Total E**, to create customized CDs online. **Music Connection's Musicmaker** has more than 160,000 tracks available for compilations. The CDs will range in price from \$9.95 to \$19.95, depending on the number of tracks. **Columbia House** is owned jointly by **Warner Music Group** and **Sony Music Entertainment**.

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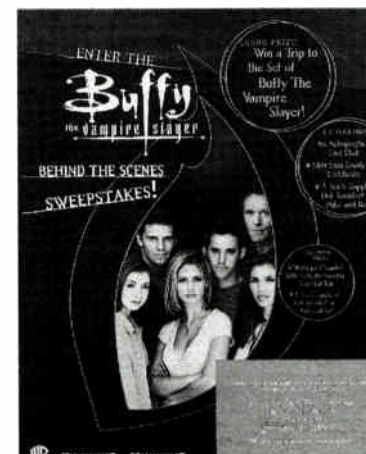


series of free concerts staged on the third floor of the Sam Goody store in Greenwich Village in New York. **Chris Nadler**, Musicland senior divisional advertising coordinator for the Northeast region, conceived the series three years ago as a comfortable space for 200 fans, journalists, and industry executives to listen to music, grab some food and drink, and relax.

"We wanted to convey the fact that people can get off work, come see some great music, get an autographed CD, spend some quality time with artist, and be home before midnight," Nadler says.

The series has now presented more than three dozen shows, and Nadler says shows can generate sales of anywhere between 25 and 150 pieces of the featured artist's product.

The concerts are acoustic or semi-acoustic in nature and have featured acts as diverse as the **Fun Lovin' Criminals**, **Jeffrey Gaines**, and **Bounty Killer**. A key to the series' success is that the shows are opened by a local



Valley Media's Stock Offering Does A Disappearing Act

HEY, NOT SO FAST: So what ever happened to Valley Media's stock offering, anyway?

At the Assn. for Independent Music (AFIM) Convention, held back in May in Denver, the talk of the town was that Woodland, Calif.-based Valley—which operates mega-one-stop Valley Record Distribution, Distribution North America (DNA), and the Santa Fe, N.M.-based label Valley Entertainment—would soon be announcing an initial public offering (IPO) (Billboard, May 30).

Events immediately following AFIM and the generally tight-lipped vibe at DNA's sales conference in June in Sacramento, Calif., led Declarations of Independents to believe that an IPO was in fact in the offing.

Then, nothing. A source in the know recently told us that the Valley IPO had been placed "on the back burner."

We contacted Valley CEO **Rob Cain** during the company's annual strategic planning meeting the week of Oct. 12 in Santa Cruz, Calif., about the matter. He said only, "We don't comment on what we're doing with our equity."

However, an informed source indicates that while Valley has not completely discounted the idea of mounting an IPO, it is taking a wait-and-see attitude about making a market plunge.

The source says that Valley management's second thoughts about an IPO are reflective of a generally greater caution about going public. He points out that in September 1997, 61 IPOs were launched; in the same month this year, only four companies went public. Furthermore, market analysts have noted all year that most recent IPOs—including many by entertainment companies—have not performed up to expectations.

So, don't expect to see that Valley IPO happening in the immediate future, but don't count the company out of the Wall Street game either.

FIELDING HURLEY: We have our personal crusades, and occasionally we discover to our delight that some of our friends in the indie music business share them.

Declarations of Independents was cheered to learn that early next year, the new Portland, Ore.-based label Field Recording Co. will kick off business with "Weatherhole," a new album by one of our personal heroes, eccentric folk musician **Michael Hurley**.

Hurley's last American album was "Wolfways," released in 1995 by Koch Records, the label operated by Port Washington, N.Y.-based distributor Koch International (Billboard, Aug. 26, 1995). The imprint's A&R man at that time was **Nicholas Hill**, an avowed Hurley fan who first met the singer/songwriter when both men lived in Portland during the '70s.

Hill, who has since left Koch, decided to start a label to execute var-



by Chris Morris

ious albums he's been itching to get into the market. "It's not just [about] Michael—there are a lot of projects I've been involved with over the years, and to not have an outlet for them is kind of dumb," Hill says. "Why shouldn't I be doing it on my own?"

And what better way to get the ball rolling than with a new collection by the artist known as "the Snockman"? The author of a priceless 1965 Folkways debut, two magnificent sets for **Jesse Colin Young's** '70s imprint Raccoon, and several fine albums for Rounder, Hurley remains one of the elusive masters of American folk.

"Weatherhole," which will be distributed by Tim/Kerr Records, will follow Hurley's current "Bellemade Sessions: A Return To The Land Of Lo-Fi," a compilation of tracks from various sessions that was recently issued by the Irish label Blue Navigator.

The Field album, cut in Richmond, Va., and New York, finds Hurley backed by a powerful group of sidemen that includes **Dave Reisch** of the **Holy Modal Rounders**, **Paul Watson** of **Sparklehorse**, former **Cracker/Gutterball/House Of Freaks** drummer **Johnny Hott**, and multi-instrumentalist **David Mansfield**. Need we say we can't wait?

Snockman fans, please note: Hurley is in the midst of a rare West Coast concert tour that will take him through California, Nevada, Oregon, and Washington and ends in mid-November.

FLAG WAVING: Over the last decade, New Orleans-based Black Top Records has midwived the comebacks of some blues and R&B artists who mysteriously slipped into obscurity. To an honor roll of rediscovered notables that includes



SHELTON

the late **James "Thunderbird" Davis** and guitarist **Robert Ward**, the label can now add the name of vocalist **Roscoe Shelton**, who makes a fantastic bow for Black Top with the new album "Let It Shine."

Blues and R&B collectors will fondly remember Shelton as lead vocalist of the '50s gospel group the **Skylarks**, who cut a succession of stellar secular sides for the **Excello** and **Sound Stage 7** labels during the late '50s and '60s. Possessed of a distinctive and powerful voice, Shel-

ton suddenly vanished from the scene.

"I had retired," Shelton says today. "I got out of it in '68. Things were not going too well for me."

A format change at the powerful R&B station **WLAC** Nashville—where Shelton's manager, **John Richbourg**, who ran **Sound Stage 7**, was the reigning DJ—seemed to spell the end of things for the singer. Then living in Dallas, Shelton moved to Nashville, where he experienced a major career change.

"From 1969, I was working at a medical college," he says. "I was housing director for the medical students. I retired from there in 1988."

A phone call from out of the blue

brought Shelton back into the music business in 1994. "I was sitting around the house, and one day I got a call from [Nashville guitarist/producer] **Fred James**. [Singer] **Earl Gaines** put him in touch with me. . . It was good, because I wasn't doing anything."

Shelton and Gaines began performing together as the **Excello Legends**, and Shelton cut albums for **Appaloosa Records** in Italy and the South Carolina indie **Magnum Records**. But he expresses the greatest satisfaction with "Let It Shine," which was produced by James, who also contributes some powerful guitar work.

Anyone with a fondness for

Southern soul and '50s urban blues will be knocked out by Shelton's new opus. At 67, the vocalist's powers are undiminished by age, and such new Shelton/Gaines originals as "Sometimes I Get Bitter," "Save Me," and "Hard To Be Alone" are in the classic mold.

Shelton says of the new record, "It's given me a new lease on life. . . Now, again, I really am enjoying what I'm doing."

Shelton and Gaines, who recently appeared at the **King Biscuit Blues Festival** in Helena, Ark., will appear Wednesday (28) at the **3rd & Lindsey Bar & Grill** in Nashville. On Nov. 2, they begin a monthlong European tour.

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NRM Targets Tempo, Rainbow; Navarre Reports Loss For Qtr.

MYSTERY SOLVED: National Record Mart's (NRM) press release of Sept. 24 in which the chain said it will acquire up to 23 stores, without giving any details, is becoming clearer. Sources say that Carnegie, Pa.-based NRM has signed a letter of intent to acquire four stores from the five-unit Rainbow Records, according to sources (*Billboard Bulletin*, Oct. 16). Neither Newark, Del.-based Rainbow nor NRM returned calls seeking comment.

NRM's deal with Rainbow apparently is concurrent with but separate from the negotiations the company is conducting with Pacific Coast One-Stop, which owns the 22-unit Tempo. According to sources, NRM is negotiating to buy stores from that chain as well (*Billboard Bulletin*, Sept. 25). It is now believed that NRM is negotiating to buy about 18 of the Tempo stores. Sources say the Rainbow deal has progressed to the point where the chain is contacting landlords about lease reassignment to NRM. NRM currently operates 159 outlets.

A DAY AFTER Navarre reported a loss of \$1.42 million on sales of \$54.9 million, the company announced the resignation of its COO, Guy Marsala, and a corporate restructuring.

While sales for the quarter that ended Sept. 30 were up 13% over the \$48.6 million generated during the

same period last year, the loss this year compares with a net profit of \$519,000 last year (*Billboard Bulletin*, Oct. 21). In explaining the loss, the company said it included \$1.4 million in write-offs and settlements with computer software publishers that formerly were doing business

with Navarre's computer product division and \$869,000 in operating expenses associated with the "continued development of NetRadio Net-

work," an Internet-based radio network owned by Navarre.

Also contributing to Navarre's problems, gross profit declined as a percentage of sales, while expenses increased during the second quarter. Gross margin declined two percentage points to 10.8%, while operating expenses jumped to 13.3% of sales, up from 8.8%. Eric Paulson, president of the company, says that while gross margin declined, if the write-offs are added back into the equation, gross margin was strong for the quarter.

The increase in operating expenses was primarily attributed to the company's strategy of developing NetRadio, as well entering the DVD market and expanding its music distribution business into Canada. Also, the company has made investments in developing a business-to-business World Wide Web site for its labels.

For the six-month period that

(Continued on page 72)

RETAIL TRACK

by Ed Christman

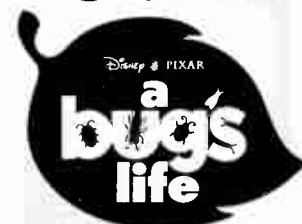


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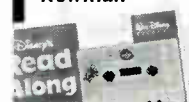
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Soundtrack featuring music by Randy Newman



Sing-Along

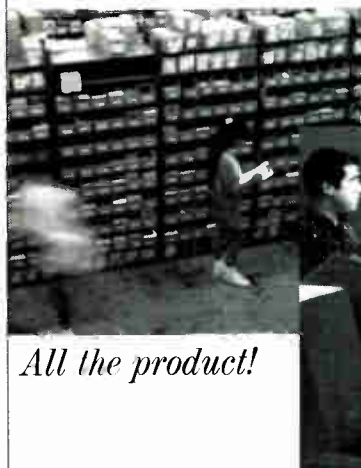
Read-Along

With product out and merchandising up now, you're ready for the coming consumer swarm.

Okay, we'll stop "bugging" you now!

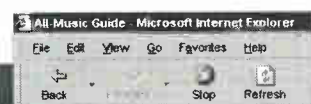
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ALLIANCE TO FOCUS ON ONE-STOP BUSINESS

(Continued from page 67)

year, which ends Jan. 31.

In addition, AEC is aggressively targeting the Internet as an area for growth. Up until now, that area has been dominated by Valley Media, which does fulfillment services for CDnow, Music Boulevard, and a host of other online retailers. The online business took off while AEC was in Chapter 11, and consequently most virtual retailers chose to avoid the ailing one-stop. Weisman said the company is ready to rock'n'roll in pursuit of online business.

He said he foresees growth from three areas on the Internet. First, about 50% of AEC's overall sales vol-

ume comes from national accounts; and as those accounts get into online retailing, Weisman said, AEC will be a beneficiary.

Second, AEC is also looking at independent brick-and-mortar merchants, which currently account for about 25% of the one-stop's overall business. AEC is pursuing Internet business via the Store 24 program, in which independent merchants can put their own logo on an Internet retail site customized for them by Alliance (see story, page 67).

Third, Weisman said that he expects to generate volume at the expense of Valley Media, although he did

not cite that company by name. Internet retailers, he said, "likely will want to have more than one back-end supplier, just so they are not dependent on one company. And we can really do the job. We feel very confident that we are growing market share on the Internet side in an aggressive manner because we have very solid core competencies to complement the [online] retailers, from data to technology to inventory breadth."

An integral component of AEC's online plans is All Media Guide (AMG), a database company based in Big Rapids, Mich., formerly known as

Matrix, which will be moved to Ann Arbor, Mich. That company's products include the All-Music Guide, the All-Movie Guide, the soon-to-be-marketed All-Games Guide, and the soon-to-be-launched All-Book Guide. The All-Music Guide, which was recently named the best music reference guide on the Internet by Yahoo!, serves as the heart of the Store 24 program, and Weisman expects it to play a growing role as the Internet becomes an important selling tool.

AEC is fulfilling Internet orders for UBL.com and Shopping.com, among others, with volume this year of approximately \$4 million, according to sources at the company. Weisman refused to specify volume, but said, "We expect this business to grow exponentially."

Aside from the Internet, Weisman noted, "With our emergence [from Chapter 11], it is exciting that retailers of all different types are calling to see how the reorganized one-stop group can offer wholesale services and products for their businesses."

Other good news for the company is that Barnes & Noble just re-signed a four-year deal with Alliance for fulfillment that includes a data licensing agreement. While Weisman acknowledged that Barnes & Noble may buy certain music titles directly from record companies in the future, "they are having such good growth in their business, we might not see our business [with them] affected at all."

The AEC One-Stop Group is the company's core business, with approximately 550 of Alliance's 700 employees assigned to that division, according to Weisman. The one-stop division has 14 sales offices, of which three act as branches: one in Bethel, Conn., where CD One-Stop was based before

it was absorbed and subsequently shut down by AEC; one in Coral Springs; and one in Los Angeles, the region that was serviced by Abbey Road Distributors before AEC shuttered it.

The L.A. office is a part of a 15,000-square-foot satellite warehouse, which is overseen by Sam Ginsburg.

In addition to AMG, which has a staff of about 75, the other business division of AEC is One-Way Distributors, based in Albany, N.Y., which wholesales budget releases and licenses music for its own special packages. One-Way, which is housed in a 100,000-square-foot facility and employs about 75 staffers, sells prepackaged music primarily to mass merchandisers, drug stores, supermarkets, and truck stops.

Concord Jazz was previously under the AEC banner, but that label is now owned by the same banks that own AEC and is undergoing its own Chapter 11 process. Also under the company umbrella, St. Clair's was sold by AEC back to Miles Flood, president of the Montreal-based company.

At AEC, Jim Gaffney has been appointed chairman. Weisman describes him as "someone who has been involved in many companies' boards of directors." Other key executives are Alan Tuckman, executive VP of sales and purchasing; Peter Blei, executive VP of operations; and David Schlang, executive VP of new business.

Executives at the one-stop group include Robbie DiFreitas, senior VP of purchasing; Matt Constantino, senior VP of fulfillment services; Mike Donahue, VP of national accounts; Bob Ekizian, VP of indie retail and marketing; Gustavo Bello, VP of international; Rob Lensman, VP of

(Continued on next page)

ALLIANCE READIES ONLINE OUTLET FOR ITS INDIES

(Continued from page 67)

invoices of the retail account whose online site was accessed by the consumer.

For Jim Dunn, owner of Planet Grooves and its predecessor, Vinyl Museum, since 1986, the Store 24 provides a great opportunity. "We've been an AEC account for about 10 years and a strong buyer the last eight years or so," he notes. "We're direct with WEA, but Alliance is our main distributor for most other inventory, and it's been a good team effort."

Dunn had been thinking about a Web site to expand the store's links to a number of area high schools and the many tourists from Canada, Europe, and elsewhere who provide a good chunk of its customer base (Billboard, Aug. 23, 1997).

"We started getting into an online presence in late 1997 and had developed a home page," Dunn recalls. "When Aaron Serrano, our local AEC rep, told us about the Store 24, we saw the potential of some really big sales," without the cost and high-level maintenance generally required of online sites. "It would be really prohibitive to do this on our own."

Ekizian recalls that Dunn was typical of many of AEC's accounts. "Through our rep network, a lot of accounts said they wanted to get on the Internet but didn't have the money to really make it work," he says. "The Store 24 is our way of giving something back to our loyal accounts. It's a way to break down the walls of an indie retailer's store and expand their reach. The Store 24 is the solution to their customers' needs for information on how to get any product any time."

The only investment in dollars for an account is "just to stay a loyal Alliance customer," Ekizian says. He declines to say what Alliance has invested in the project. "Just as we're doing with Planet Grooves as our beta test site, we're designing the site and will host it, providing all updates on new releases and price changes. We'll be testing all facets of the program; one of the [site's] beauties is its 'scalability,' which enables us to enhance any feature for the full network."

He notes that the initial use of the AMG will be limited to looking up the artist and album title only, providing information on full albums, EPs, and

singles.

"Once we're sure the first two areas are fully debugged, we can add song title look-up to all active sites at once," he explains.

AMG, the nucleus of the Store 24 concept, was founded by Michael Erlewine, a musician/computer programmer who once traveled with Bob Dylan, and Vladimir Bogdanov, a database expert. They were soon joined by data engineer Chris Woodstra, who is now editor in chief of AMG.

In addition to the All-Music Guide, the AMG consumer directories include the All-Movie Guide and the All-Game Guide, which will be available to any AEC retailer in the future, and the soon-to-be-launched All-Book Guide.

After the beta test period for Planet Grooves, "rollout of the Store 24 will be based on supply and demand," Ekizian says. "We've already gotten a number of solid inquiries and will be

actively soliciting other accounts later this year. It does take time to set up each customized site, and once the busy holiday season is over, we expect to have a lot more online activity through all of 1999."

"We're really excited to be the launch site for the Store 24," says Dunn. "We'll be advertising in all the local media, focusing on print ads with our six key high school newspapers; the See monthly magazines, distributed to area hotels, motels, restaurants, and stores; and the St. Petersburg [Fla.] Times."

In an advertisement for the annual Clearwater Jazz Holiday Oct. 15-18, which usually draws 25,000 people, Dunn included copy that mentioned the new Web site.

"We see great potential in bringing in new customers from our many area visitors and giving our existing customers more service and more reasons to stay with us," he says.

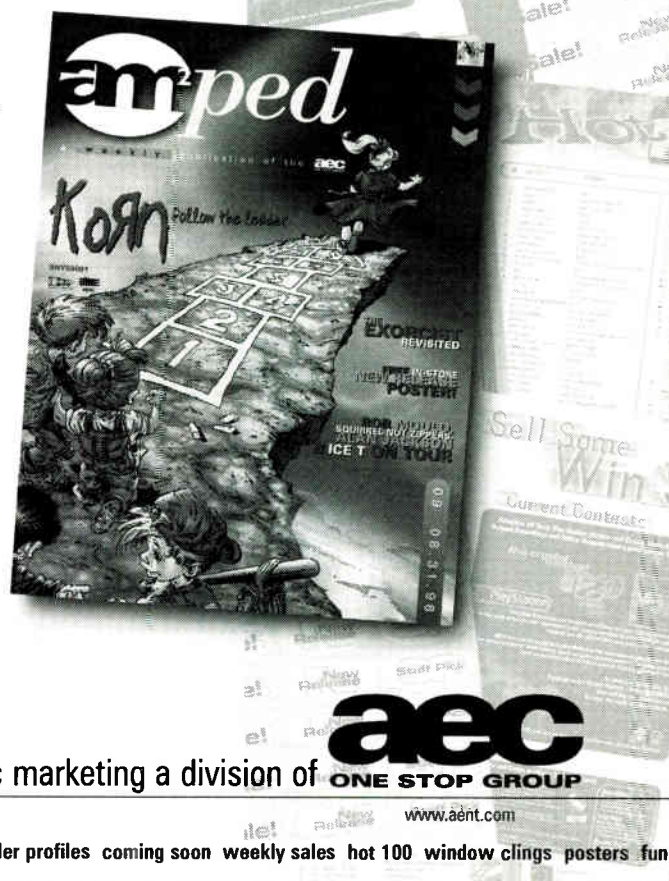
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BUYING TRENDS

(Continued from page 67)

U.S.; Kmart has 2,130.

Industry observers say that Wal-Mart has gained music market share through low pricing and aggressive marketing, including in-store concerts. And Wal-Mart's inventory control systems are legendary—so much so that the discount merchandiser is suing Internet retailer Amazon.com, charging that the online company has been trying to steal its trade secrets by hiring away staffers.

The music merchant in second place among consumers is, not surprisingly, Musicland, the largest specialty music retailer in the U.S., with 1,337 stores. But its share—9.2%—has been flat over three years.

In third place is Blockbuster Music. What's impressive here is that its market share is increasing—to 8%

this year, from 7.6% last year and 6.2% two years ago.

Blockbuster Music had been in deep financial trouble, closing many stores and putting expansion plans on hold. Recently, its parent, Viacom, sold the music chain to Wherehouse Entertainment. If you add up the active-buyer shares of Wherehouse (4.1%) and Blockbuster, they total 12.1%, which is higher than Wal-Mart's.

Some explanations for Blockbuster's steady growth are its aggressive advertising campaigns, the turnaround of the video chain, and the recent chart success of R&B music. "We're one of the top retailers for R&B music," says spokeswoman Liz Greene.

The biggest declines among the

sellers of music are at the record clubs. Time Warner has reported sluggish sales the past few years for its 50%-owned Columbia House record club, and executives at competitor BMG Record Club have noted the same trend.

Strategic said that Columbia House was No. 7 among active consumers, with a 4.8% share. But that was down from 6.1% two years ago. Taking an even larger drop in share was BMG Record Club, in eighth place at 4.3%, down from 6.4% two years ago.

ALLIANCE

(Continued from preceding page)

consumer direct fulfillment; and George Copagna, CFO.

At the other divisions are Harris Kozak, president of One-Way, and Michael Erlewine, president of AMG. Jerry Bassin, founder of Bassin Distributors, the precursor to AEC, is a consultant to the company.

Although AEC is now focused on the all-important fourth quarter, in the long term it "is committed to create a platform that will make us very successful in years to come in growing the business," said Weisman. "Since the company has limited proprietary properties and is focusing on the wholesaling and distribution of prerecorded music products, the key is our people. By leveraging our key assets, it will allow us to be successful in all our initiatives."

RETAIL TRACK

(Continued from page 70)

ended Sept. 30, Navarre lost \$1.4 million on sales of \$108.1 million, compared with a net loss of \$542,000 on sales of \$88.4 million reported in the corresponding period last year. On Oct. 20, the company's share price closed at \$2.813, down 12.5 cents from the previous day's close.

With the departure of Marsala, effective Friday (30), Paulson notes that "we have taken out a layer of management and put the decision making closer to the street, and it flattens out our organization, with the division heads reporting to me."

The restructuring represents the third realignment of the company in two years. "Every time our customer base or vendor base changes, we have to restructure," says Paulson. Moreover, he adds that Navarre has expanded into a new product line, DVD, and is seeing greater synergy between its music, computer software, and DVD product lines. Previously, he says, the company has been structured around product lines, but in the future it may be structured around function.

FOR THE RECORD

A photo from the WEA Convention in the Oct. 17 issue of Billboard listed George Rossi's title incompletely. He is the distributor's executive VP/GM.

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THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
★ ★ NO. 1 ★ ★				
1	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 28689 (10.98/15.98)	THE HITS 15 weeks at No. 1	157
2	2	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	368
3	—	MANNHEIM STEAMROLLER ▲ ⁵ AMERICAN GRAMAPHONE 1988 (10.98/14.98)	A FRESH AIRE CHRISTMAS	110
4	3	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	375
5	4	SHANIA TWAIN ▲ ¹⁰ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	190
6	5	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFT GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	487
7	12	ALANIS MORISSETTE ▲ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	173
8	25	ERIC CLAPTON ▲ ⁷ POLYDOR 800014/A&M (7.98 EQ/11.98)	TIME PIECES - THE BEST OF ERIC CLAPTON	313
9	10	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	208
10	6	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	282
11	7	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	136
12	11	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1126
13	13	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	116
14	8	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (6.98/11.98)	APPETITE FOR DESTRUCTION	386
15	9	JIMMY BUFFETT ▲ ³ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	400
16	14	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	105
17	16	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	111
18	18	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	129
19	17	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	108
20	24	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/15.98) [HS]	PIECES OF YOU	140
21	15	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	417
22	22	LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	183
23	19	2PAC ▲ ⁹ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98 EQ/24.98)	ALL EYEZ ON ME	136
24	—	MANNHEIM STEAMROLLER ▲ ⁴ AMERICAN GRAMAPHONE 1995 (10.98/17.98)	CHRISTMAS IN THE AIRE	57
25	26	PINK FLOYD ▲ ²² COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	498
26	23	METALLICA ▲ ⁵ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	446
27	20	SARAH MCLACHLAN ▲ ⁴ NETTWERK 18725*/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	212
28	21	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	274
29	27	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	101
30	29	AC/DC ▲ ¹⁶ ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	239
31	32	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	296
32	28	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	243
33	36	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	246
34	31	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	404
35	37	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [HS]	KORN	88
36	30	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	156
37	33	VARIOUS ARTISTS ▲ ³ TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	168
38	34	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	52
39	39	ELTON JOHN ▲ ¹⁵ ROCKET 512532/A&M (7.98 EQ/11.98)	GREATEST HITS	438
40	41	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	323
41	38	SELENA ▲ ³ EMI LATIN 34123 (10.98/16.98)	DREAMING OF YOU	67
42	46	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	454
43	44	BARENAKED LADIES ● REPRISE 26956/WARNER BROS. (10.98/16.98)	GORDON	13
44	43	EAGLES ▲ ⁷ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	201
45	45	QUEEN ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	284
46	40	AC/DC ▲ ² ATLANTIC 92215/AG (10.98/16.98)	LIVE	61
47	50	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	368
48	42	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	415
49	35	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	11
50	—	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	78

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [HS] indicates past or present Heatseeker title. ©1998, Billboard/BPI Communications, and SoundScan, Inc.

EXECUTIVE TURNTABLE

DISTRIBUTORS. Four Winds Trading Co. in Boulder, Colo., names Kent Crawford director of sales and marketing. He was head of Crawford Consulting Services.

MUSIC VIDEO. Stefanie Nimick is named director of affiliate relations, Central region, at MuchMusic USA in Woodbury, N.Y. She was regional director of affiliate sales and marketing at FX Networks.

NEW MEDIA. Dormont Technologies Ltd./Startracker in Pittsburgh appoints Jennifer Brody sales manager, Northern region. She was a marketing and sales assistant at PolyGram Group Distribution.

Launch Media Inc. in Santa Monica, Calif., names Jim Hughes senior

VP/GM of myLaunch.com and Paige Arnof-Fenn senior VP of marketing. They were, respectively, VP of E! Online and special assistant to the chief marketing officer at Coca-Cola.

HOME VIDEO. Artisan Home Entertainment in Santa Monica promotes Jed Grossman to senior VP of rental sales and distribution; Tim Fournier to senior VP of sell-through sales and distribution; Pat McDonough to VP of sell-through sales and distribution; Andrea Hansen to sales manager, special markets; and Palmer Brown to national sales director, DVD. They were, respectively, VP of rental sales; VP of sell-through sales; executive director of sales, sell-through; sell-through sales assistant; and director of sales, West Coast.

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'Graffiti' Artists. Universal Studios Home Video celebrated the 25th-anniversary release of "American Graffiti" with a screening held at the Academy of Motion Picture Arts and Sciences. Shown, from left, are Sharon Clark; her husband, Bill Clark, executive VP/COO of Universal; "Graffiti" director George Lucas; and Charlie Katz, senior VP of marketing for Universal. The special-edition cassette, including interviews with Lucas and cast members, shipped Sept. 15.

For Retailers, War Is In Demand 'Private Ryan' Sparks Interest In All Things World War II

BY TRUDI MILLER ROSENBLUM
NEW YORK—Video suppliers have their marching (and flying and sailing) orders.

The success of Steven Spielberg's "Saving Private Ryan" is boosting interest in World War II and sales of nontheatrical titles. Demand could take another leap forward this holiday season with the release of another highly publicized feature, "The Thin Red Line," the second movie based on the James Jones novel.

"Private Ryan," which has grossed nearly \$200 million, is the current gold standard. "What Spiel-

berg has done is to use his filmmaking skills to humanize World War II in a way no one in his generation has done. It's a prime opportunity for video marketers to jump on," says consultant Jim Lyle of Video Publishing Resources in New York.

And jump on it they have.

The latest additions to a long, gray line of documentaries include Avion Park Home Video's "D-Day, June 6, 1944," the first of a six-part series distributed by Jaguar Entertainment that arrives in early November, and National Geographic's "Untold Stories Of World War II," due Dec. 29. Avion Park CEO Doug Keeney credits "Private Ryan" and his publisher, William Morrow, for the programs that will continue with a segment, "Air War Europe."

Because of the movie, Morrow commissioned Kenney to do a picture-and-text collection called "Day Of Destiny: The Original Photos From D-Day." About 40,000 copies were printed, sparking interest in a cassette edition.

"Our book has been selling extremely well, which tells me that there will be two strong bulges of purchasing interest in our D-Day video—now through Christmas and when 'Private Ryan' is released to sell-through," says Keeney.

The movie is expected early in the second quarter. In varying degrees, each vendor hopes to benefit from

the second coming, and the vendors already are legion.

World War II coverage includes Rhino Home Video's "Why We Fight," a seven-volume set of propaganda films directed by Frank Capra, released Aug. 17; Goldhil Home Media's "World War II In Color," a collection of recently declassified footage of the D-Day invasion and other World War II battles shot for the government and produced by director Billy Wilder, released Sept. 15; and Bonneville Worldwide Entertainment's "American Caesar: General Douglas MacArthur," due Oct. 27.

Madacy Entertainment, a specialist in World War II, recently shipped two 10-packs, "The Crusade In The Pacific" and "The Rise And Fall Of The Nazi Empire." That's in addition to the firm's 10-cassette series "World War II: The Great War," "The Battle For Europe," and "The Encyclopedia Of World War II."

Then there are Diamond Entertainment's five-volume sets "World War II Remembered," "World War II: War In The Pacific," and "Frank Capra World War II Collection"; New Video Group's "World War II Chronicles," "Last Days Of World War II," and "Great Escapes Of World War II"; and Goldhil's "Trinity And Beyond: The Atomic Bomb Movie," featuring archival footage of

(Continued on page 75)

While Barnes & Noble Nixes Most Video In Stores, Its Web Site Links With KidFlix

SEE IT, READ IT: Barnes & Noble has eschewed video chairwide with the single exception of A&E's "Biography" series. Not so barnesandnoble.com, which bills itself as the world's largest online bookseller. The Internet retailer and newly formed KidFlix.com have signed an exclusive deal that creates a well-stocked children's bookstore called barnesandnoble at KidFlix.com. It opens in mid-November, in time for the holidays.

Books will be matched with appropriate children's and family titles. "We're going to use video to aid reading," says **Jonathan Kaplan**, president/CEO of MovieStreet, which launched itself and its first product, KidFlix, just last month (Billboard, Oct. 3). In fact, the business is so wet behind the ears that Kaplan begs off answering questions about site activity or sales.

Nevertheless, barnesandnoble.com VP of sales, marketing, and business development **Carl Rosendorf** says KidFlix is the perfect partner. Although he acknowledges "it's a little early," Rosendorf adds: "What attracted us was their approach of striking that very important balance between entertainment and education. [Video] can play a significant role."

Barnesandnoble.com is also in the midst of a fiercely competitive battle with Amazon.com, which has offered books and videos from the start of its online service. The KidFlix deal should help close the gap on that front. "This is the first one," says Rosendorf. But it's a one-way street. Barnesandnoble.com won't refer visitors to KidFlix, and the KidFlix connection won't be mentioned at retail.

The agreement is the latest of several for Kaplan, which has aligned KidFlix with iVillage.com, a women's network; HotBot, a search engine; and video retailer West Coast Entertainment. He promises "lots more" activity this year.

TELLING 'TALES': DVD International is becoming a bit more worldly. The New Jersey-based vendor has acquired rights to **Armistead Maupin's** "More Tales Of The City," scheduled for mid-December release. The stories of sexual hijinks in '70s San Francisco were deemed too risqué for broadcast on PBS, after the network aired the first series; in the end, Showtime snapped them up for its pay-TV subscribers.

According to **David Anthony**, CEO of Zuma Inter-

national in New York, which does the encoding, DVD International plans to deliver a total of seven hours of programming on two double-layer discs. The suggested list will likely be \$49.98. Anthony expects "More Tales" to be packed with far more viewer options than your average DVD. Among those under consideration: A menu of selected scenes and commentary after each of the six hourlong episodes.

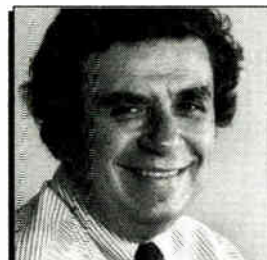
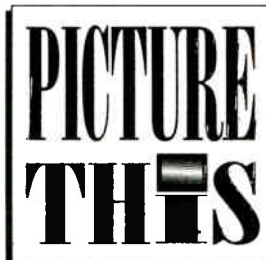
The richness of the DVD should stand in sharp contrast to the cassette set due from Unapix Entertainment. Anthony thinks the complexity of "More Tales" is indicative of the direction for DVD. And that includes corporate applications, such as the more than 40 DVD displays that Zuma designed for the Guggenheim Museum's exhibit of contemporary French visual arts, architecture, and design.

But the options are a dilemma for Hollywood: Do viewers want to see the main event as soon as they pop the DVD into the player, or is the special-features menu the first thing they want on the screen? Anthony wonders if the extra step from menu to movie might turn off a portion of the audience.

BLOCK THAT SATELLITE: Studios and retailers squabble over lots of things, but on one issue they can claim a collective victory. Home video analyst **Alexander & Associates** says that direct broadcast satellite's (DBS) hurtful effect on rentals has stabilized. From July 1994, when DBS sales first took flight, to October 1997, Alexander's "active rental segment" declined from between 38% and 40% of VCR households to 32%. Since then, however, that percentage has held "very steady."

The report doesn't credit the turnaround to better movies, including "Titanic." As Alexander notes, "Product quality was acceptable... but historically marginal." Rather, it has been the various copy-depth programs launched over the past year "that have been successful in their initial launch."

Alexander would get an argument from at least one of the distributors charged with carrying out the studio initiatives. **Valley Media** in Woodland, Calif., a skeptic from the start, won't play because it says the plans are expensive to implement, erode thin bottom lines, and create legal entanglements. "If it isn't profitable for us or our customers, we see no reason to get involved," says president/CEO **Rob Cain**.



by Seth Goldstein

A&E Finds An Unexpected Hit In Video Release Of TV's 'Avengers'

BY JIM BESSMAN

NEW YORK—After decades of neglect, the '60s British TV classic "The Avengers" has been officially released on home video, in pristine condition and with surprising commercial success.

The first six cassettes in the whimsical spy series, each containing two digitally remastered 50-minute episodes, were released at the end of July by A&E Home Video, which issued three more last month. According to A&E director **David Walmsley**, they are the first A&E titles ever to chart in Billboard. (On Top Video Sales in the Oct. 24 issue of Billboard, "The Avengers '67 Box Set 3" debuted at No. 23, "Box Set 1" was at No. 24, and "Box Set 2" was at No. 37.)

"Most of our titles have been documentary, special interest, or adaptations, with a long shelf life," says Walmsley. "We've had strong sellers that did volume over time, but 'The Avengers' is our first product with such instant appeal."

The initial titles and forthcoming ones are priced at \$12.95 each, or in three \$29.95 boxed sets of three consecutive two-episode tapes. The graphics on the boxes are parts of a

puzzle: The tapes for an entire season, when shelved in chronological order, form a complete picture of stars **Patrick Macnee** and **Diana Rigg** in various poses.

The fourth and final set of three cassettes will be shipped in February. Together, the 12 represent the first full-color "Avengers" shows, which originally ran on American TV during 1967. They starred the ever-amiable Macnee as the suave, bowler-wearing, umbrella-wielding supersecret agent **John Steed**, and Rigg as his sidekick, the karate-chopping **Mrs. Emma Peel**.

It was actually the series' fifth season and consisted of 25 episodes. The earlier black-and-white shows starring Macnee and Rigg had been shown in the U.S. However, the very first "Avengers," in which Macnee was paired with **Ian Hendry** and then **Honor Blackman**, never made it to the States.

Rigg, now a Dame but forever adored by "Avengers" fans as the proto-feminist Peel, left the show for a movie career at the end of the fifth season; she was replaced by **Linda Thorson** as **Tara King**. Production,

(Continued on page 77)

MGM Set To Drop 'NIMH II'; 'Shocktober' At DVD Express

MGM PREPS 'NIMH II': After a 16-year gap, MGM will release "The Secret Of NIMH II: Timmy To The Rescue" Dec. 22, priced at \$14.95. The title carries a \$9.95 minimum-advertised-price point during the first 30 days of release.

The original movie, based on Robert O'Brien's prize-winning children's book about a super-intelligent society of rats, was released theatrically in 1982. This new direct-to-video release will be loaded with consumer offers from Lifetouch Portrait Studios and Scholastic and a rebate from MGM.

Inside each "NIMH II" cassette consumers will find a coupon for a photo from Portrait Studios valued at \$32.95. Portrait Studios are located in J.C. Penney's stores nationwide. Also, MGM will offer a \$3 rebate when consumers purchase the title plus "An All Dogs Christmas Carol" or any other qualifying MGM Family Entertainment title. The offer will be promoted in-store and on all copies of "An All Dog Christmas Carol."

An in-school program will be conducted by Scholastic, which will distribute teaching kits incorporating the movie's themes, at elementary schools across the country. The program is expected to reach more than 1.7 million kids. "NIMH II" features the voice talents of **Ralph Macchio**, **Peter MacNichol**, **William Macy**, **Dom DeLuise**, and **Eric Idle**.

In other sequel news, Universal Studios Home Video will release "The Land Before Time VI: The Secret Of Saurus Rock" Dec. 1, priced at \$19.98. The video will introduce the new character Doc, voiced by **Kris Kristofferson**. All other series titles will be repromoted and repriced at \$19.98.

SPOOKY CONTEST: Online retailer DVD Express is conducting a monthlong Halloween contest to highlight horror and sci-fi titles. Until Oct. 31, visitors to the company's World Wide Web site can enter the Shocktober Trivia Fest, which highlights five scary movies.

Visitors answer questions about the movies and are entered into a contest where they can win a Gateway computer, a Sony PlayStation, PlayStation game "Red Asphalt," or a framed poster of "Scream 2." The prizes are awarded

weekly. For visitors who might have trouble answering the questions, DVD Express offers the Count Trivula area, which provides clues.

In addition, DVD Express has organized all of its horror and sci-fi titles in the Virtual Shop of Horrors area for easy access. The address: www.dvd-express.com.

MORE ELVIS: If you can believe it, there's another never-before-seen Elvis Presley performance about to be released on tape.

This video comes from **Jim and Lois Robertson** of Houston, who captured the King on film when the then unknown singer performed at a local park in 1955. "First-Ever Elvis" is being touted as just that. It is available from Valencia, Calif.-based Tapeworm Video Distributors for \$19.95. The actual performance is five minutes long, but the video has interviews with the Robertsons and other footage to fill out the remaining 25 minutes.

The Robertsons' son, **Monty**, found the film in an old cedar chest in 1987 and later had it authenticated by the Presley estate.

RCA MILESTONE: Video dealers probably won't be too happy to hear that Thomson Consumer Electronics shipped its 5 millionth DSS direct broadcast satellite (DBS) system to retail earlier this month.

Introduced in 1994, DBS has been identified as one of the contributing factors to the decline of video rental and sales activity. DSS allows consumers to get access to more than 200 channels of movies, sports, and other entertainment programming. Worldwide, Thomson expects to ship 2 million more DBS systems by the year's end.

MARK THE DATE: EPM Communications holds its 10th annual Entertainment Marketing Conference Nov. 8-10 at the Universal City Hilton & Towers in Los Angeles.

Each year EPM, publisher of the Entertainment Marketing Letter, The Licensing Letter, and Research Alert, brings together marketing execs from the film, TV, packaged-goods,

(Continued on page 76)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★								
1	1	7	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
2	2	107	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	26.99
3	NEW ▶		LOST IN SPACE	New Line Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
4	3	3	THE EVIL DEAD	Anchor Bay Entertainment SV10587	Bruce Campbell	1983	NR	9.99
5	6	2	PAULIE	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands	1998	PG	22.99
6	NEW ▶		STARSHIP TROOPERS	Columbia TriStar Home Video 71713	Casper Van Dien Denise Richards	1997	R	19.95
7	4	33	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
8	11	5	PLAYBOY'S FRESHMAN CLASS	Playboy Home Video Universal Music Video Dist. PBV0832	Various Artists	1998	NR	19.98
9	5	3	CASPER MEETS WENDY	FoxVideo 388	Cathy Moriarty	1998	NR	19.98
10	8	8	POCAHONTAS II: JOURNEY TO A NEW WORLD	Walt Disney Home Video Buena Vista Home Entertainment 12743	Animated	1998	NR	26.99
11	13	19	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
12	7	9	PLAYBOY'S GEN-X GIRLS	Playboy Home Video Universal Music Video Dist. PBV831	Various Artists	1998	NR	19.98
13	10	2	SCOOBY-DOO ON ZOMBIE ISLAND	Warner Family Entertainment Warner Home Video H1424	Animated	1998	NR	19.96
14	14	13	JERRY SPRINGER-TOO HOT FOR TV!	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
15	12	6	BARNEY'S GREAT ADVENTURE	PolyGram Video 40045005765	Barney	1997	G	22.95
16	9	8	MERLIN	Hallmark Home Entertainment 96525	Sam Neill	1998	NR	19.98
17	17	7	THE EXORCIST-25TH ANNIVERSARY SPECIAL EDITION	Warner Home Video 16176	Ellen Burstyn Linda Blair	1973	R	19.98
18	16	11	THE BLACK CAULDRON	Walt Disney Home Video Buena Vista Home Entertainment 9124	Animated	1985	PG	26.99
19	20	18	SPICE WORLD	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
20	15	13	PLAYBOY'S PLAYMATES REVISITED	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
21	24	10	THE AVENGERS '67 BOX SET 1	A&E Home Video New Video Group 17135	Patrick Macnee Diana Rigg	1967	NR	29.95
22	NEW ▶		THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
23	21	5	DA GAME OF LIFE	Priority Video 53425	Snoop Dogg	1998	NR	19.98
24	NEW ▶		C BEAR AND JAMAL	Xenon Entertainment 4033	Animated	1998	NR	14.98
25	19	13	JERRY SPRINGER-THE BEST OF	Real Entertainment 6509	Jerry Springer	1998	NR	14.99
26	18	127	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
27	22	2	THE GRAND JURY TESTIMONY OF WILLIAM JEFFERSON CLINTON	MPI Home Video MP7387	Bill Clinton	1998	NR	14.98
28	28	6	TELETUBBIES: DANCE WITH THE TELETUBBIES	Warner Family Entertainment Warner Home Video B3748	Various Artists	1998	NR	14.95
29	23	2	THE AVENGERS '67 BOX SET 3	A&E Home Video New Video Group 17149	Patrick Macnee Diana Rigg	1967	NR	29.95
30	26	22	AS GOOD AS IT GETS	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt	1997	PG-13	19.95
31	31	5	BOOGIE NIGHTS	New Line Home Video N4624	Mark Wahlberg Burt Reynolds	1997	R	19.98
32	33	8	THE FULL MONTY	FoxVideo 4806	Robert Carlyle Mark Addy	1997	R	14.98
33	35	13	IMAGE OF AN ASSASSINATION	MPI Home Video 72823	Not Listed	1998	NR	19.98
34	39	34	HERCULES	Walt Disney Home Video Buena Vista Home Entertainment 9123	Animated	1997	G	26.99
35	30	121	GREASE: 20TH ANNIVERSARY EDITION ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
36	38	26	FLUBBER	Walt Disney Home Video Buena Vista Home Entertainment 1468	Robin Williams	1997	PG	22.99
37	27	10	PEARL JAM: SINGLE VIDEO THEORY	Epic Music Video Sony Music Video EV50161	Pearl Jam	1998	NR	14.98
38	37	9	THE AVENGERS '67 BOX SET 2	A&E Home Video New Video Group 17140	Patrick Macnee Diana Rigg	1967	NR	29.95
39	40	7	SPAWN 2	HBO Home Video 91487	Animated	1998	PG-13	22.97
40	36	3	IN & OUT	Paramount Home Video 329873	Kevin Kline Joan Cusack	1997	PG-13	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.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
*** No. 1 ***					
1	1	5	CITY OF ANGELS (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
2	2	4	MERCURY RISING (R)	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin
3	3	5	WILD THINGS (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
4	4	5	PRIMARY COLORS (R)	Universal Studios Home Video 83373	John Travolta Emma Thompson
5	34	2	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
6	30	2	LOST IN SPACE (PG-13)	New Line Home Video N4666	William Hurt Gary Oldman
7	5	11	THE WEDDING SINGER (PG-13)	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore
8	17	2	THE OBJECT OF MY AFFECTION (R)	FoxVideo	Jennifer Aniston Paul Rudd
9	7	9	THE BIG LEBOWSKI (R)	PolyGram Video 4400565393	Jeff Bridges John Goodman
10	14	16	WAG THE DOG (R)	New Line Home Video Warner Home Video N4642	Dustin Hoffman Robert De Niro
11	11	4	HUSH (PG-13)	Columbia TriStar Home Video 02352	Jessica Lange Gwyneth Paltrow
12	10	9	THE APOSTLE (PG-13)	Universal Studios Home Video 83676	Robert Duvall Farrah Fawcett
13	8	7	TITANIC (PG-13)	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet
14	9	14	GOOD WILL HUNTING (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck
15	15	2	TWILIGHT (R)	Paramount Home Video	Paul Newman Susan Sarandon
16	6	11	JACKIE BROWN (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson
17	NEW		THE SPANISH PRISONER (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
18	16	10	THE MAN IN THE IRON MASK (PG-13)	MGM/UA Home Video M907047	Leonardo DiCaprio Jeremy Irons
19	13	4	HE GOT GAME (R)	Touchstone Home Video Buena Vista Home Entertainment 1356503	Denzel Washington Milla Jovovich
20	12	12	U.S. MARSHALS (R)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
21	19	2	PAULIE (PG)	Universal Studios Home Video 83960	Cheech Marin Gena Rowlands
22	20	3	THE PLAYER'S CLUB (R)	New Line Home Video N4682	Ice Cube Jamie Fox
23	18	4	DEEP RISING (R)	Hollywood Pictures Home Video Buena Vista Home Entertainment 1355103	Treat Williams Famke Janssen
24	22	2	TWO GIRLS AND A GUY (R)	FoxVideo	Robert Downey, Jr. Heather Graham
25	21	11	GREAT EXPECTATIONS (R)	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow
26	24	26	L.A. CONFIDENTIAL (R)	Warner Home Video 14913	Kevin Spacey Russell Crowe
27	25	11	HARD RAIN (R)	Paramount Home Video 332133	Morgan Freeman Christian Slater
28	23	3	DANGEROUS BEAUTY (R)	Warner Home Video 14775	Catherine McCormack Rufus Sewell
29	26	3	MY GIANT (PG)	Warner Home Video 2535	Billy Crystal Gheorghe Muresan
30	35	11	DARK CITY (R)	New Line Home Video Warner Home Video N4656	Rufus Sewell Kiefer Sutherland
31	28	9	MR. NICE GUY (PG-13)	New Line Home Video N4661	Jackie Chan
32	38	20	THE RAINMAKER (PG-13)	Paramount Home Video 335033	Matt Damon Danny DeVito
33	31	20	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL (R)	Warner Home Video 14776	Kevin Spacey John Cusack
34	29	22	AS GOOD AS IT GETS (PG-13)	Columbia TriStar Home Video 21703	Jack Nicholson Helen Hunt
35	36	13	SPHERE (PG-13)	Warner Home Video 15331	Dustin Hoffman Sharon Stone
36	40	6	HOMEGROWN (R)	Columbia TriStar Home Video 25323	Billy Bob Thornton John Lithgow
37	NEW		CHINESE BOX (R)	Trimark Home Video VM6703	Jeremy Irons
38	NEW		RIDE (R)	Dimension Home Video Buena Vista Home Entertainment 1357203	Snoop Doggy Dogg Luther Campbell
39	27	8	THE NEWTON BOYS (PG-13)	Columbia TriStar Home Video 0363	Matthew McConaughey Ethan Hawke
40	NEW		WIND DANCER (PG)	Real Family Entertainment 4002	Brian Keith Matt McCoy

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases, 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 theatrical releases, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

FOR RETAILERS, WAR IS IN DEMAND

(Continued from page 73)

A-bomb tests, narrated by William Shatner.

"Private Ryan" spurred Time-Life Video to re-promote the 1989 "The World At War" series, which had not been promoted on TV in several years, according to director of marketing MaryAnne Shvodian. "When we knew 'Private Ryan' was coming out, we did a brand-new TV commercial that used the D-Day tape as the lead," she says. "We positioned it as, 'See the actual footage of D-Day.'"

Like most Time-Life releases, "The World At War" is a continuity series, in which customers pay \$9.95 for the lead cassette (in this case, the D-Day invasion that rivets "Private Ryan" audiences) and then receive a new tape each month for \$19.95. The TV spot for "The World At War," which HBO Home Video has for retail, began airing Aug. 31.

"The response has been fairly strong. I think 'Private Ryan' has helped give mass appeal to what has typically been a niche product," Shvodian adds.

The "Private Ryan" connection has not gone unnoticed by suppliers scrambling for an edge in the race for shelf space. After all, Spielberg's "Jurassic Park" prompted a boom in dinosaur tapes. Thus, Bonneville's press release touts "American Caesar" and "Vietnam: The Ten Thou-

sand Day War" by noting that the Tom Hanks movie has caused Americans to turn "their attention to the true agony of war."

They're building on a video tradition. The fascination with World War II, especially since the 50th anniversary of D-Day in 1994, has always been strong. Madacy national sales manager Jim Newhouse notes, "We have done very well in this area of programming for quite a while. I'm sure 'Private Ryan' has helped, but sales have always been good in this area."

Goldhil has seen across-the-board retailer interest in "World War II In Color," says president Gary Goldman. The two-pack, which retails for \$29.95, has pre-orders of 10,000 pieces. "We're getting great orders. We think it will ultimately sell 100,000 units or more," he adds.

The vendor has orders from the Book of the Month Club, Doubleday, and Wireless catalogs, alongside a diverse collection of retailers, including Musicland, Store of Knowledge, Borders, and LearningSmith.

Some of the latter readily acknowledge their debt to "Private Ryan." Asked if the movie's popularity translated into increased sales, Terry Lipelt, senior buyer of prerecorded video for Best Buy, answers, "Without question. In

June, the trailers starting hitting theaters in heavy rotation and there was a lot of publicity for the movie, and we saw a 200%-300% increase in unit sales for World War II videos, compared to May."

Lipelt continues, "The increases have continued to hold—not to the level they were in June, but sales are still very strong. The biggest success has come in the sales of multi-packs where we're selling a series of World War II programs together. Most prominent would be Madacy: A variety of their programs have done very well, as have multi-cassette programs from Diamond."

Borders has also seen increased interest in World War II videos, although not to the extent of Best Buy. "There is a bump in interest in movies from that period, especially classics like 'The Longest Day' and 'The Bridge At Remagen.' I wouldn't say it's a huge bump, but a bump nonetheless," says a Borders source. "I think there's definitely a little more consumer interest in that period now."

Not every supplier is capitalizing on "Private Ryan," however. PolyGram Video acquired rights to a 10-tape, British-made World War II series called "Battlefields," which garnered high ratings on PBS in 1996, but has no plans to re-promote either the series or individual titles.

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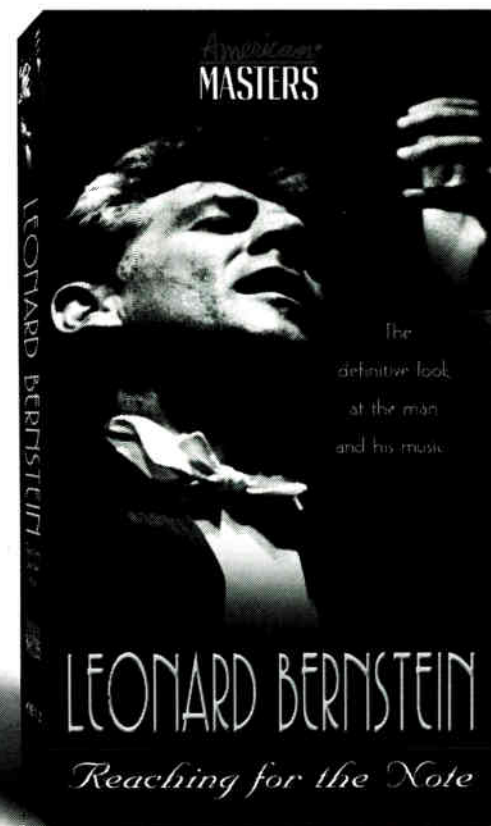
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Minnesota Orchestra's 'Nutcracker' Revives Original Tale

GRACE NOTES: "NotesAlive!," an adventuresome new series from the **Minnesota Orchestra** that blends kid-friendly music, art, and literature, has been making inroads at retail since hooking up in July with independent distributor **Blackboard Entertainment Inc.** in Oakland, Calif.

The series' second and most recent release, "Nutcracker: The Untold Story," is being carried by major chains **Tower Video**, **West Coast Entertainment**, and **Borders Books & Music**. And "we're hoping to do business with Blockbuster franchises after the first

of the year," says **Bruce Becker**, chief marketing officer for **Minnesota Orchestra Visual Entertainment**.

"Nutcracker: The Untold Story" combines **Tchaikovsky's** orchestral score, ballet, animation, theater, and narration. It focuses on the largely unknown elements of the original "Nutcracker" story, which was written by **E.T.A. Hoffman**.

Using computer animation, the video brings to life drawings by children's author/illustrator **Maurice Sendak**. Sendak had designed costumes and sets for a



by *Moira McCormick*

1983 production of "The Nutcracker" by **Seattle's Pacific Northwest Ballet** and also published these drawings with the original Hoffman text in the 1984 book "Nutcracker."

It's only the second children's video involving Sendak; the first was **Children's Circle's** "The Maurice Sendak Library." The plain-spoken artist had never had much interest in the format, he says, "because it's usually so condescending and prosaic. Everyone speaks unctuously down to children, and I have avoided that all my life, to the best of my ability."

Becoming involved with this production stemmed from "always [having] had a particular affection for the production I designed in Seattle," he adds. "Because that, to me, was a successful project in turning a ballet which is mostly a colossal bore into something which might conceivably be of interest to children."

Sendak believes that Hoffman's original story, "The Hard Nut," is "stupendous" but that "when Tchaikovsky and the **Bolshoi Ballet** took it up, they took elements of the story without bothering to tell the whole story. It's been sweetened to the point of death."

He acknowledges that the music is "wonderful, gorgeous" and hastens to add that he does not "blame Tchaikovsky and the Bolshoi, because this was typical of classical ballet at the turn of the century: to just make it a dance. The story was negligible."

That plot, says Sendak, involves "a little girl [called variously Clara or Marie] coming to her hormonal stage of life. Which is an endlessly fascinating story. Which the music goes beautifully with, so that kids can go and see themselves up there." Instead, the ballet has always shunted the girl to the side of the stage as an observer of all the other dancers.

In this video version of "The Nutcracker," narrated by the pivotal character **Godfather Drosselmeier**, most of the dancing is done by Marie and the Nutcracker/Prince, and it does indeed subtly suggest a young girl's romantic awakening. Notably absent are traditional "Nutcracker" figures like the **Sugarplum Fairy**.

"What girl who's coming of age and her hormones are soaring would, in her right mind, invite the dazzling **Sugarplum Fairy** to

her party?" Sendak asks, observing the famously delicate, celesta-driven musical interlude that customarily is danced to by the fairy. "It is beautiful music, but isn't it more wonderful to have [Marie] dancing it?" And, as in Hoffman's original tale, it is Marie who saves the Nutcracker Prince, not vice versa.

"Nutcracker: The Untold Story" is the second "NotesAlive!" video. The first was "On The Day You Were Born," based on the award-winning **Debra Frasier** book; it received the **American Library Assn.'s 1997 Andrew Carnegie Medal** for best children's video of the year. It features the **Minnesota Orchestra** performing an original piece by composer **Steve Heitzeg**, 3D animation of Frasier's paper-cutout illustrations, and Frasier's narration.

Becker says a third title, scheduled for **January 1999** release, will be based on the **Dr. Seuss** book "My Many-Colored Harp." It will feature an original composition by **New York's Richard Einhorn**, along with "motion-capture animation." As with its two predecessors, the new title will have a behind-the-scenes segment, including interviews with the video's various creators.

"We started offering video for kids ages 3-12 in 1996," says Becker. "We want to establish 'NotesAlive!' as a brand name. We felt there was a strong need in the marketplace to interest children in the arts, in a kid-friendly way. Our idea was to combine music, literature, and art in an exciting video with an educational component."

If successful, the series would "generate funding for the orchestra on a long-term basis," he says.

Becker notes that the series represents "the higher-quality end of the market, so it's a higher price point, but not out of reach." Titles are \$19.95 in clamshell packaging and \$14.95 in slip-sleeves, with the latter price point "especially geared to retail," he says.

"There's been so much publicity about the benefits of classical music for kids," he says. "It's been a big plus. All these retailers have to do is communicate the fact that they've got something that parents want."

Becker says radio promotions are part of the marketing plans as well: "We've been giving them product to give away on the air."

Distributor **Blackboard Entertainment** is "the Miramax of kids' product," according to founder and president **Marcella Aviles**. **Blackboard** started in 1995 as an independent kid-vid label with a how-to series called "You Can" (including "You Can Ride A Horse," "You Can Fly A Kite,"

and five others).

"We realized," says Aviles, "that unless we owned our own distribution, this business would be a tough row to hoe." She hired a sales staff and now handles some 115 independent children's titles from a number of indie vendors.

It was a "strategic alliance" with not-for-profit organization **Coalition for Quality Children's Media**, says Aviles, "that got us our distribution relationship with the **Minnesota Orchestra**. We donate a portion of our sales to the coalition."

Blackboard planned to use "NotesAlive!," she adds, "to identify retailers where the product would do well, the ones carrying kids' learning-based products, like **Noodle Kidoodle** and **Zany Brains**, and book chains like **Crown Books**, **Borders**, etc., where the buyers are historically receptive to this type of content, and merchandise it properly so it will sell through."

Co-op ads, including those with specialty outlets such as furniture stores, "have generated a lot of volume," says Aviles. "With co-op ads, our dollar is just as good as Disney's. And we place product successfully by not going for 100,000-piece orders."

In addition, Aviles notes, "strategic placement is very important. We've been able to do national and regional ads for 'NotesAlive!' because of the orchestra affiliation, ads that would normally be out of reach, price-wise, for a single independent product."

"When you have enough passion for what you're doing," says Becker, "as everyone on our team does, you can do great things."

Assistance in preparing this column was provided by *Kim Cox*.

Billboard®

OCTOBER 31, 1998

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
*** No. 1 ***				
1	1	150	LADY AND THE TRAMP Walt Disney Home Video 582	1955 26.99
2	2	7	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998 26.99
3	3	3	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998 19.96
4	4	5	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997 22.95
5	7	11	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985 26.99
6	5	7	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998 14.95
7	8	259	AN AMERICAN TAIL ◊ Universal Studios Home Video 83842	1986 19.98
8	9	155	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989 26.99
9	6	7	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998 14.95
10	10	25	ANASTASIA FoxVideo	1997 26.98
11	11	25	ELMOPALOOZA! ◊ Sony Wonder	1998 12.98
12	12	35	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997 26.99
13	25	7	BARNEY'S HALLOWEEN PARTY Barney Home Video/The Lyons Group 2024	1998 14.95
14	16	3	GOOSEBUMPS: ONE DAY AT HORRORLAND FoxVideo 0496	1998 9.98
15	NEW ▶		C BEAR AND JAMAL Xenon Entertainment 4033	1998 14.98
16	14	33	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997 14.98
17	20	85	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996 26.99
18	17	151	PETER PAN: 45TH ANNIVERSARY LIMITED EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953 26.99
19	NEW ▶		101 DALMATIANS CHRISTMAS Walt Disney Home Video/Buena Vista Home Entertainment 14746	1998 12.99
20	13	5	KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998 19.99
21	22	235	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942 26.99
22	24	3	GOOSEBUMPS: WEREWOLF SKIN FoxVideo 0497	1998 9.98
23	18	13	THE SPIRIT OF MICKEY Walt Disney Home Video/Buena Vista Home Entertainment 10060	1998 22.99
24	19	19	MELODY TIME Walt Disney Home Video 6963	1948 22.99
25	23	5	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998 9.95

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SHELF TALK

(Continued from page 74)

and home video industries. Keynote speakers will include **Coca-Cola USA VP Steve Koonin** and **CBS Broadcast Group executive VP George Schweitzer**.

END HUNGER RESCHEDULES: The Video Software Dealers Assn. has rescheduled its End Hunger benefit to Jan. 20 at the **Playboy Mansion** in Los Angeles.

The event, "An Evening Under The Stars," will honor major contributors to the campaign, including **Blockbuster president John Antioco**; **MGM Home Entertainment president David Bishop**; **Rentrak CEO Ron Berger**; **Blow-out Video president Steve Berns**; **ACT II Popcorn/Golden Valley Microwave Foods' Scott Arbuckle**; and **End Hunger co-founder and actor Jeff Bridges**.

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MERCHANTS & MARKETING

A&E FINDS AN UNEXPECTED HIT IN VIDEO RELEASE OF TV'S 'AVENGERS'

(Continued from page 73)

which began in England in 1961, ended in 1969.

"The New Avengers"—a modernized follow-up starring Macnee and two younger assistants played by Gareth Hunt and a pre-"Absolutely Fabulous" Joanna Lumley—launched on late-night U.S. TV in 1978 and lasted only two seasons.

The enduring appeal of the show for baby boomers who grew up with it, aside from the talented actors and creators, is in its still-fresh '60s vibe and a stylized depiction of English society. In a recent interview in London's Daily Telegraph, Macnee said it was an England "that never existed and never will exist, and yet an England we all dream could somehow be... where even the most ghastly of masterminds would understand that everything must stop for tea."

A&E Home Video now intends to issue the entire "Avengers" output, including "The New Avengers," over the next several years.

"It's been owned by at least eight different people—one of whom I know is in prison," says Macnee, who has crusaded to halt "Avengers" pirates and to compel payment of royalties due the cast. "It's been basically treated as floor covering, but now it's owned by people who really care about it—Canal Plus, the biggest TV company in France—and they'll pay

us our money."

Macnee notes that even A&E, which ran the series on its cable network in 1990, presented truncated versions of episodes that left the ingenious, sci-fi-flavored plots barely intelligible. Any past wrongs, however, have now been righted as ecstatic consumers have shown, via online postings and purchases.

"We knew that the fans had a very deep affinity for the product, but we didn't know the appeal was so wide or that we'd really strike such a nerve," says Steve Savage, president of New Video, A&E Home Video's distributor. "We've had dealers say they haven't seen such passion on the part of consumers since 'Star Trek' came out on video."

Ironically, the failure of the recent movie version of "The Avengers" has only helped. "We thought we might go down with the ship, but what happened was that all the critics referred to the original as the standard," notes Savage. "Now that [the movie] is coming out on video in December, we expect another sales blip, because people coming into stores looking for the movie will be intrigued by the original."

Citing Paramount Home Video's "Star Trek" tapes, Savage says that A&E is also "digging deep" into "The Avengers" to satisfy the hardcore col-

lector, as well as new fans, by issuing the complete series. This has meant scouring vaults and archives in search of the original negatives of the Hendry and Blackman episodes, which were done live.

Having released the sought-after color episodes, A&E will follow next year with the black-and-white Rigg shows, says Walmsley. "The goal is to encourage fans to collect all the sets and own the complete library." Buyers of the four "Season Five" boxes can obtain a collectible poster of the completed box graphics. DVD release of the series, he adds, will also commence next year.

The still-active Macnee, who is now 76 and living in Palm Springs, Calif., has been heavily involved in promoting "The Avengers."

"I went on QVC and held one up, and within 10 minutes they'd sold 4,000 cassettes!" he exclaims. Macnee, co-author of TV Books' recently published "The Avengers And Me," adds, "They're selling to people now who weren't even born when they were made, which means that they still hold up."

"It was ahead of its time, with things like computers and robots and tai chi—and a female character who was equal to a man. And Di with her auburn hair looked like something out of heaven."

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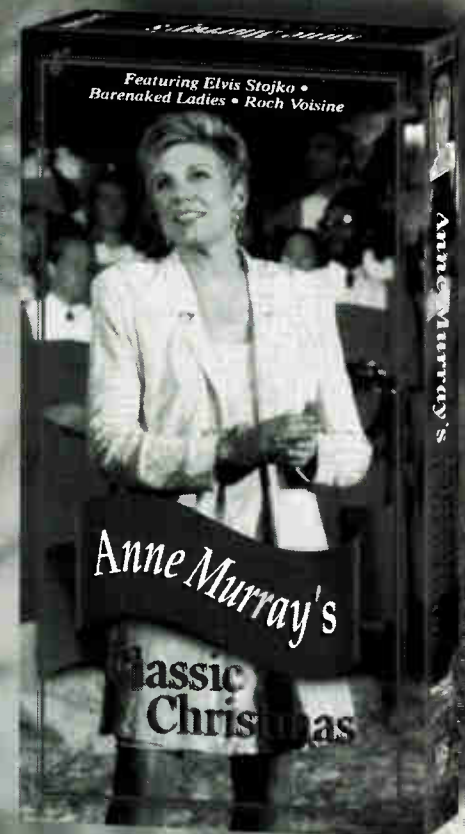
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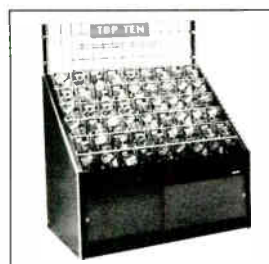
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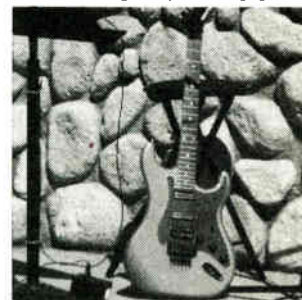
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CALENDAR

OCTOBER

Oct. 24, **Second Wu Charitable Foundation Benefit**, Marriott East Side, New York. 718-981-4800.

Oct. 24-26, **Cineposium '98**, Adam's Mark Hotel, Denver. 323-462-6092.

Oct. 24-27, **On Cue Management Conference**, Nashville. 612-931-8325.

Oct. 26, **What You Don't Know Can Hurt You: Legal Challenges To Songwriters, Publishers & Artists**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Oct. 26-28, **@d:tech Internet Marketing Conference**, Marriott Marquis, New York. 310-473-4147.

Oct. 27, **Jewish Federation Annual Community Awards**, Sephardic Temple Tifereth Israel, Westwood, Calif. 323-761-8081.

Oct. 29, **Seventh Annual Salute To Excellence Awards Dinner**, honoring WDas Philadelphia PD Joe "Butterball" Tamburro, Sheraton Hotel & Towers, New York. 212-222-9400.

Oct. 29, **Inner Circle Halloween Networking Event**, sponsored by the Powerhouse Group and the New York chapter of the National Academy of Recording Arts and Sciences, Cheetah Club, New York. 212-561-1736, rsvp@powerhousegroup.com.

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

LIFELINES

BIRTHS

Girl, Sally Roisin Isabella, to Loren Chodosh and Jezz Harkin, Sept. 7 in New York. Mother is a music business attorney. Father is head of tour development and artist relations for V2 Records.

Girl, Eden Alexis, to Lori and John Lytle, Oct. 12, in Nashville. Mother is VP of publicity for Virgin Records Nashville. Father is president of Lytle Management.

MARRIAGES

Chris Knight to Debbie Wells, Aug. 15 in Slaughters, Ky. Groom is a Decca Records artist.

DEATHS

Charlie Foxx, 64, of leukemia, Sept. 18 in Mobile, Ala. A songwriter and musician, Foxx wrote "Mockingbird," an R&B hit in 1963 that appeared on Sue Records affiliate Symbol by Foxx and his sister Inez F. Fletcher, known professionally as Inez Foxx (see Words & Music, page 39). A version by James Taylor and Carly Simon was also a top five pop hit in 1974. Foxx wrote several other hit songs, including "Hurt By Love," "I Stand Accused," "No Stranger To Love," and "(1-2-3-4-5-6-7) Count The Days." He is survived by his wife, Hattie; a son, Kevin Cochran; four sisters, including Inez; and two brothers.

6540.

Nov. 14, **Neil Bogart Memorial Fund Dinner And Awards**, honoring Tower Records president Russ Solomon, Barker Hangar, Santa Monica, Calif. 310-247-2980.

Nov. 18, **Silver Clef Dinner And Auction**, benefiting the Nordoff-Robbins Music Therapy Foundation, honoring David Foster, Roseland, New York. 212-707-2818.

Nov. 18, **SESAC New York Music Awards**, New York Supper Club, New York. 212-586-3450.

DECEMBER

Dec. 7, **Billboard Music Awards**, Las Vegas. 212-536-5002.

Dec. 15-19, **Lexus Challenge**, benefiting Child-help USA and the Entertainment Industry Foundation, La Quinta Resort & Club Citrus Course, La Quinta, Calif. 310-550-7776.

GOOD WORKS

AT THE CROSSROADS: On Oct. 15, the Eric Clapton-founded West Indies residential treatment facility, the Crossroads Centre at Antigua, opened to help people with alcohol and drug dependencies. Contact: Janet Spiegel at 818-783-7886.

DOWN WITH THE WU: The Wu-Tang Clan will host the second Wu Charitable Foundation fund-raiser Oct. 24 at the New York Marriott East Side. It will benefit its computer-literacy program, which gives money to disenfranchised New York-area public schools. The fund just provided Staten Island's Public School No. 57 with \$20,000. Contact: Marcia St. Juste at 718-981-4800.

SPEAKING OUT: Conceived by human-rights activist Zach de la Rocha, the Spitfire tour is traveling to U.S. college campuses throughout October to speak out on global affairs. It is moderated by Krist Novoselic and includes a rotating group of actors, musicians, and activists. Pegged to participate are Amy Ray of the Indigo Girls, Woody Harrelson, Jello Biafra, Exene Cervenka, and MTV's Kennedy. Contact: Shorefire Media at 718-522-7171.

BLUES BONUS: Johnny Winter, Bo Diddley, Otis Ranch, and Billy Branch will perform at HOPEFEST '98, to be held Nov. 12 at Chicago's Riviera Theater, to help the homeless and the Chicago Coalition. The event also includes a silent auction. Contact: Eilyn Harris at 312-435-4548.

On Dec. 3, **B.B. King** will perform at a benefit for the United Service Organizations in New York aboard the aircraft carrier *USS Intrepid*. Tickets are \$1,000, and the ship holds 1,000 people. He also performed in July 1996 for American troops in Bosnia. Contact: Sidney Seidenberg at 212-421-2021.

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Radio Remains Cool In The Face Of Heated-Up Competition

This story was prepared by Sean Ross, editor of *Airplay Monitor*; with Chuck Taylor, *Top 40 Monitor* managing editor Jeff Silberman and *Rock Monitor* editor Marc Schiffman.

SEATTLE—It's the end of the world as we know it. But broadcasters feel fine. That was the message at this year's fall National Assn. of Broadcasters (NAB) Radio Show, held Oct. 14-17 here.

Despite repeated predictions of a coming recession and concerns about radio's post-consolidation spot load, as well as the presence of Internet radio listening and digital satellite audio on the horizon, panelists representing current ownership were surprisingly upbeat, rarely suggesting that any radical change in the landscape was about to take place.

At his Oct. 15 keynote address,

Jacor Communications chairman Sam Zell told his audience that he expected a recession to take place in early 1999. The downturn, he said, would "prove how much more powerful" the broadcast industry was than during the early-'90s recession.

"I think [Wall Street] is going to be surprised at how well you do," said the chairman of the recently merged broadcast giant (Billboard, Oct. 17).

His remarks were echoed later that day at the group heads panel, where Chancellor Media president/CEO Jeff Marcus suggested that a recession "could become a self-fulfilling prophecy" but added that "if we see it, we could prove once and for all that radio is recession-proof" and show "the power of super-duopoly."

By that time, Cumulus Media executive vice chairman Lew Dickey had

already suggested that radio's recent stock-price fluctuations were the result of a "temporary liquidity crisis" affecting all stocks and not based on industry performance.

DIGITAL SATELLITE RADIO

This year's NAB had been preceded by major announcements by both digital satellite audio providers, CD Radio and XM Satellite Broadcasting (the former American Mobile Radio Corp.); XM's Lee Abrams predicted the company would have 43 million subscribers by 2005.

Despite those announcements, the group heads' take on the prospect of digital satellite audio and the advent of greater Internet listening varied little from opinions expressed in previous years.

"We just believe radio is fundamentally a local business," said Dickey. He was seconded by Marcus, who noted that his family had already subscribed to cable radio and was fascinated by it "for one day," and by Citadel Communications chairman Larry Wilson, who noted, "I'd rather be on my side of that deal than the poor fool on the other."

Clear Channel president/COO Mark Mays sounded one of the few dissents, saying that there will be more competition for radio, regardless of what form it takes.

"We shouldn't say, 'Hey, this is something that's going to go away,'" he asserted. And Chancellor's Marcus suggested that the Federal Communications Commission (FCC) look into preventing Webcasters from operating beyond their local markets.

Marcus' remarks took place before the unveiling of an Arbitron/Edison Media Research Internet-listening study that suggested that Internet listening (and digital satellite radio) represented a larger issue for conventional local broadcasters than previously realized (see story, this page).

Several days before the study's unveiling, Arbitron had already

announced that it would team with Motorola's RadioWave.com to track Internet radio listening. The Internet-listening study suggested that broadcasters should look at acquiring not just conventional signals but also Netcasters; it added that they should look at using Internet audio to serve the uncovered format niches in their own markets.

SPOT LOAD

Beyond new media's impact, spot load was clearly a hot-button topic at the Radio Show. While Clear Channel's Mays thought radio's current inventory was comparable to that of three years ago, Cumulus' Dickey countered, "We could be our own worst enemy. Too much inventory, and we'll see [time spent listening] drop."

And Emmis senior VP of programming Rick Cummings wryly noted at a separate session, "[The maximum stop-set length] used to be the time it took me to drive from home to work in the morning. Well, we went past that a year ago."

At the classic rock format room, panelists were divided on the impact of spot load, although most agreed

that it increased the importance of a station's on-air production. KZOK Seattle PD Carey Curelop thought spot load was not an issue because every spot load in a market had increased, not just that of a single station. Curelop said research showed that people had fewer and fewer problems with commercial clutter. It's "less of an irritant than it used to be," he said.

Westwood One Radio's Jeff Gonzer, however, mused, "One day, someone will think of doing 10 spots an hour, and everyone will follow."

DIVERSE OPINIONS ON DIVERSITY

Even before FCC Chairman Bill Kennard spoke at an Oct. 16 breakfast, a gauntlet had been thrown down by FCC Commissioner Harold Furchgott-Roth, who told attendees at the Oct. 15 financial breakfast that he opposed any attempt by the FCC to clamp down on broadcast consolidation.

"Congress made these decisions," Furchgott-Roth said. "The FCC has no power to second-guess Congress. The U.S. has some of the best anti-
(Continued on next page)

THE NAB
RADIO
SHOW

Arbitron Warns Of Increasing Online Competition

Broadcasters be warned. According to a study released by Arbitron at the National Assn. of Broadcasters Radio Show Oct. 14-17 in Seattle, radio will "almost certainly see erosion" as the result of new media, according to the company's Pierre Bouvard.

He leaked off stats that indicate that 13% of people already online say they're spending less time with radio, that one-third of the audience would choose an out-of-town signal on the Internet over a local broadcaster, and that 56% of the survey's respondents (chosen from both diary keepers and online audio listeners) had said they would be somewhat or very interested in subscribing to satellite audio.

That was the bad news. The good news was that 35% of the same re-

spondents said they were spending less time with TV as a result of the Internet; that a majority said they would listen to their current favorite station on the Internet, if it were available; and that radio stations were doing a good job at driving people to their World Wide Web sites. The study also cited considerable respondent interest in using a station's Web site to glean more info about a station's sponsors or even to buy products online.

Not surprisingly, modern rock listeners were both at the forefront of existing Internet listening and those most receptive to the prospect of subscription satellite radio, with country usually in last place among major current-based music formats.

SEAN ROSS



10,000 Strong. At ABC's party Oct. 15 at the National Assn. of Broadcasters Radio Show in Seattle, 10,000 Maniacs took to the stage, performing a number of songs from their current album, "Love Among The Ruins," as well as some of the band's favorably received catalog ditties.



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Certified Gold and Platinum Awards

Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	13	*** No. 1 *** I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	BACKSTREET BOYS 3 weeks at No. 1
2	2	2	24	TO LOVE YOU MORE 550 MUSIC ALBUM CUT	CELINE DION
3	3	3	13	THIS KISS WARNER BROS. 17247	FAITH HILL
4	5	5	8	FROM THIS MOMENT ON MERCURY ALBUM CUT	SHANIA TWAIN
5	4	4	38	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
6	6	6	42	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
7	12	16	4	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
8	11	11	16	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
9	8	9	30	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
10	7	7	22	OOH LA LA WARNER BROS. 17195	ROD STEWART
11	9	8	17	TO MAKE YOU FEEL MY LOVE CAPITOL ALBUM CUT	GARTH BROOKS
12	10	10	36	MY FATHER'S EYES REPRISE ALBUM CUT	ERIC CLAPTON
13	13	14	8	MOTHER I MISS YOU GTSF ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
14	26	—	2	*** AIRPOWER *** I'M YOUR ANGEL JIVE 42560*	R. KELLY & CELINE DION
15	14	13	11	I DON'T WANT TO MISS A THING COLUMBIA 78952	AEROSMITH
16	15	15	41	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
17	17	12	28	ADIA ARISTA 13497	SARAH MCLACHLAN
18	21	22	6	I'LL BE ATLANTIC 84191	EDWIN MCCAIN
19	16	17	61	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN
20	20	21	9	ANOTHER DAY GOES BY ELEKTRA ALBUM CUT/EEG	DAKOTA MOON
21	18	20	10	STANDING TOGETHER GRP 3109*	GEORGE BENSON
22	22	23	5	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	JOHN MELLENCAMP
23	23	25	4	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	BETTE MIDLER
24	24	26	4	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
25	29	—	2	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE

Adult Top 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25																																																																																																																												
1	1	1	27	IRIS WARNER SUNSET ALBUM CUT/REPRISE	GOO GOO DOLLS 14 weeks at No. 1	2	3	19	ONE WEEK REPRISE 17174	BARENAKED LADIES	3	4	5	30	REAL WORLD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20	4	8	10	4	THANK U MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE	5	3	4	10	I WILL WAIT ATLANTIC ALBUM CUT	HOOTIE & THE BLOWFISH	6	6	7	9	MY FAVORITE MISTAKE A&M ALBUM CUT	SHERYL CROW	7	5	2	21	I DON'T WANT TO MISS A THING COLUMBIA 78952	AEROSMITH	8	7	6	25	CLOSING TIME MCA ALBUM CUT	SEMISONIC	9	9	9	40	I'LL BE LAVA 84191/ATLANTIC	EDWIN MCCAIN	10	10	8	34	THE WAY HOLLYWOOD ALBUM CUT	FASTBALL	11	13	14	14	SAVE TONIGHT WORK ALBUM CUT	EAGLE-EYE CHERRY	12	11	11	38	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA	13	12	12	45	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	GREEN DAY	14	17	21	7	LULLABY SMG ALBUM CUT/COLUMBIA	SHAWN MULLINS	15	22	—	2	HANDS ATLANTIC ALBUM CUT	JEWEL	16	14	15	15	HOCH BLACKBIRD ALBUM CUT/SIRE	EVERYTHING	17	16	16	15	JUMP JIVE AN' WAIL INTERSCOPE ALBUM CUT	THE BRIAN SETZER ORCHESTRA	18	19	22	9	JUMPER ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND	19	18	20	11	THIS KISS WARNER BROS. 17247	FAITH HILL	20	15	13	25	KIND & GENEROUS ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT	21	21	19	13	CRUSH EDEL AMERICA 164024/HOLLYWOOD	JENNIFER PAIGE	22	20	17	17	WISHING I WAS THERE RCA ALBUM CUT	NATALIE IMBRUGLIA	23	24	27	5	SLIDE WARNER BROS. ALBUM CUT	GOO GOO DOLLS	24	29	31	8	INSIDE OUT RCA ALBUM CUT	EVE 6	25	23	23	7	YOUR LIFE IS NOW COLUMBIA ALBUM CUT	JOHN MELLENCAMP

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 64 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airplay awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

Radio

PROGRAMMING

RADIO REMAINS COOL IN THE FACE OF HEATED-UP COMPETITION

(Continued from preceding page)

trust agencies in the world. They can and will continue to enforce antitrust concerns. I just don't know what we can add."

He was seconded that morning by Citadel CEO Larry Wilson, who said, "We've spent over a million dollars on antitrust issues with the Department of Justice, and I think it's a travesty to have to go through the same kind of thing with the FCC."

That didn't stop Kennard from expressing concern that small broadcasters were being "squeezed out" by consolidation and promising that the FCC will re-examine all its broadcast ownership rules with an eye on protecting diversity. Kennard also promised to continue to pursue Equal Employment Opportunity rules to replace the ones struck down by an appeals court.

"We also know," he said, "that there are some broadcasters among your ranks that will not do the right thing" of their own volition. Asked about an attempted revival of the minority tax certificate, Kennard said the FCC was "working with the Justice Department" in hopes of making it easier for major groups to sell stations to minority owners.

This year's NAB was filled with dire statistics on the state of minority ownership. At an early panel, WSKQ/WPAT New York VP/GM Carey Davis stated that minority ownership had gone from 3% to 1% since the elimination of the tax certificate, "and that's really sad."

But at the group heads panel, moderator and Secret Communications head Frank Wood suggested that today's publicly held broadcasters have an ownership "diversity that you can't see: the shareholders." Similarly, Clear Channel's Mays contended that local PDs and GMs "own that property in their minds" and serve as a diverse group of owners, as if each actually held the license.

"The commission doesn't give us enough credit" for that, said Mays. Then again, the day before, Katz Radio Group president Stu Olds had quoted American Urban Radio Networks' Skip Finley as saying that there were only 50 African-American GMs of R&B stations and only two at general-market stations.

THE R&B SKINNY

In an opening-day panel on improving sales opportunities for R&B and Spanish-language radio, Olds tried to cast the racially insensitive internal memo that embarrassed his Amcast division last spring as a "positive" that had forced Katz to increase its "commitment" to ethnic diversity. He termed that as a more positive, broader-ranging action than merely firing the author of the memo, something Katz has not done.

Asked by an audience member why it took the public outcry over the memo—which suggested that advertisers target "prospects, not suspects"—for Katz to address the issue of sales/ratings inequity between

minority-targeted and general-market stations, Olds said he "didn't realize that a problem really existed inside our organization."

Besides acknowledging that "advertiser bias is certainly an issue," Olds portrayed R&B stations as victims of their own success, delivering so much of the African-American audience that advertisers can reach them with a smaller schedule and so broad a demographic that few advertisers are willing to pay for the whole audience.



FCC Commissioner Harold Furchgott-Roth told NAB Radio Show attendees Oct. 15 that he opposed any attempt by the FCC to clamp down on broadcast consolidation, saying, "Congress made these decisions. The FCC has no power to second-guess Congress."

FALL '98 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1998, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98	Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
NEW YORK—(1)													
WSKQ	Spanish	5.1	5.6	6.1	5.9	6.0	KABC	N/T	3.1	3.0	2.6	2.9	2.8
WQHT	R&B	6.2	5.9	5.5	5.6	5.8	KBIG	AC	2.6	2.7	3.0	2.6	2.6
WLTW	AC	6.4	6.2	6.6	5.9	5.5	KLSX	N/T	2.0	2.5	2.4	2.2	2.5
WHTZ	top 40	4.3	3.9	4.7	5.1	4.6	WCBS-FM	cls rock	1.9	2.7	2.5	2.4	2.4
WCBS-FM	oldies	4.7	4.6	4.6	4.6	4.2	KLOS	album	2.0	2.6	2.3	2.6	2.4
WKTU	top 40/rhythm 4.7	4.6	3.8	4.2	3.9		KFWB	N/T	1.8	2.1	2.1	1.9	2.1
WXRK	modern	3.5	4.1	4.3	3.8	3.7	KLAC	adult std	2.6	2.3	2.2	2.2	2.1
WINS	N/T	3.6	3.0	3.6	3.2	3.6	KNX	N/T	2.2	2.0	2.5	2.4	2.1
WRKS	R&B adult	4.6	4.4	4.2	4.3	3.6	KZLA	country	2.5	2.7	2.3	2.3	2.1
WABC	N/T	3.2	3.1	3.0	3.2	3.3	KTNQ	Spanish	2.0	2.1	1.8	2.2	1.9
WBLS	R&B	2.5	2.3	2.5	2.7	3.3	KSSE	Spanish	1.4	1.2	1.5	1.3	1.8
WPAT-FM	Spanish	2.8	3.3	3.5	3.2	3.2	KKGO	classical	1.5	1.7	1.9	1.9	1.6
WQCD	jazz	3.2	2.8	3.2	2.8	3.1	KBUE	Spanish	1.4	1.6	1.7	1.6	1.3
WPLJ	AC	2.8	2.8	2.6	2.7	2.9	KJLH	R&B adult	1.0	1.4	1.2	1.5	1.3
WCBS-AM	N/T	3.2	3.2	2.8	3.0	2.8	CHICAGO—(3)						
WOR	N/T	3.2	3.0	3.1	3.2	2.8	WGCI-FM	R&B	7.0	7.2	6.3	7.7	8.0
WFAN	sports	2.9	2.8	2.2	2.6	2.6	WGN	N/T	5.6	6.1	6.6	5.8	6.6
WQXR	classical	2.2	2.4	2.9	3.1	2.4	WBBM-FM	top 40/rhythm 5.0	4.6	4.4	4.8	5.3	
WQEW	adult std	1.8	2.1	2.0	1.8	2.0	WVAZ	R&B adult	4.7	4.3	4.3	4.7	4.9
WAXQ	cls rock	1.9	1.4	1.5	1.6	1.7	WLS	N/T	3.8	4.3	4.0	4.3	4.3
WCAA	Spanish	.8	.7	.6	.9	1.7	WNUA	jazz	4.3	4.8	4.6	4.1	4.3
WADO	Spanish	1.8	2.0	2.4	2.4	1.6	WUSN	country	3.9	3.5	3.4	3.9	4.2
WBIX	AC	1.6	1.5	1.5	1.5	1.6	WLIT	AC	4.5	4.5	4.8	4.6	3.8
WNEW	album	1.8	1.7	1.5	1.7	1.5	WBBM-AM	N/T	3.8	3.6	4.0	3.6	3.4
WWXY/WWZY	country	1.1	.8	.9	.7	1.0	WJMK	oldies	3.9	3.4	3.3	3.9	3.4
LOS ANGELES—(2)													
KLVE	Spanish	6.0	6.1	5.3	6.3	6.0	WKQX	modern	3.4	2.9	3.0	2.8	3.4
KSCA	Spanish	4.5	4.9	5.4	5.8	6.0	WTMX	AC	2.6	2.6	2.6	3.3	2.9
KKBT	R&B	4.0	4.5	3.9	3.8	4.0	WCKG	N/T	2.3	2.3	2.9	2.2	2.6
KOST	AC	3.9	3.8	3.8	3.3	3.9	WNRD	AC	1.8	2.3	2.7	2.6	2.6
KPWR	R&B	4.6	4.2	4.0	3.9	3.7	WXRT	triple-A	2.5	1.9	2.6	2.5	2.3
KIIS-FM	top 40	3.9	4.0	3.8	3.3	3.5	WOJO	Spanish	2.0	1.8	2.2	2.0	2.2
KFI	N/T	4.1	4.0	4.4	3.9	3.4	WXCD	cls rock	3.3	2.8	2.6	2.7	2.2
KROQ	modern	3.6	3.0	3.4	3.3	3.4	WLUP	cls rock	1.8	1.5	1.6	1.7	2.1
KRTH	oldies	4.0	4.0	3.4	3.3	3.4	WMAQ	N/T	2.2	2.3	2.3	1.7	2.0
KLAX	Spanish	2.3	2.1	3.4	3.5	3.2	WRGX	album	2.9	3.0	3.0	3.2	2.0
KTWV	jazz	3.6	3.4	3.3	3.3	3.3	WNSY	Spanish	1.7	2.5	2.3	2.2	1.9
KCMG	R&B oldies	1.7	1.4	2.7	3.1	3.2	WAIT	adult std	2.2	2.3	2.8	2.0	1.7
KYSR	AC	2.5	2.8	2.9	2.9	3.1	WNIB/WNIZ	classical	1.4	1.7	1.9	1.5	1.7
							WSCR	sports	1.9	2.0	1.5	1.7	1.7
							WFMT	classical	1.3	1.2	1.2	1.2	1.2
							WGCI-AM	R&B oldies	1.2	1.7	1.2	1.1	1.2

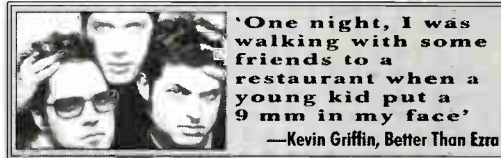
Call	Format	Su '97	Fa '97	W '98	Sp '98	Su '98
SAN FRANCISCO—(4)						
KGO	N/T	6.8	6.6	6.4	6.6	6.5
KCBS	N/T	4.0	4.8	5.3	4.5	4.6
KYLD	top 40/rhythm 4.3	4.2	3.8	4.7	4.4	4.2
KOIT-AM-FM	AC	3.8	3.9	4.3	4.7	4.2
KNBR	sports	4.5	4.1	3.1	4.4	3.8
KABL	adult std	3.0	3.2	3.3	2.8	3.6
KIOI/KNEW	AC	5.2	4.3	4.4	3.9	3.6
KFRC-AM-FM	oldies	3.5	3.3	2.9	3.5	3.4
KISQ	R&B adult	1.8	3.0	3.5	2.9	3.4
KSFO	N/T	3.2	2.6	3.3	3.1	3.2
KDFC-FM	classical	2.7	2.8	2.3	2.7	3.0
KITS	modern	1.9	1.8	1.8	1.9	3.0
KKSF	jazz	3.3	3.3	2.7	2.8	3.0
KMEL	R&B	3.7	3.4	2.8	3.5	2.9
KLLC	AC	2.7	2.5	2.6	2.4	2.8
KFOG/KFFG	triple-A	2.9	2.9	3.2	2.6	2.7
KZQZ	top 40	1.9	2.7	2.9	3.0	2.5
KBLX	R&B adult	2.7	2.9	2.9	2.6	2

Better Than Ezra is a product of its environment. And considering New Orleans is the current murder capital of the country, it's no surprise that vocalist/guitarist/pianist Kevin Griffin wrote a song called "One More Murder."

"This is the closest to social commentary in a song that I've gotten," says Griffin of "Murder," which held a place on Modern Rock Tracks for six weeks. "I have the power to say something, and because we are a band, people listen."

Griffin based the song, which was edited down from a 20-minute version played on a Rhodes piano, on a personal experience. "One night, I was walking with some friends to a restaurant when a young kid put a 9 mm in my face. You can say what you'd

do in that situation, like, 'Yeah, I'd kick the guy in the balls and then grab the gun.' But when you see a gun, your legs turn to jelly. It changed my life, and I write what my emotions move me to."



'One night, I was walking with some friends to a restaurant when a young kid put a 9 mm in my face' —Kevin Griffin, Better Than Ezra

Griffin and his bandmates, Tom Drummond and Travis McNabb, hope to turn the negative into something positive. The trio recently met with PAX, an organization that fights for more firearms

regulation, about donating a portion of its current tour's proceeds. "Doing something is the only way to instigate change, and change is needed in a world where there are more regulations on teddy bears than guns."

The act just released its second single, "At The Stars," which was also inspired by personal experience. Griffin says it was a much happier experience though. "It's one of my favorite songs. It's about when I was in high school and used to sneak out, pick up my girlfriend in my old Honda, pop in R.E.M.'s 'Murmur,' and drive with no destination in mind. It's special in subject, but it also sounds exactly how we planned. I think radio will like it. I know the Ezralites will."

Billboard®

OCTOBER 31, 1998

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★ No. 1 ★★★					
1	2	2	9	PSYCHO CIRCUS	◆ KISS MERCURY
1 week at No. 1					
2	1	1	20	WHAT'S THIS LIFE FOR	◆ CREED WIND-UP
MY OWN PRISON					
3	3	3	16	FLY AWAY	◆ LENNY KRAVITZ VIRGIN
4	4	5	8	CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
5	12	24	3	PSYCHO MAN	BLACK SABBATH EPIC
REUNION					
6	5	6	14	INSIDE OUT	◆ EVE 6 RCA
EVE 6					
7	8	12	6	SLIDE	◆ GOO GOO DOLLS WARNER BROS.
DIZZY UP THE GIRL					
8	7	10	11	DRAGULA	◆ ROB ZOMBIE GEFFEN
HELLBILLY DELUXE					
9	6	4	22	THE DOWN TOWN	DAYS OF THE NEW OUTPOST/GEFFEN
DAYS OF THE NEW					
10	9	7	23	SPACE LORD	◆ MONSTER MAGNET A&M
POWERTRIP					
11	16	36	3	PRETTY FLY (FOR A WHITE GUY)	◆ THE OFFSPRING COLUMBIA
AMERICANA					
12	13	13	10	THE DOPE SHOW	◆ MARILYN MANSON NOTHING/INTERSCOPE
MECHANICAL ANIMALS					
13	17	17	5	STILL RAININ'	◆ JONNY LANG A&M
WANDER THIS WORLD					
14	10	8	16	SOMEHOW, SOMEWHERE, SOMEWAY	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
TROUBLE IS...					
15	14	11	14	BETTER THAN YOU	METALLICA ELEKTRA/EEG
RELOAD					
16	11	9	15	WHAT KIND OF LOVE ARE YOU ON	AEROSMITH COLUMBIA
ARMAGEDDON: THE ALBUM					
★★★ AIRPOWER ★★★					
17	18	18	8	GOT YOU (WHERE I WANT YOU)	◆ THE FLYS DELICIOUS VINYL/TRAUMA
HOLIDAY MAN					
18	15	16	7	YOUR LIFE IS NOW	◆ JOHN MELLENCAMP COLUMBIA
JOHN MELLENCAMP					
19	19	14	41	BLUE ON BLACK	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
TROUBLE IS...					
20	22	22	9	BOOGIE KING	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
BIG WHEEL					
21	21	19	11	GOT THE LIFE	◆ KORN IMMORTAL/EPIC
FOLLOW THE LEADER					
22	23	20	8	SOMETIMES IT HURTS	STABBING WESTWARD COLUMBIA
DARKEST DAYS					
23	20	21	10	ALL THE KIDS ARE RIGHT	◆ LOCAL H ISLAND
PACK UP THE CATS					
24	24	23	7	SOFT	SECOND COMING CAPITOL
SECOND COMING					
25	26	39	3	10,000 HORSES	CANDLEBOX MAVERICK/WARNER BROS.
HAPPY PILLS					
26	28	32	4	BITTERSWEET	◆ FUEL 550 MUSIC
SUNBURN					
27	29	33	3	BITTER PILL	MOTLEY CRUE MOTLEY/BEYOND MUSIC
MOTLEY CRUE'S GREATEST HITS					
28	27	25	9	FIRE ESCAPE	◆ FASTBALL HOLLYWOOD
ALL THE PAIN MONEY CAN BUY					
29	25	15	13	MACHETE	BROTHER CANE VIRGIN
WISHPOOL					
30	30	28	6	QUICKSAND	FINGER ELEVEN WIND-UP
WIND-UP					
31	32	—	2	SWEETEST THING	◆ U2 ISLAND
THE BEST OF 1980-1990					
32	33	35	5	SUREFIRE (NEVER ENOUGH)	ECONOLINE CRUSH RESTLESS
THE DEVIL YOU KNOW					
33	34	31	4	WE'RE AN AMERICAN BAND	◆ JACKYL GEFFEN
CHOICE CUTS					
34	31	34	6	SINGING IN MY SLEEP	◆ SEMISONIC MCA
FEELING STRANGELY FINE					
35	40	—	2	DAYSLLEEPER	◆ R.E.M. WARNER BROS.
UP					
36	36	—	2	WHATEVER	GODSMACK REPUBLIC/UNIVERSAL
GODSMACK					
37	38	29	23	I DON'T WANT TO MISS A THING	◆ AEROSMITH COLUMBIA
ARMAGEDDON: THE ALBUM					
38	NEW ▶	1	1	POWERTRIP	◆ MONSTER MAGNET A&M
POWERTRIP					
39	NEW ▶	1	1	WHATCHA GONNA DO?	COWBOY MOUTH MCA
MERCYLAND					
40	NEW ▶	1	1	TOUCHED	VAST ELEKTRA/EEG
VISUAL AUDIO SENSORY THEATER					

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 111 Mainstream rock stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1998, Billboard/BPI Communications.

Billboard®

OCTOBER 31, 1998

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
★★★ No. 1 ★★★					
1	2	3	7	SLIDE	◆ GOO GOO DOLLS WARNER BROS.
1 week at No. 1					
DIZZY UP THE GIRL					
2	1	1	9	CELEBRITY SKIN	◆ HOLE DGC/GEFFEN
CELEBRITY SKIN					
3	4	6	9	FLY AWAY	LENNY KRAVITZ VIRGIN
4	3	2	27	INSIDE OUT	◆ EVE 6 RCA
EVE 6					
5	5	8	6	NEVER THERE	◆ CAKE CAPRICORN/MERCURY
PROLONGING THE MAGIC					
6	6	4	15	FATHER OF MINE	◆ EVERCLEAR CAPITOL
SO MUCH FOR THE AFTERGLOW					
7	14	24	3	PRETTY FLY (FOR A WHITE GUY)	◆ THE OFFSPRING COLUMBIA
AMERICANA					
8	9	14	11	GOT YOU (WHERE I WANT YOU)	◆ THE FLYS DELICIOUS VINYL/TRAUMA
HOLIDAY MAN					
9	8	10	15	SAVE TONIGHT	◆ EAGLE-EYE CHERRY WORK
DESIRELESS					
10	7	7	21	INTERGALACTIC	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL
HELLO NASTY					
11	15	13	15	JUMPER	◆ THIRD EYE BLIND ELEKTRA/EEG
THIRD EYE BLIND					
12	13	17	4	THANK U	◆ ALANIS MORISSETTE MAVERICK/REPRISE
SUSPECTED FORMER INFATUATION JUNKIE					
13	16	16	9	LULLABY	◆ SHAWN MULLINS SMG/COLUMBIA
SOUL'S CORE					
14	12	11	9	SINGING IN MY SLEEP	◆ SEMISONIC MCA
FEELING STRANGELY FINE					
15	20	23	7	CIRCLES	SOUL COUGHING SLASH/WARNER BROS.
EL OSO					
16	19	20	10	THE DOPE SHOW	◆ MARILYN MANSON NOTHING/INTERSCOPE
MECHANICAL ANIMALS					
17	17	15	12	FIRE ESCAPE	◆ FASTBALL HOLLYWOOD
ALL THE PAIN MONEY CAN BUY					
★★★ AIRPOWER ★★★					
18	23	26	3	SWEETEST THING	◆ U2 ISLAND
THE BEST OF 1980-1990					
19	10	9	16	I THINK I'M PARANOID	◆ GARBAGE ALMO SOUNDS/INTERSCOPE
VERSION 2.0					
20	11	5	20	ONE WEEK	◆ BARENAKED LADIES REPRISE
STUNT					
21	18	12	19	PERFECT	◆ THE SMASHING PUMPKINS VIRGIN
ADORE					
★★★ AIRPOWER ★★★					
22	26	30	3	DAYSLLEEPER	◆ R.E.M. WARNER BROS.
UP					
23	21	19	19	WHAT'S THIS LIFE FOR	◆ CREED WIND-UP
MY OWN PRISON					
24	24	25	11	GOT THE LIFE	◆ KORN IMMORTAL/EPIC
FOLLOW THE LEADER					
25	22	22	10	ALL THE KIDS ARE RIGHT	◆ LOCAL H ISLAND
PACK UP THE CATS					
26	27	27	5	BITTERSWEET	◆ FUEL 550 MUSIC
SUNBURN					
27	30	31	4	WHAT IT'S LIKE	◆ EVERLAST TOMMY BOY
WHITEY FORD SINGS THE BLUES					
28	29	—	2	TROPICALIA	BECK DGC/GEFFEN
MUTATIONS					
29	25	21	15	JUMP JIVE AN' WAIL	◆ THE BRIAN SETZER ORCHESTRA INTERSCOPE
THE DIRTY BOOGIE					
30	28	28	8	MY FAVORITE MISTAKE	◆ SHERYL CROW A&M
THE GLOBE SESSIONS					
31	31	37	3	NICE GUYS FINISH LAST	GREEN DAY REPRISE
NIMROD					
32	32	35	4	DRAGULA	◆ ROB ZOMBIE GEFFEN
HELLBILLY DELUXE					
33	NEW ▶	1	1	ACQUIESCE	OASIS EPIC
THE MASTERPLAN					
34	NEW ▶	1	1	YOU GET WHAT YOU GIVE	◆ NEW RADICALS MCA
MAYBE YOU'VE BEEN BRAINWASHED TOO					
35	NEW ▶	1	1	CRUSH	DAVE MATTHEWS BAND RCA
BEFORE THESE CROWDED STREETS					
36	35	—	2	WHATCHA GONNA DO?	COWBOY MOUTH MCA
MERCYLAND					
37	NEW ▶	1	1	PURE MORNING	◆ PLACEBO HUT/VIRGIN
WITHOUT YOU I'M NOTHING					
38	33	34	4	DO THE EVOLUTION	◆ PEARL JAM EPIC
YIELD					
39	39	40	3	SOMETIMES IT HURTS	STABBING WESTWARD COLUMBIA
DARKEST DAYS					
40	NEW ▶	1	1	SPECIAL	GARBAGE ALMO SOUNDS/INTERSCOPE
VERSION 2.0					



HITS!
IN
TOKIO

Week of October 4, 1998

- ① Doo Wop / Lauryn Hill
- ② My Favorite Mistake / Sheryl Crow
- ③ Day After Day / Julian Lennon
- ④ I Will Wait / Hootie And The Blowfish
- ⑤ Celebrity Skin / Hole
- ⑥ The Way / Fastball
- ⑦ I Love You / Debelah Morgan
- ⑧ True Colors / Phil Collins
- ⑨ Looking For Love / Karen Ramirez
- ⑩ Kind And Generous / Natalie Merchant
- ⑪ Circle / Swan Dive
- ⑫ Life Is A Flower / Ace Of Base
- ⑬ Boogie Mi Vista / Matt Bianco
- ⑭ If You Tolerate This Your Children Will Be Next / Manic Street Preachers
- ⑮ Tsumetai Hana / The Brilliant Green
- ⑯ Too Much, Too Little, Too Late / Silver Sun
- ⑰ The Dope Show / Marilyn Manson
- ⑱ Save Tonight / Eagle-Eye Cherry
- ⑲ I Wanna Hold You Tonight / Ralph MacDonald
- ⑳ History Repeating / Propellerheads
Featuring Miss Shirley Bassey
- ㉑ Party Going On / MC Lyte Featuring
Maya Day
- ㉒ Hey Now Now / Swirl 360
- ㉓ Iris / Goo Goo Dolls
- ㉔ Boy You Knock Me Out / Tatyana Ali
- ㉕ The Air That I Breathe / Simply Red
- ㉖ I Want You Back / Cleopatra
- ㉗ Ogiyodora / Lee-Tzsche
- ㉘ True To Your Heart / '98' And Stevie Wonder
- ㉙ My Favourite Game / The Cardigans
- ㉚ Piense En Ti (I Think Of You) / Maw
Featuring Louis Salinas
- ㉛ Can't Take My Eyes Off Of You / Lauryn Hill
- ㉜ Love Letters / Ali
- ㉝ Find A Way / A Tribe Called Quest
- ㉞ Touch Me / Solo
- ㉟ Soul Glow / Great 3
- ㊱ Four Big Speakers / Whale
- ㊲ The Boy Is Mine / Brandy & Monica
- ㊳ You / Janet
- ㊴ Lady Marmalade / All Saints
- ㊵ Silly Man / The Tony Rich Project
- ㊶ Strawberry / Nicole Renee
- ㊷ Gangster Trippin' / Fatboy Slim
- ㊸ The Rockafeller Skank / Fatboy Slim
- ㊹ Reason For Living / Roddy Frame
- ㊺ Perfect / The Smashing Pumpkins
- ㊻ I Don't Want To Miss A Thing / Aerosmith
- ㊼ Ever Gonna Make It / Sarah Jane Morris
- ㊽ Dye / Gloria Estefan
- ㊾ Life / Des'ree
- ㊿ Made It Back / Beverley Knight
Featuring Redman

Selections can be heard on
"Sapporo Beer Tokyo Hot 100"
every Sunday 1 PM-5 PM on
J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

Fastball Delivers A Fiery Follow-Up To H'wood's Cross-Format Hit 'The Way'

PLAY BALL: Miles Zuniga from Fastball has had to reschedule a phone interview this morning. He's busy. Doing laundry.

"It's reaching critical mass here," says the vocalist/guitarist from a hotel room in Berlin. "This is the first time in seven months we've been in the same city for as many as four days. Now, my clothes are clean, and I took a shower. I'm feeling on top of the world."

Since the band's debut single, "The Way," broke back in February, the three-piece, Austin, Texas-formed outfit—which includes **Tony Scalzo** on bass/vocals and **Joey Shuffield** on drums—has been cleaning up all around. Sales of its second album, "All The Pain Money Can Buy," have topped 777,000, according to SoundScan, while the group has been on the road and around the world for seven solid months. On radio, the track hit No. 1 at modern rock, No. 4 at mainstream top 40, and No. 5 on Hot 100 Airplay. It even scored top 25 status at mainstream rock radio.

"The Way" was absolutely a smash. Since we're a hot AC, we have to make absolutely sure that anything that starts off more toward modern AC is going to be a pop hit, too. This was an obvious one," says **Roger Scott**, PD of **KKOB** Albuquerque, N.M. "I want to find something that's going to be up and bright for this station. Even though this song was about getting drunk and leaving your kids behind, uh, there's just something fun and snappy about it."

Zuniga says, "We always thought we sounded completely different, but we weren't sure if we could get on radio. We didn't even think 'The Way' would be a single." But, he admits, "with every part of the song, there's something new that comes along. There's also a story, and I think it catches the imagination."

With its second hit single on Hollywood Records, "Fire Escape," it appears that Fastball is preparing to cement its place in the pop/rock pantheon. Like "The Way," the guitar-based, uptempo track offers a rarity in mainstream music: verses as catchy as the chorus. But in its first incarnation, "Fire" was arranged in quite a different fashion.

"That's the only song off the album that we'd played live before we went in to record the record," Zuniga says. "Originally, it sounded more like a total mid-'70s metal band; it was slow and moodier, and the band would kick in midway through. But we got together with the producer [**Julian Raymond**], and he added to the riff I already had. It really changed the whole song."

Lyrical, "Fire Escape" is "kind of strange," he adds. "It's kind of saying, 'Don't fall in love with me or project all your little knight-in-armor fantasies on me.'"

"The new record, we like a lot," says **Rob Morris**, PD of mainstream

top 40 **KDWB** Minneapolis. "The modern AC in the market is playing it now, and we'll probably let them warm it up a little bit. But I think it's a hit record and actually think it might be a little better than 'The Way.'"



by Chuck Taylor

Given "The Way's" early start at modern rock, the new track topped out there at No. 13 several weeks ago, working its way to No. 25 on mainstream rock. It is just beginning its trek at top 40; on Hot 100 Airplay, it is No. 69.

"These guys really represent a quintessential act, because they've crossed all formats," says **Dan Hubbard**, head of radio promotion at Hollywood. "They are now a band like **matchbox 20** or **Third Eye Blind**; they're not at that level yet, but they're being thought of as a band that's having multiple singles from an album that's really good."

It's not hurting Hollywood's image in the industry either. For several years, the label has struggled for a hit act to hang its hat on. Recently, it



FASTBALL

scored (with Edel America) on **Jennifer Paige's** top five single "Crush," but until now it hadn't achieved a brand name. "All The Pain Money Can Buy" peaked at No. 29 on The Billboard 200; this issue, it's at No. 135.

"This really was the first record that we were able to post in a really big way. It's put us on the map," Hubbard says. "We were able to go to all formats and show people what we could do in that kind of spotlight."

For his part, Zuniga says, "There's been a lot of shuffling of personnel there. But we've had a few people that were really behind us and are still there now, thank God. Besides, if we really didn't think they were capable of making any of the stuff happen that we thought might be possible, we would have really tried to get off the label a year ago."

In fact, this latest project is the

second effort from Fastball, following its bow on Hollywood with "Make Your Mama Proud" in 1996 (which sold 7,700 copies, according to SoundScan). That effort was more retro, with fuzzy guitars, horns, and shout-it-out vocals. This time, "we were going for something a little more expansive and a bit more mysterious," says Zuniga.

The trio came together when Austin native and ex-**Wild Seeds** drummer Shuffield introduced Laredo, Texas, native Zuniga to Scalzo, who hailed from Orange County, Calif.'s punk scene. As **Magneto USA**, they gave Texas something to talk about and were soon noticed by Hollywood, which signed them. The band changed its name to Fastball just before the release of "Mama" (Zuniga remains somewhat mystified by the decision: None of the group's members are baseball fans.)

Songs are written by Zuniga and Scalzo—but never by the two together. "We really are different kinds of songwriters," Zuniga says. "When we try to get together to do it, we hear things differently when the song is being created. For this record, I demoed my songs pretty extensively. I really wanted them to see what I was trying to do. That helped an awful lot."

The band's eclectic blend of rock-rooted instrumentation and pop melodies that has allowed cross-format success at radio is something that Zuniga accepts with pride. "We call ourselves a rock'n'roll band. Our show is really a rock show," he says. "As far as the record industry goes, if pop is an all-encompassing term, then I love it. I like all kinds of music, so I guess I don't bother with" definitive labels.

Still, he adds, "I have no problem being successful, and I want the airwaves. They can call us country as long as they play us. To me, it's all just music, and I've always been a fan of groups that can be successful and be cool—as opposed to the **Backstreet Boys**, who might not have both."

But just how much success is enough? Like any developing act—make that any act vying to remain vital—the members of Fastball have been touring without so much as a break to, well, wash their skivvies.

"At this point, I'd really like to meet someone like **Madonna** or **U2** and ask, 'How do you do it?' I'd really love to watch a ball game, to cook for myself, just to walk down to the corner store and spend the day reading the Sunday paper. It all becomes one-dimensional after a while."

But, he admits, it's still totally worthwhile in painting the big picture. "I really want us to have a career, for people to respect and like the band," Zuniga says. "I always thought that if we got to a certain level, I would be happy. But I just feel like a little speck. I want to be more permanent and bigger than that. I want the whole enchilada."

Robin Jones Brings Magic—Kingdom, That Is—To Air

IMAGINE PROGRAMMING a station and not worrying—at all—about the Arbitron book. A dream that's too good to be true? Not for Robin Jones, operations director for Radio Disney. She programs the 34-station network that appeals solely to those under 12, rendering Arbitron utterly irrelevant.

"Our niche is a comfortable place to be," she says. "We can't be all things to all people. Once the hormones hit, kids look for more aggressive stations, usually the nearest top 40."

Even so, programming radio for kids presents its own set of particulars for Jones, whose experience includes hot AC programming for ABC and on-air stints at **WMGG** Columbus, Ohio; **KMGC** Dallas; and top 40 **KAFM** Dallas. "I first got into this in '91, when the then ABC project was in development,"

she says. "It went away, then came back, but it didn't really take off until Disney bought ABC."

Jones estimates that about half of Radio Disney's music is made up of pop hits, with the remainder split among soundtrack hits, '50s and '60s gold, and parodies.

Here's a typical hour: **Spice Girls**, "Spice Up Your Life"; **James Brown**, "I Got You (I Feel Good)"; **Queen**, "We Will Rock You"; "Aladdin" soundtrack, "Prince Ali"; **Celine Dion**, "My Heart Will Go On"; **Mickey Unrapped**, "Whoop! (There It Went)"; **Republica**, "Ready To Go"; **Troggs**, "Wild Thing"; **Hanson**, "MMMBop"; "TV's Greatest Hits" collection, "Scooby-Doo"; **Steven Tyler**, "I Love Trash"; "Weird Al" **Yankovic**, "Yoda"; **Ren & Stimpy**, "I Wanna Be A DJ"; **Backstreet Boys**, "Everybody (Backstreet's Back)"; **Sam The Sham & the Pharaohs**, "Woolly Bully"; and **Sponge**, "Go Speed Racer Go."

Jones adds records once a week, but not all are currents. She says, "We just replaced 'Scooby-Doo' with the original cartoon version. 'YMCA' is almost always in power; sometimes we put in alternate versions—in this case, by the **Frogs**—so the song doesn't get fried. We also do a lot of searching for potential new hits in the library."

Kid-appeal acts can get added out of the box; witness **Melissa Joan Hart's** version of **Blondie's** "One Way Or Another," from the "Sabrina, The Teenage Witch" soundtrack. "That song is one of the few in super-power rotation, which gets played about once every 2½ hours," Jones notes.

There's plenty of dayparting on Radio Disney. From 11:00 a.m. until 1:00 p.m. CT, it runs "Mickey & Minnie's Tune Time," which is geared to preschoolers. Sound-track hits and songs like "London Bridges" and "The Alphabet Song" dominate the block.

Jones considers afternoons as Radio Disney's a.m. drive, featuring hits by **Spice Girls**, **Hanson**, and the

Backstreet Boys, spiced with modern and mainstream rock nuggets, such as **Devo's** "Whip It" and **Joan Jett's** "Summertime Blues."

The mix softens considerably at night. "Our research shows that kids go to bed between 8 p.m. and 9 p.m., and their parents don't want them wound up."

Burn is rarely a problem. "The kids rarely get burned on anything," she says. "The 'Titanic' song won't go away; neither will 'YMCA.'"

Although "Macarena" finally got some burn, it still tests quite well. More often than not, I have to pull the song before the kids tire of it."

To stay on top of its audiences' tastes, Disney runs quarterly research. It also tests parents to ensure that they approve of everything put on the air. Indeed, song lyrics is a major concern. "All lyrics are screened, as are spots and everything else we broadcast," Jones says. "We make sure nothing on Radio Disney will upset parents of kids under 12."

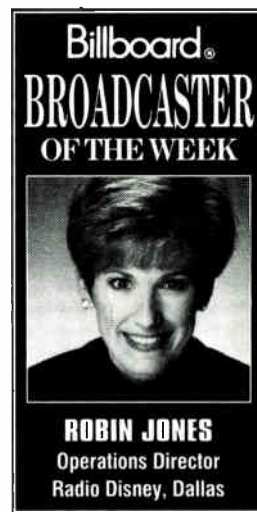
She also notes that Radio Disney doesn't engage in programming politics against rival TV nets or studios, exemplified by having "Do The Bartman" and cuts from the "Rugrats" soundtrack on the playlist.

The net airs 10.5 units per hour, mixing national ads with local sponsors. Since clients don't have Arbitrons to gauge audience size, Disney hires an independent research company to generate ratings.

The labels are starting to come around. "Initially, they'd say things like, 'Kids—ech!'" Jones recalls. "But in a Billboard article, **Weird Al's** manager credited us for helping Al's album sales. Plus there's data that claims kids drive up to \$185 million in purchases annually."

In all, Disney Radio has been an eye-opener. "I'm surprised at how much I love this job," Jones says. "It's extremely gratifying to program to kids. They're so grateful to have a station just for them. We encourage them to call in... Listening to what they say has been the most gratifying part of this job."

JEFF SILBERMAN



THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

MTV Online Could Soon Be A Separate Business, Says Freston

MTV NETWORKS' FRESTON SPEAKS OUT: MTV's site on the World Wide Web may become "a stand-alone business" in the near future, MTV Networks chairman/CEO Tom Freston announced in an Oct. 16 speech at the American Museum of Television & Radio in New York. Freston declined to reveal further details but added: "We've found that heavy MTV viewers are also heavy MTV Web

ties scheduled to appear include **Jon B., Michael Bivins, Jerry Cantrell (of Alice In Chains), Montell Jordan, Kenny Lattimore, Wild Orchid, Dwight Yoakam,** and more to be announced. Motown Records is sponsoring the Nov. 4 opening-night party, which will feature special guest **Brian McKnight.** (Biv 10/Motown artists Lil' Nique and DJ Jus will not be at the

opening-night party, as previously announced.) You can visit Billboard Online (www.billboard.com) for all the latest info on the conference. Registration is also available at Billboard Online or by calling 212-536-5002.

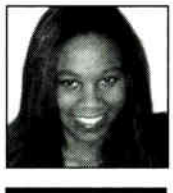
He added that video streaming and "more interactivity" will be key elements of the new Web site. The current site focuses the bulk of its content on music news.

Freston also hinted that MTV Networks was considering launching a VH1 spinoff channel targeted at an audience ages 50 and older, for those who fall outside the 18- to 49-year-old VH1 demographic. "Internally, we're calling the [proposed network] VH2," he said.

Looking to the future, Freston added that the two key areas in which MTV Networks is investing the most are "movies and online."

BILLBOARD MUSIC VIDEO CONFAB: By the time you read this, the 1998 Billboard Music Video Conference and Awards will be just around the corner. This year's confab—to be held Nov. 4-6 at the Sheraton Universal in Universal City, Calif.—will be celebrating its 20th anniversary, and we are planning quite a few special events. Music celebri-

THE EYE



by Carla Hay

ON THE MOVE: The Music Video Production Assn. (MVPA) has moved. Its new address is 1553 N. Commonwealth Ave., Los Angeles, Calif. 90027. The MVPA is planning a Wednesday (28) meeting for the post-production community at a location in Los Angeles to be announced. For more information, contact the MVPA by E-mail at Musivideo@aol.com.

Notorious Pictures has moved. The new address is 35 W. 36th St., Eighth Floor, New York, N.Y. 10018... College Television Network's new address was incorrectly listed in a previous issue (Billboard, Oct. 17). The correct address is 32 E. 57th St., 11th Floor, New York, N.Y. 10022... MTV Latin America in Miami has promoted **Antoinette Zel** to senior VP/GM. She was previously MTV Networks Latin America general counsel/VP of law and business affairs.

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PRODUCTION NOTES

LOS ANGELES

Brandy's video for "Have You Ever" was directed by **Kevin Bray.** **Mike Van Owen** directed **Mac Brown's** "Running All Night."

Stephane Sednaoui directed **Alanis Morissette's** "Thank U." **Tevin Campbell** filmed "Another Way" with director **Darren Grant.**

Kottonmouth Kings' clip for "Dog's Life" was directed by **Michael Zapanta.**

NASHVILLE

Trey Fanjoy directed **Jon Randall's** "Cold Coffee Morning" and **Mark Nessler's** "Slow Down."

Lee Ann Womack's "A Little Past Little Rock" was directed by

Thom Oliphant.

Michael Salomon lensed the **Sammy Kershaw** clip "One Day To Live."

Mark Chesnutt shot his "Wherever You Are" video with director **Richard Murray.**

Tryan George directed **dc Talk's** video "My Friend (So Long)."

The Warren Brothers' "Guilty" clip was directed by **Susan Johnson.**

OTHER CITIES

OutKast filmed the "Rosa Parks" video with director **Gregory Dark** in Atlanta.

Chris Rogers directed **Trini Triggs'** "Straight Tequila" in Albuquerque, N.M.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Monica, The First Night
- 2 Divine, Lately
- 3 Outkast, Rosa Parks
- 4 Case Feat. Joe, Faded Pictures
- 5 Kelly Price, Friend Of Mine
- 6 Jay-Z Feat. Amil & Ja, Can I Get A...
- 7 Next, I Still Love You
- 8 Silk The Shocker, It Ain't My Fault
- 9 Monifah, Touch It
- 10 Ghetto Mafia, In Decatur
- 11 Dru Hill Feat. Redman, How Deep Is Your Love
- 12 Faith Evans, Love Like This
- 13 Brandy, Have You Ever?
- 14 Luther Vandross, I Know
- 15 Bizzy Bone, Thugs Cry
- 16 Silk The Shocker, Express Yourself
- 17 Aaliyah, Are You That Somebody?
- 18 Deborah Cox, Nobody's Supposed To Be Here
- 19 Keith Sweat Feat. Snoop Dogg, Come And Get With Me
- 20 R. Kelly, Hair On A Baby
- 21 Jay-Z, Hard Knock Life
- 22 A Tribe Called Quest, Find A Way
- 23 Big Punisher, You Came Up
- 24 Melanie B Feat. Missy Elliott, I Want You Back
- 25 Aaron Hall, All The Places
- 26 Kirk Franklin, Lean On Me
- 27 Brand Nubian, Don't Let It Go To Your Head
- 28 DMX, Ruff Ryders' Anthem
- 29 Noreaga, Superthug
- 30 The Temptations, Stay

★ ★ NEW ONS ★ ★

- Total, Trippin'
Shiro, Good Love
Nonchalant, Take It There
Budda Monk, Spark Somebody Up
Jerome, Too Old For Me
R. Kelly, Home Alone
Bounty Killer, Deadly Zone
Montell Jordan, When You Get Home
Will Smith, Miami
Janet, Every Time



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Lee Ann Womack, A Little Past Little Rock
- 2 Diamond Rio, You're Gone
- 3 Dixie Chicks, Wide Open Spaces
- 4 The Wilkinsons, 26 Cents

- 5 Terri Clark, You're Easy On The Eyes
- 6 Tracy Byrd, I Wanna Feel That Way Again
- 7 Alabama, How Do You Fall In Love
- 8 Alan Jackson, I'll Go On Loving You
- 9 Trisha Yearwood & Garth Brooks, Where Your Road Leads
- 10 Mark Willis, Don't Laugh At Me
- 11 Lonestar, Everything's Changed
- 12 Shania Twain, Honey, I'm Home
- 13 Jo Dee Messina, Stand Beside Me
- 14 Reba McEntire, Forever Love
- 15 Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- 16 Diamond Rio, Unbelievable
- 17 Toby Keith, Getcha Some *
- 18 Wynonna, Woman To Woman *
- 19 Mark Chesnutt, Slow Down *
- 20 Linda Davis, I'm Yours
- 21 Chris Knight, It Ain't Easy Being Me *
- 22 Sammy Kershaw, One Day Left To Live *
- 23 Dwight Yoakam, These Arms *
- 24 Lari White, Take Me *
- 25 Clint Daniels, When I Grow Up *
- 26 Deana Carter, Absence Of The Heart *
- 27 Brooks & Dunn, How Long Gone
- 28 Patty Loveless, Like Water Into Wine *
- 29 John Michael Montgomery, Hold On To Me *
- 30 Bill Engvall, I'm A Cowboy *
- 31 Cledus T. Judd, First Redneck On The Internet
- 32 Mark Chesnutt, Wherever You Are
- 33 Lila McCann, To Get Me To You
- 34 Danni Leigh, If The Jukebox Took Teardrops
- 35 BR5-49, Wild One
- 36 Dolly Parton, Honky Tonk Songs
- 37 Tracy Lawrence, While You Sleep
- 38 Bryan White, Tree Of Hearts
- 39 Deraliers, California Angel
- 40 Faith Hill W/Tim McGraw, Just To Hear You...
- 41 Chris LeDoux, Bang A Drum
- 42 Sazy Bogoss, Nobody Loves, Nobody Gets Hurt
- 43 Billy Dean, Real Man
- 44 Trini Triggs, Straight Tequila
- 45 Warren Brothers, Guilty
- 46 Monty Holmes, Alone
- 47 Travis Tritt, If I Lost You
- 48 T. Graham Brown, Wine Into Water
- 49 Jenny Simpson, Ticket Out Of Kansas
- 50 Shannon Brown, I Won't Lie

★ ★ NEW ONS ★ ★

- Alison Krauss, I Give You To His Heart
Joe Diffie, Poor Me
The Mavericks, I've Got This Feeling

** Indicates Hot Shots

- Alison Krauss, I Give You To His Heart
Joe Diffie, Poor Me
The Mavericks, I've Got This Feeling



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Lauryn Hill, Doo Wop (That Thing)
- 2 Aaliyah, Are You That Somebody?
- 3 Barenaked Ladies, One Week
- 4 Alanis Morissette, Thank U
- 5 Marilyn Manson, The Dope Show
- 6 Korn, Got The Life
- 7 Beastie Boys, Intergalactic
- 8 Jay-Z Feat. Amil & Ja, Can I Get A...
- 9 'N Sync, Tearin' Up My Heart
- 10 Everclear, Father Of Mine
- 11 Madonna, The Power Of Good-Bye
- 12 Eagle-Eye Cherry, Save Tonight
- 13 Brandy, Have You Ever?
- 14 Shawn Mullins, Lullaby
- 15 JD & Mariah Carey, Sweetheart
- 16 Everlast, What It's Like
- 17 Monica, The First Night
- 18 Hootie & The Blowfish, I Will Wait
- 19 Semisonic, Closing Time
- 20 Stevie Nicks, If You Ever Did Believe
- 21 The Diva's, A Natural Woman
- 22 Mariah Carey, Whenever You Call
- 23 Shania Twain, From This Moment On
- 24 Goo Goo Dolls, Slide
- 25 Eve 6, Inside Out
- 26 Black Eyed Peas, Joints & Jams
- 27 Dru Hill Feat. Redman, How Deep Is Your Love
- 28 Sheryl Crow, My Favorite Mistake
- 29 Third Eye Blind, Jumper
- 30 Fiona Apple, Across The Universe
- 31 Next, I Still Love You
- 32 Rob Zombie, Dragula
- 33 JD Feat. Jay-Z, Money Ain't A Thang
- 34 Five, When The Lights Go Out
- 35 Monster Magnet, Space Lord
- 36 Lenny Kravitz, Fly Away
- 37 Big Punisher, You Came Up
- 38 Hootie & The Blowfish, I Will Wait
- 39 Cake, Never There
- 40 Fat Joe Feat. Puff Daddy, Don Cartagena
- 41 U2, Sweetest Thing
- 42 Pearl Jam, Do The Evolution
- 43 Matchbox 20, Real World
- 44 Creed, What's This Life For
- 45 A Tribe Called Quest, Find A Way
- 46 Flipmode Squad, Cha Cha Cha
- 47 Puff Daddy & Faith Evans, I'll Be Missing You
- 48 Janet, Every Time
- 49 Usher, My Way
- 50 Fastball, Fire Escape

★ ★ NEW ONS ★ ★

- Jewel, Hands
The Offspring, Pretty Fly (For A White Guy)
98 Degrees, Because Of You
Ice Cube, Pushin' Weight
R. Kelly, Home Alone
Kid Rock, I Am The Bullgod



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, I Don't Want To Miss A Thing
- 2 Barenaked Ladies, One Week
- 3 Goo Goo Dolls, Iris
- 4 Matchbox 20, Real World
- 5 John Mellencamp, Your Life Is Now
- 6 Madonna, The Power Of Good-Bye
- 7 Alanis Morissette, Thank U
- 8 Shania Twain, You're Still The One
- 9 Natalie Imbruglia, Torn
- 10 U2, Sweetest Thing
- 11 Sheryl Crow, My Favorite Mistake
- 12 Goo Goo Dolls, Slide
- 13 Shawn Mullins, Lullaby
- 14 Janet, Go Deep
- 15 The Smashing Pumpkins, Perfect
- 16 Eagle-Eye Cherry, Save Tonight
- 17 The Brian Setzer Orchestra, Jump Jive An' Wail
- 18 Hootie & The Blowfish, I Will Wait
- 19 Semisonic, Closing Time
- 20 Stevie Nicks, If You Ever Did Believe
- 21 The Diva's, A Natural Woman
- 22 Mariah Carey, Whenever You Call
- 23 Shania Twain, From This Moment On
- 24 Goo Goo Dolls, Slide
- 25 Green Day, Time Of Your Life
- 26 Babyface, You Were There
- 27 Bryan Adams, On A Day Like Today
- 28 Jewel, You Were Meant For Me
- 29 The Wallflowers, One Headlight
- 30 Third Eye Blind, Jumper
- 31 Third Eye Blind, How's It Going To Be
- 32 Paula Cole, I Don't Want To Wait
- 33 Sugar Ray, Fly
- 34 Sarah McLachlan, Adia
- 35 Faith Hill, This Kiss
- 36 Fleetwood Mac, Gypsy
- 37 UB40, Red Red Wine
- 38 Jewel, Who Will Save Your Soul
- 39 Matchbox 20, 3 AM
- 40 Anggun, Snow On The Sahara
- 41 Chris Isaak, Please
- 42 Prince, When Doves Cry
- 43 Prince, 1999
- 44 John Cougar, Hurts So Good
- 45 ♪, The Most Beautiful Girl In The World
- 46 Blues Traveler, Run Around
- 47 Alanis Morissette, Ironic
- 48 Fiona Apple, Criminal
- 49 Sheryl Crow, If It Makes You Happy
- 50 Matchbox 20, Push

★ ★ NEW ONS ★ ★

- Jewel, Hands

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 31, 1998.



Continuous programming
1221 Collins Ave.,
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Deborah Cox, Nobody's Supposed To Be Here

BOX TOPS

- Aaron Hall, All The Places
Destiny's Child, Get On The Bus
Kirk Franklin, Lean On Me
98 Degrees, Because Of You
Shaggy Feat. Janet, Luv Me, Luv Me
Brittany Spears, Baby One More Time
Big Punisher, You Came Up
Xscape, My Little Secret
Fat Joe, John Blaze
Master P Feat. Snoop Dogg, Thug Girl
Snoop Dogg, Still A G Thang
Silk The Shocker, It Ain't My Fault
Crucial Conflict, Scummy
JD & Mariah Carey, Sweetheart
Aaliyah, Are You That Somebody?
Ice Cube, Pushin' Weight
Outkast, Rosa Parks
Brandy, Have You Ever?
Black Eyed Peas, Joints & Jams
Divine, Lately

NEW

- Black Rob, I Dare You
Cam'ron, Horse & Carriage (Remix)
Einsturzende Neubauten, Stella Maris
Neil Finn, She Will Have Her Way
Fuel, Bittersweet
Kahimi Karie, Good Morning World
Keith Murray Feat. L.L. Cool J, Incredible
New Radicals, You Get What You Give
R.E.M., Daysleeper



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Agnostic Front, Gotta Go
dc Talk, My Friend So Long
Flip Squad All Stars, The Things I Do
Jerome, Too Old For Me
Kasino, Nasty Girl
Kid Capri, Unify Mega-Mix
Mia X, What You Gonna Do
Midnight Oil, Redneck Wonderland
Monster Magnet, Powertrip
Natalie Merchant, Break Your Heart
R.E.M., Daysleeper
Snoop Dogg, Can't Take The Heat
Stardust, The Music Sounds Better With You
Taylor Dayne, Unstoppable
Timbaland, Here We Come
Total, Trippin'
Tyrese, Sweet Lady



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Love Inc., Homeless (new)
Maestro, Stick To Your Vision (new)
Jully Black Feat. Saukrates, Ralynn (new)
Prozak, Ombolaisie (new)
R. Kelly, Home Alone (new)
R.E.M., Daysleeper (new)
Cypress Hill, Tequila Sunrise (new)
Huevos Rancheros, What A Way To Run A Railroad (new)
Lenny Kravitz, Fly Away (new)
New Radicals, You Get What You Give (new)
The Miller Stain Limit, Cellophane (new)
Alanis Morissette, Thank U
Monica, The First Night
Matthew Good Band, Apparitions
Marilyn Manson, The Dope Show
Big Sugar, The Scene
Jennifer Paige, Crush
The Smashing Pumpkins, Perfect
Fastball, Fire Escape
Rob Zombie, Dragula



Continuous programming
Hawley Crescent
London NW18TT

- Aerosmith, I Don't Want To Miss A Thing
Lauryn Hill, Doo Wop (That Thing)
Madonna, The Power Of Good-bye
All Saints, Bootie Call
Faithless, God Is A DJ
Robbie Williams, Millennium
Jennifer Paige, Crush
The Corrs, What Can I Do
Melanie B Feat. Missy Elliott, I Want You Back
Stardust, The Music Sounds Better With You
Boyzone, No Matter What
Fastball, The Way
Depeche Mode, Only When I Lose Myself
Alanis Morissette, Thank U
The Cardigans, My Favourite Game
Alisha's Attic, The Incidentals
Goo Goo Dolls, Iris
U2, Sweetest Thing
Brandy (Feat. Mase), Top Of The World
Jennifer Brown, Tuesday Afternoon



24 hours daily
32 E 57th Street
New York, NY 10022

- Brand Nubian, Don't Let It Go To Your Head
Cake, Never There
Chris Knight, It Ain't Easy Being Me
Cypress Hill, Tequila Sunrise
Deep Dish Feat. The Girl, Future Of The Future
Everlast, What It's Like
Liz Phair, Polyester Bride
Local H, All The Kids Are Right
Marcy Playground, Sherry Fraser
Maxwell, Matrimony: Maybe You
New Radicals, You Get What You Give
PJ Harvey, A Perfect Day Elise
They Might Be Giants, Doctor Worm
U2, Sweetest Thing
Wild Orchid, Be Mine



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Semisonic, Singing In My Sleep
Afghan Whigs, Going Down
Liz Phair, Polyester Bride
Jerry Cantrell, My Song
Cake, Never There
The Cherries, Frank
Local H, All The Kids Are Right
Gomez, 78 Stone Wabble
Korn, Got The Life
Kent, If You Were Here
Teen Heroes, Radio Listener
Mad Caddies, Road Rash
The Smashing Pumpkins, Perfect
Plasticina Mosh, Monster Truck



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

- Korn, Got The Life
Rage Against The Machine, No Shelter
Fatboy Slim, Rockafeller Skank
Harvey Danger, Flagpole Sitta
Culture Club, I Just Wanna Be Loved
Republica, Ready To Go
Raspuntia, The Olde Headboard
The Flys, Got You (Where I Want You)
Marilyn Manson, The Dope Show
They Might Be Giants, Doctor Worm
PJ Harvey, A Perfect Day Elise
Unwritten Law, Holiday

WHITNEY HOUSTON FINDS A NEW GROOVE ON ARISTA SET

(Continued from page 1)

things. Being a wife and a mother kind of teaches you a little more about life and what you can endure—things you didn't think you could. I mean I've endured a lot, in relationships and just in life, in the last 10 years. I know more today than I did yesterday, so I can sing about it."

The album was also a chance for Houston to express her own thoughts, as opposed to those that fit the moods dictated by her movie work on "The Bodyguard," "Waiting To Exhale," and "The Preacher's Wife." In the past 10 years, those albums and her earlier solo work have sold a combined total of 100 million units worldwide, according to Arista.

"There just seems to be this tremendous hunger for her first studio album in eight years—people are driving us crazy screaming for advances," says Arista president Clive Davis. "There's an eagerness to see Whitney in a non-movie, contemporary setting."

NEW FLAVOR

Davis expects the album to surprise anyone "lulled into thinking" movie music was all Houston could do. "She certainly shows here that she can work at hip-hop and cutting-edge music. She can sing with Faith Evans and Kelly Price [on the midtempo "Heartbreak Hotel"] and cut it.

"If anyone has underestimated the magnitude, the breadth of her incredible talent, they're going to be surprised," he continues. "You find when you get to the superstar level, the knives are always out, whether it's Madonna, Prince, or Michael Jackson. They have to prove themselves, and they have to do it each time out. And Whitney's done that."

The set reunites Houston with producers Babyface and David Foster, with whom she worked on some of her past projects. In addition, the set pairs her for the first time with such hot hitmakers as Rodney Jerkins, Missy Elliott, and Soulshock and Karlin. (A number of hot artist/producers, including Jermaine Dupri, Lauryn Hill, and Puff Daddy, expressed interest in working on the project, but their schedules didn't allow them to meet the tight deadlines.)

'AIN'T NO BIGGIE'

For the singer, an up-to-date sound was mandatory. "You have to keep up with the times, no matter how you feel about your own music and what you used to do or did," she says. "You have to keep it with what the [current] groove is, and I can do that. Ain't no biggie, ain't no biggie at all.

"Today's music is basically youth-oriented. It's lots of beats and rhythm. Sometimes in today's music, the lyric doesn't really play a major part," continues Houston. "There are some great lyrics in these songs I've selected to do. That alone, I think, is going to be a surprise, just to hear the groove with somebody saying something, a story line. That's very important to me."

While she says she can sing only

songs that "I've experienced, I feel, I've gone through, I understand, I know, I can relate to, and I can interpret," she hastens to add that it would be a mistake to take all the album's lyrics literally or assume they're autobiographical.

The one exception is the sassy "In My Business," written by Elliott after a long conversation with Houston about living in the spotlight.

"It's not a secret that people are always trying to be up in my business," says Houston. "I don't know what they think I am or what my husband and I do, they just want to know. They feel it's their right, but it's not. Missy and I talked about it, and Missy understood."

Houston entered the studio not knowing whether the project would be a greatest-hits collection with a few new tracks or an all-new project. But as the songs came together, the answer became apparent.

"Clive and I talked about this, and being that I haven't done a new album in over eight years, we felt it was time for a whole new album. And it was time, Clive said, for [everyone] to hear that [I] can do whatever [today's crop of hot female R&B singers] can do."

The first single will be Houston's duet with Mariah Carey, "When You Believe," from the soundtrack to DreamWorks SKG's animated feature "The Prince Of Egypt."

'PRINCE' TIE-IN

The Babyface-produced ballad appears on Houston's album, as well as on Carey's greatest hits and one of the movie's three soundtracks, which come out Nov. 17 (see story, page 1).

"[DreamWorks principal] Jeffrey Katzenberg made a suggestion that he'd like to see me and Mariah do a song together," says Houston. "I thought, 'Wow, what an incredible idea.' I love inspirational songs that mean something . . . and I don't think they could have chosen two better people, two better voices, to come together and do it." Houston says recording with Carey "worked out beautifully."

There will be no commercial single for the tune, which goes to U.S. top 40, crossover, hot AC, AC, R&B, and modern adult radio Wednesday (28). The track will be worked primarily by DreamWorks' promotion team, although Arista will be alongside for support.

"There's a whole audience that wants to hear this kind of inspirational song," says Arista senior VP of promotion Richard Palmese. "And I think with the holidays coming up, 'When You Believe' is just perfect."

Arista will begin pushing a second single at the beginning of 1999. While the song has yet to be selected, Arista execs expect it to be one of the more R&B-oriented cuts, such as the title track or "It's Not Right But It's Okay," a feisty, beat-laden track produced and written by Jerkins.

"R&B radio is going to jump all over this album," says Lionel Ride-

nour, Arista's senior VP of black music. "What Whitney did is knock down the doors for the Monicas, Faith Evanses, and Aaliyahs of the world, even Toni Braxton. None of those ladies could have had the success they had without Whitney knocking the doors down. Now she's coming back and saying, 'Everyone else has had their fun. Now it's Whitney's turn.'"

Hector Hannibal, PD of R&B outlet WHUR Washington, D.C., thinks a revitalized Houston will go far. "I find that a lot of the [older] Whitney stuff burns, and I haven't been able to play a lot of it because of the high fatigue factor," he says. "But I think some fresh music will be a great, great addition to what's happening in music now. The people she's working with are awesome and can only further her appeal. I think radio will embrace the album."

With Houston working on the album until the last possible minute and unavailable for much pre-release promotion, Arista senior VP of marketing Jay Krugman says, "We have massive plans utilizing Whitney in the marketplace to more than make up for those things that can't be done due to her involvement finishing the record."

GLOBAL PLANS

Promotional efforts for the album will kick off with a Nov. 5 worldwide satellite press conference conducted by Houston from New York beamed to press, retailers, and radio globally.

In addition to the Nov. 5 worldwide press conference, Houston will host a "Breakfast With Whitney" satellite media junket for six regions of Asia. Houston will preside over the event from New York.

Houston is also planning a promo trip to the U.K. and Europe in early January. Although her itinerary has yet to be confirmed, the singer is expected to perform on such major TV programs as "Top Of The Pops" and "The Lottery Show."

Cathy O'Brien, VP of international at Arista, says there's "tremendous anticipation" for the project worldwide, citing sales outside of the U.S. of roughly 55 million units.

During the week of release, Houston will make her first in-store appearance, according to Krugman, at a New York retailer still being determined.

Although no details are available, there are plans for a network special in December. Appearances on such talk shows as "The Rosie O'Donnell Show" are also being secured.

Such opportunities for the public to view Houston are vital to the project's success, says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "She needs to make her presence known. She has to let people know she's still viable and out there. Her appearance at the MTV Video Music Awards was a good idea; it showed she's not above it all."

Touring plans are limited, with Houston set to appear at Atlantic City, N.J.'s Taj Mahal on Nov. 13-14 and the elite Cipriani concert series in New York on Nov. 18. A

number of programmers will be flown in for the event. Additionally, Houston will do phoners with some major stations.

As for more extensive tour plans, Houston says she doesn't know when she'll hit the road, committing only to "sometime."

"Listen, I've toured my tail off,

man," she says. "Every year I've done an album, I've been on the road. It's not something I fancy; it's a hard-knock life just going from city to city, bus to bus, living out of your suitcase. I'd like to do it [somehow] with just not as much traveling and running around."

Japan Expo Has Rival Formats DVD Audio, Super Audio CD On Display

BY STEVE McCLURE

TOKYO—The question of whether DVD Audio or Super Audio CD (SACD) will be the next-generation digital audio format dominated the Japan Audio Expo '98, held here Oct. 15-18.

Visitors to the annual event got a taste of what could be a looming format war at the entrance to the Expo's main hall, with a DVD Audio booth on the right and a SACD display to the left.

The first generation of consumer-use audio CD-Rewritable hardware was also on display, with prices ranging from \$745 to \$1,200. Professional units are available for approximately \$4,300.

Companies exhibiting DVD Audio prototypes were Toshiba, Pioneer, Panasonic, JVC, Kenwood, and Denon. The Kenwood and Toshiba players on view boasted combined DVD Video and DVD Audio capability, while the others were DVD Audio only, with the exception of Denon's combined SACD/DVD Audio player.

A spokesman at the Expo's DVD Audio booth said those firms are expected to launch their DVD Audio players both in Japan and major international markets next June, although some may do so as early as spring 1999.

According to the Recording Industry Assn. of Japan, the next DVD Audio technical standard, version 1.0, will be released at the end of November.

Also vying for the attention of Expo attendees was the Philips/Sony-sponsored SACD booth, where demonstrations were conducted for the invisible watermark technology developed by the format's backers.

The Philips/Sony booth also featured Direct Stream Digital (DSD) production equipment, including a Philips multichannel/multitrack DSD recorder and a Sony two-channel recorder, of which two experimental models have already been manufactured and which are available on a loan/rental basis.

Companies with SACD working prototype players on display at Japan Audio Expo were Sony, Philips, Sharp, Onkyo, Marantz, Accuphase, and Denon, while a "concept" prototype was exhibited by Aiwa. Companies listed in the SACD promotional literature as intending to produce SACD hardware were Nakamichi, Denon, Teac, and Kenwood. As with DVD Audio, spring 1999 is the target

date for the launch of SACD hardware in the Japanese consumer market.

Sony spokesman Daniel Lintz says the Japanese launch will be followed by the format's North American and European debuts in autumn 1999. He says the first generation of Sony's SACD hardware will be aimed at the high-end audio market, adding that "prices and final specifications have not yet been finalized."

Although pricing details were unavailable for both the DVD Audio and SACD products on display, industry sources indicate that both formats' first-generation hardware will likely sell for more than 100,000 yen (\$877) per unit.

Lintz dismisses speculation of a DVD Audio/SACD format war. "Both products will hit the market at about the same time, targeted at about the same audience, but clearly, I think, DVD Audio is positioning itself more for the home-theater market," he says. "It's a lateral extension of DVD Video, with the long-term goal of merging with DVD Video. We at Sony support the DVD format, but we don't think the pure audio market is going to disappear, and we want to promote the highest-quality sound for the general audio market and the audiophile market."

Philips, Marantz, Sony, and Pioneer exhibited CD-R rewritable hardware. Philips displayed three CD-R units: the CDR880S, which lists for 130,000 yen (\$1,135) and is already available in Japan; the CDR560S "mini-CD recorder," which lists for 85,000 yen (\$745) and was made available Oct. 20; and the CDR765S, which lists for 120,000 yen (\$1,048) and goes on sale Nov. 1.

Pioneer launched its PDR-D7 CD-R unit in Japan on Oct. 16, listed at 124,000 yen (\$1,082), while Marantz's DR700, which is already available in Europe, goes on sale in Japan for 130,000 yen (\$1,135) in November.

There were none of the hotly debated MP3-format devices on view at the Expo, although such hardware—designed to capture downloaded audio from the Internet—is available at Tokyo's Akihabara "electric town" shopping district. South Korean-manufactured MPMan portable units have been on sale since April for prices ranging from \$257 to \$430.

DREAMWORKS BRINGS THREE 'PRINCES' TO MARKET

(Continued from page 1)

ture "The Prince Of Egypt."

On Nov. 17, retailers will receive a soundtrack of original film songs, written by Academy Award winner Stephen Schwartz, performed by the actors providing the film's voices and alternate versions of those songs by pop artists including Whitney Houston & Mariah Carey and Amy Grant along with portions of the Hans Zimmer score. In addition, the label will release two "inspired by" albums, one featuring primarily new



STROUD

country music titled "The Prince Of Egypt—Nashville," and the other a collection of new gospel, contemporary Christian, and R&B songs titled "The Prince Of Egypt—Inspirational."

The genesis of the threesome was a decision by DreamWorks SKG co-founder Jeffrey Katzenberg to bypass the commercial trappings of burning bush night lights, Red Sea shower curtains, or Moses burgers.

"Because of the film's subject matter, DreamWorks was very careful not to do things that were overtly commercial," says DreamWorks Records principal Michael Ostin. "Since the music in the film was so powerful and there was an opportunity to show the film to artists and have them be inspired, we felt the music could be the voice for the film."

Given the sweeping nature of the movie, the label decided more than a year ago that the music needed to speak to as broad a demographic as possible. "We realized we still had this tremendous film to market, and we suggested multiple genres so we weren't limiting it to just one segment of the population," says Bruce Tenenbaum, a DreamWorks Records senior executive who oversees marketing.

A decision also was made early on to release the albums well in advance of the film's Dec. 18 opening. Says Tenenbaum, "These albums will be in stores a month before the film opens because we have albums that stand on their own and will help market the film."

The albums will get an additional promotional push Dec. 13 courtesy of NBC, which bought the exclusive first rights to air both "The Prince Of Egypt" and "Antz," DreamWorks' other new animated release. NBC will air a special about the music from and inspired by the film that will include live performances and interviews with artists.

The radio blitz has already begun. The first single from the Nashville al-

Provident Takes 'Prince' To Christian Market

BY DEBORAH EVANS PRICE
NASHVILLE—"The Prince Of Egypt" soundtrack and its two accompanying "inspired by" albums will be distributed to the Christian retail market by Provident Music Distribution, Zomba's Nashville-based Christian music distributor.

"Obviously, this is being worked from a lot of different angles through DreamWorks, and we are administering the marketing for DreamWorks as part of our distribution arrangement [for this project]," says Brian Mitchell, director of marketing for Provident.

Mitchell adds that Provident is partnering with Tommy Nelson, the children's division of Thomas Nelson Publishers, to promote the release to the Christian Booksellers Assn. market.

"There are nearly 2,000 floor displays going into Christian retail stores," he says. "That's the 'Prince Of Egypt' center. That center includes all the books from Tommy Nelson, Thomas Nelson, and Penguin-Putnam Books, which they are

distributing . . . I think there are 14 books on there, and then all three of the ["Prince Of Egypt"] recordings . . . are also on this display. We partnered together in the cost, making the displays free to retail. The agreement with the stores is that the 'Prince Of Egypt' center will be in the first one-third of the stores' [floor space]."

According to Mitchell, Tommy Nelson will also have endcaps for the books, and Provident will have endcaps and point-of-purchase materials for the albums in the retailers' music sections. The materials will be sent to stores at the end of October in preparation for the albums' Nov. 17 street date. "[Consumers] won't be able to miss the message that there are products connected with this major animated film out," notes Mitchell.

Becky Wilson, children's buyer for Lifeway Christian Resources (formerly Baptist Bookstores), an 80-store Nashville-based chain, says she thinks the "Prince Of Egypt" project will be successful at Christian retail. "Our stores are

planning some pretty major promotions surrounding that whole event," says Wilson, "and I really anticipate some pretty good sell-through on all the product."

There are plans to release singles to contemporary Christian radio in the AC and top 40 sub-formats. (The singles have yet to be determined.) There will also be singles released to gospel radio. Additionally, Provident will distribute a radio special to the top 100 Christian radio stations.

Among the other key components in Provident's marketing campaign are interactive displays at retail, Internet promotions, teaser postcards mailed to consumers, church youth group promotions, and consumer and trade print ads.

Provident is also issuing education kits to 1,500 retailers. "It's called 'Clerk Perks,' and it includes release books, as well as pre-release copies of music, video, shirts, hats, and other free items to get front-line retailers excited about the product," Mitchell says.

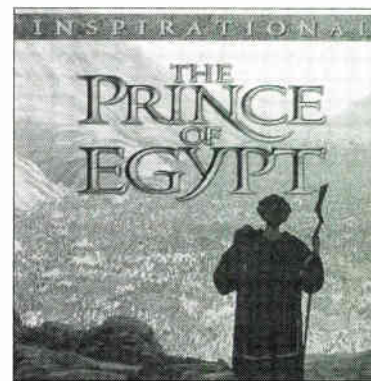
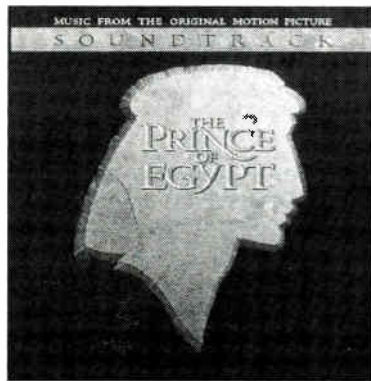
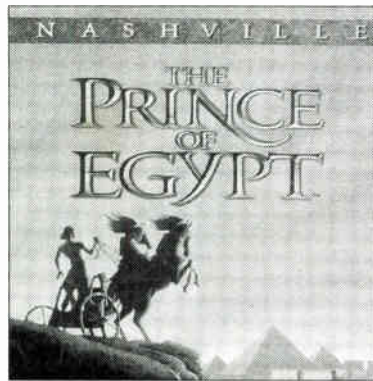
bum, Alison Krauss' "I Give You To His Heart," hit bluegrass and Christian country stations in secondary markets Oct. 19. The Carey/Houston collaboration, "Prince Of Egypt (When You Believe)," will drop at pop, rhythm-crossover; and R&B stations Wednesday (28), followed by Wynonna's "Freedom," from the Nashville album, which will ship to country and Christian country outlets Nov. 9.

Boyz II Men's "I Will Get There"—written by Diane Warren and produced by Jimmy Jam and Terry Lewis and the only song to appear on

not all merchants are cheering the prospect of trying to sell three pieces of "Prince Of Egypt" music. "There's no reason to have three soundtracks to anything take up that much space in the fourth quarter. It's a little gratuitous and just a way for them to get a lot of space in the store and trumpet their release," says John Artale, purchasing manager at National Record Mart. "Obviously the album with the Mariah/Whitney duet is the one. As for the others, why couldn't they have taken the best of the rest and go for a double-CD?"

she says. "For people to whom the Bible really matters, it's a great feeling that they got the facts straight, because then you can relax. This is part of all of our histories."

Grant adds that although she hopes the soundtrack will broaden the audience for her music and that of the other contributors, she feels she is a cog in a much larger wheel. "I feel like a little flea on the back of the big dog," she says. "I hope when all said and done, people are so impacted by the movie they will go out and buy the soundtrack, and anyone's song is



two albums (the main soundtrack and the inspirational set)—ships to pop, AC, R&B, and rhythm-crossover outlets Nov. 24. No commercial singles will be released.

At retail, Tenenbaum says, DreamWorks is seeking whenever possible to keep continuity among the three titles. "The No. 1 message we had to deliver was that there are three different albums from this movie and we would do everything we could to merchandise these albums together," he says. "When you walk into a store, you will see all three albums in the same spot."

Additionally, all TV, radio, and print ads will feature all three sets.

To help assuage any confusion at retail, DreamWorks screened the film for several merchants and outlined its marketing plans. However,

Other retailers are eagerly anticipating heavy foot traffic. "It ought to be the biggest soundtrack project of the year, and we are certainly going to treat it as such," says Lew Garrett, VP of purchasing at Camelot Music. He adds that Camelot is planning promotions around the albums. "What we hope happens is there is a real fanatic following for the movie, and people want to pick up anything and everything related to it."

For Grant, who covers "River Lullaby" for the soundtrack, the accuracy of the film in telling the story of Moses will draw various audiences to "The Prince Of Egypt."

"I was one of those kids who was raised to be at church three times per week, so when I was little, I knew every detail of the story of Moses,"

just a reminder of the movie."

The inspired-by albums are also more closely tied to the film than have been many other such projects. Every songwriter, producer, and artist involved saw the movie at least once. James Stroud, head of DreamWorks Nashville and producer of the country album, says he saw the film 45 times in various incarnations and notes the importance of the album representing the Nashville community. "We wanted to make sure it was not just a country album, but an album from Nashville," he says.

"The Prince Of Egypt—Nashville" includes contributions from Reba McEntire, Clint Black, Wynonna, and Vince Gill, as well as from Steven Curtis Chapman and Krauss. "We are directly linked with the film divi-

sion, helping discover new ways to market film music and inspired-by music," Stroud adds. "And one of the things that has happened is the music has ended up a little stronger than what we thought would happen because the film division has become such a motivator. The line of communication has been completely open."

McEntire says the opportunity to be a part of an epic motion picture and a Bible story is a refreshing change of pace. "The DreamWorks team is educating all of us, and I'm so proud to be a part of those people's foresight," she says.

"When DreamWorks asked me to be part of the project, I said we can't commit until we have the right song. And when I listened to the song, it was just meant to be," she adds, referring to "Please Be The One," which describes Moses' arduous walk through the desert.

The inspirational album, helmed by DreamWorks writing/production team Buster & Shavoni, is perhaps the most mixed of the three collections. It contains the Boyz II Men track, plus entries from Take 6, dc Talk, Carman, and CeCe Winans, among others.

"We had a vision to put together a project that crossed the boundaries, to introduce Shirley Caesar to a Boyz II Men audience, Kirk Franklin to a Take 6 audience," says Shavoni. "That's what the story of Moses represents. It speaks to all demographics, and all of those people have a fan base DreamWorks was interested in reaching."

"It couldn't be a more perfect project for me to be involved in," says Winans, whose Buster & Shavoni-penned "The River" speaks to the emotions of Moses' mother when she sets her son afloat in a basket. "It was yes really before I saw the movie, but definitely it was yes after I saw the movie because it was important for me that it was done right."

Winans says the film music "is going to give us a chance to be heard by people who don't normally listen to gospel or gospel artists, and for people who do listen to us, it is going to be really great to be a part of a major movie."

With such a diverse assortment of music on his plate, Jheryl Busby, DreamWorks' head of urban music, says he plans to let the record speak to a variety of musical communities. "It starts with the music. There is a common thread here—a biblical story that pays tribute to a higher source—but we are not going to go out preaching on this," he says.

To establish credibility in the non-secular community, DreamWorks enlisted gospel label Verity to help create a five-song sampler specifically for gospel and Christian radio. The sampler includes an exclusive version of the Boyz II Men track that opens a cappella and concludes with full production.

In addition, Provident will distribute the "Prince Of Egypt" albums for DreamWorks in the Christian retail market (see story, this page).

"The sampler has contemporary Christian, as well as gospel, as well as more urban artists," says Tenenbaum. "The attempt is to broaden everyone. They will have the artist that fits their audience and also others that may only be half a step away."

JONI MITCHELL TV SHOW SET

(Continued from page 11)

will be repeated a number of times on Nov. 7 and 8.

When the decision was made to go ahead with the concert, the producers, who included Mitchell, considered a number of venues, including the new Getty Museum in Los Angeles, the Gene Autry Museum in Burbank, Calif., theaters, nightclubs, and even a Spanish-style house with a courtyard in the L.A. area.

But Mitchell, a past recipient of Billboard's Century Award, saw limitations in these locations and figured that it might be better to look closer to home. So the concert was taped at a soundstage on the lot of Warner Bros. Studios, a sister company to Mitchell's label, Reprise/Warner Bros. Records.

The studio was chosen, says Eagle Rock chief executive Michael Lopez, "because of the ability to make it what we really wanted it to be." The soundstage, he adds, was used for the taping of concerts by Fleetwood Mac, the Eagles, and John Fogerty.

"I designed the set we play on," says Mitchell, "which is based on an ancient mandala, the medicine wheel, an idea that permeates American Indian culture prior to the arrival of white Europeans and was also a part of Chinese culture up until the 11th century, being the foundation stone for the Chinese Book of Changes, the I Ching. It's a mandala for perception, dealing with the four means of perception, the four points on the compass—north, south, east, west—and also the four races of people."

John Beug, senior VP of film and video production and marketing at Warner Bros., describes the stage as "in the round, lit by an interesting shade of blue instead of black. It was very minimalistic."

The circular stage was surrounded on all sides by risers, on which the audience sat on couches, comfortable chairs, and throw pillows.

In addition to Mitchell's music, the TV special features her paintings. Some were hung in a curtained gallery along the north entrance to the stage, while others were hung from the ceiling around the stage above the audience.

"It brings together my artwork and my songs with an audience in the live, in-the-round setting of a soundstage," says Mitchell. "So it's an intimate evening of my painting and music."

The concert was by invitation only. On the first night, 287 attended; the second night, 259. Celebrities like k.d. lang and Daryl Hannah were present, and Rosanna Arquette introduced the show. "It was clearly the hottest ticket in town," says Lopez.

"It didn't have the feel of a regular concert," he adds. "This was more like having a guest in your living room perform for you. The atmosphere was unlike any other concert I've been to."

During the two-night taping, Mitchell performed a number of songs from her new album, "Taming The Tiger," as well as older tunes and covers like Marvin

Gaye's "Trouble Man."

"I've got 20 albums now, so it's hard to get them all in, but I tried my best," she says.

She was backed on most tunes by Brian Blade on drums and percussion, Larry Klein on bass, and Greg Leisz on pedal steel guitar. Mark Isham played trumpet on some songs. And Mitchell performed several numbers accompanied only by her electric guitar.

"I edited the special myself, putting 200 hours into the process," says Mitchell. "I cut the footage more like a movie than a television show, so the use of

lighting and camera work—and interplay with the players, the music, and the audience—really comes through. I'm really proud of it."

After the taping, the producers looked for a TV distributor. They considered broadcast and cable networks and public TV. The deal was eventually made with USSB, a major distributor of programming via satellite, and Viewer's Choice, a leading distributor of pay-per-view entertainment on cable TV. The concert is priced at \$19.95.

On Nov. 8, it will be aired by the Canadian Broadcasting Co., a

public TV network. Mitchell and her managers are natives of Canada.

Other outlets are in the works. It is possible, the producers say, that the concert will be on public television in the U.S. sometime next year. And a video for the VHS and DVD markets is likely, too, with probable distribution by Image Entertainment.

Also in the planning stage is a documentary on Mitchell, focusing not so much on her music but on her artwork.

But the filming of that will have to wait. Mitchell is now on an 11-city North American tour with

Bob Dylan, which began Oct. 23 in Minneapolis. Her producers say she could also tour Asia, Europe, and Australia.

The concert has been more or less timed with the release of "Taming The Tiger," which came out Sept. 29 and has sold 11,000 units, according to SoundScan.

"It was a dream that maybe the TV show would be done about the same time as her record," says Feldman. "We moved things in that direction, but it was really a hope, and we got lucky that they fell at the same time."

LABELS PLAN UNUSUALLY FULL DECEMBER SLATE

(Continued from page 1)

release or two.

This December, at least 16 albums will be issued, each with a chance of having a significant sales impact. What makes this December even more of an anomaly is that half of the 16 releases are rap- or R&B-oriented. Due out that month are Missy "Misdemeanor" Elliott, Ghostface Killah, Busta Rhymes, Foxy Brown, and Mystikal. Also, DJ Clue, the master of the mixed tape, will have his first official album release, and both DMX and Nas are hoping to bring albums to market that month.

Other albums coming out in December include one from the Old Dogs, which consists of Waylon Jennings, Mel Tillis, Bobby Bare, and Jerry Reed; two Frank Sinatra albums (one a New York-themed compilation album and the other a package combining the two "Duets" albums); and a swing compilation featuring Brian Setzer and Big Bad Voodoo Daddy. December releases also include three soundtrack albums ("Psycho," "You've Got Mail," and "Down In The Delta") and longform music video titles from Metallica, Bjork, Primus, and Spice Girls.

In past years, except for the occasional classical title, December has been a barren month for new releases; most labels like to have the big releases out before Thanksgiving weekend, which officially kicks off the holiday selling season.

Releases are also held back from December because retailers have all they can do to handle the onslaught of consumer traffic without worrying about helping labels work new releases in the year's busiest month.

The only exception in recent memory is Pearl Jam's 1994 release "Vitalogy," and that title was helped by a late-November release of a vinyl version of the album.

"December is a horrible time to put out new releases. It's the perfect formula for getting lost in the shuffle," says Ron Phillips, senior purchasing VP at Valley Media in Woodland, Calif. "By then, all the price and position programs are locked up. People have to be cognizant of what is happening in the store. Clerks are busy trying to replenish hits; racking new releases is not where they are at."

Moreover, noting that many of this year's December releases are rap albums, he says, "If all the records are in a similar genre, it could hurt. I don't know how they are all going to get the space they may deserve."

John Grandoni, VP of purchas-

'If all the records are in a similar genre, it could hurt. I don't know how they are all going to get the space they deserve'

ing at Carnegie, Pa.-based National Record Mart, says, "I would rather see some of these releases saved until January. We always need records in the first quarter, and I know we won't have any new product in January. Too many of these records will be chasing the

same customer."

The head of purchasing at a major chain agrees with both Phillips and Grandoni, noting that while most of the records will get bought and get in the bins, it is highly unlikely that they'll be getting positioning in the chain's stores.

"We have already put our fourth-quarter programs to bed, and we have already completed the correspondence to our stores," says that executive. As a result, the rap records will sell "out of the box" and then sit around on shelves until after Christmas, the executive predicted. After Christmas, when kids come into the store with their Christmas money and gift certificates, sales in rap albums should reignite.

Indeed, that happened to a Coolio album one year, recalls Phillips.

Despite the discouragement voiced by retailers, Steve Heldt, senior sales VP at Elektra, says he's not worried about how the label's December releases will fare.

"If it was December five years ago, I would have been nervous," he says. "But with the [point-of-

MUSICLAND POSTS GAINS

(Continued from page 6)

November period to be very strong with new audio and video releases, which will probably carry through the rest of the year." He estimates about a 10% increase in pretax profit this quarter.

Musicland reports a net loss of \$3.8 million, or 11 cents a share, in the third quarter, but many analysts were projecting a loss of 15 cents. In the third quarter last year, Musicland lost \$12.4 million, or 37 cents a share.

The company's stock, however, fell 56.25 cents a share, or 4.35%, to \$12.375 in New York Stock Exchange trading after the results were disclosed. Analysts say the stock had already risen in recent weeks on the anticipation of good news.

Marcia Appel, Musicland's senior VP of corporate advertising and communications, says, "Media Play was the division that showed the most improvement in the quarter." "Corrective actions" that produced

the turnaround, she says, included "better merchandising, increased inventory turns and just-in-time inventory, more efficient advertising, and top-line sales growth."

Media Play is Musicland's large-market superstore concept. The company had been forced to put on hold its once-ambitious plans for the chain because of declining sales. There are currently 68 Media Plays, and Musicland says it is opening its first new one in more than a year this quarter in Salt Lake City. Company executives say the newer Media Plays will be smaller, with average square footage at 35,000, down from 49,000.

In all, the company expects to open 12 stores this quarter. Its current store count is 1,337, which includes 696 Sam Goody music stores, 403 Suncoast Motion Picture Co. video sell-through outlets, and 156 On Cue superstores in small markets. Comp-store sales

for the superstores rose 6.4% in the quarter; for the Sam Goody and Suncoast mall outlets, comp sales were up 5.6%. The higher store sales were in good measure a result of the "Titanic" juggernaut. In addition to selling the video, the company says, stores sold higher-margin ancillary merchandise such as "Titanic" posters and T-shirts.

Although profit margins improved in the quarter—the gross margin rose to 35.6% of sales from 34.6% a year ago—Musicland continues to report net losses. This is due to relatively high interest payments on debt and non-cash charges for depreciation and amortization. Moreover, the company, like many music retailers, typically reports net profit only in the holiday-rich fourth quarter.

Appel says the bottom line should improve in the future as the company pays down its debt and reduces its interest charges.

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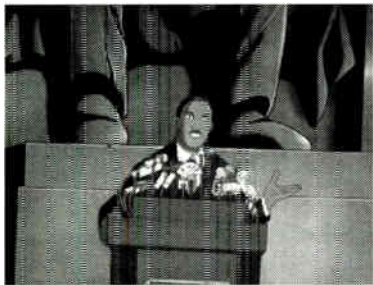
FOX PLANS ANIMATED MARTIN LUTHER KING VIDEO FOR KIDS

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ported back to King's time while working on a school project.

The program is being produced by DIC Entertainment in association with the King family and features an all-star cast of voices, including Ed Asner, Angela Bassett, Lucas Black, LeVar Burton, Danny Glover, Whoopi Goldberg, Samuel L. Jackson, James Earl Jones, Ashley Judd, Robert R'Chard, Susan Sarandon, John Travolta, Jaleel White, and Oprah Winfrey. Also featured are Dexter and Yolanda King, children of the civil rights leader.

Motown's companion soundtrack, to be released in January, will include the classic "Reach Out And Touch (Somebody's Hand)" and a cover of "Ain't No Mountain High Enough" by Debelah Morgan. Morgan's Motown



single "Yesterday" is No. 30 on this issue's Hot R&B Singles chart and No. 69 on the Hot 100.

Narada Michael Walden, who has won Grammys for Aretha Franklin's "Freeway Of Love" and "The Bodyguard" soundtrack, will serve as producer on the album. According to a

Motown spokesman, a complete track listing and marketing details are not yet finalized.

While the album and video will be cross-promoted, there are no plans to package the two together.

Fox will support "Our Friend, Martin," with an extensive marketing campaign that includes tie-in partners Kraft Foods and Lawry's Seasoned Salt.

Consumers who purchase the title plus two additional Kraft products will receive a \$3 rebate. Coupons for Kraft products will also be packed inside each cassette.

Lawry's will offer a \$2 rebate with purchase of the video and either an 8-ounce or 16-ounce jar of Lawry's Seasoned Salt. Consumers can re-

ceive the rebate by mail or donate it to the Martin Luther King Jr. Center for Nonviolent Social Change, which the King family endorses.

In addition, Lawry's will sponsor a "I Have A Dream" essay contest, which will award a family trip to Washington, D.C.

IFPI MEETING GETS POLITICAL

(Continued from page 6)

break from the board meeting—which was a closed session—for a briefing to reinforce the industry's political priorities. "The record industry wants to invest heavily in new technology," said IFPI director general/chief executive Nic Garnett. "The key is getting European [copyright] legislation up to speed."

Garnett repeated the call for the British government to support efforts to strengthen the European Copyright Directive, aimed at allowing record companies to trade music online and with new digital formats. The U.K. has a strong presence in the European Parliament in Strasbourg, France, where the legislation is pending (Billboard, Oct. 10). "We're at a reasonably good level within the directive now," said Garnett, a view echoed by BPI chairman Rob Dickens.

"Content is often an afterthought in the world of information technology," said Universal Music Group executive VP Larry Kenswil. "We want to see content drive technology." BMG Entertainment International president/CEO Rudi Gassner added, "We need to work in a protected environment."

PolyGram Germany president Wolf-D. Gramatke cited the pact between that country's record business and Deutsche Telekom as an example of how the music and telecom-

Fox has also scheduled major print, TV, and radio ads for the title and will create a World Wide Web site devoted to "Our Friend, Martin." The site will be launched in January and can be accessed through www.ourfriendmartin.com.

NATALIE IMBRUGLIA LEADS ARIA AWARDS

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year ago, and the Whitlams, Regurgitator, Living End, and Warner's much-touted Superjesus (rock release for "Sumo") were far

from the mainstream as this year opened for business. Roadshow Music's Savage Garden, which won a record 10 awards last year,

accepted the highest-selling album and outstanding achievement awards for its self-titled debut, which is approaching 10 million global sales.

BMG country artist Shanley Del, who had been puzzlingly passed over at the Tamworth Country Music Awards for her second album, "My Own Sweet Time," took the award for country release and delivered one of the most memorable acceptance lines when she thanked the kids in the mosh pit "for screaming for me even though you don't have the slightest idea who I am."

A list of other winners follows: **Indigenous release, adult contemporary release:** Archie Roach, "Looking For Butter Boy" (Auroara/Mushroom).

Jazz release: Chaplin/Tinkler/Rex/Lambie, "The Future Of Today" (Jazzhead/Mushroom).

Male artist: Paul Kelly (Mushroom).

Folk/traditional release: Kavisha Mazzella, "Fisherman's Daughter" (ABC).

Hall of Fame inductees: The Masters' Apprentices (now disbanded), Angels.

and a perceived general indifference to the arts.

Then, summoned to present the best group award to the group bearing his name, octagenarian former prime minister and arts champion Gough Whitlam commanded an impromptu standing ovation with his very entrance and displayed his customary comic flair with an exaggerated double take as he opened the envelope.

The group members sank to one knee before him in a theatrical gesture that seemed to amuse both sides of the political fence: State opposition leader and Arts Minister Peter Collins was also in the house, as was federal Industry Minister Bob McMullan.

GLENN A. BAKER

Politics Get Spotlight At Show

SYDNEY—As music becomes a political affair here, with the currently returned government's policy on relaxing parallel-import statutes (Billboard, Oct. 17), this year's ARIAs became a meeting place for politics and the music business.

The show featured as guest presenters two political figures of widely separated generations who captured most of the general media attention.

The young Natasha Stott-Despoja, an Australian Democrats senator, not only proved a personable and able podium guest, but unleashed a string of deftly worded and enthusiastically received attacks upon the current conservative government's legislated introduction of parallel imports

MYRRH'S MICHAEL CARD EXPLORES CELTIC SONGCRAFT ON 'STARKINDLER'

(Continued from page 11)

ers that may have not heard him before but get into the Celtic thing, so they'll check it out."

Myrrh marketing VP Steve Ford anticipates the project selling well.

"Michael's fans are people who will buy anything he makes," Ford says. "This is very different for Michael, very fresh and very new. I think it's really going to expand his market."

Ford says Myrrh's marketing campaign will be geared toward Card's core fan base and what the label views as "the thinking man's market." The label plans to place an ad in Chicago-based Christian History magazine in the same issue that spotlights Ireland and St. Patrick and look for other opportunities in scholarly publications.

"Michael is strong as an artist, an author, and a teacher," says Ford. "Those are like the three legs of the stool of who Michael Card is, and

we're going to continually build upon one of those three legs. There aren't a lot of artists in our industry who are strong in all three areas."

"I Will Arise," the first single, was released to Christian radio at the end of September and is already garnering airplay. Ford says the label sent the top 500 Christian retailers copies of the album, along with a tape of an interview with Card talking to Chris Coppennoll, host of the syndicated radio show "Soul2Soul."

Myrrh is also sending retailers hanging banners promoting the album, and there are plans to secure listening posts. There will also be a direct-mail campaign alerting the 75,000 members of Card's fan club to the new release.

Word Distribution will handle the record in the Christian bookstore market. Epic Records, Myrrh's

mainstream distribution partner, will place it in general-market retail outlets in the Celtic music bins.

Card manages himself and has his own publishing, Mole End Music. Booked by Warsaw, Ind.-based agent Holly Benyousky, Card is putting together a band whose members can play Irish instruments for a spring 1999 tour.

Card is also working on a book he refers to as "a theology of wonder based on astronomy" that will also be called "Starkindler." "We're going to do some concerts around the country in planetariums, which I think will be fun," he says.

Among Card's other projects, he's also starting a Biblical study center, the Franklin House Foundation, with his mentor, William Lane, a Ph.D. from Harvard who speaks 16 languages. The center will be located in Franklin, Tenn. Lane has donated his library of 12,000 books.

munications industries can work together, revealing that the service provider is broadening its online delivery of music at the end of the year.

Such inter-industry harmony is rare, however. Jason "Jay" Berman, former chairman of the Recording Industry Assn. of America, said that with the recent advent of CD-R, "we were never contacted as an industry about its introduction" by the hardware sector. "We were left at the starting gate."

Berman was attending the London conclave as IFPI chairman/chief executive-designate; he takes the full-time post Jan. 1, 1999, succeeding Fine. At the same time, Garnett becomes director general/COO, a new configuration of his existing duties that Berman describes "very much like Nic's old situation."

It was Berman's appointment as chairman and chief executive, announced in May, that prompted a round of negotiations to retain Garnett at IFPI. There was some concern in record industry circles worldwide, and among IFPI staff, that Garnett's 15 years of experience at the organization would be lost if a new agreement with him could not be reached.

"I'm perfectly happy with the job description," says Garnett, "and I'm looking forward to the political perspective which Jay brings."

SMG'S SHAWN MULLINS GETS 'CORE' IMPACT

(Continued from page 11)

Steve Craig.

Four-hundred seventy-six spins later, 99X music director Sean Demery says the song is still not reaching critical burn.

Though it's hard to imagine "Lullaby" back to back with some of the format's harsher material, Demery says the station takes pride in defying genre boundaries.

"We never watch what the trends are in the format," says Demery. "The industry shoves what everyone else is doing in our faces, but in the end it doesn't matter to us because our main concern is making sure people find the station interesting enough that it gets them to listen to us longer."

With eight self-released albums on his own SMG Records and an average of 200 self-booked shows a year (Billboard, Sept. 5), Mullins, too, has concentrated on winning the attention of his audiences.

Occasionally, as on "Lullaby" and "Twin Rocks, Oregon," Mullins breaks into spoken-word stories, a habit that he credits partly to his years trying to win over distracted audiences.

"Since about 1995, I started speaking some of the lyrics to communicate with my audience," says Mullins. "In some of the bars, I started to dis-

cover that if I spoke, some people would shut up or turn their attention toward you instead of the Braves game. So it's something I developed partially on the road and partially through influences like Gil Scott-Heron and Kris Kristofferson."

Mullins, who is booked by Monterey Peninsula Artists and managed by Decatur, Ga.-based Russell Carter Artist Management, begins a string of dates with Chris Isaak Nov. 3 in Minneapolis.

Botwin says the label will continue marketing around tour dates, focusing on retail promotions and acoustic visits to radio stations.

Even though an artist on the verge of breaking through may seem to stand the risk of getting lost in the barrage of major, fourth-quarter releases, Musicland divisional advertising coordinator Chris Nadler is confident that "Soul's Core" will hold its own through the rest of the year.

"Even if there were double the number of superstar albums coming out as there are, with the amount of support he's getting from video and radio, you would really have to scratch your head and wonder what was wrong if he didn't break," says Nadler.

VIDEO DUPLICATORS TAKING ON DISTRIBUTION

(Continued from page 1)

But those third-party shipments—unchanged since home video began 20 years ago—are less important to Deluxe than direct delivery. Duplicators are spending considerable time and effort getting product to stores, drop-shipping orders to various retail outlets.

Earlier this decade, duplication/fulfillment house Technicolor Video Services had 200-300 people responsible for distribution. The number has since grown tenfold to 60% of its 5,000 full- and part-time employees.

"It's a significant part of our business," says Paul Scott, senior VP of worldwide video sales.

Technicolor and Deluxe, No. 1 and No. 2 in terms of market share, have drastically redefined their roles in home video while redefining home video marketing. Both play a major role in sell-through, worth an estimated \$9 billion wholesale, in ways neither they nor their studio clients could have imagined in the late 1980s.

British-owned Deluxe says its corporate make-over won't be completed until a top-to-bottom "re-engineering" task is done next year. Perhaps the most visible aspect of the long-term strategy is a new plant in Pleasant Prairie, Wis., about an hour's drive from Deluxe's U.S. headquarters in Deerfield, Ill. Among other tasks, Pleasant Prairie will process returns at twice the old speed to keep abreast of increasing volume.

And where the studios once jealously guarded their retail relationships, Deluxe recently formed cross-functional teams of a dozen or so members to learn about marketplace conditions and advise the studios. "We want to standardize the best practices," emphasizes manufacturing VP Rodney Jones, who says studios can "call a team specialist" for the latest information.

The ties that bind duplicators and vendors have strengthened with the demise over the last four years of video rackjobbing, which Deluxe, Technicolor, and smaller players like Allied Digital and MediaCopy helped bury. Rackjobbing is a form of third-party distribution that includes merchandising product on retail shelves.

"Suddenly you have the majors shipping direct," says consultant Richard Kelly. "It's the correct move, because margins should improve. I think that's going to be the trend for almost everyone. Any duplicator serving a supplier with a strong presence in retail has to consider getting into distribution. The question is, How well will they execute?"

Better than the rackjobbers, as far as many home video executives are concerned. Several interviewed by Billboard were frankly delighted to see the virtual departure of wholesalers like Handleman and Anderson Merchandisers, which, they say, charged for in-store services that were often indifferently performed.

"If there's a God, they got what they deserved," says one executive VP who asked not to be identified.

Since the mid-'90s, key retailers have been receiving cassettes, both new titles and catalog, from the duplicators who manufacture them. Dropped by the studios and major independents, rackjobbers in turn have been forced to drop video.

Handleman ended cassette distribution earlier in 1998 after experiencing several years of steep losses. Anderson limits its video activities to merchandising—getting cassettes onto shelves, never a duplicator chore.

Duplicators weren't the first choice as the racks' replacement. In fact, a source who participated in the search for an alternative in the early 1990s says the studios began by approaching sophisticated consumer-goods marketers like Frito-Lay, L' Eggs, and baked-goods maker Entemann to see what they could do with video.

"We went down the road with all of them," he says. "But they weren't willing to share their secrets."

Moreover, home video strategists envisioned shipping direct to stores, a step well beyond the retail-operated distribution centers that would then ship product to various outlets. Most observers agree that these were the wrong destination for cassettes.

Amply stocked in slack season, the distribution centers emptied early in the fourth quarter, and timely refills of catalog and hit movies during the busiest time of the year were considered problematic. The video supply lines needed to be swifter and smoother, Hollywood decided.

"There were a lot of overbuilt warehouses, a lot of bricks and mortar. It was obsolete," the source comments. "Distribution centers do nothing well."

Disney and 20th Century Fox "kind of leapfrogged that," he adds, when first one studio and then the other chose to employ their respective duplicators, Technicolor and Deluxe, for fulfillment.

"We decided strategically the duplicators could do it all," another executive confirms. "And there was a significant lift in the business, anywhere from 100% to 500%, when we did it ourselves."

Technicolor and Deluxe share the credit and the incremental revenues. But the pressure to stay atop studio demands has taken its toll. In September, Deluxe president David Cuyler, a 20-year company veteran directly responsible for the Deluxe reorganization, was removed as president and named special projects director by Philip Clement, managing director of Deluxe Entertainment Services, a subsidiary of the Rank Group in London.

"We had a difference of opinion about how to progress on the major projects he'd started," Clement says. "The emphasis is different," but not the direction, he stresses, adding that the company doesn't plan "any major changes" in achieving the re-engineering goal of an integrated supply chain management system.

A step backward could put Deluxe at a competitive disadvantage. One way or another, the big duplicators significantly modified operations to undertake direct delivery. Deviating from that path might shake loose a valued account.

Practically from the day the last studio entered the home video business, Technicolor and Deluxe have had the same studio customers. Technicolor duplicates for Disney and Warner; Deluxe for 20th Century

Fox, Columbia, Universal, and Paramount. So firm are the ties, in fact, that for a brief period, Deluxe, then known as Bell & Howell, had Paramount and Columbia as partners.

However, the cost of expanding its services has kept Deluxe in the hunt for other major vendors.

"On several different occasions in the years I've been in the business, we've been asked to provide quotations to studios who aren't our clients," says Clement. "We've always tried. Nothing's changed."

Deluxe is also looking for other products to ship, Clement adds: "Not just home video but any kind of home entertainment," including books, magazines, and music. DVD, already in the mix by virtue of a distribution deal with Warner Advanced Media Operations in Olyphant, Pa., should grow dramatically once production gets under way in the next year or so.

"What I have told Rank shareholders in the U.K. is that we would have an investment in DVD at the end of 1999," Clement says. "We would be making DVDs somewhere." Online fulfillment services are still too new for Deluxe to consider direct delivery to consumers.

"We haven't pursued this avenue" and won't unless "our customers desire it," he notes.

RETAIL RELATIONS

In the meantime, Deluxe and Technicolor must rely on the studios to maintain their mass-merchant relationships. Occasionally, rumors erupt that Wal-Mart, Kmart, or both are having second thoughts about direct delivery. But any problems have more to do with in-store merchandising than with shipments.

According to several observers, the chains and Hollywood aren't in agreement about the best way to get product and marketing materials on the floor. The likeliest solution, it's suggested, will be a compromise letting the studios handle the front-rank releases and continuing to assign catalog and lesser titles to chain-designated merchandisers like Anderson. Executives from Wal-Mart and

Kmart were unavailable for comment.

No one at the studios suggests turning back the clock. "The velocity of sales has increased dramatically," says New Line Home Video executive VP Michael Karaffa. The profits are "significant." Universal Studios Home Video executive VP Bruce Pfander maintains that vendors need to be involved "clear to the retail floor."

Duplicators know where their bread is buttered. "We have to be like Disney to Disney customers," says Technicolor's Scott. "We have to be invisible."



Disney was the first studio to take control, and by virtue of its dominance in sell-through, Technicolor probably has delivered the most cassettes to the most storefronts—as many as 20,000, says Scott, who currently has 3,000 workers assigned to this task. Technicolor keeps track electronically of product, balances store inventories around the U.S., and three or four years ago began to custom-package titles to meet vendor and retailer requirements.

It's applying the same techniques to DVD. "We're investing in both sides of the business," Scott adds.

Of the two duplication powerhouses, Deluxe has been the more adventuresome. In the past decade, while it was trying on different names, Deluxe also tried rackjobbing (through a Pittsburgh-based subsidiary called Video Channels, which flopped), and trucking (through the acquisition of Video International & Associates in Detroit).

The Video Channels experience "gave us a lot of humility," Clement says, "but it also gave us a perspective on the kind of services that retailers wanted from whoever serviced them."

In the early '90s, Deluxe launched a ground-up reorganization designed to give it the structure Clement, Cuyler, and Rank top brass in Lon-

don thought necessary to take advantage of the changing market. The centerpiece of the project, which is still a year shy of completion, is a computer-based management system from SAP in Germany.

Clement won't divulge the cost, but an SAP investment easily runs in the eight figures.

"We're comfortable" about recouping the outlay in five to eight years, he says, adding: "I think we'll do it faster than the outside estimate." Deluxe had better not dawdle if VHS remains its chief preoccupation; with DVD on the market and other digital formats on the horizon, analog tape is likely in its last decade of growth.

SAP's system has already had an impact. For one, "our turnaround time has improved," Clement says. "We've never done a project like 'Titanic' that fast. It was certainly the biggest we've undertaken."

Probably no facility better underscores the Deluxe strategy than its 535,000-square-foot plant in Pleasant Prairie, where the duplicator concentrates its fulfillment activities.

"This is the first major area of re-engineering," said Deluxe's Rodney Jones, as he toured the brand-new automated returns facility—about the dimensions of a football field—which is expected to process upward of 250,000 cassettes every 24 hours, twice the old pace.

The goal is to slash the backlog of uninventoryed returns, which come in cartons of every description; direct the processed tapes to floor space designated for each vendor; and await instructions for reshipment. Workers wield "RF guns" like the ones used in rental-car returns to input key information from the bill of lading.

The ability of vendors, duplicators, and retailers to share sales information via electronic data interchange enables Deluxe to get a handle on what one executive says can be a "frightening" quantity of returns, with millions of tapes always awaiting processing at Pleasant Prairie.

"If we get this right, we improve customer confidence," says strategic marketing VP Alan Fields.

MANUFACTURERS SAY VIABLE DIGITAL RADIO IS ALMOST HERE

(Continued from page 6)

decided upon by the industry. The 1999 tests will be evaluated by a committee of industry experts that rejected a slate of previous DAB efforts earlier this decade.

"For too long of a time, DAB has been talked about like a kooky science project," said Robert Struble, president of USADR. "Radio is the only medium at the [Federal Communications Commission] that's not digital. That's going to change. The transition to digital is coming."

Suren Pai, president of DRE, said that DAB will allow broadcasters to offer numerous value-added pluses to their traditional programming, including better audio quality and paging functions. In addition, the possibility of text screens on these receivers will let consumers receive a flow of information that could include intelligent navigation, airport and flight information, news, stock quotes, sports, weather, and traffic/parking information.

Each of the companies expressed the importance of making home, car, and portable digital radio receivers affordable for consumers in order to make the new FM and AM audio services appealing to both broadcasters and consumers. Price estimates aren't yet known, though one participant scoffed at the \$800-\$1,000 price tag on the first DAB receivers available earlier this year in Europe. Thus far the technology remains unproven there, where consumer interest in digital radio is progressing slowly.

Those receivers use a different system, called Eureka-147, than the one being developed in the U.S. The European system uses the S-band, which is unavailable in the U.S.

Instead, the three U.S. proponents are working on systems that would place new digital channels atop current analog systems, called in-band, on channel, or IBOC.

Once a reality, digital broadcasting

equipment is estimated to cost radio stations—which will simulcast analog signals with DAB for a decade—between \$50,000 and \$200,000, according to USADR's Struble.

Panel moderator Dave Wilson of the NAB stressed the importance of timely rollout for whatever new system becomes the industry victor, primarily because of the coming of satellite radio, viewed as a worrisome new technology for radio broadcasters.

Two satellite systems are currently in the works from CD Radio and American Mobile Radio Systems, renamed XM last week. Each will offer up to 100 stations, including music, news/talk, ethnic programming, sports, and weather. A radio plug-in card in the \$200 range will probably be made available for auto CD and cassette players, accompanied by a miniature satellite dish.

The satellites are scheduled to launch in early 2000.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 363 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 50 rows of chart data.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 25 rows of recurrent airplay data.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 50 rows of chart data.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 50 rows of chart data.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Contains 25 rows of chart data.

Billboard HOT 100 SINGLES

OCTOBER 31, 1998

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	1	2	12	THE FIRST NIGHT ★★★★ No. 1 ★★★★★ J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
2	2	1	5	ONE WEEK S. ROGERS, D. LEONARD, BARENAKED LADIES (E. ROBERTSON)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
3	3	4	4	HOW DEEP IS YOUR LOVE DUTCH, NOKIO, THE N. TITY, W. CAMPBELL (R. COUSINS, T. RUFFIN, W. CAMPBELL, M. ANDREWS, R. NOBLE)	◆ DRU HILL FEATURING REDMAN (C) (D) (T) (X) JAM 572424/MERCURY	3
4	5	5	18	CRUSH A. GOLDMARK, J. BRALOWER (A. GOLDMARK, M. MUELLER, B. COSGROVE, K. CLARK)	◆ JENNIFER PAIGE (C) (D) EDEL AMERICA 164024/HOLLYWOOD	3
5	4	3	9	I DON'T WANT TO MISS A THING M. SERLETIC (D. WARREN)	◆ AEROSMITH (C) (D) (V) COLUMBIA 78952	1
6	10	13	8	LATELY J. HOWCOTT, D. PARKS (W. BAKER, C. KELLY)	◆ DIVINE (C) (D) PENDULUM 15316/RED ANT	6
7	8	8	5	BECAUSE OF YOU BAG, BLOODSHY, ARNOR (A. BAGGE, A. BIRGISSON, C. KARLSSON, P. TUCKER)	◆ 98 DEGREES (C) (D) MOTOWN 860830	7
8	7	7	33	THIS KISS B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17241	7
9	6	6	6	I'LL BE M. SERLETIC (E. MCCAIN)	◆ EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
10	9	—	2	MY LITTLE SECRET J. DUPRI (J. DUPRI, M. SEAL, L. SCOTT)	◆ XSCAPE (C) (D) (T) (X) SO SO DEF 79036/COLUMBIA	9
11	11	9	13	TOUCH IT J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
12	13	—	2	COME AND GET WITH ME K. SWEAT, WIZ (K. SWEAT, L. MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	12
13	12	14	5	WESTSIDE M. MOULDER (J. L. L. T. QUARTES, M. MOULDER, F. OJUNDE, J. SAMPLER, R. FORD, JR., R. SIMMONS, J. MOORE, K. WALKER)	◆ TQ (C) (D) (T) CLOCKWORK 79022/EPIC	12
14	16	24	3	THE POWER OF GOOD-BYE MADONNA, W. ORBIT, P. LEONARD (MADONNA, R. NOWELS)	◆ MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	14
15	14	16	22	WHEN THE LIGHTS GO OUT E. KENNEDY, T. LEVER, M. PERCY (E. KENNEDY, T. LEVER, M. PERCY, J. MCCLAUGHLIN, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13495	10
16	18	17	38	TOO CLOSE KAYGEE, D. LIGHTY (K. GIST, D. LIGHTY, R. L. HUGGAR, R. BROWN, R. A. FORD, D. MILLER, J. B. MOORE, K. WALKER)	◆ NEXT (C) (D) (T) (X) ARISTA 13456	1
17	23	29	5	NOBODY'S SUPPOSED TO BE HERE A. CRAWFORD, M. JORDAN (S. CRAWFORD, M. JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	17
18	15	15	13	I STILL LOVE YOU KAYGEE, D. LIGHTY (R. L. HUGGAR, R. BROWN, T. TOLBERT, A. CLOWERS, D. LIGHTY, C. LIGHTY, D. BRISTOLL, K. EDMONDS)	◆ NEXT (C) (D) (T) (X) ARISTA 13509	14
19	20	12	15	NEVER EVER C. MCVEY, M. FIERNES (R. JAZAYERI, S. MATHER, S. LEWIS)	◆ ALL SAINTS (C) (D) (T) (V) LONDON 570178/ISLAND	4
20	19	11	20	MY WAY J. DUPRI (J. DUPRI, M. SEAL, U. RAYMOND)	◆ USHER (C) (D) (T) (X) LAFACE 24323/ARISTA	2
21	17	10	11	TIME AFTER TIME C. ROANE (C. LAUPER, R. HYMAN)	◆ INOJ (C) (D) (T) (X) SO SO DEF 79016/COLUMBIA	6
22	22	21	38	YOU'RE STILL THE ONE R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) (X) MERCURY (NASHVILLE) 568452	2
23	21	22	4	JUST THE TWO OF US SAUCE (W. SMITH, B. WITHERS, W. SALTER, R. MACDONALD)	◆ WILL SMITH (M) (T) (X) COLUMBIA 79038*	20
24	24	18	23	THE BOY IS MINE R. JERKINS, D. AUSTIN, BRANDY (R. JERKINS, BRANDY, L. DANIELS, F. JERKINS III, J. TEJEDA)	◆ BRANDY & MONICA (C) (D) (V) (X) ATLANTIC 84089	1
★★★ GREATEST GAINER/SALES ★★★						
25	40	—	2	LOVE ME L. BRATHWAITE (L. BRATHWAITE, D. JONES, M. KEITH, Q. PARKER, M. SCANDRICK, M. BELTHA, L. VANDROSS)	◆ 112 FEATURING MASE (C) (D) (T) (X) BAD BOY 79184/ARISTA	25
26	25	19	13	DAYDREAM 'N' R. JERKINS (R. JERKINS, L. DANIELS, F. JERKINS, P. PANKEI, S. HAMILTON, D. FAGEN, W. BECKER)	◆ TATYANA ALI (C) (D) (T) (X) MCA 55473	6
27	29	27	48	TRULY MADLY DEEPLY C. FISHER (D. HAYES, D. JONES)	◆ SAVAGE GARDEN (C) (D) (V) COLUMBIA 78723	1
28	33	37	3	ALL THE PLACES (I WILL KISS YOU) M. SEAL (A. HALL III, M. SEAL)	◆ AARON HALL (C) (D) (T) (X) MCA 55473	28
29	27	23	12	I CAN DO THAT T. BISHOP (M. JORDAN, T. BISHOP)	◆ MONTELL JORDAN (C) (D) (T) DEF JAM 566106/MERCURY	14
30	28	25	23	ADIA P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA 13497	3
31	32	30	9	SPLACKAVELLIE J. CARN (D. JONES, J. CARN)	◆ PRESSHA (C) (D) (T) (X) TONY MERCEDES/LAFACE 24302/ARISTA	27
32	34	31	16	SO INTO YOU TIM & BOB (T. KELLEY, B. ROBINSON, TAMIA, L. RICHIE, R. LAPREAD)	◆ TAMIA (C) (D) (V) QWEST 17194/WARNER BROS.	30
33	26	20	9	THINKIN' BOUT IT DELITE (D. ALLAMBY, L. BROWDER, A. ROBERSON, G. LEVERT)	◆ GERALD LEVERT (C) (D) (T) (X) EASTWEST 64091/EEG	12
34	30	26	15	LOOKIN' AT ME C. HUGO, P. WILLIAMS (M. BETHA, C. HUGO, P. WILLIAMS, S. COMBS)	◆ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	8
35	31	28	9	STILL A G THANG M. WELLS (C. BROADUS, C. WOMACK, M. WELLS)	◆ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	19
36	36	35	19	MAKE IT HOT TIMBALAND (M. ELLIOTT)	◆ NICOLE FEAT. MISSY "MISDEMEANOR" ELLIOTT & MOCHA (C) (D) (T) THE GOLD MIND/EASTWEST 64110/EEG	5
37	35	32	32	ALL MY LIFE J. HAILEY, R. BENNETT (J. HAILEY, R. BENNETT)	◆ K-CI & JOJO (C) (D) MCA 55420	1
38	37	34	13	MOVIN' ON D. PEARSON (D. PEARSON, M. ANDREWS, M. HARRISON)	◆ MYA FEATURING SILKK THE SHOCKER (T) UNIVERSITY 95032/INTERSCOPE	34
39	39	36	8	SUPERTHUG (WHAT WHAT) THE NEPTUNES (V. SANTIAGO, P. WILLIAMS, C. HUGO, D. HARRY, C. STEIN)	◆ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	36
40	49	59	3	WHEREVER YOU GO D. BOTTOMS, M. MCCARY, J. JONES (D. BOTTOMS, M. MCCARY, N. R. HARRIS)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341075/RED ANT	40
41	43	39	21	STILL NOT A PLAYER KNOBODY (C. RIOS, J. FOSTER, M. WILLIAMS, R. JERKINS, J. TEJEDA, J. THOMAS, J. SKINNER)	◆ BIG PUNISHER FEATURING JOE (T) LOUD 65478/RCA	24
42	45	45	53	I DON'T WANT TO WAIT P. COLE (P. COLE)	◆ PAULA COLE (C) (D) (V) IMAGO 17318/WARNER BROS.	11
43	38	33	16	FRIEND OF MINE J. DUB'S, DENT, STEVIE J. (K. PRICE, S. JORDAN, J. WALKER, A. DENT, SEALS, CROFTS)	◆ KELLY PRICE (C) (D) (T) (V) X T-NECK 572330/ISLAND	12
44	42	40	31	SAY IT S. MORALES (R. BASORA, S. MORALES, G. MCKETNEY)	◆ VOICES OF THEORY (C) (D) H.O.L.A. 341032/RED ANT	10
45	41	41	19	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) W. JEAN, P. MICHAEL (P. MICHAEL, W. JEAN, R. JONES, B. GIBB, R. GIBB, J. BROWN, B. BYRD)	◆ PRAS MICHEL FEAT. OL' DIRTY BASTARD & INTRODUCING MYA (T) INTERSCOPE 95021*	15
46	47	46	48	HOW'S IT GOING TO BE S. JENKINS, E. VALENTINE, R. KLYCE (S. JENKINS, K. CADOGAN)	◆ THIRD EYE BLIND (C) (D) ELEKTRA 64130/EEG	9
47	50	47	46	TOGETHER AGAIN J. JAM, T. LEWIS, J. JACKSON (J. JACKSON, J. HARRIS III, T. LEWIS, R. ELIZONDO, JR.)	◆ JANET (C) (D) (T) (V) (X) VIRGIN 38623	1
★★★ HOT SHOT DEBUT ★★★						
48	NEW	—	1	PUSHIN' WEIGHT N.O. JOE (ICE CUBE, MR. SHORT KHOP, J. JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) LENCH MOB/BEST SIDE 53456/PRIORITY	48
49	46	43	14	INTERGALACTIC BEASTIE BOYS, M. CALDATO, JR. (BEASTIE BOYS, M. CALDATO, JR.)	◆ BEASTIE BOYS (T) (V) GRAND ROYAL 58705/CAPITOL	28
50	44	44	6	I HAD NO RIGHT P. M. DAWN (A. CORDES, C. ANDERSON)	◆ P.M. DAWN (C) (D) GEE STREET 33535/V2	44
51	48	38	16	CRUEL SUMMER CUTFATHER, JOE (S. DALLIN, S. FAHEY, K. WOODWARD, A. SWAIN, S. JOLLEY)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13505	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
52	58	60	5	CAN I GET A... I. GOTTI, LIL' ROB (S. CARTER, I. LORENZO, J. ATKINS, R. MAYS)	◆ JAY-Z FEATURING AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683/MERCURY	52
53	59	52	4	EVERYTHING'S GONNA BE ALRIGHT GEO (GEOMAN, HARRIS, J. S. BACH)	◆ SWEETBOX (T) RCA 65596*	52
54	54	—	2	PERFECT B. COGAN (B. COGAN)	◆ THE SMASHING PUMPKINS (D) VIRGIN 38650	54
55	51	42	11	NOBODY ELSE JAKE (T. GIBSON, J. CARTER, T. JOB, K. SCOTT, J. R. SAYLES)	◆ TYRESE (C) (D) (T) RCA 65538	36
56	53	51	8	SHIMMER S. HAIGLER (C. BELL)	◆ FUEL (D) 550 MUSIC 79019	42
★★★ GREATEST GAINER/AIRPLAY ★★★						
57	62	58	10	IF YOU COULD READ MY MIND THE BERMAN BROTHERS (G. LIGHTFOOT)	◆ STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ (C) (D) (T) (X) TOMMY BOY 7497	57
58	56	49	17	RAY OF LIGHT MADONNA, W. ORBIT (MADONNA, W. ORBIT, C. MALDON, D. CURTIS, C. LEACH)	◆ MADONNA (C) (D) (T) (V) (X) MAVERICK 17206/WARNER BROS.	5
59	NEW	—	1	WHATCHA WANNA DO? O'LELL, CRAIG B. (R. WILSON, O. SCOTT)	◆ MIA X FEATURING CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	59
60	63	63	5	LOST IN LOVE M.C. MAGIC (M. CARDENAS, T. CELAYA)	◆ NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	60
61	55	55	14	26 CENTS T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, W. WALLACE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17197/REPRISE (NASHVILLE)	55
62	52	48	12	GOODYBYE TO MY HOMIES C. STEPHENS (MASTER P, SILKK THE SHOCKER, SONS OF FUNK, MO B. DICK, F. PERREN, C. PERREN)	◆ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	27
63	68	—	2	DON'T LET IT GO TO YOUR HEAD C. LIGGIO (W. DIXON, L. DECHALUS, D. MURPHY, K. GAMBLE, L. HUFF)	◆ BRAND NUBIAN (C) (D) ARISTA 13571	63
64	60	53	6	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 38651/VIRGIN	51
65	65	65	3	BETTER DAYS JOHNNY "J" (W. CALHOUN, M. THOMPSON, J. WILLIAMS, F. BEVERLY)	◆ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/ISLAND	65
66	57	57	4	NO FOOL NO MORE BIG BABY, SUGAR MIKE (D. WARREN)	◆ EN VOGUE (C) (D) WARNER SUNSET/EASTWEST 64082/EEG	57
67	61	54	19	COME WITH ME S. COMBS (J. PAGE, R. PLANT, J. BONHAM, S. COMBS, M. CURRY)	◆ PUFF DADDY FEATURING JIMMY PAGE (C) (D) (M) (T) (X) EPIC 878954	4
68	64	56	18	OOH LA LA R. STEWART (R. WOOD, R. LANE)	◆ ROD STEWART (C) (D) (V) WARNER BROS. 17195	39
69	66	62	7	YESTERDAY V. BENFORD (V. BENFORD, D. MORGAN)	◆ DEBELAH MORGAN (C) (D) (T) VAZ 860800/MOTOWN	56
70	71	71	4	MUSIC SOUNDS BETTER WITH YOU STARDUST (T. BANGALTER, B. COHEN, A. QUEME)	◆ STARDUST (C) (X) ROULE 38651/VIRGIN	70
71	69	68	18	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
72	76	78	5	ONLY WHEN I LOSE MYSELF T. SIMENON (M. GORE)	◆ DEPECHE MODE (T) (X) MUTE 44546*/REPRISE	61
73	67	66	16	LANDSLIDE L. BUCKINGHAM, E. SCHEINER (S. NICKS)	◆ FLEETWOOD MAC (T) (X) REPRISE 44540*	51
74	70	61	18	CAN'T WE TRY A. MARANO (D. HILL, B. CHAPIN-HILL)	◆ ROCKELL [DUET WITH COLLAGE] (C) (D) (T) (V) (X) ROBBINS 72025	59
75	75	74	4	FOR YOU I WILL P. MCMACKIN, A. TIPPIN (T. MARTIN, M. NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	74
76	NEW	—	1	WHENEVER YOU'RE NEAR ME O. EVENRUDE (J. BERGGREN, M. CHAPMAN)	◆ ACE OF BASE (C) (D) (T) (X) ARISTA 13553	76
77	73	80	6	HOW'S IT GOIN' DOWN PK (E. SERMON, A. FIELDS)	◆ DMX (FEATURING FAITH EVANS) (T) RUFF RYDERS/DEF JAM 566243/MERCURY	72
78	78	83	11	THE ROCKAFELLER SKANK F. SLIM (F. SLIM, J. BARRY)	◆ FATBOY SLIM (C) (D) (T) (X) SKINT 66242/ASTRALWERKS	78
79	72	64	8	TOUCH ME R. SAADIQ (R. SAADIQ, R. ANDERSON, D. CHAVIS, E. MACK, D. STOKES)	◆ SOLO (C) (D) PERSPECTIVE 587600/A&M	59
80	85	69	16	HORSE & CARRIAGE POKE & TONE (C. GILES, S. BARNES, J. C. OLIVIER)	◆ CAM'RON FEATURING MASE (T) ENTERTAINMENT 78938*/EPIC	41
81	84	79	7	TEQUILA SUNRISE MUGGS (L. MUGGERUD, L. FREESE, S. REYES)	◆ CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	70
82	82	76	12	GOTTA BE J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, M. SEAL)	◆ JAGGED EDGE (C) (D) SO SO DEF 79010/COLUMBIA	23
83	95	95	3	IF I HAD THE CHANCE T. MORAN (T. MORAN, A. TRIPOLI, M. LORELLO)	◆ CYNTHIA (D) (T) (X) TIMBER! 7746/TOMMY BOY	83
84	79	92	4	DEADLY ZONE N. MYRICK (R. PRICE, N. MYRICK, T. PERRY, K. MUCHITA, A. JOHNSON)	◆ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	79
85	91	90	9	WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	81
86	77	72	18	CLEOPATRA'S THEME D. MENDIS (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, T. SCRAFTON, K. HAYES)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17229/WARNER BROS.	26
87	80	—	4	I AIN'T HAVIN' THAT C. ZIN (S. STARANG, W. BUSH, S. PRICE, H. MONAR, R. DUREN, F. FAREED, A. MUHAMMAD, M. TAYLOR, E. SERMON)	◆ HELTAH SKELTAH FEAT. STARANG WONDRAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUCK DOWN 53324/PRIORITY	80
88	89	91	4	A LITTLE PAST LITTLE ROCK M. WRIGHT (J. BROWN, T. LANE, B. JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068/MCA NASHVILLE	88
89	NEW	—	1	LIFE AIN'T EASY D. CHARLES, R. WILSON (C. HIGGINS, Z. HIGGINS, Y. HIGGINS, C. HALL, P. EASTMAN, S. CHRISTIAN)	◆ CLEOPATRA (C) (D) (T) (X) MAVERICK 17199/WARNER BROS.	89
90	86	89	3	IF I LOST YOU B. J. WALKER, JR., T. TRITT (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. (NASHVILLE) 17152	86
91	83	75	11	HERE WE GO W. JEAN, FUNKMASTER FLEX (W. JEAN, K. BASS, D. MCRAE, M. MOORE-HOUGH)	◆ FUNKMASTER FLEX PRESENTS KHADEJA FEAT. PRODUCT (T) LOUD 65542*/RCA	72
92	NEW	—	1	LET ME RETURN THE FAVOR R. JERKINS, T. MASERATI (A. MARTIN, I. MATIAS)	◆ ANDREA MARTIN (C) (D) (T) (X) ARISTA 13541	92
93	NEW	—	1	THE STREET MIX ERIC J. S. ANSELUM (M. WILSON, E. FULMORES, WARNER J. WILARD, A. SHAW, W. PARKS, H. DAVIS, D. FLETCHER)	◆ MAG 7 (C) (D) (T) BY 10 860850/MOTOWN	93

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

CHANGES ON THE WAY: By the number of E-mails I have received since the new Hot 100 chart formula was announced last issue, I can tell that regular readers have been paying attention to topics raised in this column.

Many readers were pleased to learn that a new and improved Hot 100 will hit newsstands in the Dec. 5 issue. Some were concerned that there might no longer be a top 40 chart in Billboard, but rest assured that a new top 40 audience-based chart will appear in the magazine.

The test chart based on the new Hot 100 formula is accessible via Broadcast Data Systems and Billboard Information Network on Fridays at noon Eastern time. If you don't have access to either of these, here's a sneak peak at what the top 10 would look like if the new methodology were used this issue. In descending order: **Monica's** "The First Night" (Arista), **Dru Hill's** "How Deep Is Your Love" (Island/Def Jam/Mercury), **Barenaked Ladies'** "One Week" (Reprise), the **Goo Goo Dolls'** "Iris" (Warner Sunset/Reprise), **Aaliyah's** "Are You That Somebody?" (Blackground/Atlantic), **Divine's** "Lately" (Pendulum/Red Ant), **Xscape's** "My Little Secret" (So So Def/Columbia), **Jennifer Paige's** "Crush" (Edel America/Hollywood), **Aerosmith's** "I Don't Want To Miss A Thing" (Columbia), and **Faith Hill's** "This Kiss" (Warner Bros.). The Dolls and Aaliyah tracks do not appear on the current Hot 100 because they haven't been released as retail singles.

WHAT MAY BE: The 1998 chart year, which began with the Dec. 6, 1997, issue, will close with the Nov. 28 issue of Billboard. Hot 100 Singles Spotlight took a sneak peek to see how the leading singles on the Hot 100 are stacking up with just a few more weeks left in the chart year.

Since it was the No. 1 single of 1997, you might be surprised to know that **Elton John's** "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M) ranks in this year's top 10. The single's staying power on the chart can be attributed to the success of "Something," which has spent 61 weeks on the Adult Contemporary chart, including 26 weeks in the top five and 10 weeks at No. 1.

I bet you're wondering where **Celine Dion's** "My Heart Will Go On" (550 Music) ranks. The song will likely be remembered as one of the biggest songs of 1998, but it falls just shy of the top 10 because the commercial single retained more than two months after the song caught on at radio, and only 650,000 units were released.

If the single had been released closer to the radio impact date, "My Heart" would have been No. 1 for the first three months of the year and would have probably topped the year-end singles list. It bowed at No. 1 and held that position for two weeks before falling off the chart after a mere 20 weeks.

Keep in mind that Billboard's year-end chart rankings are determined by amassing each single's weekly Hot 100 chart points for the title's duration on the chart. The longer a single is on the chart, the more points it adds toward its total. A complete list of this year's leading Hot 100 singles, artists, labels, writers, producers, and publishers will appear in Billboard's year-end double issue dated Dec. 26.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

EURO SOCIETIES DECRY U.S. COPYRIGHT BILL

(Continued from page 6)

"Allowing large numbers of shops and restaurants to avoid their copyright responsibilities is very worrying," says Tom Bradley, president of the U.K.'s Music Publishers Assn. "It erodes the value of copyright and sets dangerous precedents."

Reaction from Germany was just as strong. "Authors see this as constituting a serious setback in the history of their efforts to promote and extend international copyright law," says Reinhold Kreile, chairman of the management board of German rights society GEMA and president of the executive office of CISAC, the global confederation of authors' rights bodies.

Also, says Kreile, the U.S. law runs counter to the principle that each worker is worth his or her wage. Asks Kreile: "Does this mean that the composer is to be excluded from this principle so that the local operator can achieve a higher profit?"

Societies will make common representations to the U.S. government and the European Community through their European confederation GESAC, says Angélika Schouler, adviser to Jean-Loup Tournier, president of France's authors' rights society SACEM.

"For the first time," she says, "SACEM will not react alone against this new amendment that is harmful for everybody, but with the other European authors' societies."

Publishers, too, will make their voices heard at a European level. Nelly Querol, president of the French publishers' federation CSDEM, says the issue will be featured at the group's board meeting Monday (26).

"Obviously, we are not happy with this decision," says Querol. "I think that there will be an official declaration by publishers, probably at a European level—besides the reaction of the European authors' societies, and in order to support them."

The move is particularly galling for societies in Europe, which have come under fire from U.S. publishers for their collection methods and costs.

Tony Verona, president of ANEM, Italy's association of indie music publishers, president of Ala Bianca (Music Publishing) Group, and a committee member of the music section of the Italian authors' rights society SIAE, says he shares Kreile's anger.

"There may be no such thing as a free lunch in the U.S., but it seems this new law means that you can have free music with your lunch," says Verona.

"This development represents legitimized piracy of authors' and publishers' rights," Verona adds. "SIAE has many problems, but it has the most extensive rights-collection network in Europe. In Italy, rights collected are split 50/50 between authors and composers [50%] and publishers [50%], instead of the three-way split in the U.S. But authors and composers, both national and foreign, have a greater chance of collecting more here in Italy thanks to SIAE's widespread network, which collects from even the smallest towns and villages."

With the sizable Latin community in the U.S. being prime consumers

of broadcast music, Spain's authors have much to lose through the exemption.

The Spanish authors' and publishers society SGAE—the world's fifth-largest, with 41,000 members—"roundly opposes this legislation and shall do all it can to fight it through the courts," says SGAE communications director Javier Blanco.

"It is wrong that some places of public entertainment in the U.S. should pay royalties to foreign collecting societies and others not," he adds. "Our main task is to defend our members' rights, and in this regard we are as furious as our colleagues in Ireland and Britain."

U.S. groups BMI, ASCAP, and SESAC all have London-based offices and compete with each other

to represent British and European authors in the U.S.

London-based ASCAP senior VP/international Roger Greenaway, also a successful songwriter, says the bill's exemptions will have a "measurable effect" on the performance income of British writers and composers.

"Both ASCAP and BMI will continue to make their outrage known and will do everything possible to reverse this unfair legislation," Greenaway says.

This story was prepared by Dominic Pride in London with assistance from Wolfgang Spahr in Munich, Rémi Bouton in Paris, Mark Dezzani in Milan, and Howell Llewellyn in Madrid.

POLYGRAM RESULTS

(Continued from page 3)

mental European operating companies will become directly accountable to him. They include Wolf-D. Gramatke (Germany), Alain Rebillard (France), Paco Bestard (Italy), Stefano Senardi (Italy), and Theo Roos (Netherlands). However, Dobbis says he will remain in place until the end of the year, when his contract expires. "I am committed to PolyGram, and I have a job to do."

The American executive's departure was not unexpected, while his fellow regional chiefs at PolyGram—Far East president Norman Cheng and Latin America president Manolo Diaz—have committed to stay and work for Universal. No official confirmation of those appointments had been issued at press time.

Dobbis is said to be considering a senior post with Sony Music International at its New York headquarters, but he declined to comment on that, except to say that "we'll be able to make an announcement very soon." He began his music industry career at Epic Records during the early '70s and later held positions at Arista, Chrysalis, and RCA.

Another departing PolyGram executive is Paul Keogh, who has been managing director of its Irish company since 1988. He says he expects to leave the week of Nov. 9 (*Billboard Bulletin*, Oct. 20). The executive adds that he was given notice by PolyGram U.K. chairman/CEO John Kennedy six months ago, before Universal Music parent Seagram announced its bid for PolyGram.

"The relationship with Kennedy was never too healthy from day one," says Keogh. "The Universal deal has brought my situation to the fore again, with a few people now jostling for my job."

By contrast, Kennedy says that Keogh told him last November that he was considering leaving PolyGram at the end of this year, after 10 years in the post. "I respected that and made plans accordingly," says Kennedy, who adds that he has also respected Keogh's "achievements and talents."

Kennedy adds that he does not intend to appoint an acting manag-

ing director for PolyGram Ireland after Keogh's departure; instead, he has asked the firm's finance director/GM, Jim O'Neill, "to keep an eye on our business" temporarily. Once the Seagram acquisition of PolyGram is complete, Kennedy explains, he will name an executive to head the combined PolyGram and Universal companies in Ireland.

Although no official announcement has been made, Kennedy will be staying at UniGram as head of its merged U.K. operations, reporting to Jorgen Larsen.

This was underscored when he attended an Oct. 13 meeting at Universal Music U.K. about the departure of its managing director, Nick Phillips (*Billboard Bulletin*, Oct. 15). An executive familiar with the situation says that Phillips "went home with a cold [last week] and never came back." Another staffer at the label says the executive "always played his cards close to his chest."

It is widely assumed that Phillips, 35, will succeed Rob Dickens as chairman of Warner Music International's U.K. operations, but officials at that company say there was no appointment to announce. It is thought that contractual matters between Phillips and Universal have to be ironed out, and this may prove contentious. He has been with the firm for 10 years in London, joining its music publishing unit from EMI in 1988 and advanced to managing director of MCA Records U.K. in December 1993. Phillips' duties at the label are now being handled on a day-to-day basis by deputy managing director Jeff Golemo.

In other PolyGram news, Seagram announced at press time that it was selling most of the PolyGram film library to Metro-Goldwyn-Mayer for \$250 million cash. The 1,300 movies sold include "Fargo," "When Harry Met Sally," and "My Left Foot." Seagram is still looking to sell the remainder of PolyGram's film assets.

Assistance in preparing this story was provided by Mark Solomons and Emmanuel Le-grand, editor in chief of Music & Media, in London, and Don Jeffrey in New York.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
1	1	13	STANDING TOGETHER	GEORGE BENSON (GRP)	14	—	1	JUST DON'T GIVE A F***	EMINEM (WEB/AFTERMATH/INTERSCOPE)
2	—	1	IF I CAN'T HAVE YOU	L.F.O. (LYTE FUNKY ONES) (FEAT. KAYO) (LOGIC)	15	24	4	LET ME GO...RELEASE ME	VERONICA (H.O.L.A.)
3	7	5	SOMEONE YOU USED TO KNOW	COLLIN RAYE (EPIC (NASHVILLE))	16	—	1	AS LONG AS I LIVE	DANESHA STARR (FEAT. ROME (MAGNACORD JURY/INTERSCOPE))
4	3	5	I WILL STAND	KENNY CHESNEY (BNA/RMG)	17	—	1	TOPS DROP	FAT PAT (WRECKSHOP)
5	9	5	STRAWBERRY	NICOLE RENEE (ATLANTIC)	18	14	57	ALIVE	PEARL JAM (EPIC)
6	8	7	TRU MASTER	PETE ROCK WITH INSPECTAH DECK & KURUPT (LOUD/RCA)	19	21	4	WRONG AGAIN	MARTINA MCBRIDE (RCA (NASHVILLE)/RMG)
7	6	5	YOU CAME UP	BIG PUNISHER FEAT. NOREAGA (LOUD/RCA)	20	—	1	BACK IN YOUR ARMS AGAIN	JUDY TORRES (THIRD MILLENNIUM)
8	15	4	I TRIED	4 KAST (RCA)	21	20	4	YOU'RE BEGINNING TO GET TO ME	CLAY WALKER (GANT (NASHVILLE)/REPRISE (NASHVILLE))
9	16	5	KISS ME	SIXPENCE NONE THE RICHER (SQUINT)	22	11	7	DON CARTAGENA	FAT JOE (FEAT. PUFF DADDY) (MYSTIC/BIG BEAT/ATLANTIC)
10	10	6	SOMEBODY TO LOVE	LEVI LITTLE (WHITE LABEL)	23	—	6	SEXUAL HEALING	FOURPLAY FEAT. EL DEBARGE (WARNER BROS.)
11	12	2	THERE YOU HAVE IT	BLACKHAWK (ARISTA NASHVILLE)	24	22	9	BE MINE	WILD ORCHID (RCA)
12	—	12	BUSY CHILD	THE CRYSTAL METHOD (CITY OF ANGELS/OUTPOST/GEFFEN)	25	18	14	THE HOLE	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
13	13	48	EVEN FLOW	PEARL JAM (EPIC)					

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



OCTOBER 31, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	1	3	JAY-Z ROCA-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98) 3 weeks at No. 1	VOL. 2... HARD KNOCK LIFE	1
2	2	4	8	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
3	7	8	50	SHANIA TWAIN ▲ ⁵ MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
4	4	6	30	'N SYNC ▲ RCA 67613 (10.98/16.98)	'N SYNC	2
5	5	2	3	OUTKAST LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
6	6	5	3	SHERYL CROW A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
7	10	10	15	BARENAKED LADIES ▲ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
8	14	11	5	SOUNDTRACK ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	7
9	13	13	62	BACKSTREET BOYS ▲ ⁷ JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
10	17	17	38	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	10
11	3	—	2	BIZZY BONE MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
12	9	7	3	KIRK FRANKLIN GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
13	16	14	14	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
14	19	16	17	THE BRIAN SETZER ORCHESTRA ● INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
15	23	20	4	GOO GOO DOLLS WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
16	12	3	3	A TRIBE CALLED QUEST JIVE 41638* (10.98/17.98)	THE LOVE MOVEMENT	3
17	11	—	2	CYPRESS HILL RUFFHOUSE 69037*/COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
18	25	22	29	SOUNDTRACK ▲ ³ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
19	28	30	19	BRANDY ▲ ² ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
20	21	18	18	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
21	37	—	2	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
22	18	—	2	PHIL COLLINS FACE VALUE/ATLANTIC 83139*/AG (10.98/16.98)	...HITS	18
23	29	25	22	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
24	20	15	5	MARILYN MANSON NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
25	26	23	9	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	1
26	24	19	17	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
27	27	26	8	ROB ZOMBIE ● GEFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
28	22	12	4	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
29	15	—	2	MACK 10 HOO BANGIN' 53512*/PRIORITY (10.98/16.98)	THE RECIPE	15
30	31	24	6	HOLE ● DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
*** Hot Shot Debut ***						
31	NEW ▶	—	1	BOB DYLAN LEGACY 65759/COLUMBIA (29.98 EQ CD)	BOB DYLAN LIVE 1966: THE 'ROYAL ALBERT HALL' CONCERT	31
32	8	—	2	KURUPT ANTRA 540963/A&M (10.98 EQ/17.98)	KURUPTION!	8
33	30	21	5	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
34	NEW ▶	—	1	HELTAH SKELTAH DUCK DOWN 53543*/PRIORITY (10.98/16.98)	MAGNUM FORCE	34
35	44	36	85	MATCHBOX 20 ▲ ⁷ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
36	45	37	55	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
37	33	—	2	CAKE CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
38	39	34	10	KELLY PRICE ● T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
39	46	39	8	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMES VOL. 4	20
40	35	27	7	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
41	50	40	33	MADONNA ▲ ² MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
42	42	29	8	SOUNDTRACK ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
*** Greatest Gainer ***						
43	68	83	54	JANET ▲ ² VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
44	53	50	29	ALL SAINTS ● LONDON 828997/ISLAND (10.98 EQ/16.98) HS	ALL SAINTS	44
45	47	38	47	WILL SMITH ▲ ⁴ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
46	43	28	11	SNOOP DOGG NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
47	64	67	11	EAGLE-EYE CHERRY WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	47
48	52	43	26	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
49	60	56	46	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	37
50	32	9	3	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	9
51	NEW ▶	—	1	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	51
52	51	41	48	CELINE DION ▲ ⁵ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
53	56	45	26	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
54	55	42	8	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (10.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
55	57	48	14	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
56	61	51	19	EVE 6 ● RCA 67617 (10.98/16.98) HS	EVE 6	33
57	62	65	80	THIRD EYE BLIND ▲ ² ELEKTRA 62012*/EEG (10.98/16.98) HS	THIRD EYE BLIND	25
58	54	44	13	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
59	41	—	2	JOHN MELLENCAMP COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41
60	48	47	5	BETTE MIDLER WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
61	34	—	2	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	34
62	40	32	4	DC TALK FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
63	38	—	2	DEPECHE MODE MUTE/REPRISE 47110/WARNER BROS. (17.98/24.98)	THE SINGLES 86>98	38
64	65	52	79	SAVAGE GARDEN ▲ ⁴ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
65	58	35	4	KISS MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
66	66	61	22	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
67	70	69	66	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/16.98)	SURFACING	2
68	74	84	54	EVERCLEAR ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
69	36	—	2	PRIME SUSPECTS NO LIMIT 50728*/PRIORITY (10.98/16.98)	GUILTY TIL PROVEN INNOCENT	36
70	59	31	4	FLIPMODE SQUAD ● FLIPMODE/ELEKTRA 62238*/EEG (10.98/16.98)	THE IMPERIAL	15
71	75	71	9	THE TEMPTATIONS MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	57
72	71	63	21	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
73	67	55	36	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
74	69	58	45	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
75	94	109	5	SHAWN MULLINS SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	75
76	63	33	20	REBA MCENTIRE ● MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
77	79	76	25	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
78	77	57	4	CHRIS ISAAK REPRISE 46849/WARNER BROS. (10.98/16.98)	SPEAK OF THE DEVIL	41
79	76	70	57	USHER ▲ ⁴ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
80	NEW ▶	—	1	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	80
81	73	82	19	RAMMSTEIN ● MOTOR/SLASH 539901/ISLAND (10.98 EQ/16.98) HS	SEHNSUCHT	45
82	49	—	2	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	49
83	83	81	50	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
84	NEW ▶	—	1	SOUNDTRACK IMMORTAL 69587*/EPIC (11.98 EQ/17.98)	SLAM — THE SOUNDTRACK	84
85	85	86	16	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
86	81	64	72	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
87	78	68	7	FAT JOE ● MYSTIC/ATLANTIC 92805*/AG (10.98/16.98)	DON CARTAGENA	7
88	103	97	23	LENNY KRAVITZ VIRGIN 45605 (10.98/16.98)	5	36
89	86	73	37	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
90	90	80	20	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
91	88	74	13	SOUNDTRACK MAVERICK 46844/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
92	72	60	4	JERRY SEINFELD UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
93	100	91	47	GARTH BROOKS ▲ ⁶ CAPITOL (NASHVILLE) 56599/CAPITOL NASHVILLE (10.98/16.98)	SEVENS	1
*** Heatseeker Impact ***						
94	108	116	3	DEBORAH COX ARISTA 19022 (10.98/16.98) HS	ONE WISH	94
95	89	77	32	NATALIE IMBRUGLIA ▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
96	84	66	10	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
97	97	93	44	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
98	99	95	89	SPICE GIRLS ▲ ⁵ VIRGIN 42174* (10.98/16.98)	SPICE	1
99	87	72	10	SOUNDTRACK ● FLYTE Tyme 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
100	160	—	2	VARIOUS ARTISTS TOMMY BOY 1267 (11.98/16.98)	MTV PARTY TO GO — PLATINUM MIX	100
101	92	85	13	GERALD LEVERT EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
102	115	94	14	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
103	144	173	3	EVERLAST TOMMY BOY 1236 (9.98/12.98) HS	WHITEY FORD SINGS THE BLUES	103
104	101	92	15	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	3
105	122	132	6	VARIOUS ARTISTS BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
106	128	150	3	SOUNDTRACK DREAMWORKS 50033/GEFFEN (17.98 CD)	A NIGHT AT THE ROXBURY	106

with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For 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 and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
107	96	87	23	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
108	110	88	4	ENRIQUE IGLESIAS FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
109	105	98	18	MONSTER MAGNET A&M 540908 (10.98 EQ/16.98) HS	POWERTRIP	97
110	98	53	3	MOS DEF & TALIB KWELI ARE BLACK STAR RAWKUS 1158* (10.98/16.98)	BLACK STAR	53
111	102	59	3	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	59
112	147	144	10	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	112
113	111	96	34	BIG BAD VODOO DADDY ● COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VODOO DADDY	47
114	119	104	23	GARBAGE ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
115	106	89	4	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	55
116	113	103	30	SEMISONIC ● MCA 11733 (10.98/16.98) HS	FEELING STRANGELY FINE	43
117	104	90	10	LUTHER VANDROSS VIRGIN 46089 (11.98/17.98)	I KNOW	26
118	95	49	3	SOUL COUGHING SLASH 46800*/WARNER BROS. (10.98/16.98)	EL OSO	49
119	NEW		1	TRAVIS TRITT WARNER BROS. (NASHVILLE) 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	119
120	118	101	35	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	3
121	121	100	26	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
122	117	78	3	ELVIS COSTELLO WITH BURT BACHARACH MERCURY 538002 (11.98 EQ/17.98)	PAINTED FROM MEMORY	78
123	124	122	29	EDWIN MCCAIN ● LAV/ATLANTIC 82995/AG (10.98/15.98) HS	MISGUIDED ROSES	73
124	126	108	25	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	5
125	91	46	3	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	46
★ ★ ★ PACESETTER ★ ★ ★						
126	183	175	27	ANDREA BOCELLI PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
127	109	99	11	POINT OF GRACE WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
128	116	113	56	JON B. ▲ YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	33
129	123	102	24	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
130	125	110	70	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
131	130	119	60	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
132	112	75	3	JONI MITCHELL REPRISE 46451/WARNER BROS. (10.98/16.98)	TAMING THE TIGER	75
133	127	105	20	THE SMASHING PUMPKINS ▲ VIRGIN 45879* (11.98/17.98)	ADORE	2
134	120	54	3	PJ HARVEY ISLAND 524563 (10.98 EQ/16.98)	IS THIS DESIRE?	54
135	134	137	32	FASTBALL ▲ HOLLYWOOD 162130 (10.98 EQ/16.98) HS	ALL THE PAIN MONEY CAN BUY	29
136	80	—	2	LESS THAN JAKE CAPITOL 57663* (7.98/12.98)	HELLO ROCKVIEW	80
137	145	139	19	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
138	141	127	56	BRIAN MCKNIGHT ▲ MOTOWN 536215 (10.98 EQ/16.98)	ANYTIME	13
139	82	—	2	SEPULTURA ROADRUNNER 8700 (10.98/15.98)	AGAINST	82
140	107	62	5	MAGIC TRU/NO LIMIT 50017*/PRIORITY (10.98/16.98)	SKY'S THE LIMIT	15
141	133	106	31	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
142	148	149	52	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	86
143	129	125	24	GARTH BROOKS CAPITOL (NASHVILLE) 94572/CAPITOL NASHVILLE (44.98 CD)	THE LIMITED SERIES	1
144	114	79	6	CANIBUS ● UNIVERSAL 53136* (10.98/16.98) HS	CAN-I-BUS	2
145	132	120	11	SQUIRREL NUT ZIPPERS ● MAMMOTH 98D169* (10.98 EQ/16.98)	PERENNIAL FAVORITES	18
146	131	141	3	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?	131
147	153	145	8	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	136
148	NEW		1	BRUCE HORNSBY RCA 67468 (13.98/19.98)	SPIRIT TRAIL	148
149	140	114	22	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
150	137	126	16	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	3
151	NEW		1	VARIOUS ARTISTS TIME LIFE 80403/MADACY (17.98/19.98)	SONGS 4 LIFE — EMBRACE HIS GRACE!	151
152	129	—	2	VARIOUS ARTISTS SO SO DEF 69346*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOLUME III	129
153	149	130	12	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
154	156	146	60	INSANE CLOWN POSSE ● ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
155	NEW		1	BILL ENGVALL WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	155
156	152	143	48	METALLICA ▲ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
157	157	162	10	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98) HS	JENNIFER PAIGE	139
158	159	140	53	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD	10
159	143	121	8	NICOLE THE GOLD MIND/EASTWEST 62209/EEG (10.98/16.98)	MAKE IT HOT	42
160	155	138	24	VARIOUS ARTISTS POLYGRAM TV 558299/MERCURY (10.98 EQ/17.98)	PURE FUNK	51
161	150	195	3	VARIOUS ARTISTS POLYGRAM TV/POLYDOR 565357/A&M (10.98 EQ/17.98)	PURE DISCO 3	150
162	161	124	9	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
163	142	115	24	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
164	164	158	31	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	100
165	158	134	51	MASE ▲ BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
166	151	123	12	CLEOPATRA MAVERICK 46926/WARNER BROS. (10.98/16.98) HS	COMIN' ATCHA!	109
167	165	155	13	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139
168	154	117	26	SOUNDTRACK ● INTERSCOPE 90160* (11.98/17.98)	BULWORTH — THE SOUNDTRACK	10
169	93	—	2	SON VOLT WARNER BROS. 47059* (10.98/16.98)	WIDE SWING TREMOLO	93
170	146	111	10	VARIOUS ARTISTS LOUD 67647*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK THE FINAL CHAPTER	4
171	162	136	4	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	136
172	166	168	8	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98) HS	KISS THE SKY	106
173	138	161	11	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	73
174	NEW		1	VARIOUS ARTISTS MARS 44004 (10.98/17.98)	STEVE AUSTIN'S STONE COLD METAL	174
175	169	154	21	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
176	196	198	55	LOREENA MCKENITT ▲ QUINLAN ROAD 46719/WARNER BROS. (10.98/16.98)	THE BOOK OF SECRETS	17
177	177	151	57	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
178	168	164	35	JAGGED EDGE SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	104
179	178	163	54	KENNY WAYNE SHEPHERD BAND ● REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
180	186	174	61	FLEETWOOD MAC ▲ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
181	187	180	29	FUEL 550 MUSIC 68554*/EPIC (10.98 EQ/16.98) HS	SUNBURN	77
182	170	147	20	HARVEY DANGER SLASH/LONDON 55600/ISLAND (10.98 EQ/14.98) HS	WHERE HAVE ALL THE MERRYMAKERS GONE?	70
183	180	159	24	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	67
184	135	118	5	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	118
185	172	199	16	NEWSBOYS STAR SONG 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
186	193	187	53	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
187	173	128	5	SHAQUILLE O'NEAL T.W./S.M. 540947/A&M (10.98 EQ/16.98)	RESPECT	58
188	188	177	14	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	83
189	NEW		1	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN	189
190	189	186	19	CLAY WALKER GIANT (NASHVILLE) 24700/WARNER BROS. (NASHVILLE) (10.98/16.98)	GREATEST HITS	41
191	175	148	12	MARY J. BLIGE ● MCA 11848 (10.98/17.98)	THE TOUR	21
192	136	—	19	JACI VELASQUEZ MYRRH/WORD 69311/EPIC (10.98 EQ/16.98)	JACI VELASQUEZ	56
193	184	169	3	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	169
194	RE-ENTRY		8	EVERYTHING BLACKBIRD 380C3/SIRE (10.98/14.98) HS	SUPER NATURAL	173
195	174	135	4	THE CHEMICAL BROTHERS FREESTYLE DUST/ATLANTIC 6243/CAROLINE (11.98/16.98)	BROTHER'S GONNA WORK IT OUT: A DJ MIX ALBUM	95
196	194	181	65	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
197	RE-ENTRY		6	WILLIE NELSON ISLAND 524548 (10.98 EQ/16.98)	TEATRO	104
198	182	153	9	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110/AG (14.98/19.98)	THE 3 TENORS: PARIS 1998	83
199	163	—	2	DUNCAN SHEIK ATLANTIC 83138/AG (10.98/16.98)	HUMMING	163
200	181	152	10	SOUNDTRACK EPIC 68905 (11.98 EQ/17.98)	DANCE WITH ME	54

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ISLANDLIFE PROMOTES THREE U.K. EXECS

(Continued from page 8)

pop acts. Next year it will launch the career of female singer Marlina, who has been developed as a writer by Blue Mountain for three years.

Acquisitions cannot be ruled out, says Norbury, "but we prefer to grow organically." At present, there are no plans to open other offices in continental Europe or Asia. Unlike other recent startups, such as V2, the company says it does not want to "create an overhead that creates the need for immediate hits."

For the moment, Rykodisc U.K. and Palm Pictures will have separate rosters and be managed separately. Palm Pictures is distributed by 3MV, and Rykodisc goes through Vital.

Islandlife's U.K. operations include Palm Pictures, which is both a label and a film company; Blue Mountain; Rykodisc Ltd; Manga Entertainment, producer of animated videos; and film distributor Oasis Cinemas, which also owns three movie theaters in England and Scotland.

The company's head count, excluding Rykodisc and Manga, is 15 people

in London. The U.S. and U.K. operations work in very close collaboration, says Norbury, and neither is regarded as a "head office."

"We don't," he says, "want to fall into the trap where one company signs an act then tries to get it released in the U.S., and they suddenly ask, 'What's this?'"

Internationally, Palm Pictures will use the marketing and distribution resources of Rykodisc. However, it has licensed its first few acts to Virgin in France and has deals with Rough Trade in Germany, Munich in the Netherlands, and MNW for Scandinavia.

A key change next year will be the indie status of Blue Mountain Music, the music publisher owned by Chris Blackwell. On Jan. 1, 1999, it will end its relationship with PolyGram Island Music Publishing. The move ends a 10-year deal under which the major administered the catalog, which includes rights to songs by Bob Marley, Free, James, Julia Fordham, John Martyn, and Burning Spear.

For the moment, the company intends to administer its own rights in the U.S. and its European rights from London; it's in negotiation with sub-publishers to handle other key territories. Norbury has been overseeing the activities of Blue Mountain for the last three years, as well as Bob Marley Songs, which has a deal with Blue Mountain.

"It's very sad to be leaving PolyGram," says Norbury, "especially as we've been working together with [PolyGram Island U.K. managing director] Richard Manners for so long."

Manners says the feeling is "mutual, not least because Blue Mountain gave me my first job 13 years ago. But I respect Chris' decision and his burning desire to go independent. The catalog is a significant body of work. It's been terrific to have, but it's not catastrophic."

In the U.K., Blue Mountain has the rights to the U2 catalog and is looking forward to the royalties from this month's "The Best Of U2 1980-1990."

WIPO TREATIES GET FINAL U.S. OK FROM SENATE

(Continued from page 6)

say, I rather like the view."

Senate ratification makes the U.S. the first of the world's major powers to ratify the important treaties and will serve as a catalyst for other nations to take action soon.

Nic Garnett, director general of the International Federation of the Phonographic Industry (IFPI), calls the action a "vital breakthrough," saying, "It underlines the importance of copyright-based industries to the economy."

Darrell Panethiere, the IFPI's legal adviser in charge of WIPO issues, calls the U.S. passage and ratification "a very positive sign for the rest of the world. America's the largest market for sound recordings, and it shows it is taking this seriously."

The U.S. laws will also add momentum to the process of passing legislation to enact the WIPO treaties in other countries.

Says Garnett, "The pressure is now on for the rest of the world to keep up with the U.S. and adopt the WIPO [treaties]. This is particularly true in Europe."

Panethiere says the IFPI expects the U.S. ratification "to speed things up enormously" in other countries. The U.S. legislation "provides a com-

prehensive model for how [the WIPO terms] can be implemented," he says. "This legislation is also unlike any other single country's legislation in that it would regulate an international business environment."

The other large single market for music, the European Union, already has legislation before the European Parliament to implement the terms of the WIPO treaties, namely the Copyright Directive.

"The fact that the U.S. has reached agreement has to influence how the [European Community] will act," says Panethiere. "They are moving along on the same basic principles."

The issue of liability for online transactions is covered in the Electronic Commerce Directive, due to be published at the end of October.

The WIPO treaties were negotiated in 1996 in Geneva, Switzerland, by 160 nations. Thirty signatory nations must ratify before they go into effect. One treaty strengthens the general copyright protection provisions of the current Berne Convention treaty, adding liability guidelines and anti-piracy encryption protections for cyberspace commerce. The other treaty deals specifically with sound

recordings and addresses the issue of electronic circumvention of copyright protection systems.

At this stage, only three other nations, Moldova, Belarus, and El Salvador, have ratified both WIPO treaties. The Kyrgyz Republic and Indonesia have ratified only the general, non-phonogram treaty.

The U.S. ratification followed approval of the treaties by the Senate Foreign Affairs Committee Oct. 15 and passage of the final enabling bill, the Digital Millennium Copyright Act, by the Senate and House Oct. 12 (Billboard, Oct. 20).

BLUEGRASS ACTS

(Continued from page 8)

Tim Austin and Dan Tyminski, producers).

Recorded event of the year was "Longview" (Rounder Records; Ken Irwin and Longview, producers). The Gibson Brothers were named emerging artist of the year.

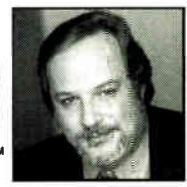
Chubby Wise and Carlton Haney were inducted into the Bluegrass Music Hall of Honor. Wise established the bluegrass fiddle sound on recordings with Bill Monroe in 1946 and 1947. Haney produced the first bluegrass festival, at Fincastle, Va., in 1965.

The awards show was hosted by Skaggs and Rhonda Vincent and broadcast to more than 300 U.S. radio outlets and 14 international markets. The awards are commercially very important, says Tower Records Nashville GM Jon Kerlikowske, whose retail store is a primary bluegrass seller in this market.

"We immediately set up endcaps for the winners," Kerlikowske notes, adding that "the show has a lot of impact in that market. Bluegrass is traditionally not a big seller, but the endcaps usually let people know who won. We'll sell well."

The bluegrass awards are voted on by more than 2,500 members of the International Bluegrass Music Assn.

BETWEEN THE BULLETS



by Geoff Mayfield

EASY TO BE HARD: The album may be called "Vol. 2 . . . Hard Knock Life," but with its third week at No. 1 on The Billboard 200, it appears that rapper **Jay-Z** is on Easy Street. Showing strong sales continuity for the genre, the album knocks down 186,000 units in its third week, down just 10.5% from the previous chart.

Of the five hip-hop titles that have topped The Billboard 200 this year, **Lauryn Hill's** solo debut was the only one to post a larger sum, with 213,000 copies, in its third week.

Hill retains the No. 2 position (126,500). She and Jay-Z have the only albums that exceed the 100,000 mark this issue, and it appears both will hold their places on next issue's chart. If that comes to pass, Jay-Z's latest will join Hill's in being the only rap albums this year to spend as many as four weeks at No. 1 on the big chart.

Despite the recent successes enjoyed by Jay-Z, Hill, **Beastie Boys**, and **Snoop Dogg**, rap still trails soundtracks as 1998's champion category. Including the 16 weeks that "Titanic" anchored the top position, soundtracks have been No. 1 for 20 weeks this year, compared with 15 weeks for rap.

WHAT'S NEW: The Hot Shot Debut on The Billboard 200 belongs to a 32-year-old recording, as **Bob Dylan's** much-bootlegged 1966 U.K. concert, recorded during his first electric tour, finally receives its official release. Bowing at No. 31 with 39,000 units, the two-disc set edges out rap act **Heltah Skeltah**, which enters at No. 34 with 36,500 units.

The last two Dylan albums, last year's Grammy-winning "Time Out Of Mind" and 1995's "MTV Unplugged," had higher chart debuts, the former at No. 10 and the latter at No. 23. However, the new set does enter higher than the other three Dylan collections that have been released since The Billboard 200 picked up SoundScan data in May 1991. The previous outing in Dylan's "Bootleg Series," a 1991 boxed set, bowed at No. 76 a month and a half before the conversion to SoundScan. It peaked at No. 49.

We're getting into the thick of the fourth quarter's pile of big releases. Tuesday (27) brings **Dru Hill**, **Faith Evans**, **R.E.M.**, **Neil Diamond**, **Phish**, and **Prakazrel Michel** (the **Fugees** member known as **Pras**). Then every Tuesday in November is chock-full of goodies, starting Nov. 3, when the **Celine Dion** Christmas album arrives, along with **Beck**, **Hanson**, the **Rolling Stones**, **311**, **Oasis**, **Duran Duran**, the **Cardigans**, the **John Lennon** box (and its single-disc distillation), and the much-anticipated set from **Alanis Morissette**. With her new video getting lots of exposure on MTV and VH1 and publicity beginning to pick up steam, eagerness for the new Morissette can be seen on Top Pop Catalog Albums, where her previous album leaps 12-7, with an 18% gain.

CHANNEL SURFING: The Oct. 11 premiere of **Janet Jackson's** HBO concert grabs The Billboard 200's Greatest Gainer (68-43 with a 48% sales bump). She also has a hot week on Top R&B Albums (see **Datu Faison's** Rhythm Section, page 26) . . . **Shania Twain** has seen growth in the two chart weeks since her "Behind The Music" special first ran Oct. 4 on VH1. Last issue, she picked up the big chart's Greatest Gainer as she jumped 8-7. This issue, she bullets again with a 2,500-unit increase, rising to No. 3. Another album that features Twain, "VH1 Divas Live," which also features **Celine Dion**, **Gloria Estefan**, **Mariah Carey**, and **Aretha Franklin**, rises 37-21 with a 20% gain in its second week. The only VH1-related album to ever attain a higher rank was **Counting Crows' "Across A Wire—Live In New York"**, which also included songs from an MTV special. That set peaked earlier this year at No. 19 . . . **Five** should give a high five to TV. Its appearance on "Live With Regis & Kathie Lee" and MTV's "Total Request" yields a 30% gain, good for a 147-112 jump on The Billboard 200 and a 4-2 move on Heatseekers. A few weeks ago, "Total Request" fueled 'N Sync's ascent to No. 2 on the big chart . . . Take another bow, **Rosie O'Donnell**. Your daytime show gives **Brandy** an 11% gain and a nine-place jump on The Billboard 200 (28-19) . . . Those Bellagio spots keep selling **Andrea Bocelli** albums (Between the Bullets, Billboard, Oct. 17). Not only does "Romanza," which contains the music heard during the commercial, continue to rise (60-49, a 13% gain), "Aria—The Opera Album" moves up (183-126, a 57% gain). The tenor did concerts and local print media in New York, Washington, D.C., and Fort Lauderdale, Fla., during the tracking week, but his label, Philips, says the Bellagio spots continue to be the spark plug for his rise.

IT'S BEGINNING TO LOOK a lot like Christmas, already, on Top Pop Catalog Albums, as two **Mannheim Steamroller** seasonal sets re-enter that list, the earliest that Mannheim's Christmas fare has appeared on this chart in any year since the list bowed in 1991.

DECONSTRUCTION, ARISTA LINK

(Continued from page 6)

13. "Acts like Monkey Mafia and Deep Dish are better served in a streetwise indie fashion," Goldstuck says. "Still, we'll be completely cooperative. For example, Danny Conniglio, our in-house dance/crossover promoter, was very much involved in laying the groundwork for the Deep Dish single, 'The Future Of The Future.'"

Previously, deConstruction's U.S. licensing scenario let the label funnel its music through a variety of BMG-affiliated labels.

The new agreement, two of the label's acts, Lionrock and Vegas, will continue to be on Arista's joint venture,

Time Bomb Records.

"DeConstruction represents a tremendous addition to Arista, both in the special quality of their roster, as well as in the reputation the label enjoys in the alternative music scene on both sides of the Atlantic," says Arista president Clive Davis. "We intend to nurture the street credibility of deConstruction as an independent entity in the U.S. and abroad, while looking forward to the cutting-edge artists they bring to the Arista family."

DeConstruction is headed by co-presidents Pete Hadfield and Keith Blackhurst. They were unavailable for comment at press time.

ARISTA'S PROFILE BUY WIDENS ITS CURRENT AND OLD-SCHOOL ROSTERS

(Continued from page 1)

music. "Arista may be living large in the urban music scene now, but in those early days, it wasn't really a big player. These are viable artists in contemporary and legendary terms. We are eager to get started."

The first release on the new imprint, Profile/Arista, is DJ Quik's "Rhythmalizm," due Nov. 10.

Rumblings of Arista's purchase of Profile first surfaced in June (Billboard, June 13).

"Business affairs brought to our attention that Profile was up for sale some months ago," says VP of A&R Keith Naftaly. "We were psyched to hear that and were very much interested in pursuing such an acquisition based on the heritage, legacy, and consistency of Profile. It feels like a perfect fit. Both companies have a tight roster with an emphasis on quality."

According to sources, Profile, which started serving up pioneering hip-hop in 1981 with Run-D.M.C.'s "It's Like That," sold for \$12 million, although Profile president Steve Plotnicki and Arista executives declined to confirm the figure.

However, Ridenour says that the lengthy negotiation time didn't have anything to do with monetary issues.

"Whenever you get into a situation like this, where you're dealing with a company founded from the ground up, it is hard to make a deal go down," he says. "But we are a perfect home for this label's artists and catalog based on our

track record with urban music."

Plotnicki, who retains publishing rights to the Profile catalog, will also retain ownership of his dance label, Sm:)e Communications, and his progressive adult label, Astor Place Recordings. All dance material that was originally released on Profile will shift to Sm:)e. Astor Place and Sm:)e will continue to be distributed by Distribution North America.

Plotnicki says he decided to sell Profile because "the rap business is not conducive to independence anymore, and we like our independence. It was never a contest of who could pledge the most money. I was truly concerned where these songs and people ended up. It's personally more rewarding to be bought out by a great label, as opposed to just someone with a lot of money."

KRS-ONE NAMED VP OF A&R AT WARNER/REPRISE

(Continued from page 1)

wishing for since the day I became president of Reprise almost four years ago, [it's] that we could get into the black music business in a credible, Reprise-like fashion," says Reprise president Howie Klein. "Bringing Kris in as VP of A&R is exactly what we have needed."

Reprise's roster contains virtually no R&B or hip-hop/rap artists, with the exception of multiple Grammy winners Take 6 and the newly signed rap act Shootyz Groove.

Parker says signing a three-year contract at the label was the result of a chance meeting with Reprise senior VP of A&R David Kahne.

Parker, who had been at the label office discussing the possibility of a production deal with Warner Bros. VP of A&R, black music, Allison Ball-Gabriel, ran into Kahne on his way out.

"After having a two-hour conversation in the lobby at Warner with Kahne about how I could work here, I said this is something I could do," says Parker.

Kahne says there was much to recommend Parker. "The fact that he's really good in the studio and he's real smart [means] he can find some acts to develop. He's not only bright but a really responsible person. It's a really big thing for him. He's been developing a lot of great acts [in the past], but it's pretty much an open book now with what he can do and how he can follow through," says Kahne.

What remains to be seen is whether Parker can handle being an executive and an artist at the same time. In March, Jive will release Parker's 10th album, "Maximum Strike," a project that the rapper says is already "in the can."

"I let [Jive] know that there was a possibility of me going to do A&R at Reprise," Parker says. "They tried to discourage me, but I had already made up my mind, and I felt very good about that."

Parker now joins the ranks of R&B artists who have also become high-level music industry executives. In 1987, Andre Harrell, a

He adds that his company, which will now focus on the Astor Place and Sm:)e labels, will not lay off any of its 14 full-time employees due to the sale.

Although Arista has no plans for a commercial single from the DJ Quik album, the label will release a white-label 12-inch of Quik's "Hand In Hand" for clubs and promotion use within the next few weeks. The flip side will feature "Medley For A V" (also known as "The P*ssy Medley"), an all-star track with Snoop Dogg, Nate Dogg, and El DeBarge.

"This record has a quick turnaround, so we just want to get something out there to promote our new connection to Profile and Quik's CD," Naftaly says.

New York's Camp Lo, whose 1997 debut album entered in the

top five of R&B Top Albums, is working on a follow-up for a scheduled 1999 release. Other release plans are still being worked out.

Nafataly adds, "This is all very new, and we are still checking each other out to find out what the future holds. We want to align ourselves with stars and potential headliners, which means we might not continue with a few artists. But we will give everyone a chance to rise to the occasion."

The decision of whether to add extra staff is also up in the air.

"My understanding is that we are just picking up the ball and running with it internally for now," says Drew Dixon, senior director of A&R for Arista's black music division. "There is one Profile A&R man [Will Fulton] who may move over, but we

haven't reached that decision yet."

Dixon says she is personally excited to work with musicians she grew up listening to and using the catalog to develop slamming compilations.

"I'm excited more as a fan of hip-hop," she says. "These are bands I loved as a 12-, 13-, or 14-year-old, like Run-D.M.C., Special Ed, Rob Base & D.J. E-Z Rock, N2Deep, and Poor Righteous Teachers. Having these tracks at our disposal will help us put together some top-drawer compilations."

Meanwhile, Sm:)e released an album from U.K. production team Rae & Christian Oct. 13. On the same day, Astor Place put out the solo album from Paul Schwartz, the producer of the album "Aria," which has been on the Top Classical Crossover chart for more than 50 weeks. Work on a second "Aria" album is under way.

A tribute to singer/songwriters of the 1960s New York folk scene is being readied for the first quarter, with cuts from Chrissie Hynde, Marshall Crenshaw, John Gorka, and Ron Sexsmith.

Plotnicki formed Profile with Cory Robbins in 1981. Robbins sold his 50% to Plotnicki in 1994 for a reported \$3.5 million.

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Bad Livers
"Industry And Thrift"
(Sugar Hill)

Steve Wilson
"Generations"
(Stretch)

Various Artists
"The Perfect Beats Vols. 1-4"
(Timber!)

Various Artists
"The Wandering Eyes Sing Songs
Of Forbidden Love"
(Lazy S.O.B.)

News Updates Twice Daily

**Hot Product Previews
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A new **Billboard Challenge** begins every Thursday. This week's champ is Malik Grant of Ontario, Canada.

News contact: Julie Taraska
jtarsaka@billboard.com

former member of rap duo Dr. Jekyll & Mr. Hyde, founded Uptown Records. He left that company in 1995 to become Motown's president.

Dwight Myers, better known as the rapper Heavy D, was named Harrell's successor as president of Uptown. He exited that post in 1996 to become senior VP of A&R at Universal Music Group, a position he no longer holds.

During Harrell's stint at Motown, vocalist Al B. Sure! was named VP of A&R, a position that was eliminated in 1997.

Jive president Barry Weiss declines to comment on Parker's Reprise deal. Parker says he has four albums remaining on his Jive contract.

Kahne says that he's "fine with Parker doing his stuff on Jive... I think that it's a way of keeping your technique up. That's something that's really important to him."

The rapper/songwriter/producer recorded his first album, "Criminal Minded," for Jive in 1987. His three most successful albums have been 1994's "Return Of The Boom Bap," which peaked at No. 5 on Top R&B Albums, 1995's "KRS-One," and 1997's "I Got Next," both of which reached No. 2 on that chart.

In addition, Parker has written and/or produced music for a variety of acts, including Channel Live, Ziggy Marley & the Melody Makers, Shabba Ranks, R.E.M., Chubb Rock, and Mad Lion.

"What I think Reprise needs is literally a leader [in black music], someone who is confident, knows what they're doing, and sits in a meeting not 'jesting' but telling how something is gonna go down and then getting results," says Parker. "The results remain to be seen, but if I have success like I've had with my own career over the last 10 years, we'll be fine."

Parker says his focus will primarily be rap, but he also expects to sign artists of all musical genres. "My ear goes far," says Parker. What will also help, he says, are

his vast artist contacts amassed during his years of recording and his ability to communicate with artists on their level.

"I don't need the managers and the attorneys. I talk directly with the artist. They trust me... and I will never betray that trust," he says.

Parker adds that he is looking to take hip-hop to another level. "I'm looking to decriminalize hip-hop, including the lyrics," he says. "The lyrics will be as hard as they come, but there's a way to present yourself."

In the past, Reprise parent Warner Music Group came under fire for the hardcore rap releases issued under its then joint venture with Interscope Records. Klein says there is no corporate mandate about the types of acts Parker may sign. "He has free rein, just like any other A&R person who works at Reprise," says Klein.

Parker says he'd like to sign graffiti artists, DJs, and break-dancers—all of whom he feels make up the hip-hop culture—to the label.

"I'd like [to have] Reprise corner the market in hip-hop. Reprise would be the absolute authority when it comes to hip-hop," says Parker.

In addition to his upcoming album, Parker has written "Criminal Minded," an autobiography to be published in 1999 by Little, Brown and Co.

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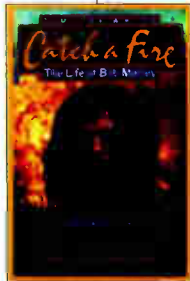
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'Catch A Fire' Bob Marley Bio Is Published In Definitive Edition

Over the last 15 years, "Catch A Fire: The Life of Bob Marley," has become one of the best-selling and most-acclaimed music biographies ever published, its epic account of the music and milieu of the late reggae superstar being issued in countries as diverse as Italy, Japan, Canada, Germany, the United Kingdom, Brazil, and the Czech Republic. "A gripping biography," raved noted author-journalist James A. Michener, "I enjoyed it immensely."

Now original publisher Henry Holt & Company has released a 1998 "Definitive Edition" by Billboard editor in chief Timothy White, with extensive new material on reggae in Jamaican society, the Central Intelligence Agency's surveillance of the Soul Rebel, the legal battles over Marley's legacy, and the saga of the next generation of musical Marleys. The book also includes a comprehensive discography and a compelling



series of appendixes with special interviews, notes on sources, courtroom testimony, and legal and U.S. State Department/CIA documents obtained through the Freedom of Information Act.

This second, fully revised update of "Catch A Fire," its text now 200 pages longer than when the book first appeared in 1983, evolved during the realization by White of a longtime dream: the introduction of Billboard's first regularly scheduled Top Reggae Albums chart. As White wrote in Billboard when its reggae chart debuted in the issue dated Feb. 5, 1994 (one day before Bob Marley's 49th birthday), "We at Billboard are here to help reggae and all Caribbean music expand and prosper, chronicling its inroads and charting its commercial strides. As Bob Marley once sang, 'You think it's the end, but it's just the beginning!'" The 569-page book is \$15.95 and available at bookstores now.

Talent & Touring Directory On Sale

Performers, managers, agents, club owners and promoters take note: Billboard's 1999 International Talent & Touring Directory is available for purchase now. With over 16,000 listings from 43 countries the International Talent & Touring Directory supplies tour planners with a wealth of information. Listings are given for artists, managers/agents, hotels, charter transportation, clubs, venues, instrument rentals, sound & lighting



services, security services, staging & special effects, equipment manufacturers, and much more! Updated annually, the International Talent & Touring Directory is the authoritative reference source for anyone in the touring community. The book is available now for \$99. To order your copy today call 800-344-7119. Customized listings are now available on disk or mailing labels. For more information contact Mike Sisto at 212-536-5017.

PERSONNEL DIRECTIONS

Corey Kronengold has been named Billboard's assistant marketing manager for press and publicity. Kronengold comes to Billboard from New York-based public relations agency Bender, Goldman & Helper. In his role as a junior account executive, he handled publicity for PolyGram video. Kro-



nengold has also worked as a publicist for the Boston Music Awards and for the NEMO, an annual music conference in Boston that attracts hundreds of up-and-coming bands from around the country. Kronengold holds a B.S. in mass communications from Boston University.

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Cliff's Notes Return Him To U.K. Top 10

WITH THE DEBUT of his latest single on the U.K. chart, Sir Cliff Richard continues to set new records, putting him far above any other artist of the rock era. "Can't Keep This Feeling In" (EMI) enters the U.K.'s Chart-Track list at No. 15 (see Hits of the World, page 64) and the Chart Information Network chart at No. 10. That gives the enduring artist 64 top 10 hits in a chart career that spans 40 years and one month. Richard's first chart entry was "Move It," which debuted Sept. 12, 1958, eventually peaking at No. 2. "Can't" is his first top 10 title since "Peace In Our Time" went to No. 8 in 1993.



by Fred Bronson

One of the most amazing things about Richard's career is that he has consistently hit the charts during his 40-plus years. There's never been a "comeback," because he's literally never been away. Going back to 1958, he has charted every single year, except for 1975 and 1978. His 64 top 10 hits have been spread out over his entire career; the five-year gap between "Peace" and "Can't" is the longest he's ever experienced, and during those years he was concentrating on starring in the musical "Heathcliff."

"Can't" is the 120th Richard single to chart in the U.K. That compares with 98 singles for Elvis Presley and 95 for James Brown in the U.S. When it comes to top 10 hits, Richard is way ahead in the U.K. Presley ranks second with 55, and Madonna is third with 42. But his total of 64 is almost double the number of top 10 singles anyone has earned in the U.S., where Presley leads with 38.

There's one record still to be broken by the 58-year-old Richard. He has to rack up another 30 weeks on

the U.K. singles chart to beat the 1,149 weeks that Presley has spent on that list. Given the speed at which the U.K. chart moves, this may take some time, so look for Cliff to pass Elvis sometime around the millennium.

Some closing thoughts on Cliff: This latest single has earned its sales without airplay on Radio 1 or Virgin Radio. Richard's fans are legion but not enough to guarantee that every single will be a top 40 hit. His last chart entry, "Be With Me Always," stopped at No. 52 in early 1997.

EYES OPEN: "Iris" by the Goo Goo Dolls (Warner Sunset/Reprise) is No. 1 on Hot 100 Airplay for the 13th week, cement-

ing its place as the longest-running chart-topper of 1998 on this list. In second place is Natalie Imbruglia's "Torn" with 11 weeks, and in third place is Celine Dion's "My Heart Will Go On" with 10 weeks. "Iris" has been on top so long that the movie it comes from, "City Of Angels," is now out on home video.

ALBERT HALL (NOT): One year and two weeks after "Time Out Of Mind" bowed, Bob Dylan is back on The Billboard 200 with "Bob Dylan Live 1966: The 'Royal Albert Hall' Concert" (Legacy). The fourth volume in Dylan's bootleg series enters at No. 31, good enough to be the Hot Shot Debut.

This 32-year-old recording expands Dylan's album chart span to 35 years and one month, dating back to the debut of "The Freewheelin' Bob Dylan" the week of Sept. 7, 1963.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	575,672,000	600,932,000 (UP 4.4%)
ALBUMS	466,567,000	507,642,000 (UP 8.8%)
SINGLES	109,105,000	93,290,000 (DN 14.5%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	355,744,000	407,528,000 (UP 14.6%)
CASSETTE	109,707,000	98,834,000 (DN 9.9%)
OTHER	1,116,000	1,280,000 (UP 14.7%)

OVERALL UNIT SALES THIS WEEK

13,269,000

LAST WEEK

13,557,000

CHANGE

DOWN 2.1%

THIS WEEK 1997

14,011,000

CHANGE

DOWN 5.3%

ALBUM SALES THIS WEEK

11,650,000

LAST WEEK

11,938,000

CHANGE

DOWN 2.4%

THIS WEEK 1997

11,239,000

CHANGE

UP 3.7%

SINGLES SALES THIS WEEK

1,619,000

LAST WEEK

1,619,000

CHANGE

NONE

THIS WEEK 1997

2,772,000

CHANGE

DOWN 41.6%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

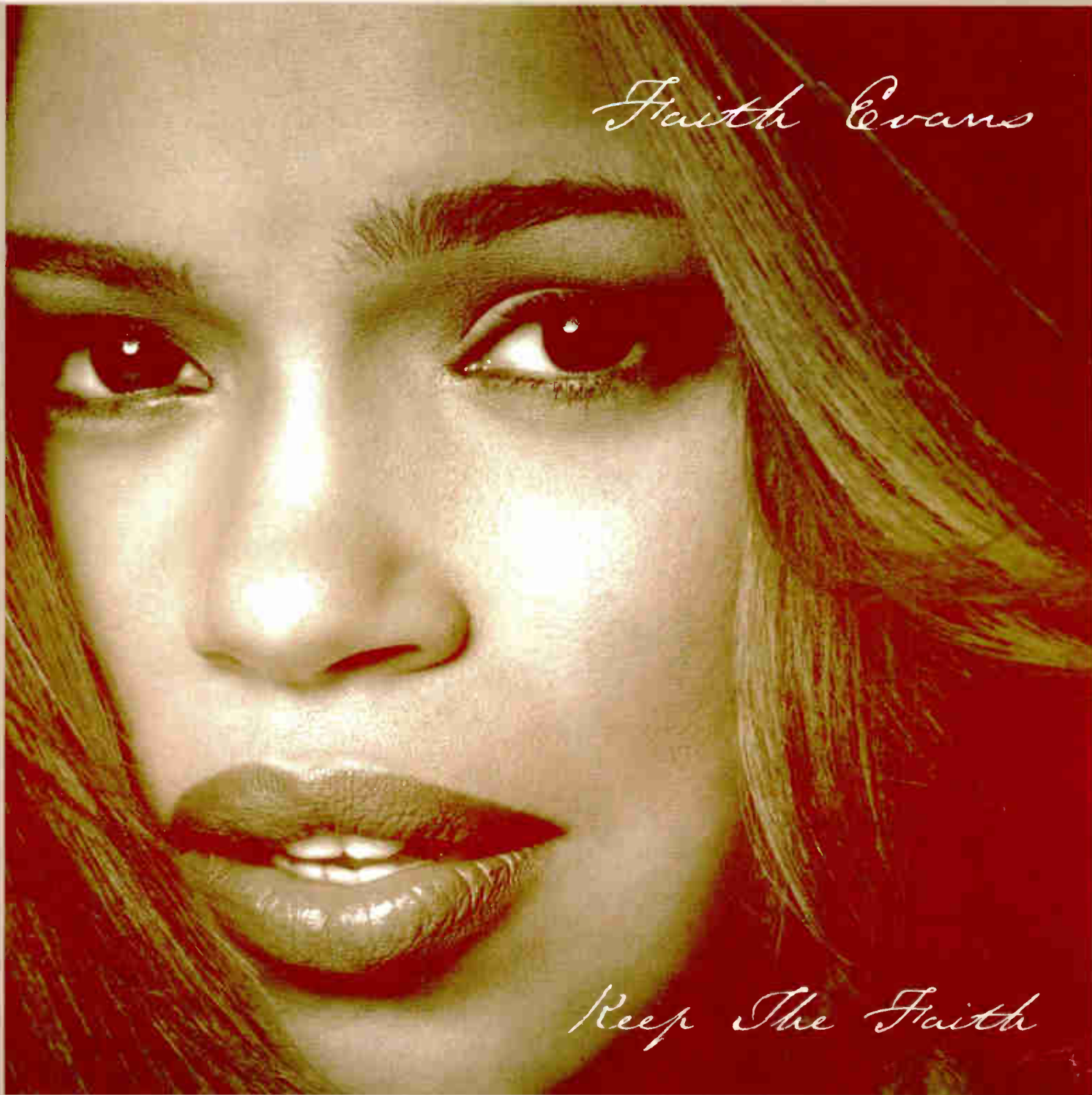
	1997	1998	CHANGE
CHAIN	281,035,000	293,470,000	UP 4.4%
INDEPENDENT	66,144,000	76,944,000	UP 16.3%
MASS MERCHANT	117,940,000	132,527,000	UP 12.4%
NONTRADITIONAL	1,449,000	4,701,000	UP 224.4%

ROUNDED FIGURES

FOR WEEK ENDING 10/18/98

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





FAITH

THE NEW ALBUM: KEEP THE FAITH
"LOVE LIKE THIS": THE FIRST SINGLE

IN STORES OCTOBER 27, 1998



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EXECUTIVE PRODUCER SEAN "PUFFY" COMBS FOR BAD BOY ENTERTAINMENT INC. AND FAITH EVANS
ASSOCIATE EXECUTIVE PRODUCER CHERYL FLOWERS FOR FLOWERS MANAGEMENT & TODD RUSSAW FOR BOZACK MANAGEMENT.



OCT. 27



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