

# Billboard

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NEWSPAPER

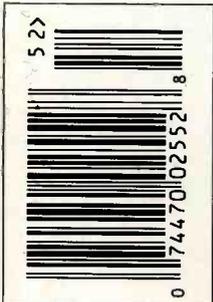
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • DECEMBER 26, 1998 – JANUARY 2, 1999

1998

## The Year In Music

YEAR-END CHARTS  
CRITICS' POLL  
BUSINESS ROUND-UPS:  
EUROPE, ASIA, LATIN AMERICA



THE OFFICIAL 1998

# JESSE CAMP



year in review

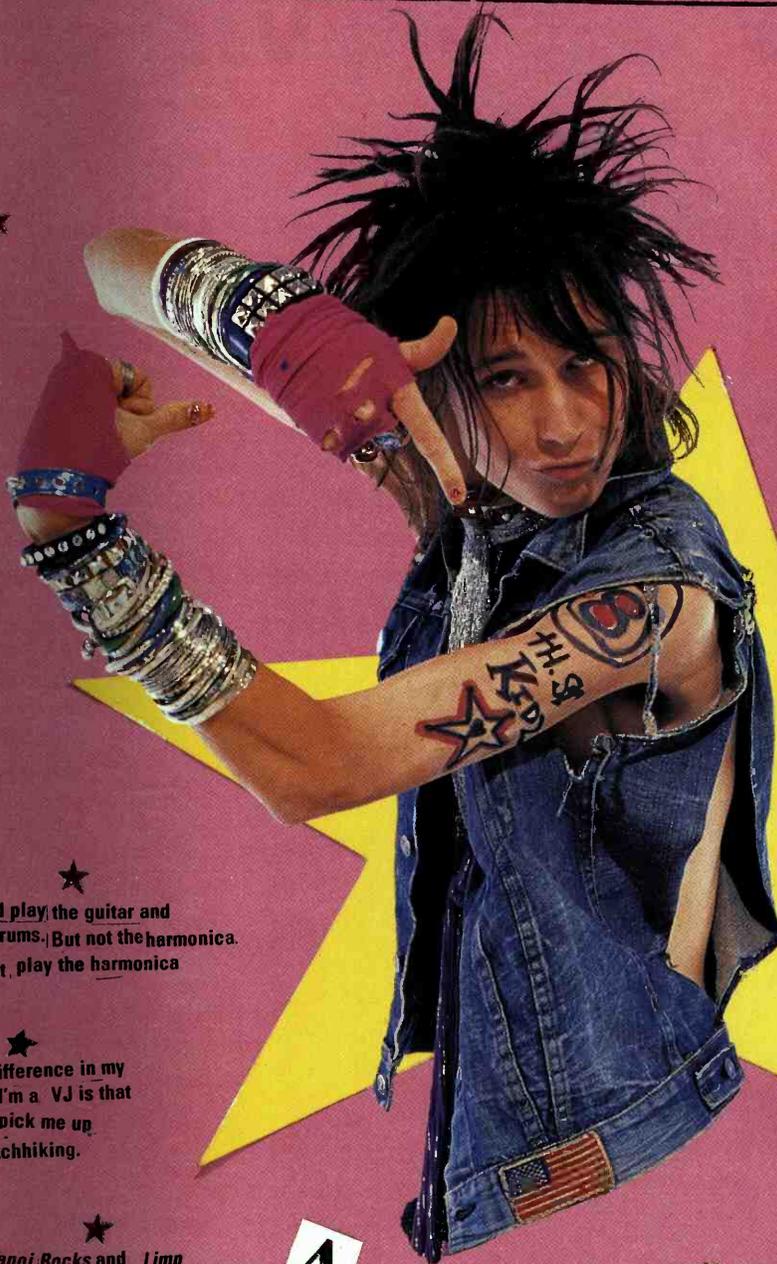




# Video Music Awards



I really, really liked Rose McGowan's dress. But the best part was Kravitz rockin' out with Madonna. That's how it got such high ratings. But I tell ya, put on Korn or Slayer and that show will blow up like a thing that blows up.



I sing and play the guitar and sax and drums. But not the harmonica. I definitely don't play the harmonica

The biggest difference in my life now that I'm a VJ is that people stop to pick me up when I'm hitchhiking.

I like Hanoi Rocks and Limp Bizkit and Alice Cooper and of course the Crüe.

My prediction is that Metal and Sleaze rock are gonna come back in a big way. Maybe not now but at least soon to now.

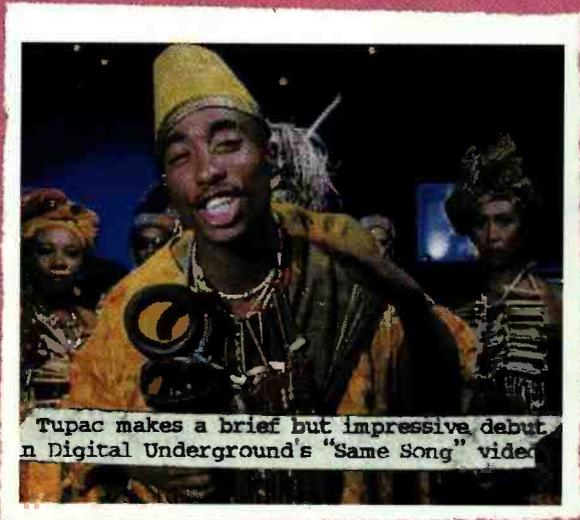
6'5" and 128 pounds (with change in my pockets)

# A LOOK AT JESSE

# Bi o Rhythm

Use other musician's rock and roll to tell the story of another artist and bang kaboom, that's a hit in my book.

Like when SoundGarden was used to talk about Janet Jackson's relationship with her father, I went nuts for that stuff.



Tupac makes a brief but impressive debut in Digital Underground's "Same Song" video.



## Say What?

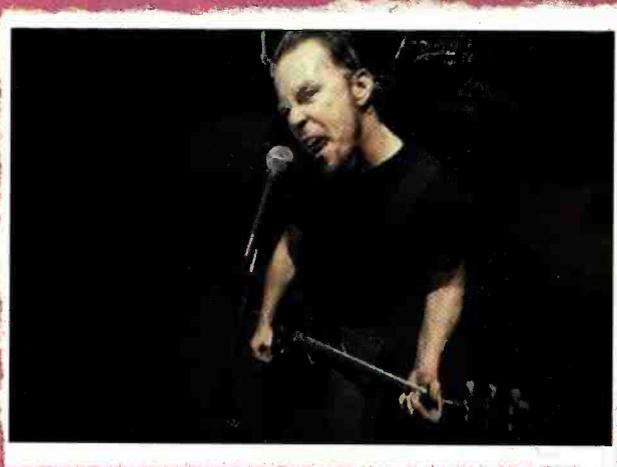
I don't have a good memory, so sometimes I make up the words to songs. I mean you gotta be yourself, but if someone will tell you the words, that's good too.



### other stuff that rocked...

★ The Cut ★ I wanna be a VJ (my favorite) ★ ReVue ★ Mtv's Campus Invasion Tour

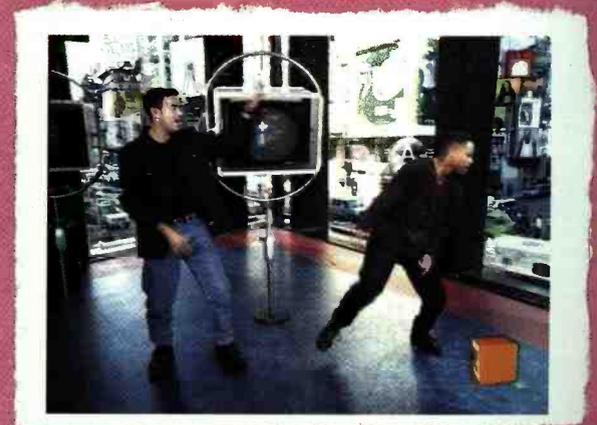
## Spankin' New Music Week



I was down with this. I mean c'mon, an entire week with all this new music. And when I saw Metallica, I was hummin' and buzzin' and going nuts. It's like the world of rock is better than normal existence and MTV is the White House.



## Total Request Live



Give the people what they want, that's my motto. So I love this show, because Carson and I get to play the videos people want to see. He's up in the studio. But I'm down in Times Square talking with people. Cause really, I'm just like them

## LEGEND



a favorite



right on!



o k



boring



crap

# Billboard

NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT • REACHING 110 COUNTRIES • DECEMBER 26, 1998

## Labels Striving For Security In The Digital Future

**Industry Hesitant With MP3 Biz Teams Up To Create Online Distribution Standard IBM Preps Madison Project**

**BY DOUG REECE**  
LOS ANGELES—While MP3 technology continues to draw fire as the preferred tool of Internet pirates, some members of the music industry have in the past few months been re-evaluating the legitimate uses for the popular technology and seeking new ways to use MP3 to their benefit.

At the same time, some unsanctioned, fan-generated online activities highlight MP3 as a highly volatile means of music distribution and point to the reasons why record labels are hoping to offer a secure, alternative solution by late 1999 (see story, this page).



CHUCK D

In recent months, Internet promotions featuring music from major-label artists—including Public Enemy, Soul Coughing, the Beastie Boys, Less Than Jake, Rocket From The Crypt, and Alien Fashion Show—have alternately contributed to and lessened the stigma attached to the controversial file format that allows easy digital distribution of music (Billboard, July 18).

While it hasn't been determined whether these downloaded promotions increase or hinder sales, many labels have drawn a line in the sand. Most support, if not encourage, the use of the medium to highlight selected album tracks or non-album offerings. However, they stop short of endorsing the downloading of complete albums.

Warner Bros. act Soul Coughing has initiated an "MP3 of the month" feature on its World Wide Web site (Continued on page 84.)

**BY DOUG REECE and DON JEFFREY**  
LOS ANGELES—With the so-called "digital millennium" approaching quickly, the music industry is initiating an accelerated course toward making its products available for distribution over the Internet. The effort, however, does not come without a little premillennial tension,



**EXCLUSIVE REPORT**

including the question of how such a shift might affect the traditional business roles played by labels, distributors, and retailers.

The Secure Digital Music Initiative (SDMI), announced Dec. 15 at Sony's New York headquarters, aims to develop a security standard that will allow all labels to begin selling digital music (Continued on page 83)

**BY ED CHRISTMAN**  
NEW YORK—The Madison Project, an experiment in testing the effectiveness of digital distribution of music that will be conducted by IBM and the five majors, will be launched in the first half of 1999, sources say. As part of the test, the Madison Project will place, at no charge, the necessary technology in hundreds of homes in San Diego, which will allow household members to buy and digitally download music.

The test will allow people to choose from a list of albums, said to be about 200 titles, available for sale. The Madison Project then will closely monitor the performance of the technology to ensure that music gets from one place to another in a secure manner.

The delivery system will incorporate encryption and watermarking to prevent illegal copies from being (Continued on page 84.)

## Hammer & Lace's Social Cause P'Gram Label Faces Uncertain Future

**BY CARRIE BELL**  
LOS ANGELES—Around the holidays, it is standard procedure for labels to release charity compilations and for artists to stage benefit concerts, but the Hammer & Lace (H&L) label does its part to help others year-round.



**GOOD WORKS**

The label, which was distributed by PolyGram prior to its merger with Universal, was founded by Mark Fine in 1993. It is the industry's first

and only label established solely to raise money and awareness for health and social causes through a wide variety of musical releases. In its five years, Hammer & Lace has released a dozen such projects (see discography, page 85).

Most recently, the label launched "Lost Voices: The Songs Of Jimi Hendrix, Janis Joplin & Jim Morrison," which benefits the (Continued on page 85)

## Domingo Reflects Back, Eyes Future

**BY BRADLEY BAMBARGER**  
NEW YORK—This year marks Plácido Domingo's 30th season with the Metropolitan Opera here, as well as the 30th anniversary of his first recital recording. Such milestones signal a



DOMINGO

slowing down for the most enduring of voices, yet Domingo is far more than just one of history's most celebrated tenors. As a burgeoning conductor and the artistic director of two major opera houses, he is poised to be one of classical music's

most vital, versatile leaders as the century turns.

The artistic director of the Washington Opera since 1996, Domingo was recently appointed to the same position for the Los Angeles Opera starting with the 2000/2001 season. He is set to lead Washington until 2002 and will probably extend (Continued on page 92)

## Seagram Sets Ambitious Goals

**BY DON JEFFREY**  
NEW YORK—Seagram has disclosed ambitious targets for cash flow and cost savings from Uni-

## Seagram

versal Music Group following the merger of PolyGram and Universal, but not high enough to satisfy Wall Street.

The company also says it will (Continued on page 82)

### INSIDE THIS WEEK'S BILLBOARD

**K-tel Unveils Strategy To Increase Its Equity ... P14**



**Twain, Others Get Billboard Awards Sales Boost ... P14**



**Hill, Williams Lead The Pack In Billboard's Annual Critics' Poll**

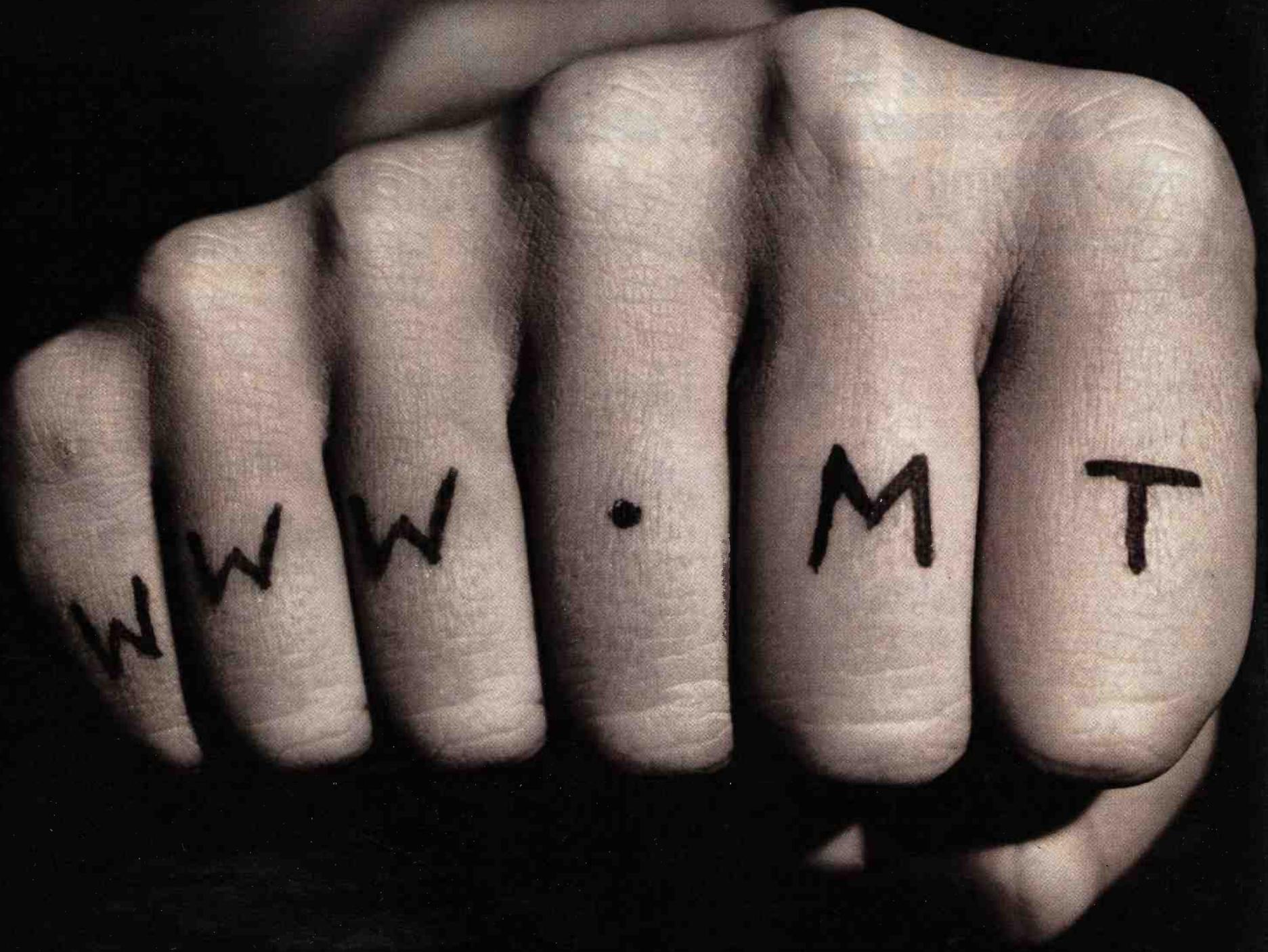
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# The Billboard WEATHER BUREAU

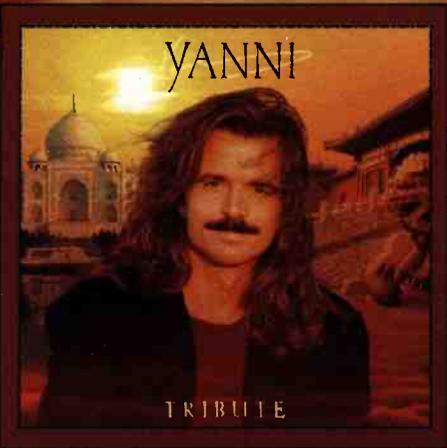
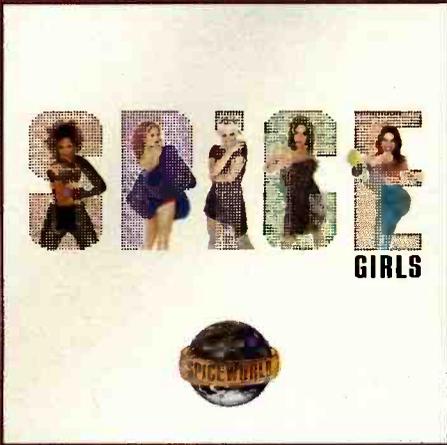
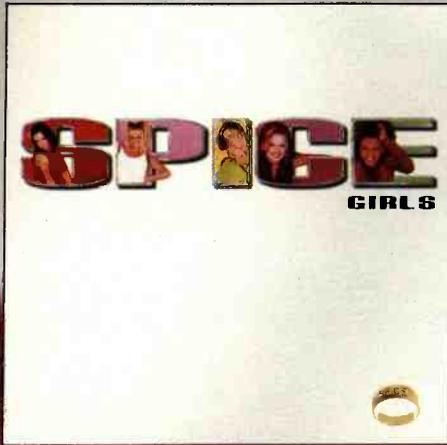
BILLBOARD'S QUARTERLY FORECAST FOR DEVELOPING ARTISTS AND THE NEW MUSIC CLIMATE

**A breakthrough publication devoted exclusively to New and Developing Artists**

**See page YE85...**



OUR DEDICATED FANS MAKE MTV ONLINE THE



Virgin

Spice Girls  
top  
Billboard  
200  
Group

Janet  
top  
R&B Artist,  
Female

Yanni  
top  
New Age  
Artist

Yanni  
top  
New Age  
Album

top  
New Age  
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A prime intention of art is a transcendent escape from the commonplace, yet in 1998 the level of mutual regard among the artists, the press, the industry, and our culture seemed increasingly confined to the basest level. After almost two decades in which a mounting cynicism press environment has helped institutionalize both a virulent ageism and the inane practice of allowing the text of music criticism in many national publications to be overshadowed by rating systems in which numerals or symbols (stars, colored dots, etc.) announce the overriding verdict, '98 saw a trend wherein the spiteful use of trade sales data fed the already crass character of much criticism and general music coverage.

Once no one would have dared criticize, say, the vibrant Pete Seeger or the bygone Carl Perkins, Roy Orbison, Muddy Waters, or Minnie Pearl for pursuing their vocations as they passed through middle age. Now it's commonplace for music journalists for consumer publications to either punish veteran artists for their longevity, diminish their latest works with the same crude ratings symbolism lately employed to short-circuit textual evaluations of younger artists, or both. At the same time, these journalists are disparaging the artists with the weekly sales-oriented data formerly focused on primarily by members of the trade, yet show a complete ignorance of crucial factors like labels' long-term marketing plans.

You simply cannot run a healthy, hopeful, humanistic, and self-sustaining industry based on a philosophy of endorsing a few super-sales stars and dismissing a sea of also-rans, yet that is the cultural and commercial precipice to which we've come. In the Dec. 15 edition of USA Today, the front page of its Life section was dominated by a sales-related story about fall albums that included a "music scorecard" in which a given "promotional blitz" and current resultant sales levels might determine whether a release was "Hot," "Lukewarm," or "Cold." Notwithstanding the fact that an act like Aerosmith was a mere 24 hours away from notching an additional 26,000 weekly units of sales for its live "A Little South Of Sanity"—which might conceivably have lifted it from the undefined cold level to the lukewarm plateau of 179,000 units sold for RZA's "RZA As Bobby Digital In Stereo" release—the implied point of the coverage was that top sellers were worthy "winners" and the others devalued "losers."

Pity poor Lucinda Williams, whose long-awaited sixth album, "Car Wheels On A Gravel Road" (Mercury), peaked at No. 65 on The Billboard 200 in July and has sold only 227,000 units to date. Even though the promotional blitz for "Car Wheels" began well before the actual release of the much-postponed project, and despite its subsequent status as one of the most critically acclaimed records of the year; this latest work by revered vet Williams would have to be deemed a lukewarm-to-cold loser at best in the summer/fall scorecard, according to the USA Today criteria, if not one of the bigger flops of the year. And that's just insulting nonsense.

To this editor in chief of the trade newspaper that's devoted the last century-plus to assembling and dispensing the most honest and accurate news and data published worldwide regarding retail and airplay-related strides by the planet's recording artists, the

increasing misuse of our data by the consumer press to blithely imply the artistic success or failure of performers' current careers is deeply disturbing, if not downright despicable.

While the consumer press is quick to trumpet the undeniable million-selling first-week sales phenomenon of Garth Brooks' "Double Live," one would also be hard pressed to find an artist of his overall stature whose song-to-song, album-to-album content has been less examined. Although the material in Brooks' records is arguably more varied and museful than that of any male star in country music today, it's become axiomatic that (after guessing wrong a few years back about his commercial sundown) any media attention regarding his output—as well as that of most other current superstars—will be dominated by sales-related concerns. Whereas journalists once spent days, weeks, or months thoughtfully chronicling the lives and works of Loretta Lynn, Al Green, Bob Seger, Linda Ronstadt, Jeff Beck, Parliament/Funkadelic, the Pretenders, Robert Cray, U2, or even early Pearl Jam, now most human interest slants have been supplanted by a quick, career-level commercial analysis that often utilizes Billboard's charts or SoundScan's numbers as a kind of weapon to humiliate any sales stragglers.

Chart positions do not denote artistic merit. Meantime, we at Billboard marvel at the glaring disregard of those who fail to grasp the reality that an unbulleted record in the bottom slot on The Billboard 200 album chart must be selling an average of 5,000 units a week—a real achievement—just to appear there! Moreover, Billboard's own nonaligned artist coverage exists primarily to help gain chart recognition for the unsigned artists, fledgling acts, and established talents whose latest projects we choose to nominate. Billboard still feels a music journalist's prime job is to go beyond the obvious, including chart positions and sales levels, to discover and share a deeper understanding of those who remain the creative wellsprings of our industry.

If the press shows an often bent perspective, so do some artists. Sadly, '98 was also the year in which certain rap and rock acts' notions of brutality as a legitimate means to personal aggrandizement blossomed into an ugly sense of entitlement and license, with artists' violence against one another or industry execs escalating to physical assaults on music journalists. Artists involved in such alleged attacks include Def Jam's Foxy Brown, Interscope's Marilyn Manson, and Bad Boy Entertainment producer Deric "D-Do" Angeletti.

For Billboard's part, West Coast bureau chief Melinda Newman wrote to Q Prime Management Dec. 10 to detail an incident in Las Vegas during dress rehearsals for the 1998 Billboard Music Awards in which DGC/Geffen artist Courtney Love of Hole was politely asked by Billboard reporter Carrie Bell when she'd be free to give a brief comment for Billboard's customary backstage coverage. This inquiry was followed by Love's bodyguard grabbing Bell—who was already preparing to leave—by the shoulders and bodily turning her around and shoving her away, saying, "We'll deal with you in the press room"—which, incidentally, was not routinely been where Billboard covers its own program.

Yesterday, today, and forever, what's on our charts or in one's coffers will never be more important than what is in one's heart.



by Timothy White

## LETTERS

### MUSICAL FUN FOR THE WHOLE FAMILY

Just a brief note to let you know how very much I enjoyed the Billboard Awards this year (Fox Television, Dec. 7) to be rebroadcast 11 p.m. EST Dec. 31). The entire gamut of music was represented by its exemplars, with all formats and ages well-presented. My whole family sat glued to the screen, including kids aged 25, 23, 17, and 13.

The James Taylor tribute—so well-deserved and well-received—was a real highlight.

Carol Peters  
 The Left Bank Organization  
 Hollywood

Thank you, Timothy White, for an inspired tribute to James Taylor ("A Portrait Of The Artist," Billboard, Dec. 5), perhaps the worthiest recipient to date of Billboard's Century Award. The fact that Taylor's compositions continue to flourish through three decades of industry trends and popular taste is testimony to the endurance of music from the heart and for the soul. Taylor's ability to rise above personal tragedy and loss to counter with one of the most successful years of his career should be an inspiration to us all. He must indeed have found that elusive "Secret O' Life."

William Simpson  
 Los Angeles

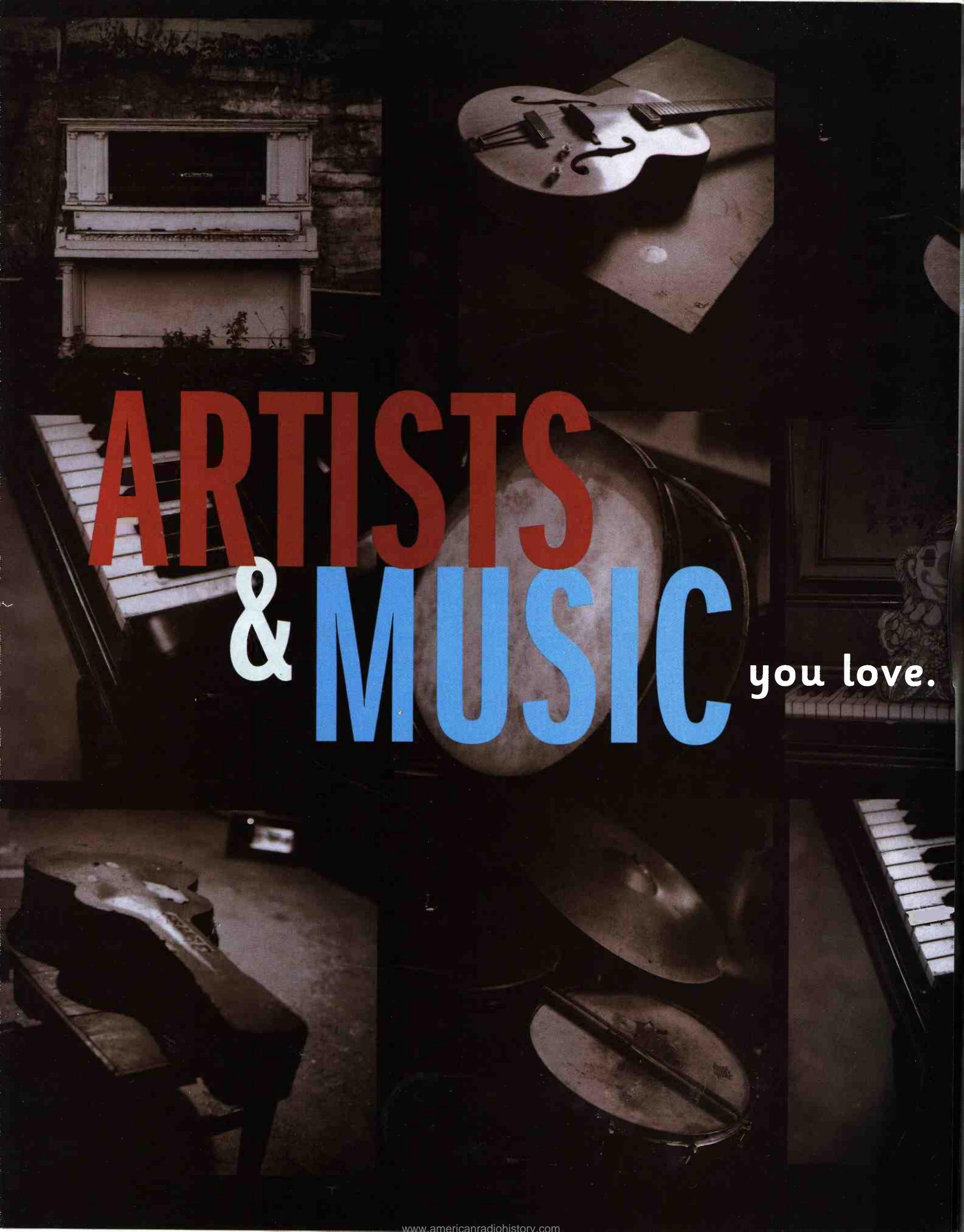
### THE PROPHET FORMERLY KNOWN AS PRINCE

In reference to the Nov. 21 review of "The Prince Of Egypt" soundtracks, regardless of the three collections one picks to listen to—the original soundtrack or the Nashville or inspirational editions—one segment is not represented: contemporary Jewish compositions. Apparently a detour was taken out of Egypt to the gospel or country music capital. A great opportunity to present some of the best in contemporary Jewish religious compositions has been missed. For shame!

Teri Seipel  
 KUCR  
 University of California-Riverside  
 Riverside, Calif.

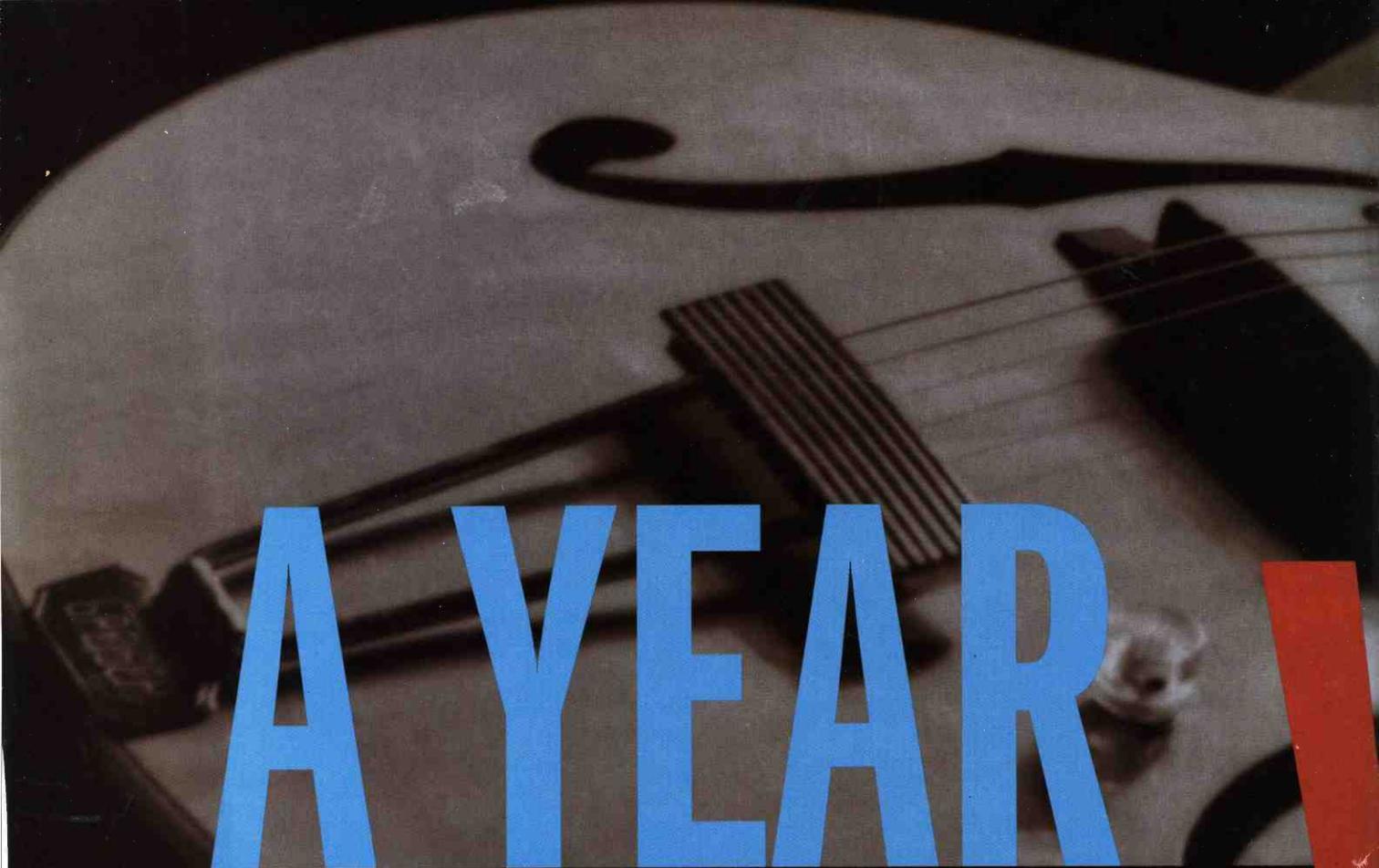
Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.



A collage of vintage musical instruments and a building facade. The top left shows a white building facade with a window. The top right shows a white electric guitar. The center features a large, dark, circular object, possibly a drum head. The bottom left shows a black piano keyboard. The bottom right shows a black piano keyboard. The text "ARTISTS & MUSIC" is overlaid on the collage.

# ARTISTS & MUSIC

you love.



# A YEAR

**Beastie Boys** *Hello Nasty* 3x platinum • *Rolling Stone's*

Artist of The Year 1998 • *Spin's* Band Of The Year 1998 **Everclear**

**So Much For The Afterglow** multi-platinum • 62 weeks in Top 100

(and counting!) • *Billboard's* "Hot Modern Rock Artist Of The Year" **Foo Fighters**

**The Colour And The Shape** platinum • 2 Grammy nominations • 70 weeks in

Top 200 **Radiohead** *OK Computer* platinum • Grammy winner —

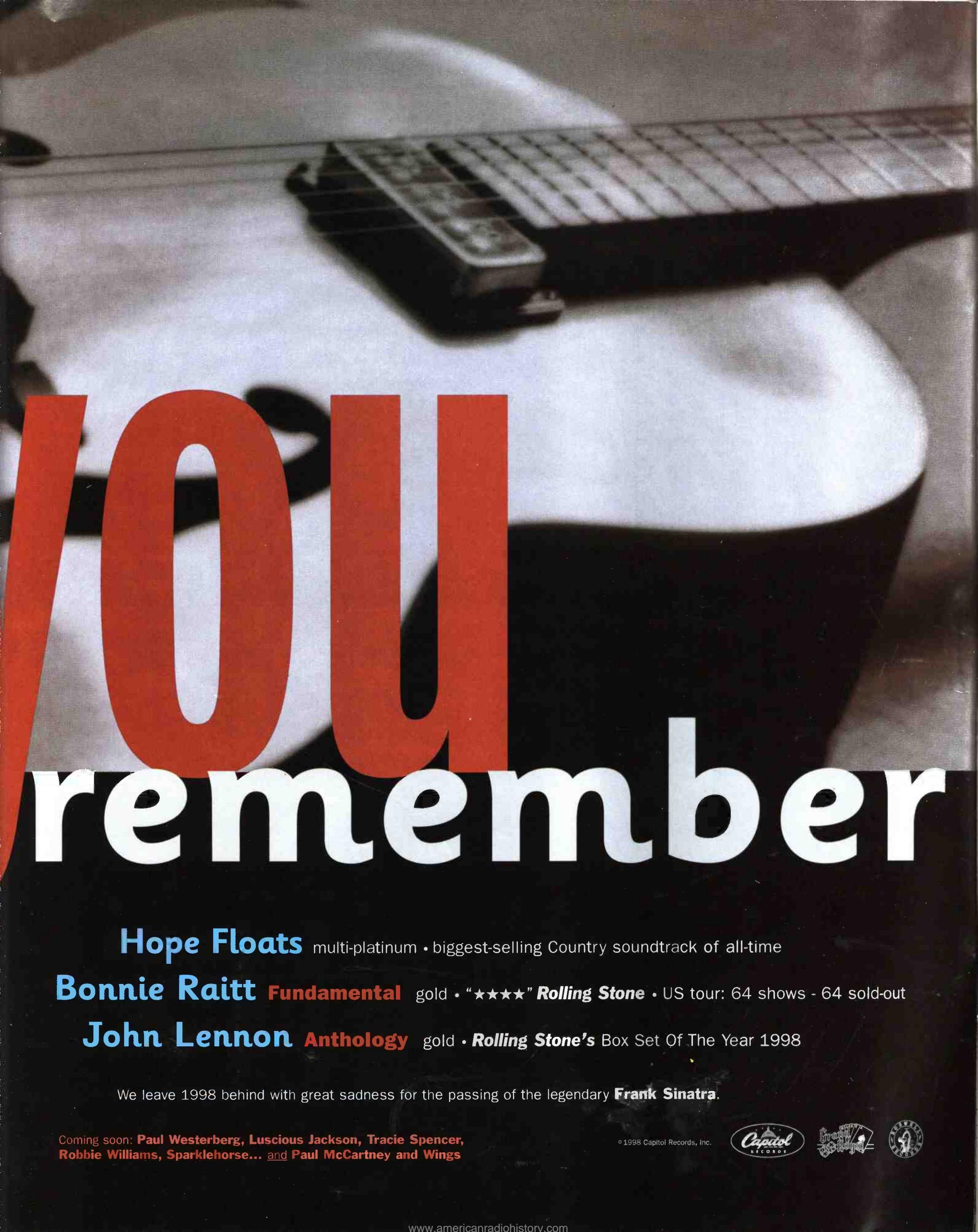
Best Alternative Rock Performance • *Rolling Stone* and *Spin's* Band Of The Year 1997

**Marcy Playground** platinum • *Billboard's* "Hot Modern Rock Track

Of The Year" • 41 weeks in Top 200 **Meredith Brooks** *Blurring*

**The Edges** platinum • 2 Grammy nominations • #1 Platinum Single • 47 weeks in Top 200

**Megadeth** *Cryptic Writings* gold • "★★★1/2" *Rolling Stone* • sold-out worldwide tour



# YOU remember

**Hope Floats** multi-platinum • biggest-selling Country soundtrack of all-time

**Bonnie Raitt** **Fundamental** gold • "★★★★" **Rolling Stone** • US tour: 64 shows - 64 sold-out

**John Lennon** **Anthology** gold • **Rolling Stone's** Box Set Of The Year 1998

We leave 1998 behind with great sadness for the passing of the legendary **Frank Sinatra**.

Coming soon: **Paul Westerberg**, **Luscious Jackson**, **Tracie Spencer**,  
**Robbie Williams**, **Sparklehorse...** and **Paul McCartney and Wings**

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TOP ALBUMS

HOT SINGLES

VIDEOS

<b>• THE BILLBOARD 200 •</b> ★ DOUBLE LIVE • GARTH BROOKS • CAPITOL	90
<b>CLASSICAL</b> ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	46
<b>CLASSICAL CROSSOVER</b> ★ BACK TO TITANIC LONDON SYMPHONY ORCHESTRA (HORNER) • SONY CLASSICAL	46
<b>COUNTRY</b> ★ DOUBLE LIVE • GARTH BROOKS • CAPITOL	43
<b>HEATSEEKERS</b> ★ MAYBE YOU'VE BEEN BRAINWASHED TOO. NEW RADICALS • MCA	31
<b>JAZZ</b> ★ YULE B' SWINGIN' • VARIOUS ARTISTS • HIP-O	47
<b>JAZZ / CONTEMPORARY</b> ★ KENNY G GREATEST HITS • KENNY G • ARISTA	47
<b>NEW AGE</b> ★ THE CHRISTMAS ANGEL MANHEIM STEAMROLLER • AMERICAN GRAMMOPHONE	47
<b>POP CATALOG</b> ★ MIRACLES - THE HOLIDAY ALBUM • KENNY G • ARISTA	70
<b>R&amp;B</b> ★ DOC'S DA NAME 2000 • REDMAN • DEF JAM	35
<b>CHRISTMAS</b> ★ THESE ARE SPECIAL TIMES • CELINE DION • 550 MUSIC	71
<b>• THE HOT 100 •</b> ★ I'M YOUR ANGEL • R. KELLY & CELINE DION • JIVE	88
<b>ADULT CONTEMPORARY</b> ★ I'M YOUR ANGEL • R. KELLY & CELINE DION • JIVE	78
<b>ADULT TOP 40</b> ★ LULLABY • SHAWN MULLINS • SMG	78
<b>COUNTRY</b> ★ YOU'RE EASY ON THE EYES • TERRI CLARK • MERCURY	45
<b>DANCE / CLUB PLAY</b> ★ BELIEVE • CHER • WARNER BROS.	41
<b>DANCE / MAXI-SINGLES SALES</b> ★ BELIEVE • CHER • WARNER BROS.	41
<b>HOT LATIN TRACKS</b> ★ MI FI • JUAN LUIS GUERRA 440 • KAREN	52
<b>R&amp;B</b> ★ NOBODY'S SUPPOSED TO BE HERE • DEBORAH COX • ARISTA	38
<b>RAP</b> ★ GHETTO COWBOY • MO THUGS FAMILY • MO THUGS / RUTHLESS	37
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ TURN THE PAGE • METALLICA • ELEKTRA	79
<b>ROCK / MODERN ROCK TRACKS</b> ★ WHAT IT'S LIKE • EVERLAST • TOMMY BOY	79
<b>• TOP VIDEO SALES •</b> ★ ARMAGEDDON • TOUCHSTONE HOME VIDEO	74
<b>DVD SALES</b> ★ THE MASK OF ZORRO • COLUMBIA TRISTAR HOME VIDEO	74
<b>KID VIDEO</b> ★ LION KING II: SIMBA'S PRIDE • WALT DISNEY HOME VIDEO	76
<b>RENTALS</b> ★ ARMAGEDDON • TOUCHSTONE HOME VIDEO	76

**No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS**

<b>BLUES</b> ★ WANDER THIS WORLD • JONNY LANG • A&M
<b>CONTEMPORARY CHRISTIAN</b> ★ TOUCHED BY AN ANGEL: THE ALBUM SOUNDTRACK • 550 MUSIC / MYRRH
<b>GOSPEL</b> ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC
<b>KID AUDIO</b> ★ DISNEY'S CHRISTMAS COLLECTION • VARIOUS ARTISTS • WALT DISNEY
<b>THE BILLBOARD LATIN 50</b> ★ DONDE ESTAN LOS LADRONES? • SHAKIRA • SONY DISCOS
<b>MUSIC VIDEO</b> ★ 'N THE MIX WITH 'N SYNC • 'N SYNC • BMG VIDEO
<b>REGGAE</b> ★ NEXT MILLENNIUM • BOUNTY KILLER • BLUNT
<b>WORLD MUSIC</b> ★ ROMANZA • ANDREA BOCELLI • PHILIPS

**TOP OF THE NEWS**

**14** The International Managers Forum lobbies for artists, indie labels in Europe.  
**14** Between the Bullets: The Billboard 200 in 1998 sported the least No. 1's since 1993.

**ARTISTS & MUSIC**

**18 Executive Turntable:** Dwight Bibbs is named senior VP of urban music promotion at Warner Bros.  
**22 The Beat:** "Titanic," Garth Brooks, a surge in teenage groups, and industry consolidation make 1998 a memorable year.  
**30 Continental Drift:** Unsigned artists find it harder to get a record deal, thanks to changing attitudes of A&R execs.



**R&B**  
**BRANDY: P. 34**

**31 Popular Uprisings:** Italian new age pianist Giovanni Marradi arrives in America via introduction on QVC.  
**34 R&B:** Brandy, Kelly Price, Lauryn Hill, and Maxwell contributed to a stellar year for the R&B genre.  
**36 Rhythm Section:** How Billboard determines its year-end rankings.  
**37 Words & Deeds:** Rap dominated the R&B and pop

**DANCE TRAX**



**CHER: P. 40**

charts with releases from DMX, Jay-Z, Master P, and Method Man.  
**40 Dance Trax:** Madonna, Gloria Estefan, Cher, and Bette Midler brought mainstream attention to dance music.  
**42 Country:** Shania Twain and Garth Brooks pushed country further into the commercial forefront, while new artists struggled to find an audience.  
**46 Classical/Keeping Score:** The top 10 of the year in classical music included an ambitious release from Yo-Yo Ma.  
**47 Jazz/Blue Notes:** Reflections on a rich jazz year from contemporary to the classics.  
**48 Pro Audio:** DVD Audio is among the new technologies to bring productive changes for the pro audio industry.  
**50 Songwriters & Publishers:** A momentous shift in publishing ownership makes '98 the most eventful year in music publishing in at least a decade.  
**52 Latin Notes:** Sony dominated the Latin market this year, followed closely by EMI Latin.

**INTERNATIONAL**

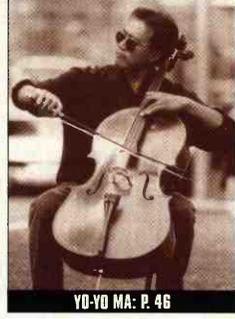
**56** The European Commission in Brussels, for better or worse, is setting the tone for the European music business.

**58 Hits Of The World:** The Spice Girls' "Goodbye" debuts at No. 1 in Canada.  
**59 Global Music Pulse:** A month-by-month look at the year's international music scene.  
**61 Canada:** Universal's purchase of PolyGram and the super success of Celine Dion were the year's top music stories in Canada.

**MERCHANTS & MARKETING**

**65** Music retailers rebound from 1997 and enjoy their strongest year this decade.  
**65 Buying Trends:** Issues concerning new media commanded much attention in the news this year.  
**66 Child's Play:** Celebrity-adorned kids' releases were plentiful in a year dominated by movie soundtracks.  
**68 Retail Track:** Retailers face many challenges in the coming year, due to changes in technology and corporate mergers.  
**69 Declarations of Independents:** The indie community fared better than last year but is still on shaky ground.  
**73 Home Video:** In the U.K., a great year in theaters in '97 helped boost video rental and sell-through in '98.

**CLASSICAL/KEEPING SCORE**



**YO-YO MA: P. 46**

**74 Shelf Talk:** Allegedly secret studio deals were one focus of a quiet year for home video.  
**PROGRAMMING**  
**77** Radio merger mania continued unabated in 1998.  
**79 The Modern Age:** Love ruled the airwaves this year in modern rock.

**A BILLBOARD SPECIAL SECTION**  
**1998**  
**THE YEAR IN MUSIC**  
FOLLOWS PAGE 50

**80 AirWaves:** A year of quirky quotes and essential music made 1998 unforgettable.  
**81 Music Video:** The appearance of Webcasts, digital cable, and new local shows helped video grow in '98.

**FEATURES**

**51 Update/Lifelines:** Poet Suma Ching Hai holds her third annual benefit for disaster relief.  
**89 Hot 100 Singles Spotlight:** The once-white-hot Spice Girls struggle for top 40 acceptance.  
**93 This Week's Billboard Online**  
**62 Classified**  
**94 Market Watch**  
**94 Chart Beat:** Spice Girls' "Goodbye" debuts high despite a lack of airplay.  
**94 Homefront:** Musician magazine puts the year's 12 best unsigned bands on a new disc.

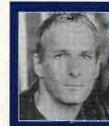
**GUEST COMMENTARY**

**Give Of Yourself, And You'll Get Even More Back**

**BY MICHAEL BOLTON**

Rather than the season of giving, it often seems like the music industry looks at the holidays as its season of getting—with tremendous emphasis on fourth-quarter sales and profits. But it should also be a time to reflect on the gifts we've been given and how we can give back, in any number of ways, something to those less fortunate.  
There are countless means to positively affect the quality of life of other human beings. It's up to each individual to determine for himself or herself which path is right and whether that means giving of one's money, one's time, or one's "celebrity currency," to use a friend's expression. I would not want to argue that it's an obligation of anyone—celebrity or not—

to undertake charitable causes, since it should be a personal decision. Yet I can make a strong personal case for doing so: In my experience and observation, it feels



**'It's not about the success you achieve, but what you then do with your success'**

*Michael Bolton is a multi-platinum recording artist for Columbia Records. In 1993, he established the Michael Bolton Foundation, which helps establish safe houses for women and children at risk.*

so right that you will get addicted to giving back. There is no doubt, once you get started, that this is the right thing to do. Around 1987-88, I started to be invited

to perform at fund-raising events to support numerous worthy causes. I had no idea at first what the process of fund raising was, but I was honored to be invited to take part and was personally moved by a common sense of compassion concerning the purpose of these events. Among the causes were cystic fibrosis, juvenile diabetes, cancer and leukemia treatment and research, child-abuse prevention, and on and on.

The requests keep coming, and they gain in number as one's career expands. Eventually, the feeling of excitement of being involved can be overtaken by the overwhelming task of having to be physically present all over the country and the world too many times for far too long. You  
*(Continued on page 51)*

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.

# IMF Enters Indies' Corner In Europe

BY JEFF CLARK-MEADS

LONDON—Artists and the indie sector of the music industry are to be given a new voice at the heart of European government under new plans from the International Managers Forum (IMF). The London-based organization, which has offices in the U.S., Canada, and Japan and across continental Europe, says it is aiming to show officials and politicians that the music industry is more than just the major record labels.

IMF general secretary James Fisher says his organization admires the potency of the majors' lobbying in Brussels through the International Federation of the Phonographic Industry (IFPI). However, the IMF has become concerned that the European Commission and Parliament may not see that there are other parts of the industry with different needs.

A decision in principle to try to present a new, united lobbying effort

on behalf of artists, managers, and the larger indie sector was made at the IMF conference Dec. 11-12 in Milan. Fisher says that the details of how that should be achieved and what items should be on the agenda will be discussed in smaller meetings

*'Brussels doesn't have the vaguest idea how much effort goes into the indie sector'*

throughout January.

Fisher says, "We don't think at present that Brussels has the vaguest idea of how much effort goes into the indie sector and how much money comes out of the indie sector into government coffers."

He adds that the IMF regards itself as part of the indie movement and that leading representatives from the sector were among the 40 delegates who attended the Milan meeting.

Though he notes that no decisions have yet been made on the lobbying process, he says one of the issues that has been raised is money. "The IFPI has told Brussels that it does not need financial support," Fisher says. "Rather, the IFPI presses Brussels for help with fighting piracy and with copyright protection."

"But the indie sector needs help to set up proper programs for training, to get improved infrastructure, and to run its organizations."

He adds that because IFPI has had the loudest voice of music industry organizations in Brussels, the European Commission and the Parliament have not been prompted to look beyond the majors to other areas of the music business.

## Billboard Show Prompts Sales Spikes For Acts

BY GEOFF MAYFIELD and EILEEN FITZPATRICK

LOS ANGELES—Fox's Dec. 7 telecast of the 1998 Billboard Music Awards added spice to the holiday selling season, helping deliver better-than-average gains to at least 13 albums on The Billboard 200 by acts who were featured on the show.

Among the big winners at the cash register were the Backstreet Boys (8-5, with a 47% unit gain over prior-week sales), Shania Twain (10-8, a 48% gain), Lauryn Hill (28-22, a 54% gain), Hole (87-81, a 41% gain), Usher (121-97, a 57% gain), Cher (120-106, a 42% gain), Natalie Imbruglia (145-127, a 45% gain), and Next (a re-entry at No. 172, a 53% gain).

At No. 3, 'N Sync, which was featured on both the Billboard program and a Disney Channel Christmas special, sees the chart's largest unit increase, a 133,000-copy uptick that results in a sum of 379,000 units, according to SoundScan.

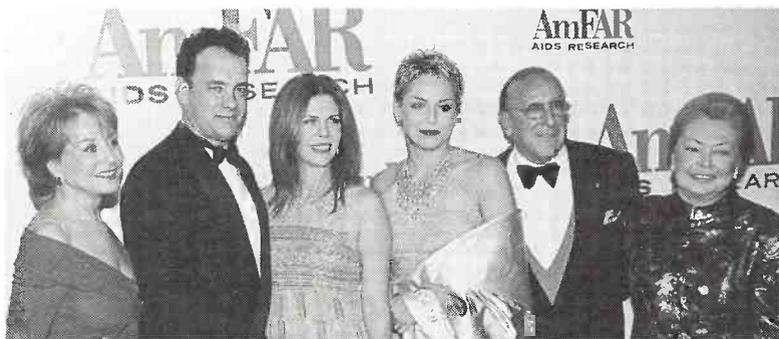
Century Award recipient James Taylor also got a boost, as "Greatest Hits" re-enters Top Pop Catalog Albums at No. 29 with an 85% increase, the largest percentage gain logged by any of the chart's 50 titles.

Mike Fuller, a buyer at Hastings Entertainment, says Backstreet Boys sales doubled at his chain over the past week, while sales of Twain "almost doubled" for the week.

Taylor's "Greatest Hits" jumped 50%, he adds, as did 'N Sync's Christmas album. Additionally, Hill and Hole saw 35% and 45% increases, respectively, at the 121-store chain based in Amarillo, Texas.

"Even though it's Christmas, our sales might be a little high [for a normal week]," says Fuller. "I'd attribute it to normal sales around this time of the year, but the show must have had some effect."

(Continued on page 89)



**Star-Studded Affair.** Arista Records president Clive Davis was honored for his humanitarian work Nov. 30 at the Season of Hope gala fund-raising affair at New York's Winter Garden, sponsored by the American Federation for AIDS Research (AmFAR). The event, which raised \$2 million for AIDS research, also honored Barbara Walters and Tom Hanks and featured live performances by Barry Manilow, Sean "Puffy" Combs, and Whitney Houston, who was joined onstage by Wyclef Jean. Shown at the event, from left, are Walters, Hanks, actress Rita Wilson, event host Sharon Stone, Davis, and AmFAR founding co-chair/chairman of the board Mathilde Krim.

## K-tel Tries To Boost Equity

BY DON JEFFREY

NEW YORK—To prevent the de-listing of its stock from Nasdaq's National Market system, K-tel International has unveiled a plan to increase its equity through the exercise of stock options by its chairman and employees.

K-tel, which markets a line of compilation albums, also says its board has authorized management to raise \$15 million-\$20 million in additional investment from outside sources for long-term capital needs.

But the Minneapolis-based distributor of music warns investors that there are no guarantees that either Nasdaq will accept its plan at a scheduled hearing next month or that the company will be able to raise the additional capital.

With the anticipated exercise of stock options, minus an estimated \$1 million loss K-tel expects to post in the current quarter, the company's net tangible asset value is expected to be \$4.57 million.

Nasdaq informed K-tel in September that its net tangible asset value had fallen below the \$4 million requirement for listing on the National Market system, on which such high-profile stocks as Microsoft and

Intel trade. But K-tel did not disclose the warning until it filed its quarterly statement with the Securities and Exchange Commission last month. That news caused the stock to plummet and led to a spate of lawsuits by shareholders who said they had been deceived by the company.

Under the plan unveiled Dec. 16, the company said it had received during this quarter \$2.88 million from the exercise of options by staffers. It also said that the board had granted to chairman/founder Philip Kives options for 200,000 shares at \$11.1875 each, which will be exercised by Dec. 31. This will add another \$2.24 million in equity. Added to K-tel's previous \$450,000 in net worth, the total would be \$5.57 million. But the anticipated loss of \$1 million would reduce the net asset value to \$4.57 million.

The day the news was announced, K-tel's stock rose \$1.1875, or 9.6%, to \$13.50. If Nasdaq does not approve K-tel's plan next month, the company could try to have the stock listed on the less-prestigious Small-Cap market, for which requirements are less stringent.



by Geoff Mayfield

**LESS ROOM AT THE TOP:** Thanks to two record-breaking phenomena—the film known as "Titanic" and ultra-popular country artist **Garth Brooks**—there were fewer No. 1 albums on The Billboard 200 this year than there have been through most of the '90s. The big chart saw 18 albums reach the top in 1998, the lowest turnover the list has seen since 1993, when just 16 titles reached No. 1.

Like this year, when "Titanic" was king of the album chart for 16 weeks, a dominant soundtrack kept the yield low in '93, when **Whitney Houston's** "The Bodyguard" monopolized the summit for 17 weeks. The list saw only 12 toppers in '92, the year that **Billy Ray Cyrus** tied together 17 No. 1 weeks, while a pair of Brooks titles accounted for another 17.

Most other years during the SoundScan era have seen more titles share the glory. There were 29 titles at No. 1 in 1997, 22 each in 1995 and 1996, and 23 in 1994.

Soundtracks, thanks mostly to the "Titanic" score's historic ride, spent 21 weeks at the top this year. Aside from "Titanic's" 16 straight weeks,

**1998 IN REVIEW** "City Of Angels" ruled for three nonconsecutive weeks, while "Armageddon" did so for the remaining two. The performance was similar to those of "The Bodyguard," when the album accounted for all but one of the 18 weeks that soundtracks held the No. 1 spot in 1993, and "The Lion King," which accounted for nine of the dozen weeks that film-related albums led the field in 1994.

Three soundtracks combined for four chart-topping weeks in 1997, four for eight weeks in 1995, and two combined for five weeks in 1992. The category scored five weeks, all by "Waiting To Exhale," in 1996.

**WHAT IF:** Given this year's relatively small crop of chart-toppers, I started to wonder what 1998 would have looked like if: A) **Garth Brooks** had taken the year off and B) the Titanic hadn't sunk all those years ago.

Without "Titanic," three other albums—**Madonna's** "Ray Of Light," **Pearl Jam's** "Yield," and **George Strait's** "One Step At A Time"—would each have had a week on top. Strait, thus, would have become the only country artist besides Brooks to rule the big chart.

The other albums that were No. 2 during "Titanic's" reign each had turns at No. 1. Likewise, in all but three of the nine weeks that Brooks' three latest albums have taken turns at No. 1, the runner-up managed to spend at least one week on top. But his current topper, "Double Live," has denied **Method Man's** "Tical 2000: Judgement Day," **Metallica's** "Garage Inc.," and **Celine Dion's** "These Are Special Times" from turns in the winner's circle.

**RAP IT UP:** Aside from soundtracks, rap was the next-hottest category in 1998. Between **Jay-Z** (with a SoundScan-era record five weeks at No. 1), **Lauryn Hill** (four weeks), **Beastie Boys** (three weeks), **Master P** (two weeks), and **Snoop Dogg** (two weeks), rap and hip-hop accounted for 17 weeks at No. 1, more than in any calendar year since The Billboard 200 adopted SoundScan data in May 1991.

In 1997, eight rap titles spent 15 weeks at No. 1 on The Billboard 200, while six held the top spot for 13 weeks in 1996. Rap's all-time low during the SoundScan era came in 1992, when two albums owned The Billboard 200's crown for three weeks. The genre grabbed only four weeks at No. 1 each in 1993 and 1994.

Despite the strong continuity shown this year by Jay-Z and Hill, rap albums still tend to have short chart lives. Of the 36 rap titles that debuted in The Billboard 200's top 10 this year, 26 spent but one week in the top 10.

Before leaving rap's corner, I find myself baffled by the thinking that led Def Jam and No Limit to drop, respectively, **Redman's** latest and the various-artists set "We Can't Be Stopped" Dec. 8. The former is the Hot Shot Debut with 183,000 units, a figure that would be a lock for No. 1 during practically any week in the first three months of the new year, but here in the thick of gift-shopping traffic it enters no higher than No. 11. Even more curious are Def Jam's decisions to have new rapper **DJ Clue** hit stores Dec. 15 or **DMX** do so Tuesday (22).

**MAN OF THE YEAR:** The old year ends as it began, with a record-breaking **Garth Brooks** album topping The Billboard 200. He also joins the rare company of such luminaries as **the Beatles**, **Elvis Presley**, and **the Monkees** in scoring three No. 1 albums within the same year (see the Beat, page 22).

Whether he ever overtakes the Beatles in all-time sales, which seems to be an obvious goal, Brooks has earned his place as one of the most popular recording acts in history. His sales achievements are all the more significant when one considers that throughout his career, his airplay has been almost exclusively confined to country radio.

Still, his hunger for setting records comes with a price. For weeks after "Double Live" entered the charts, the consumer press cast a cloud over the record-breaking 1.08 million units the album registered in its first week,

(Continued on page 89)

# welcome

## WE'RE PROUD TO REPRESENT THESE GREAT SONGWRITER/ ARTISTS WHO HAVE MADE THE MOVE TO BMI DURING THE 90'S

KENT AGEE  
DAVID ARNOLD  
ATERCIOPELADOS  
KENT BLAZY  
CLINT BLACK  
MICHAEL BOLTON  
PAUL BRANDT  
KIX BROOKS  
DAVID BYRNE  
GARY CHAPMAN  
MARK COLLIE  
DON COOK  
STEWART COPELAND  
COLLECTIVE SOUL  
MARSHALL CRENSHAW  
CHRISTOPHER CROSS  
MYCHAEL DANNA (SOCAN)  
JERRY DOUGLAS  
CLIFF EIDELMAN  
ESTEFANO  
GEORGE FENTON (PRS)  
CHRISTOPHER FRANKE  
GLENN FREY  
JUD FRIEDMAN  
FULL FORCE  
RICHIE FURAY  
BOB GAUDIO  
RICHARD GIBBS  
PAUL HASLINGER  
NICHOLAS HAYDEN  
REED HAYES  
DON HENLEY

DAN HILL (SOCAN)  
KIM HILL  
ELTON JOHN (PRS)  
JENNIFER KIMBALL  
HEATHER KINLEY  
KITARO  
k.d. LANG (SOCAN)  
CHEECH MARIN  
LUIS MIGUEL (SACM)  
RONNIE MILSAP  
ADAM MITCHELL  
RICHIE McDONALD  
GRAHAM NASH  
ME'SHELL NDEGÉOCELLO  
K.T. OSLIN  
CLAY OSTWALD  
K.C. PORTER  
PETER PRIMAMORE  
ANGEL RAMIRO MATOS  
GRAEME REVELL  
DENISE RICH  
DAVID ROBBINS  
BILL ROSS  
ROB ROYER  
RUN

SCOTT SCHREER  
JON SECADA  
FRED SHEHADI  
TOM SHAPIRO  
MARTI SHARRON  
J.D. SOUTHER  
STEPHEN STILLS  
STING (PRS)  
JAY STOLLMAN  
ANDY SUMMERS  
RICK TREVIÑO  
BRIAN TYLER  
KEITH URBAN  
RAFE VAN HOY  
SHIRLEY WALKER  
CHRIS WATERS  
KEVIN WELCH  
HARRY GREGSON WILLIAMS  
ROBERT GILCHRIST YOUNG

... AND OVER A  
THOUSAND MORE

# BMI

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# Wal-Mart Buys 74-Store German Chain

BY SAM ANDREWS

LONDON—U.S. retailer Wal-Mart expects to double its European sales with the acquisition of 74-store German hypermarket chain Interspar (*Billboard* **Bulletin**, Dec. 11).

The purchase will give Wal-Mart 95 stores in Germany; it bought the 21-outlet Wertkauf chain in December 1997. The new deal is, however, subject to government approval.

While no financial details were given, Wal-Mart is estimated to have paid around 1.1 billion German marks (\$685 million) for Interspar.

Bob Martin, president/CEO of Wal-Mart International, says that the deal will double the company's European sales to 5 billion German marks (\$3 billion) and that it will be looking at more sites across Europe. Martin declines to say where else Wal-Mart may expand, but sources suggest that France could be the next target.

"Acquiring almost 100 hypermarkets in one year demonstrates Wal-Mart's commitment to invest in Germany and our continued optimism

about this market," Martin says.

Martina Menz, spokeswoman for Wal-Mart Germany, adds, "We chose Germany because it is a very dynamic and very interesting market. There is a very mature retail culture here. But Wal-Mart has made no secret of the fact that it sees all of Europe as a potential market.

"There's no special reason why [Wal-Mart entered the market in] Germany and not the U.K. or France," she adds. "The [German] market was interesting, so when the opportunity came up to buy the Wertkauf stores, we took it. Now, there's a further opportunity with the Interspar chain."

Wal-Mart has already caused some controversy by opening its stores earlier in the day than is usual in Germany, which has some of Europe's strictest laws governing retail hours. Those controls were relaxed slightly last year—stores can now stay open until 9 p.m. on weekdays and until 6 p.m. on Satur-

days—but Sunday shopping is still prohibited.

Says Menz, "We've already started making changes [to the local retail culture]. For example, we've started opening our stores two hours earlier than everyone else. It's legal, and there's been a great response from customers. I think the Wal-Mart approach appeals to German consumers. We aren't just copying our U.S. strategy. We haven't built any superstores. We're using the same space where Wertkauf and Interspar used to be—just introducing the Wal-Mart business strategy and philosophy."

Wal-Mart International operates in Argentina, Brazil, Canada, Germany, Mexico, and Puerto Rico, as well as under joint-venture agreements in China and Korea. It recorded annual sales of \$7.5 billion and profits of \$262 million for the year ending last Jan. 31. For the nine months to Oct. 31 of this year, it had sales of \$8.5 billion and profits of \$315 million.

# RIAJ Flips Market Data

## Body To Report Shipment-Based Info

BY STEVE McCLURE

TOKYO—A more accurate measure of the world's second-largest record market is being planned. Japanese labels' body the Recording Industry Assn. of Japan (RIAJ) has bowed to pressure from its members and from the international record industry and is abandoning its traditional method of market analysis.

Historically, the RIAJ has measured the market based on production figures but is now to move to a shipment-based system.

The traditional system has long had its critics. That criticism came to a head this year as a function of the economic downturn in Japan (*Billboard*, Oct. 17). In the midst of recession, RIAJ manufacturing statistics indicated an increase in the size of the market, whereas the experience of labels and retailers

was that sales were declining.

As a result of the labels' disquiet, the RIAJ now plans to use shipments as a measure of the market when supplying figures for international collation by the International Federation of the Phonographic Industry (IFPI).

IFPI director of market research Catrin Hughes notes that it is a longstanding IFPI project to have a standardized reporting procedure across the world. Most markets are now measured using record company shipments to their retail and wholesale customers as a yardstick; IFPI extrapolates these to give an indication of retail sales and value in each territory.

Hughes says, "This move by the RIAJ will produce more accurate figures in the world's second-largest market."

(Continued on page 93)

# NPR, Sony Mark 'Milestones'

## Joint Project Spans Music Of The Millennia

BY BILL HOLLAND

WASHINGTON, D.C.—NPR and Sony Classical have joined forces for an extensive, two-year history-of-music radio series called "Milestones Of The Millennium," which will be broadcast weekly on NPR's classical music show "Performance Today."

Extensive in both scope and duration, the series debuts on New Year's Day. It will feature prerecorded music segments and radio "essays" by critics and music writers highlighting the development of music over the last 1,000 years. "Performance Today" has an audience of about 1.5 million U.S. listeners, accord-

ing to NPR.

Sony comes into the picture by offering specially produced companion CDs culled from the vast classical music vaults of Sony and Columbia. The albums, to be available at retail outlets nationwide, will trumpet the "Millennium" series on their covers and will contain musical selections similar or related to those featured on the programs. Liner notes will be written by the NPR commentators.

The musical selections aired on the radio programs, however, will be dictated by NPR producers and won't be limited to performances available on Sony labels.

(Continued on page 26)

# RIAA, Nimbus Settle Infringement Case

BY CARLA HAY

NEW YORK—The Recording Industry Assn. of America (RIAA) and replication company Nimbus CD International have reached an agreement in a dispute over copyright infringement that will see Nimbus becoming actively involved in the RIAA's anti-piracy initiatives. The deal was reached after the RIAA says it determined that a segment of Nimbus' clientele was responsible for copyright infringements.

Under the terms of the agreement, Nimbus will settle the copyright-infringement claims with an undisclosed cash sum and continue to allow the RIAA access to the company's facilities.

RIAA president/CEO Hilary Rosen said in a prepared statement, "While the issue of copyright infringement is very serious, the RIAA has enjoyed a positive and productive relationship with Nimbus in the past, and we fully expect that we will be able to build on that relationship in the future."

Nimbus president/CEO Lyndon Faulkner released a statement saying, "We believe our business practices to be as good as anyone else's in the industry, but apparently they were not good enough. Nimbus is absolutely committed to working with the RIAA to eradicate CD audio piracy."

According to the RIAA, monies received from anti-pira-

cy settlements go toward protecting the rights of artists and record companies.

RIAA executive VP/director of anti-piracy Steve D'Onofrio says, "There are three types of problem areas in CD piracy: first, the above-ground plants that openly advertise to consumers; second, the below-ground plants that aren't known to the public; and third, the CD-R pirates, who illegally duplicate legitimately released CDs."

D'Onofrio adds that the latter two categories in particular are a "growing trend because CDs have become the [music] format of choice, the plants haven't been as careful at looking at their manufacturing content, and it's easier to make more money off CDs than cassettes because CDs cost less to make. CD replication can be a self-contained business, so that makes it more difficult for many violators to be caught."

The RIAA's deal with the Charlottesville, Va.-based Nimbus is an example of the mutual cooperation the RIAA hopes to build among more replication facilities.

"We resolved the situation amicably with Nimbus," D'Onofrio adds, "and we're trying to get other plants to take a closer look internally at their manufacturing content."

The agreement also calls for Nimbus to work with the RIAA and MTV to produce enhanced CDs as part of MTV's anti-violence campaign. The CDs will include anti-violence recordings from various artists.

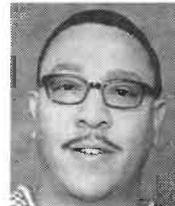
"Nimbus' involvement in MTV's anti-violence campaign was an issue we raised," continues D'Onofrio, "and everyone agreed to it since it's for a good cause."

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Dwight Bibbs is named senior VP of urban music promotion and Alison Ball-Gabriel is promoted to VP of urban music A&R at Warner Bros. Records in Burbank, Calif. They were, respectively, senior VP of urban music promotion at Virgin Records and VP of West Coast A&R.

V2 Records in New York promotes Jezz Harkin to head of tour development and artist relations. He was head of international.

Atlantic Records in New York names Joshua Dern director of new media production and Crystal Isaacs national director of urban field marketing/regional mix shows and promotes George White to director of new media research and development and Dwight Willacy to manager of urban promotion. They were, respectively, a freelance print and new media designer, director of marketing at Gee Street Records, associate director of new media, and



BIBBS



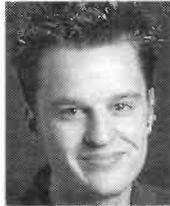
BALL-GABRIEL



HARKIN



WILLACY



ELLES



PATTANI-HASON

coordinator in the urban music department.

Arista Records in New York appoints Chris Elles manager of college promotion. He was national coordinator of college promotion and marketing at Elektra.

Reprise Records in New York promotes Alex Coronfly to senior director of promotion, adult formats, Anne Marie Foley to associate director of hot AC promotion, and Tommy Page to local promotion manager, New York. They were, respectively, director of triple-A promotion, New York promotion rep, and

a promotion assistant.

Amy Wan is named national director of media relations at Razor & Tie Entertainment in New York. She was assistant to the VP of publicity at Warner Bros. Records.

Janine Papp is promoted to national sales manager at Mute in New York. She was national retail coordinator.

The Children's Group in Pickering, Ontario, promotes Michelle Henderson to president and Sandy Gardner to VP of sales and marketing. They were, respectively, managing director and sales and mar-

keting director.

**RELATED FIELDS.** Karen Pattani-Hason is promoted to VP of A&R at BMG Direct in New York. She was national sales manager, special products.

Geoff Bywater is promoted to executive VP of Fox Music Inc. in Beverly Hills, Calif. He was senior VP of marketing and promotion.

Cynthia Sobieraj is appointed director of business development at Showtime Networks in New York. She was director of marketing at American Interactive Media Inc.



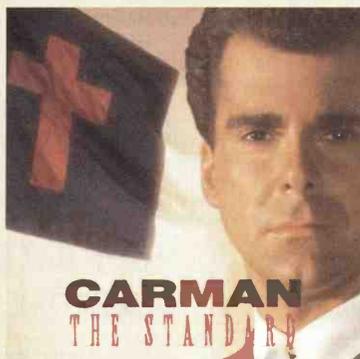
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# Artists & Music

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

## Artist Activism Takes On New Elements In The '90s

BY LARRY FLICK

**NEW YORK**—In the rebellious '60s, music and political activism seemingly went hand in hand. In the '90s, the link is once again in evidence—though with some new twists—as a passionate new guard of artists effectively use their public images and popularity to promote a wide array of causes.

The political palette is now far more broad than during the period when war and civil rights were the most prevalent issues. The latter may continue to be a front-burner concern for many, but most U.S. artists are

Pride. "We've reached a point where we need to set more of an example. Large groups have their merits, and they do a fine job in reaching some, but I've discovered that people are more often moved by action . . . by seeing us in the trenches, willing to get our hands dirty."

For some artists, participating in grass-roots movements is what separates truly committed activists from artists hoping to parlay public good will into record sales.

"It definitely happens," says Midnight Oil's Peter Garrett of career-

He or she sits down for a 30-minute phone or videotaped interview, during which a variety of youth-related topics are covered. Visitors to the site can then access anecdotes that relate to their problems.

"The idea is to show that we've all been through the same things," says Jordan, who shared stories about how he overcame crime-related peer pressure and opted to follow his own creative path in life. "It gives you a chance to sort of have a one-on-one conversation with someone who feels lost or alone—and who might feel

The PSA features Buck extolling the virtues of protecting U.S. forests; in the TV version, images of clear-cut woods and logging roads flash across the screen. Snippets of R.E.M.'s "Fall On Me" play in the background throughout the spot.

"Wilderness can't be replaced," says Buck, explaining his support of the organization. "We need to protect what's left before it's all gone." He recalls driving around last year and being "devastated" by what he saw.

"It's like [someone is] driving a giant bulldozer through our wilder-

many people—including Commandante Tacho and our hostess, Cecilia Rodriguez," Ray recalls. "Since returning from the trip, each person is now using their own resources and communities to initiate projects to help the Zapatistas' communities."

Ray has been instrumental in developing documentaries about the movement, as well as helping organize the volunteer efforts of doctors, dentists, and veterinarians.

"The lessons we learned in Chiapas can be applied generally to almost any movement—whether it be gay rights issues, indigenous issues, or other social causes," Ray says. "This is the essence of grass-roots organizing—passing the torch. Movements grow outward and from the bottom up. We must all empower each other."

### HOUSES FOR ELDERLS

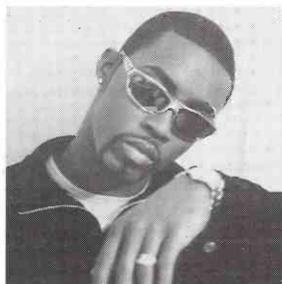
Pearl Jam's Stone Gossard has followed a similar philosophical line. Pearl Jam, as a band, has contributed to Red Feather, an organization that specializes in building and rehabilitating homes for tribal elders on reservations throughout the U.S.

"For the past several years," Gossard says, "I've had the opportunity

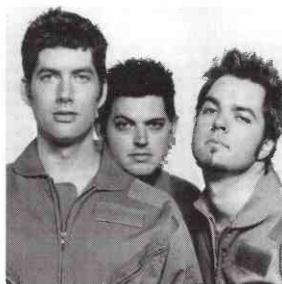
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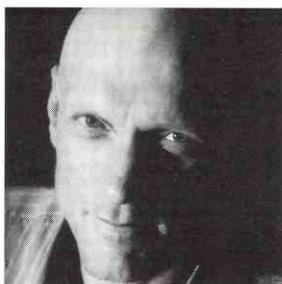
INDIGO GIRLS



JORDAN



BETTER THAN EZRA



GARRETT

currently more connected to environmental issues, American involvement in political entanglements abroad, and the needs of children and the homeless. Health-related causes such as AIDS and cancer also draw strong support.

Another shift is that the '60s marriage of artists and activism took place primarily within the rock idiom and often was apparent in outspoken lyrics. These days, it's typical for hip-hop superstars like Lauryn Hill, Coolio, Montell Jordan, and Wyclef Jean to publicly stump on behalf of issues relating to race, drugs, sexuality, and street violence while keeping their social and political causes distinct from their musical output.

And while such artists as Peter Gabriel, Bonnie Raitt, Don Henley, and Sting have long been connected with high-profile charity concerts for organizations like Amnesty International and the Rainforest Foundation, it's becoming increasingly common today for artists like Natalie Merchant, Better Than Ezra, and Jewel to participate in grass-roots movements relating to more immediately tangible matters like gun control and poverty.

"It's no longer enough to just toss a couple of bucks toward an enormous organization or sing on a record where you're not completely sure of where the money's going," says Amy Ray of Indigo Girls, who—along with bandmate Emily Saliers—works with a long list of organizations that includes Honor the Earth and Youth

motivated activism. "And, needless to say, it's extraordinarily offensive to those of us who have made career sacrifices to do the right thing. But I think the public has gotten savvy enough to tell the difference."

Garrett has divided his time in recent years between the band and running for political office in his native Australia.

And when the public can sense a committed artist, it can result in millions coming to a movement's aid.

"An artist's involvement can help a movement not only by publicizing it but through the sense of trust that people feel for that artist's work and values," says veteran activist Gloria Steinem. "It's like having a trusted friend do your political homework for you and say, 'Here is what I've decided to do; won't you join me?' In the case of young people, it's especially valuable because musicians may be the only people in the media they trust."

### TEEN SUPPORT

For some artists, the ultimate activist move is to do something that directly affects the lives of their young fans. To that end, 'N Sync, Jordan, Tyrese, Kenny Wayne Shepherd, and Better Than Ezra have participated in TeenCentral.net, an Internet site that provides a personalized resource for kids to help them work out various issues ranging from drugs and sexuality to parental divorce and street violence.

Involvement is simple for an artist:

better after learning that the guy whose record he digs is showing his human, vulnerable side."

Kevin Griffin from Better Than Ezra agrees, adding that he left his TeenCentral.net interview feeling like he made progress in his ongoing mission to be a solid role model.

"No one's perfect," he says, "but I do feel a desire to add my bit to that great big tote board somewhere out there that's clocking all of the positive energy generated around the world."

### EFFECTIVE PLATFORM

Although the site also features interviews with actors and sports figures, Chuck Thomas, project director for TeenCentral.net, notes increasing traffic to the site's music-related areas.

"Because music's ideally a form of personal expression, kids already feel like they're connecting in a very real and intimate way with artists," he says. "We're finding that these interviews build upon those relationships. We don't see anyone using this as blatant self-promotion, but there's no denying that this is an effective way for an artist to strengthen his or her fan base."

R.E.M. guitarist Peter Buck has recorded a public service announcement (PSA) aimed at preserving America's wilderness. Intended for use on both radio and TV, it was recorded in partnership with the Washington Wilderness Coalition.

ness," he says.

The PSA is airing on VH1, CNN, and numerous local outlets. Additionally, the spot can be viewed on the coalition's World Wide Web site ([www.wawild.org](http://www.wawild.org)).

Buck's partnership with the coalition began in September, when R.E.M., Pearl Jam, and former Soundgarden member Chris Cornell requested a meeting with Vice President Al Gore to discuss preserving America's forests. The vice president's office says it would consider scheduling such a meeting next year, although no date has been set.

### MEXICAN REFORM

Indigo Girls' Ray has been tirelessly devoted to similar organizations, but she has recently looked beyond stateside parameters by getting actively involved in Mexico's Zapatista reform movement.

"It's been so easy to embrace," she says. "They espouse equality between the sexes, self-discipline, a strong work ethic, tolerance for differences, and a high morality. The Zapatistas want the people of Mexico to turn their own country around."

Shortly before the 1997 release of Indigo Girls' disc "Shaming Of The Sun," Ray and Saliers participated in an activist demonstration in the Mexican state of Chiapas with a group of friends and musicians that included singer/songwriter Michelle Malone and bassist Sara Lee.

"We played music and interviewed



**Awards Era.** So So Def/Columbia R&B act Jagged Edge was presented with a Recording Industry Assn. of America gold record Dec. 19 for its debut album, "A Jagged Era." The quartet is in the studio, working on its next album with producer/So So Def president Jermaine Dupri. The group is pictured with its Heatseekers T-shirts presented for another distinguishing achievement, the ascension of "A Jagged Era" to the No. 1 position on the Heatseekers chart. Pictured, from left, are Jagged Edge's Richard Wingo, Brian Casey, Kyle Norman, and Brandon Casey. (Photo: Tarzaan)

# Consolidation, 'Titanic,' Garth Brooks, Teen Groups Make For A Peculiar '98

**'IT'S MONEY THAT MATTERS':** The words to **Randy Newman's** 1988 ditty never rang truer than in 1998. Music definitely took a back seat to moolah as merger madness reigned.

Maybe cynics could stare dry-eyed into the storm as thousands lost their jobs and labels cut employees and artists even while posting profits, but for those of us left with a drop of naiveté, the record industry was a pretty glum place to be at times this year.

Perched on the precipice of the millennium, the New World Order has apparently taken to heart some new buzzwords, "lean and mean" and "consolidation" among them. In addition to the Universal and PolyGram union, Trans World and Camelot merged, as did Warehouse and Blockbuster. Meanwhile, SFX gobbled up every promoter within arm's reach and signed a deal with former foe Ticketmaster to give the ticketing company the exclusive rights to sell tickets to all SFX events for seven years.

All that's left is the fallout

from these actions. Will the U.S. Justice Department be able to make a case against SFX? Will there be a wellspring of new indie labels fueled by the wealth of executive talent on the market because of the mergers? Who will pick up the numerous acts suddenly finding themselves free agents? Who will buy EMI?

Our favorite quote of the year about the mergers came from **Semi-sonic** drummer **Jake Slichter**. When asked if the MCA act would survive the turmoil, he said, with tongue firmly planted in cheek, "If we get dropped, maybe that new label that Exxon and Mobil are planning can pick us up." That's the attitude.

**SAIL ON:** Faster than a speeding bullet, more powerful than a locomotive, and able to leap tall buildings in a single bound, the soundtrack to "Titanic" was the Superman of 1998. The love boat's cruise director was **Celine Dion**, whose "My Heart Will Go On" made both the soundtrack and her album "Let's Talk About Love" the year's Nos. 1 and 2 sellers, respectively.

Moving rapidly from steerage to first-class were the **Backstreet Boys**, whose self-titled album was bought by every adolescent girl in America and her dog, and tied with Dion with sales of more than 8 million. But their moms must have been making some of those purchases as well, as the boy toys managed to score AC hits aplenty, obviously reaching far beyond their teen demo.

**THERE'S STILL A DEARTH OF** male solo singers, but there are plenty of boys on the charts in addition to the **Backstreet Boys**. We're in year two of a really good run of teen idols, and we couldn't be happier. We'll be the

first to admit that we might not know the members of 'N Sync from **Next**, but we're not supposed to.

While few members of these groups' predecessors have ever managed to break out and have successful solo careers in the U.S. (with the exception of **Menudo's Ricky Martin**), we'd love to hear what some of these guys can do all by themselves. And we have a hunch it won't be too long before we find out.

On the female tip, **Ginger Spice** snapped away from the other four **Spice Girls**, two of whom began spawning the next generation of the Spice species. A number of other girl groups tried to follow in the Girls' platform shoes. Among those making tracks were **All Saints**, **Divine**, and **Cleopatra**.

**WHAT DOES IT MEAN?** In the 1998 calendar year, 18 albums spent time atop The Billboard 200, the smallest number to reach the pinnacle since '93. Last year, a record 29 titles rotated into the top spot.

Three of those 18 albums belonged to **Garth Brooks**—no big surprise there—with "Sevens" opening the year at the top and "Double Live" closing it. In between, his boxed set "The Limited Series" logged two weeks at No. 1.

The "Titanic" soundtrack found a safe harbor at the top spot, berthed at No. 1 for 16 weeks. In a distant second place was **Jay-Z's** "Vol. 2 . . . Hard Knock Life," which spent five weeks at No. 1. This was significant because it marked the first time a rap album stayed in the top spot for so long. Historically, rap albums have debuted extremely high and then dropped significantly in sales and chart position. This year, **Lauryn Hill's** "The Miseducation Of Lauryn Hill" spent four weeks at No. 1, while **Master P** and **Snoop Dogg** also had multiple weeks at the top.

What does it mean? It means that rap has become the mainstream; it doesn't take a rocket scientist to figure that out. Not only are these artists selling to their street base in the first week; they're appealing to a broader audience than ever before.

**FACTOID NO. 1:** As impressive as **Garth Brooks'** chart history



by Melinda Newman

## 1998 ★ IN ★ REVIEW

# THE CHART-TOPPERS



LAURYN HILL



CELINE DION

The following is a chronological listing of albums that logged time at No. 1 on The Billboard 200 in 1998. The figure in parentheses is the number of weeks each title spent at No. 1 in '98. Titles that debuted at No. 1 are indicated in bold type. (Note: "Sevens" by Garth Brooks spent three weeks at No. 1 in 1997.)

- "Sevens," Garth Brooks, Capitol Nashville (4).
- "Let's Talk About Love," Celine Dion, 550 Music/Epic (1).
- "Titanic," soundtrack, Sony Classical (16).
- "Before These Crowded Streets," Dave Matthews Band, RCA (1).
- "The Limited Series," Garth Brooks, Capitol Nashville (2).
- "It's Dark And Hell Is Hot," DMX, Def Jam/Mercury (1).
- "City Of Angels," soundtrack, Warner Sunset/Reprise (3).
- "MP Da Last Don," Master P, No Limit/Priority (2).
- "Armageddon—The Album," soundtrack, Columbia (2).
- "Hello Nasty," Beastie Boys, Grand Royal/Capitol (3).
- "Da Game Is To Be Sold, Not To Be Told," Snoop Dogg, No Limit/Priority (2).
- "Follow The Leader," Korn, Immortal/Epic (1).
- "The Miseducation Of Lauryn Hill," Lauryn Hill, Ruffhouse/Columbia (4).
- "Mechanical Animals," Marilyn Manson, Nothing/Interscope (1).
- "Vol. 2 . . . Hard Knock Life," Jay-Z, Roc-A-Fella/Def Jam/Mercury (5).
- "Supposed Former Infatuation Junkie," Alanis Morissette, Maverick/Reprise/Warner Bros. (2).
- "Double Live," Garth Brooks Capitol Nashville (3).

this year may be, he's not the only artist to land three albums at the top of the charts in one year—although he is the first to score a hat trick in 23 years. Others to do so are **Elvis Presley** in 1957 and 1961; **the Kingston Trio** in 1960; **the Beatles** in 1964, 1965, and 1966; **Herb Alpert & the Tijuana Brass** in 1966; **the Monkees** in 1967 (they landed four No. 1's that year);

and **Elton John** in 1975.

**THE POWER OF GOODBYE:** In addition to **Ginger** and company, there were a number of splits in 1998 that made headlines: **Delicious Vinyl** and **Red Ant**; **Toni Braxton** and her money; **Crave** and **Sony**; **Gary Gersh** and **Capitol**; **Steven Baker** and **Warner Bros.**; **the Presidents Of The**

(Continued on page 24)

## THE • TOP • STORIES

- 'Titanic' Fever Spreads To Music Retail, As Soundtrack Dominates The Billboard 200.
- Garth Brooks Hits The Million Mark In One-Week Sales With 'Double Live.'
- Backstreet Boys And 'N Sync Lead The Brigade Of Boy Bands Saturating Top 40 Airwaves.
- Hip-Hop Enjoys Its Biggest Year To Date On The Varied Strengths Of Lauryn Hill, Jay-Z, And Master P.
- The Swing Revival Hits An Active Stride, Thanks To Brian Setzer And Royal Crown Revue.
- 'City Of Angels' And 'Armageddon' Prove That Soundtracks Continue To Be Big Business.

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Jonny Lang

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**Kiss And Make-up.** The original line-up of the venerable head-banging band **Kiss**—**Paul Stanley**, **Gene Simmons**, **Peter Criss**, and **Ace Frehley**—regrouped for Mercury's "Psycho Circus," triggering a successful concert trek through the States. Stanley will be working with tunesmith **Diane Warren** on two songs for the forthcoming **Kiss** movie "Detroit Rock City." The group has already rerecorded "Detroit Rock City" for the film, and the opening credits will feature "Love Gun."

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## THE BEAT

(Continued from page 22)

United States Of America; Paul Simon and Broadway; Tom Ross and the Creative Artists Agency; Jim Fiffeld and EMI; Duran Duran and Capitol; Nina Gordon and Veruca Salt; Faith No More; Rising Tide and Universal; Motley Crue and Elektra; Steve Perry and Journey; and Toad The Wet Sprocket.

**C**OME TOGETHER: Just as there were a number of partings in 1998, there were also a number of pairings: Bob Cavallo and Walt Disney Music Group; Country Music Foundation director Bill Ivey and the National Endowment for the Arts; EMI Music Group and the half of Priority Records it didn't already own; Arista and Profile Records; Islandlife and Rykodisc; TVT and



**Back In the Club.** The burgeoning '80s musical revival was accelerated by the reunion of Culture Club. A summer-long world tour was sparked by an appearance on VH1's "Storytellers." Virgin Records released the soundtrack to that program, along with a best-of disc featuring the new tune "I Just Wanna Be Loved." The act is scheduled to issue an album of fresh material in spring 1999.

**XTC; Manic Street Preachers** and Virgin Records; Warner Bros. and **Bette Midler**; Warner Bros. and **Stevie Nicks**; SFX and virtually every major promoter; Welk Music Group and Sugar Hill; **Kris Parker** and Reprise; **Robbie Robertson** and DreamWorks; **Gary Gersh** and **John Silva**; **Sinéad O'Connor** and Atlantic; **Elvis Costello** and PolyGram; **Roy Lott** and EMI; **Rick Rubin** and Columbia; **Lucinda Williams** and Mercury; and **John Frusciante** and the **Red Hot Chili Peppers**.

**F**ACTOID NO. 2: **LeAnn Rimes** set a record for longest consecutive chart run on The Billboard Hot 100 when "How Do I Live" survived for 69 weeks on the chart. She also set a record for longest stint in the top 40, with 61 weeks; and the top 10, with 32 weeks.

**O**N THE ROAD: It was a year when Lollapalooza didn't even get out of the starting gate, Lilith Fair once again proved that girls with guitars sell tickets, and **Garth Brooks** sold out more arena dates more consistently than any act in history.

According to Billboard sister  
(Continued on next page)

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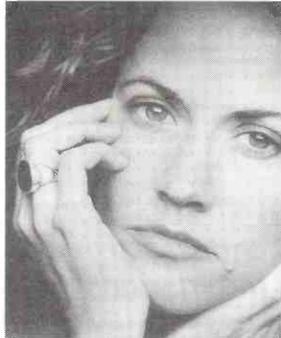
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### THE BEAT

(Continued from previous page)



**Crow's Globe.** In 1998, Sheryl Crow issued her third A&M disc, "The Globe Sessions," an intensely personal, self-produced project on which the singer/songwriter collaborated with Bob Dylan. This year also saw Crow working with Stevie Nicks on material for the soundtrack to "Practical Magic."

publication Amusement Business, for the second consecutive year, worldwide concert grosses topped \$1 billion. **The Rolling Stones** brought home the most bacon, including a staggering \$14.8 million from a five-night stand in Buenos Aires. Other top tours included **Elton John**, **Brooks**, **Yanni**, **Janet Jackson**, **Celine Dion**, **Shania Twain**, **Dave Matthews Band**, **Spice Girls**, and **the Backstreet Boys**.

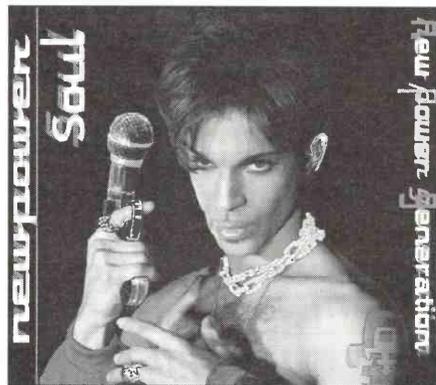
Tour sponsorship came roaring back into vogue. **Eric Clapton** linked with Lexus, John with Citicorp, the Rolling Stones with Sprint. However, as one artist showed, too much of a good thing can be just too much. Our favorite sponsorship package was—and we're not making this up—Nokia Presents the George Strait Chevy Trucks Country Music Festival Brought to You by Wrangler.

Next year already looks good with more Stones dates and a reunited **Bruce Springsteen & the E Street Band** arena tour. While sources told us that the E Street Band would include "all the usual suspects," a spokesman for "Late Night With Conan O'Brien," for which E-Streeter **Max Weinberg** helms the house band, says that "it's premature to say Max is going on the tour."

**MY FAVORITE PRESS** release this year came in the wake of December's Billboard Music Awards and trumpeted Arista's achievements at this year's outing. The release dubbed Arista president **Clive Davis** "the King of Contemporary Pop." Does **Michael Jackson** know about this? Has he agreed to share his "King of Pop" throne with Davis, who, we'll be the first to admit, has the Midas touch? Or will they split it? Jackson could be King of Past Pop and Davis King of Contemporary Pop. Should Jackson ever end up recording for Arista, would Davis relinquish his title for the sake of label harmony or would there be a duel?

We spent a few minutes thinking of nicknames for other label  
 (Continued on page 29)

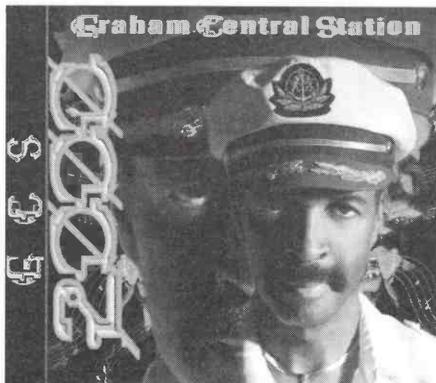
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## NPR, SONY MARK 'MILESTONES'

(Continued from page 18)

The first in the series of companion recordings, focusing on the influence of composer Johann Sebastian Bach, will hit stores Jan. 12. NPR will receive an unspecified royalty for each recording sold in stores, but neither Sony nor NPR representatives would comment on the amount of the split. In the deal, all of the Sony albums will share a similar cover design that includes a clearly identifiable bar with the NPR series logo.

Most of the companion albums will be reconfigured compilations of performances that enlarge or complement the limited amount of music that can be actually aired on the NPR programs.

A few albums, like the companion to the program on Beethoven's Ninth Symphony, will include previously

available works "as is" but with a new NPR-tagged cover. That album will feature the Cleveland Orchestra's esteemed 1963 recording of the Beethoven work.

Sony will initially distribute six titles, followed by five more titles every other month, says Joe Szurly, sales VP at Sony Classical. The label will release about 30 titles by 2000, and others are expected to follow.

According to Sony Classical worldwide president Peter Gelb, the collaboration "made perfect sense."

"NPR has a track record of bringing music that won't get pop exposure to a large and dedicated audience," he notes. "And Sony, of course, is always searching for new opportunities to introduce a new audience to its rich legacy of heritage recordings."

Murray Horwitz, VP of cultural programming at NPR, says that beyond the extra income for NPR, there are other reasons that the arrangement makes sense to the network.

*'NPR has a track record of bringing music that won't get pop exposure to a large audience'*

"We're being paid [the royalty] for our expertise in making the program selections, the artistic direction for the programs, and our access to the

guest commentators and liner-note writers we're bringing in," he says.

But, he adds, "not enough people know about us, and this is a way of giving people access to NPR's cultural programming. That's real important to me. It's another way of fulfilling our mission. If more people have access to the music and get a little understanding of what makes the music what it is, then we'll be doing our job."

According to Craig Applequist, VP of sales at Sony Music Distribution, the CDs will carry an attractive "best value" price of about \$11.98. Sony will arrange promotions for stores and provide retailers with counter-top displays and point-of-purchase material.

Applequist says Sony will market the compilations to a wide selection of accounts but with an eye on new buyers. The coverage will include chain stores, indie specialist shops, and deep inventory stores, as well as non-traditional "lifestyle" accounts such as coffeehouses.

The titles will be worked by the entire Sony Distribution staff, not just the classical division, according to Applequist.

"For example, we're seeing good support from the independent [store] community, who you think of as cutting-edge alternative rock but who also often have big niche classical and jazz," he says. "It'll fit right in there."

The joint enterprise differs markedly from NPR's earlier, smaller entries into the world of commercial recording, enterprises in which the network either offered recordings of its own material or pacted with a small label to market products with shared logos and profits.

NPR and "Performance Today" executives and staff were careful to ensure that the network wasn't giving Sony, a longtime corporate underwriter, a perceived unfair advantage with on-air programming choices.

"They understood very well that we could never do anything that would compromise our artistic and editorial independence or even appear to," Horwitz says. "They said, 'That's fine. You get your music from whatever sources and play whatever you want to play—you're NPR—but when we bring out our CDs, we'll use our artists.' And we said, 'Fine.'"

NPR also had the right to question and challenge any performance choice on the albums, according to Horwitz. "We have an agreement in contract language that everybody's got to be able to live with anything that comes out in the CD line."

Each week, the "Millennium" radio essay will explore pivotal events, places, movements, artists, and works. The Jan. 1 opener, titled

(Continued on page 28)

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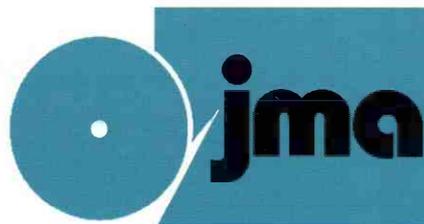
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Specifically, in the next 12 months, our company will also have several openings in the following areas:

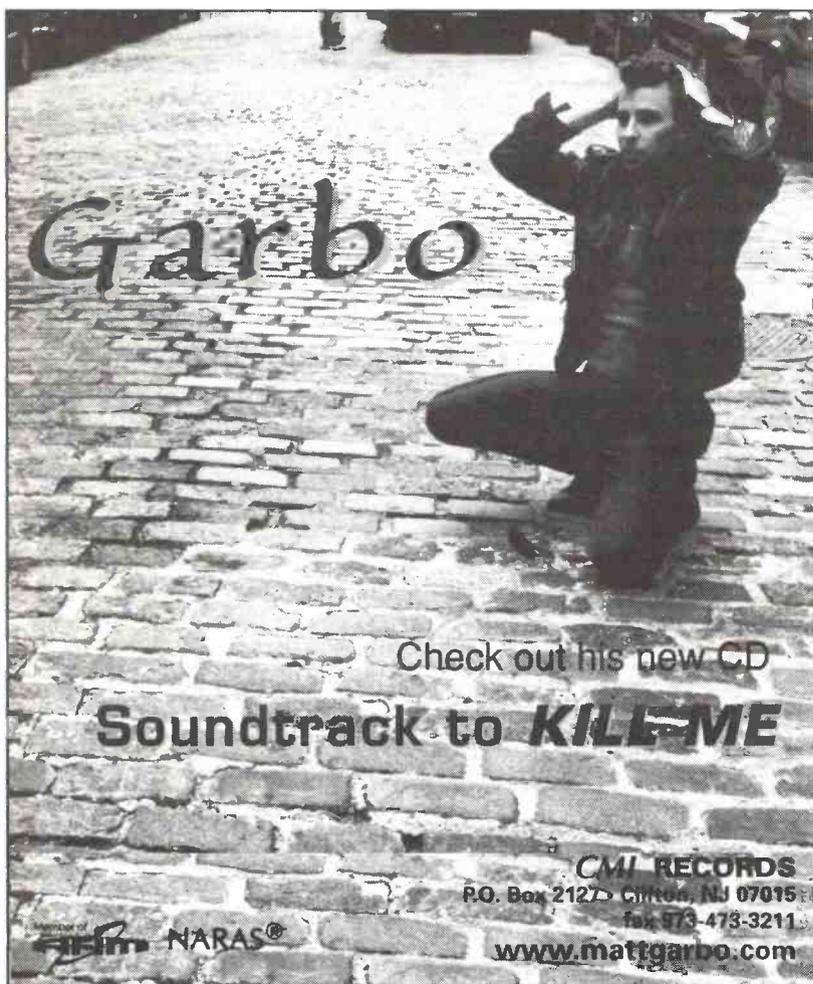
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## NPR, SONY

(Continued from page 26)

"Johann Sebastian Bach: The Brook And The Wellspring," will feature commentary by award-winning Bach biographer Jan Swafford. Sony Classical's companion disc will feature excerpts from the Brandenburg Concertos, the Goldberg Variations, the Well-Tempered Clavier, the St. John Passion, and the Mass in B Minor, with such well-known Columbia recording artists as pianist Glenn Gould and organist E. Power Biggs, among others.

Announced future programs in the series include essays on great film music, World War I and how it profoundly changed civilization and altered the course of classical and popular music, Beethoven's Ninth Symphony, Renaissance masterpieces, and chants, hymns, and sequences. Also featured will be programs on Franz Joseph Haydn, the influence of jazz on classical music, the effects of nationalism, and the music of pre-revolutionary Russia.

Though it hasn't been officially announced, sources say that NPR and Sony Classical are planning to feature the series on their respective World Wide Web sites, which will include audioclips and excerpts from the essays and album liner notes.

Also in Sony's future is the possibility of discussing similar partnerships with radio networks outside of the U.S., according to Sony Classical's Gelb.

## ARTIST ACTIVISM

(Continued from page 21)

to work alongside other Red Feather volunteers to build houses for tribal elders on the Pine Ridge Oglala Sioux reservation. The experience has been an amazing one for me."

Red Feather's goal is to build homes that are adequate but simple enough that their maintenance won't become a heavier burden than an elder can bear.

Like the members of Pearl Jam, band manager Kelly Curtis has been involved with several non-profit organizations, projects, and issue-driven campaigns, including Artists for a Hate-Free America, Voters for Choice, and Seattle's public schools, to name a few. He's aiming to lead a movement of activism that stretches behind the scenes of the industry.

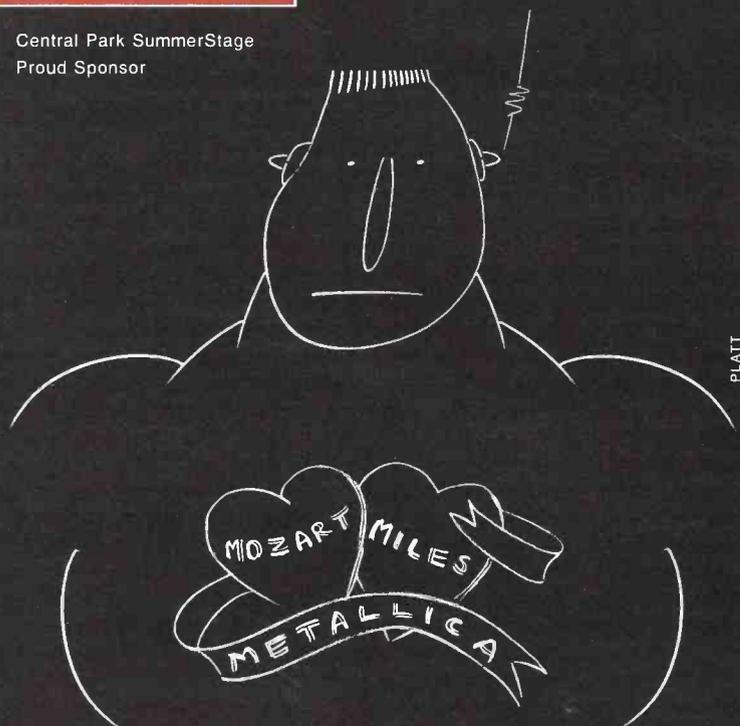
"The music industry has at its fingertips hundreds of different ways to provide support, whether it's raising awareness of an issue through public service announcements, raising money through benefit concerts, volunteering, or making direct financial contributions," Curtis says.

"The important thing is to do something—to make philanthropy and activism a priority in your life."

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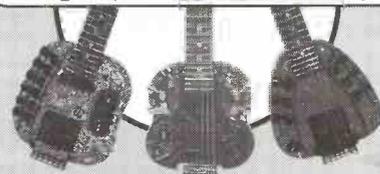
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- **Steve Greenberg** (sr. v.p. of A&R Mercury)
- **Jim Pitt** (music booker/producer of VH1's "Hard Rock Live")



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### TOP 10 FAVORITE ARTIST PICKS Dec. 4, 1998

THE MOST POPULAR NEW TALENT ON BTN

#	Artist	Genre
1	Andrew Solomon	Pop
2	Rashani	Reggae
3	The Visitors	Punk
4	Christian/Durand	Rock
5	Sara Thyme	Rock
6	What BC?	Alternative
7	Big Iron	Hard Rock
8	Gregory Paul	Folk
9	MOG	Rock
10	January	Alternative

Weekly results are based on votes cast by BTN's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

### RadioBTN FAVORITE SONG REQUESTS Dec. 4, 1998

THE MOST LISTENED-TO NEW TRACKS ON BTN

#	Composition/Artist	Genre
1	Sucker MOG	Rock
2	Right on the Verge Lydia Canaan	Pop
3	Sniffing Glue The Visitors	Punk
4	Unfaithful Woman Christian/Durand	Rock
5	Shades of Grey Sara Thyme	Rock
6	Down (Edited Dance Mix) Troy David	Pop
7	I Had a Dream ... (Club Mix) Eva	Dance
8	Like This (Don't Cry Baby) The Cold Shot Band	Blues
9	Denominator Civilians	Progressive Rock
10	You Needed Me Troy David	Pop

Weekly Radio BTN rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

### NEW TALENT SPOTLIGHT

THE MOST OUTSTANDING ACTS AVAILABLE ON BTN



Fisher

Unsigned vocalist Fisher has been making some significant waves; her song "Breakable" appeared on the Atlantic soundtrack for the 1998 film "Great Expectations." Fisher's dark, emotional songs are built with solid pop structures, making them easily accessible to mainstream audiences. The singer has opened for major headliners such as Oasis, Alanis Morissette, and Lisa Loeb.

Genre: **Pop** From: **Los Angeles, CA** Deals Sought: **Booking Agent, Publishing**

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## THE BEAT

(Continued from preceding page)

"The Boy Is Mine," ran rings around the Houston/Carey tune (note each one gets top billing here) with much less fanfare.

• Music execs who picked up on the catch phrase "It's all good." Find me someone who really believes that and I'll show you someone whose antidepressant



**Noisy Garbage.** Almo Sounds act Garbage followed its successful 1995 eponymous debut with "Version 2.0," a collection that front woman Shirley Manson describes as a "noisy pop album." The band spent much of the year on the road in support of the project, which included the modern rock radio hit "I Think I'm Paranoid."

dosage is too high.

• Production deals for every artist who has a hit. We're staggered by the number of artists who have one massive hit and then are rewarded with a production deal from their label. Being able to make great music and being a great A&R exec are not synonymous. All too often, these little projects become vanity labels for the artist and his or her friends, only to fade away within months.

**W**HILE WE ALL KNEW that Frank Sinatra was not in the best of health, his May passing still marked the end of an era.

It made us think about how little value is placed on vocalists in rock music who don't write their own material. A great voice isn't enough in modern rock—the format would rather champion someone with marginal chops who writes his or her own stuff than someone with great pipes who relies on outside material.

Imagine if Sinatra had come under the same scrutiny: "Sure the kid can sing, but without Harold Arlen or Johnny Mercer, he'd be nothing."

**G**ONE TOO SOON: Sonny Bono, Wendy O. Williams, producer Nik Venet, Junior Wells, Carl Perkins, Cliffie Stone, Gene Autry, Roy Rogers, Carl Wilson, Falco, booking agent Buddy Lee, Grandpa Jones, promoter Bob Kelley, Tammy Wynette, Linda McCartney, Eddie Rabbitt, manager Jack McFadden, Jerry Clower, Betty Carter, Slaughter's Tim Kelly, Kenny Kirkland, and Snot's Lynn Strait.

# Continental Drift



UNSIGNED ARTISTS AND REGIONAL NEWS  
BY LARRY FLICK

**T**HEY JUST DON'T make A&R folks like they used to.

That was abundantly clear to us long before "Continental Drift" became an active part of our life this fall. However, now that we've spent a little time in the trenches with some of the countless unsigned hopefuls searching for that pot of gold otherwise known as a major-label deal, we're convinced that A&R is fast becoming a lost art.

Once upon a time, maybe as recently as 10 or so years ago, it was enough for a promising young artist or a band to have a rough demo of great songs and a striking visual image to whet the creative appetite of an A&R exec. Pure talent and the potential to evolve would be enough to trigger at least a developmental scenario at a major. Not anymore. In these ultra-conservative times—when it seems more secure to be a lion tamer in the circus than it is to work at a major label—an unsigned act must go further. Discerning how far to go has been the quandary of many an artist this year.

"They want you to hand them a finished, retail-ready project," says one singer/songwriter from Los Angeles. "But, at the same time, you'd better not be too emotionally invested in anything you've done, because they'll probably throw some major element of the project out in order to feel like they're a part of your creative process. It's an incredibly expensive, emotionally draining exercise."

It's also a classic Catch-22 scenario—and it's one that's not limited to labels. It's apparently not the most encouraging time for untried songwriters in search of a publishing deal. "I actually had an A&R guy at a publishing company tell me recently that he wouldn't consider my material unless it was more fully produced," says a Boston-based tunesmith. "I was stunned. I see no reason for me to record my songs in a 24-track studio with a professional producer in order to have a lazy, overpaid guy evaluate the quality of my words and melodies."

What has fostered such artist/A&R executive changes? In some cases, tighter recording budgets and the pressure for an A&R executive to hit as many home runs as possible. There's less room for error, so fewer A&R folks are willing to gamble on an artist who hasn't done an ample amount of pre-signing homework. Then again, there are also a decent number of A&R executives who are just plain lazy or incapable of seeing a diamond in the rough.

**I**N FAIRNESS, there are some visionary A&R executives out there willing to take a risk on an artist on the basis of raw potential. **Jeff Fenster**, senior VP of A&R at Jive, recalls current top 40 darling **Britney Spears** grabbing his ear with a demo tape on which she was singing in a key different than the music. "But she was intriguing, so we had her come in and audition for us in person," he says. "To be honest, that's extremely rare."



SPEARS

It was also nerve-racking. "I felt a little weird standing in a conference room, basically singing for my life," Spears recalls. "But it's rough out there. You have to take whatever opportunities come your way and make the most of them."

**A**ND THEREIN LIES the real rub for unsigned artists right now. An opportunity like **Spears'** has become virtually nonexistent in the industry, and it's forcing artists to simply do it themselves.

"And once I put myself into hock and do all of the work, I'm not sure I'm going to be in the mood to listen to someone tell me how he's going to change it," says that aforementioned L.A. artist. "But then again, if I really want to reach a wide audience, I'll probably wind up going along with what he says."

And as the number of labels contracts, the stakes are only going to get higher. The demands of an ever-growing army of unsigned artists trying to grab the attention of a smaller pool of increasingly conservative A&R executives are going to be even more intense. How sad is that?

# POPULAR PRISINGS

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

WEEK	LAST WEEK	WKS. ON CHART	TITLE
25	25	8	NEW RADICALS MCA 11858 (8.98/12.98) MAYBE YOU'VE BEEN BRAINWASHED TOO
24	32	24	RICH MULLINS AND A RAGAMUFFIN BAND MYRRHWORD 693909/EPC (1.98 EQ/1.99)
23	33	14	SUSAN TEDESCHI TONE-COLOR/ROUNDER 471164/MERCURY (1.09 EQ/1.69)
22	43	6	KID ROCK LAVVA/ATLANTIC 83119/A6 (7.98/11.98)
21	12	22	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (1.09 EQ/1.59)
20	21	35	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)
19	16	6	BILL GAITHER & THE GAITHER VOCAL BAND SPRING HILL 25458 (10.98/15.98)
18	17	3	DIANA KRALL IMPULSE! 3111/GRR (7.98 CD)
17	18	12	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (1.09 EQ/1.69)
16	15	23	EVERYTHING BLACKBIRD 38003/SIRE (1.09 EQ/14.98)
15	14	11	TYRESE RCA 66901* (9.98/13.98)
14	26	2	BOB & TOM B&T 65001/BIG MOUTH (1.79 EQ/25.98)
13	11	8	REBECCA ST. JAMES FOREFRONT 25189 (1.09 EQ/15.98)
12	9	5	TQ CLOCKWORK 69431*/EPC (1.98 EQ/1.69)
11	19	12	ORGY ELEMENTREE/REPRISE 46923/WARNER BROS. (7.98/11.98)
10	1	2	FULL BLOODED NO LIMIT 50027*/PRIORITY (1.09 EQ/1.69)
9	13	16	TATYANA ALI M/JWORK 68656/EPC (1.09 EQ/1.69)
8	10	18	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (1.09 EQ/1.69)
7	8	18	JENNIFER PAIGE EDL AMERICA 16217/HOLLYWOOD (1.09 EQ/1.69)
6	7	24	CLEOPATRA MAVERICK 46926/WARNER BROS. (1.09 EQ/1.69)
5	6	16	THE FLYS DELICIOUS VINYL 74006/TRAUMA (1.09 EQ/1.69)
4	5	12	SHAKIRA SONY DISCOS 82746 (1.09 EQ/15.98)
3	4	7	DIVINE PENULTIM 12325/RED ANT (1.09 EQ/1.69)
2	3	22	FIVE ARISTA 19003 (1.09 EQ/1.69)
1	2	8	NEW RADICALS MCA 11858 (8.98/12.98) MAYBE YOU'VE BEEN BRAINWASHED TOO

WEEK	LAST WEEK	WKS. ON CHART	TITLE
26	29	50	SEVENDUST TVT 5730 (1.09 EQ/15.98)
27	39	16	KEB' MO' OKEH/550 MUSIC 69376/EPC (1.09 EQ/1.69)
28	40	49	AVALON SPARROW 51639 (1.09 EQ/15.98)
29	35	8	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98)
30	38	8	BURLAP TO CASHMERE SQUINT 541013/A&M (8.98 EQ/12.98)
31	36	7	SARA EVANS RCA (NASHVILLE) 67653/RLG (1.09 EQ/1.69)
32	30	43	DIANA KRALL IMPULSE! 233/GRR (1.09 EQ/1.69)
33	23	12	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (1.09 EQ/1.69)
34	22	43	JAGGED EDGE ● SO DEF 68181/COLUMBIA (1.09 EQ/1.69)
35	31	7	RAY BOLTZ WORD 69543/EPC (1.09 EQ/1.69)
36	28	6	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)
37	34	4	MICHAEL CARD MYRRHWORD 69652/EPC (1.09 EQ/1.69)
38	42	20	THE W'S 5 MINUTE WALK 25204/SARBELLUM (1.09 EQ/1.69)
39	45	32	ROY D. MERCER CAPITOL 94301 (7.98/11.98)
40	27	5	T.D. JAMES WITH THE POTTERS' HOUSE MASS CHOR INTTEGRITY/WORD 69542/EPC (1.09 EQ/1.69)
41	RE-ENTRY	41	HELMUT LOTTI RCA VICTOR 63300 (1.09 EQ/17.98)
42	41	9	KATHY TROCCELLI REUNION 10007/JIVE (1.09 EQ/1.69)
43	50	4	FFH ESSENTIAL 10498 (1.09 EQ/1.69)
44	24	5	LA THE DARKMAN WU-TANG 3007*/SUPREME TEAM (1.98 EQ/1.69)
45	48	12	CHRIS RICE ROCKETOWN/WORD 69613/EPC (1.09 EQ/1.69)
46	20	7	OLGA TANON WEA LATINA 25098 (9.98 EQ/15.98)
47	46	11	RAY BOLTZ WORD 68512/EPC (1.09 EQ/1.69)
48	37	11	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (1.09 EQ/1.69)
49	RE-ENTRY	49	ROY D. MERCER CAPITOL 21144 (7.98/11.98)
50	NEW	50	VICO C CARIBBEAN 98110/EMI LATIN (8.98/14.98)

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 eligible 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.

# BILLBOARD'S HEATSEEKERS ALBUM CHART



**CANT GET RID OF THOSE WEEDS:** Punk act 1. I will be developing a new section, Sites+Sounds, that focuses on the convergence

**ROADWORK:** Dickey Records hard-based Hi-Fi killers' last two rock act Froth Haus, fronted by Eric Pierce and Ryan Shea and Sam Williams, plays a string of northern California dates in the new year, beginning with a Jan. 1 stop in Sacramento. The act, which is booked by Seattle-based McGargill/Grey, stops in San Francisco on Jan. 5 and Santa Cruz, Calif., on Jan. 16.

**MOVING ON:** Please note that Billboard music video editor Carla Hay will be taking over Heatseekers' fea-

**HEY! CHECK IT OUT:** Atlanta favorite the Mar- Shopping Network. The artist, who goes by his first name only, was also featured on an early-'90s PBS special, "Giovanni's World Of Music." Meanwhile, a Feb. 1 performance by the artist at New York's Madison Square Garden will be broadcast live on QVC competitor the Home Shopping Network.

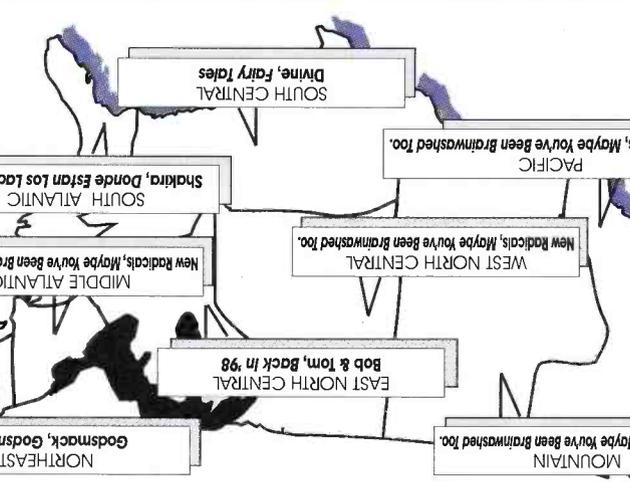
**Love Rules.** Cherokee's wonderfully produced "Love Trip/RCA debut, "Love You... Me," showcases the artist's warm, soulful voice and lyrical chops. Along with ex-husband Auto, Cherokee recorded her first effort for Morgan Creek in 1992 and produced two baby acts for Perspective. "I Love You Me" vacillates between sassy grooves such as "Misty" to self-empowering messages found in tracks like "While I'm Flying." The album bows March 9.

The act, which released the album on its Marvelous Records label in October, started building interest when key modern rock stations, such as KROQ Los Angeles, WHFS Washington, D.C., and WNNX Atlanta, picked up on the set's first cut, "Break Of The Week."

The Marvelous 3 also won four Atlanta Local Music Awards for their 1997 indie outing, "Math And Other Problems."

### REGIONAL HEATSEEKERS NO. 1'S

Get Your Sverre On. Lava/Atlantic will rerelease the Atomic Fireballs' swingin', skankin', "The Birth Of Sverre" in March. The updated version of the album, which bowed earlier this year on Orbital Records, includes a few new and rerecorded cuts. The Detroit-based octet makes an appearance in the forthcoming film "Three To Tango."



- ### Rotating top 10 lists of best-selling titles by new and developing artists.
- | WEST NORTH CENTRAL                                 | MIDDLE ATLANTIC  |
|--|--|
| 1. New Radicals Maybe You've Been Brainwashed Too. | 1. New Radicals Maybe You've Been Brainwashed Too.     |
| 2. The Wilkinson's Nothing But Love                | 2. Five Five   |
| 3. Jennifer Paige Jennifer Paige                   | 3. Jennifer Paige Jennifer Paige                       |
| 4. Cleopatra Centri' Atchah!                       | 4. Cleopatra Centri' Atchah!                           |
| 5. Divine Fairy Tales                              | 5. Divine Fairy Tales                                  |
| 6. Lone Line The Heritage Collection II            | 6. Lone Line The Heritage Collection II                |
| 7. Bob & Tom Back In '98                           | 7. The Flys Holiday Man                                |
| 8. Everything Super Natural                        | 8. Divine Fairy Tales                                  |
| 9. Jennifer Paige Jennifer Paige                   | 9. La The Darkman Heist Of The Century                 |
| 10. Full Blooded Memorial Day                      | 10. Diana Krall Have Yourself A Merry Little Christmas |

**TV STAR:** Giovanni Maradi's Atlantic debut, "Des-tiny," comes to market Feb. 2 with a TV nation-generated wealth of consumer awareness. The Italian new age pianist's 1997 New Cas-

Atlanta favorite the Mar- Shopping Network. The artist, who goes by his first name only, was also featured on an early-'90s PBS special, "Giovanni's World Of Music."

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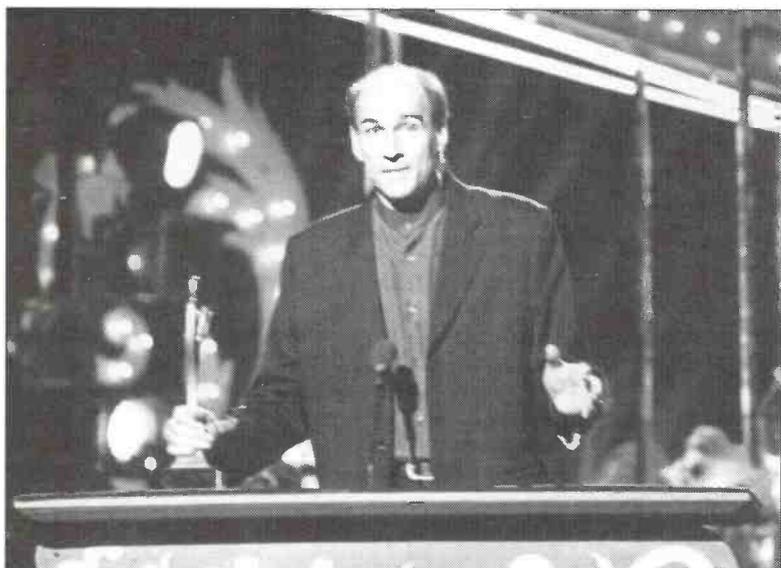


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# Billboard Music Awards Gathers Industry, Artists In Las Vegas

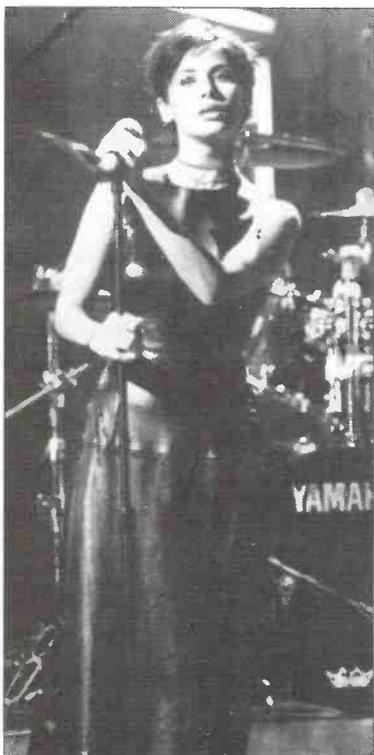


**Sweet Baby James.** James Taylor graciously accepts his Century Award, Billboard's highest honor for distinguished creative achievement.

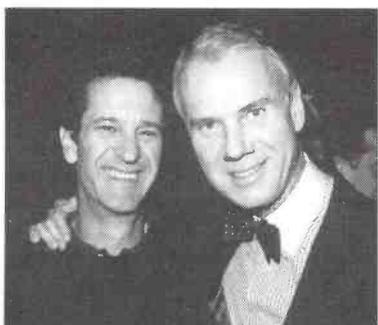
The ninth annual Billboard Music Awards show featured exciting live performances from such artists as Garth Brooks, who opened the show by flying over the audience at the sold-out MGM Grand Hotel's Grand Garden Arena; Lauryn Hill; Whitney Houston; Mariah Carey; and Usher. The show, broadcast on Fox, was hosted by Kathy Griffin and Andy Dick. (Photos: David Lee Waite)



**Lifting Weights.** Garth Brooks uses one of his six Billboard Awards as a free weight at the show. Brooks has won a total of 24 Billboard Awards, the most of any artist.



**Songbird.** Natalie Imbruglia performs her international smash, "Torn," which was named adult top 40 track of the year.



**Old Friends.** Billboard editor in chief Timothy White, right, chats with Geffen Records head of marketing Robert Smith at the post-awards party at the Joint in the Hard Rock Hotel and Casino.



**A Glamorous Touch.** Shania Twain presents a dramatic performance of her hit "From This Moment On," on which she was backed by a 22-piece band. Twain won three awards, including female artist of the year.



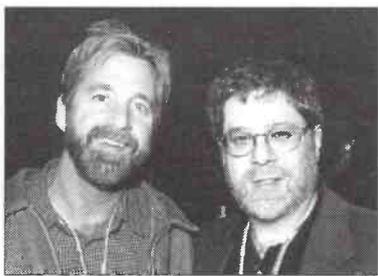
**Well-Managed.** Artist managers Carmonique Roberts and Derek Dudley compare notes at the post-awards party at the Joint.



**Overwhelmed.** Teen sensation LeAnn Rimes is overwhelmed to receive a special Hot 100 award for her single "How Do I Live," which set a record for the most weeks on the Hot 100.



**Cher And Cher Alike.** Cher presents the award for artist of the year, which went to Usher.



**Good Work.** Billboard publisher Howard Lander, right, congratulates the show's executive producer, Bob Bain, on a job well done.



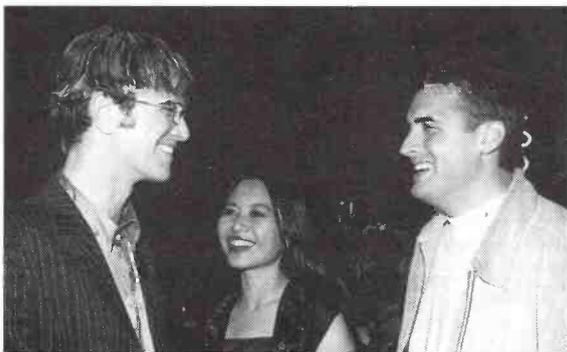
**In Formation.** The members of the Backstreet Boys look mighty smooth as they performed a medley of "I'll Never Break Your Heart" and "All I Have To Give." They were also the winners of group album of the year for "Backstreet Boys."



**Woman In Black.** Whitney Houston, aided by Kelly Price and Faith Evans, performs "Heartbreak Hotel," from her new album, "My Love Is Your Love."



**Shameless Plug.** Bette Midler, who performed as well as presented at the show, plugs her latest album, "Bathhouse Betty," in a none-too-subtle fashion before presenting the album of the year award to Celine Dion for the "Titanic" soundtrack. Dion accepted from a concert in Montreal.



**Closing Time.** Semisonic's Dan Wilson, left, whose band performed its hit anthem "Closing Time" to close the show, enjoys the party at the Joint with his wife, Diane Espaldon, and MCA Records West Coast promotion rep Greg Marella.



**Happy Trio.** Tatyana Ali, center, is flanked by K-Ci, left, and JoJo as they present the modern rock artist of the year award to Everclear.



**Ever Thankful.** The members of Everclear accept their award for modern rock artist of the year by thanking their families. The band will take a break while Art Alexakis works on a solo album.



**You Make Me Wanna . . .** Usher, Billboard's artist of the year, performs a dazzling medley of his hits at the show, including "Nice & Slow" and "My Way."



**Lucky 13.** Mariah Carey, right, accepts her special Hot 100 award for most No. 1's by a female solo artist (13) from presenters Queen Latifah and Stevie Wonder.



**Out Of Their Zip Code.** Tori Spelling and Brian Austin Green of "Beverly Hills, 90210" present a special Hot 100 award to LeAnn Rimes for her hit "How Do I Live."



**Power To James.** Shawn Colvin, who presented James Taylor with his Century Award, explains how her devotion to the singer began when she was a teen.



**Thinking Of You.** Zac, Isaac, and Taylor Hanson, collectively known as Hanson, hand out the evening's first award to the female artist of the year, Shania Twain.



**That Thing You Do.** Lauryn Hill, whose "The Miseducation Of Lauryn Hill" won R&B album of the year, performs her hit "Doo Wop (That Thing)," complete with a multitude of dancers.



**Talking Shop.** RCA Records president Bob Jass, left, chats with Billboard associate publisher Gene Smith at the Joint.



**C'mon Get Happy.** Their expressions to the contrary, Brian McKnight, left, and Kenny Lattimore are thrilled to introduce Bette Midler, who performed "One Monkey Don't Stop No Show" live from the Hard Rock with Royal Crown Revue.



**Front And Center.** The members of the Backstreet Boys accept their award for group album of the year. The self-titled disc has sold more than 8 million copies, according to SoundScan.



**Bigger Than Life.** Amplified on the overhead screen, Hole performs its current hit "Malibu," from the band's DGC/Geffen album "Celebrity Skin."



**In Sync.** The members of 'N Sync surround Deborah Cox as they present the R&B albums artist of the year award to Jay-Z.



**Swooning Kathy.** Co-host Kathy Griffin delights in the attention she receives from 'N Sync as they serenade her. Co-host Andy Dick, right, deciding to leave a tender moment alone, looks on.



**Enter The Dru.** The members of Dru Hill present R&B album of the year to Lauryn Hill for "The Miseducation Of Lauryn Hill."



**Hail To The Chief.** Billboard's editor in chief Timothy White, left, and Melinda Newman, West Coast bureau chief, talk with MCA Records president Jay Boberg about label act Semisonic's stellar performance.

## Comebacks, Rap Smashes Spark R&B From Hip-Hop To Traditional Soul, Variety Enlivens Charts

**COMEBACK KIDS:** Hands down, vocalist/actress **Brandy** topped the list as having one of the best comebacks of 1998—returning with “Never S-a-y Never,” her first studio collection in three years.

The commercial single “The Boy Is Mine,” her duet with Arista’s **Monica**, has spent 31 weeks on the Hot R&B Singles chart. Brandy’s album debuted at No. 2 on Top R&B Albums. It has sold 2.6 million units, according to SoundScan.

It was also advantageous for Monica to be able to capitalize on the song, despite rampant rumors of conflict between the teen stars; “The Boy Is Mine” single sold 2.2 million copies. Monica’s current album, also called “The Boy Is Mine,” also bowed at No. 2 on Top R&B Albums; it has sold 860,000 units.

**WHAT’S A SOPHOMORE JINX, ANYWAY?** Although several sophomore projects made relatively high debuts on several Billboard charts, many of them were overshadowed by even higher-debuting rap acts such as



Montell Jordan’s third album, “Let’s Ride,” again proved the vocalist/producer’s appeal to women.

**Lauryn Hill, Jay-Z, and DMX.** Hill has sold 2.3 million units of “The Miseducation Of Lauryn Hill,” according to SoundScan, while Jay-Z’s “Vol. 2... Hard Knock Life” has sold 1.9 million units, and DMX’s “It’s Dark And Hell Is Hot” has moved 1.9 million units.

The big questions here are whether today’s R&B artists base their careers solely on charts and SoundScan figures, and whether they feel threatened by the slew of rap acts that often smother R&B acts. During the ‘80s, the feeling was that rap music would eventually run its course. But based on the year’s charts, the genre is stronger than ever.

Although SoundScan figures greatly varied, some of the year’s most notable sophomore efforts were **Maxwell’s** “Embrya,” which sold 683,000 units; **Kenny Lattimore’s** “From The Soul Of Man” (83,000 units); **Method Man’s** “Tical 2000: Judgement Day” (661,000 units); **Dru Hill’s** “Enter The Dru” (552,000 units); **OutKast’s** “Aquemini” (841,000 units); **Faith Evans’** “Keep The Faith” (251,000 units); **Tamias’** self-titled album (266,000 units); **Deborah Cox’s** “One Wish” (202,000

units); **112’s** “Room 112” (145,000 units); **Tony Rich’s** “Birdseye” (31,000 units); **Brian McKnight’s** “Anytime” (1.7 million units); **Total’s** “Kima, Keisha & Pam” (126,000 units); and **Monifah’s** “Mo’Hogany” (179,000 copies).

**DEBUTS OF DISTINCTION:** It was an incredible year for a number of new artists. Diva-in-waiting **Kelly**



by Anita M. Samuels

### 1998 ★ IN ★ REVIEW

#### THE • TOP • STORIES

- Motown President Optimistic After Mercury Merger.
- KRS-One Tapped As Reprise VP To Boost Rap Roster.
- Crave Closure Results In Artist And Executive Shifts.
- Magic Johnson Forms Label, Pacts With MCA.
- Lauryn Hill Gets Head Start On New Solo Set—Early Radio Play Bodes Well for Ruffhouse/Columbia Album.
- Rapper’s Lyrics Bring Parole Arrest.
- New President Kevin Liles Aims To Build On Def Jam Success.
- Brandy Returns To Music—Acting Profile Boosts Atlantic Set.
- Lauryn Hill Sued Over ‘Miseducation’ Credits And Royalties.

**Price ousted Brandy & Monica’s** “The Boy Is Mine” from the No. 1 slot on Hot R&B Singles with “Friend Of Mine,” the gut-wrenching track from her disc “Soul Of A Woman” on T-Neck/Island Black Music. “Soul Of A Woman” has sold 617,000 units, according to SoundScan.

Even though her voice isn’t nearly as strong as Price’s, University/Interscope’s **Mya** made folks (especially the guys) stand up and take notice of her skills. The vocalist/dancer was introduced to R&B audiences via **Sisqo** of the Island Black Music quartet **Dru Hill** with the single “It’s All

About Me,” making her a viable competitor with artists such as **Aaliyah**.

There was definitely something for everyone this year. The good thing is that a lot of new artists are striving to break out of the “cookie-cutter” mold.

**V2’s N’Dea Davenport** and **Universal’s Rachid** both incorporated a variety of musical genres, including R&B, ambient, and dance music, on their respective albums. Other acts—such as **Sparkle, Divine, Next, Tami Davis, Destiny’s Child, Public Announcement, 7 Mile, Levi Little, Tyrese, and Tatyana Ali**—all used elements of traditional old-school R&B. Both **Angel Grant** and **Davina** went for the classic “neo-soul” style, incorporating a sense of spirituality.

As for gospel music, the female trio **Trin-I-Tee 5:7** proved that spreading inspirational messages wasn’t limited to **CeCe Winans** or **Shirley Caesar**. In world music, the sister duo **Les Nubians** combined French (the siblings’ native tongue) with elements of R&B and pop that sounded a lot like **Sade**.

**PROMOTER WAR GAMES:** It’s taken the Black Promoters Assn. quite a few years to get around to it, but the Atlanta-based organization filed a lawsuit Nov. 19 in U.S. District Court of New York against 11 major booking agencies and 29 concert promoters for what they considered to be the “culmination of decades of racism.”

The filing also alleges antitrust and civil rights violations, charging a longstanding conspiracy that has kept black promoters from promoting shows by white headliners and top-selling black acts (Billboard, Dec. 5).

The five plaintiffs are Rowe Entertainment of Atlanta (**Leonard Rowe**); BAB Productions of Charlotte, N.C. (**Bernard Bailey**); Sun Song Productions Inc. of New York (**Jesse Boseman**); Summitt Management of Memphis (**Fred Jones**); and Lee King Productions of Jackson, Miss.

**STAR LABELING:** A number of artists got bit by the entrepreneurial bug this year. Many of them are looking to discover acts from all genres of music, not just R&B and rap. Among the artists-turned-business executives is **Lenny Kravitz**, who started **Roxie Records**; its name is a tribute to his mom, the late actress **Roxie Roker**.

In 1999, **Pras Michel** and **Wyclef Jean** will launch **Refugee All-Stars** Entertainment, and **Lauryn Hill** will launch **Outburst Creation**, both of which will be distributed through Columbia.

This year, **Montell Jordan** bowed his label, **M3**, which will be distrib-

## THE CHART-TOPPERS



Lauryn Hill’s debut solo project, “The Miseducation Of Lauryn Hill,” made her one of the highest-selling female artists of ‘98.



The barrage of singles from R. Kelly’s much-anticipated double-CD set, “R...,” is sure to keep the “King of R&B” atop the charts through 1999.

Following is a chronological listing of titles that logged time at No. 1 on the Top R&B Albums chart in 1998. The figure in parentheses is the number of weeks each title spent at No. 1 in 1998. Titles that debuted at No. 1 are indicated in bold type.

- “My Way,” Usher, LaFace/Arista (3).
- “Money, Power & Respect,” the Lox, Bad Boy (1).
- “All I Have In This World, Are . . . My Balls And My Word,” Young Bleed, No Limit/Priority (1).
- “Anytime,” Brian McKnight, Motown (3).
- “Charge It 2 Da Game,” Silkk The Shocker, No Limit/Priority (2).
- “My Homies,” Scarface, Rap-A-Lot (2).
- “Life Or Death,” C-Murder, No Limit/Priority (1).
- “The Pillage,” Cappadonna, Razor Sharp (1).
- “Moment Of Truth,” Gang Starr, Noo Trybe/Virgin (1).
- “I Got The Hook-Up!,” soundtrack, No Limit/Priority (3).
- “Capital Punishment,” Big Punisher, Loud (1).
- “There’s One In Every Family,” Fiend, No Limit/Priority (1).
- “It’s Dark And Hell Is Hot,” DMX, Ruff Ryders/Def Jam/Mercury (2).
- “MP Da Last Don,” Master P, No Limit/Priority (4).
- “El Niño,” Def Squad, Jive (1).
- “Am I My Brother’s Keeper,” Kane & Abel, No Limit/Priority (1).
- “N.O.R.E.,” Noreaga, Penalty/Tommy Boy (1).
- “Jermaine Dupri Presents—Life In 1472 The Original Soundtrack,” Jermaine Dupri, So So Def/Columbia (2).
- “Da Game Is To Be Sold, Not To Be Told,” Snoop Dogg, No Limit/Priority (3).
- “The Miseducation Of Lauryn Hill,” Lauryn Hill, Ruffhouse/Columbia (5).
- “Vol. 2 . . . Hard Knock Life,” Jay-Z, Roc-A-Fella/Def Jam/Mercury (6).
- “R...,” R. Kelly, Jive (1).
- “Tical 2000: Judgement Day,” Method Man, Def Jam/Mercury (1).

uted through Universal Records, and **Magic Johnson** added Magic’s 32 Records, which will be distributed through MCA.

**IT’S A SOUNDTRACK LIFE:** Soundtracks continued to make an indelible mark in ‘98—regardless of whether the related films fared well at the box office. But where sound-



Brandy’s three-year absence from the music industry didn’t stop her from having one of the biggest comebacks of ‘98.

tracks once served as a viable tool to help break new acts, they now seem like overkill, often packing 10 to 14 R&B and hip-hop acts on one set.

Some of the year’s better picks include the “Rush Hour” soundtrack, which featured **Dru Hill’s** “How

Deep Is Your Love”; the “Dr. Dolittle” soundtrack, which featured **Ray J’s** “Why I Lie” and **Aaliyah’s** “Are You That Somebody?”; “How Stella Got Her Groove Back,” featuring the **Shaggy/Janet** collaboration “Luv Me, Luv Me”; and “Belly,” which serves up, much to the delight of **D’Angelo** fans, “Devil’s Pie.”

**LITIGIOUS RAP:** There wasn’t too much drama on the rap front this year, and thank God there were no untimely deaths, but several rappers did have their day in court.

As **Lauryn Hill** continues to bask in the glow of motherhood and the phenomenal success of her debut solo set, “The Miseducation Of Lauryn Hill,” four singer/producer/musicians—**Vada Nobles, Tejumold Newton, Johari Newton, and Rashem Pugh** of New Ark Entertainment—filed a lawsuit against Hill Nov. 19 in U.S. District Court of New Jersey alleging that the rapper/vocalist failed to give them proper credit or pay them royalties for their contributions to her album (Billboard, Dec. 12).

The suit seeks unspecified damages and also names Sony Music  
(Continued on page 36)

# Billboard<sup>®</sup> TOP R&B ALBUMS

DECEMBER 26, 1998

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan<sup>®</sup>**

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION	
<b>▶ No. 1/Hot Shot Debut ◀</b>						
1	NEW	1	REDMAN (DEF JAM 55894)*MERCURY (10.98 EQ/16.98)	1 week at No. 1 DOCS DA NAME 2000	1	
2	NEW	1	VARIOUS ARTISTS RUFFHOUSE 69035*/COLUMBIA (11.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2	
3	1	3	2PAC (AMARU/DEATH ROW 90301)*INTERSCOPE (19.98/24.98)	GREATEST HITS	1	
4	2	4	JAY-Z (RCA-A&W/JIVE 55892)*MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1	
5	3	5	R. KELLY (JIVE 41625*) (19.98/24.98)	R.	1	
6	7	7	MARIAH CAREY (COLUMBIA 69670*) (11.98 EQ/17.98)	# 1'S	6	
7	6	8	DRU HILL (UNIVERSITY 52454)*ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2	
<b>▶ GREATEST GAINER ◀</b>						
8	12	10	LAURYN HILL (RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1	
9	4	2	METHOD MAN (DEF JAM 55892)*MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1	
10	10	27	BRANDY (ATLANTIC 83039)*AG (10.98/16.98)	NEVER S-A-Y NEVER	2	
11	8	9	WHITNEY HOUSTON (ARISTA 19037) (11.98/17.98)	MY LOVE IS YOUR LOVE	7	
12	11	15	DMX (RUFF RYDERS/DEF JAM 55827)*MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1	
13	5	6	ICE CUBE PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR PROJECT)	2	
14	15	18	KIRK FRANKLIN (GOSPE CENTRIC 90178)*INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4	
15	13	11	OUTKAST (LAFACE 26053)*ARISTA (10.98/16.98)	AQUEMINI 2	2	
16	14	4	GETO BOYS (RAP-A-LOT 46780)*VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5	
17	19	11	DEBORAH COX (ARISTA 19022) (10.98/16.98)	ONE WISH	14	
18	16	20	THE TEMPTATIONS (MOTOWN 530937) (10.98 EQ/16.98)	PHOENIX RISING	8	
19	17	21	JUVENILE (CASH MONEY 53162)*UNIVERSAL (10.98/16.98)	400 DEGREEZ	7	
20	9	3	RZA AS BOBBY DIGITAL GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3	
21	32	33	WILL SMITH (COLUMBIA 68683*) (10.98 EQ/17.98)	BIG WILLIE STYLE	9	
22	23	18	KELLY PRICE (T-NECK 52451)*ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN 2	2	
23	18	11	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11	
24	26	27	SOUNDTRACK (DEF JAM 558663)*MERCURY (11.98 EQ/17.98)	RUSH HOUR 2	2	
25	21	12	BONE THUGS-N-HARMONY RUTHLESS 69719*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12	
26	27	25	FAITH EVANS (BAD BOY 73016)*ARISTA (10.98/17.98)	KEEP THE FAITH 3	3	
27	22	13	DJ QUIK (PROFILE 19034)*ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13	
28	NEW	1	MYSTIKAL (NO LIMIT 41655)*JIVE (11.98/16.98)	GHETTO FABULOUS	28	
29	30	29	TOTAL (BAD BOY 73020)*ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9	
30	24	22	MIA X (NO LIMIT 53502)*PRIORITY (10.98/16.98)	MAMA DRAMA	3	
31	29	26	112 (BAD BOY 73021)*ARISTA (10.98/16.98)	ROOM 112	6	
32	34	22	MONICA (ARISTA 19011*) (10.98/16.98)	THE BOY IS MINE	2	
33	28	24	SOUNDTRACK (DEF JAM 55825)*MERCURY (11.98 EQ/17.98)	BELLY 2	2	
34	44	60	BRIAN MCKNIGHT (MOTOWN 530944) (11.98 EQ/17.98)	BETHLEHEM	34	
<b>▶ PACESETTER ◀</b>						
35	51	79	3	BABYFACE (EPIC 69617) (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE	35
36	33	31	21	GERALD LEVERT (EASTWEST 62261)*EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
37	36	36	5	VARIOUS ARTISTS POLYGRAM TV/DEF JAM 55668*/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29
38	42	40	26	SOUNDTRACK (BLACKGROUND/ATLANTIC 83113)*AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
39	39	37	10	BIZZY BONE (MO THUGS/RUTHLESS 1670)*RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
40	20	—	2	FULL BLOODED (NO LIMIT 50027)*PRIORITY (10.98/16.98)	MEMORIAL DAY	20
41	48	64	7	98 DEGREES (MOTOWN 530956) (10.98 EQ/16.98)	98 DEGREES AND RISING	41
42	46	53	34	MYA (UNIVERSITY 90166)*INTERSCOPE (10.98/16.98)	MYA	13
43	35	38	12	KEITH SWEAT (ELEKTRA 62262)*EEG (10.98/16.98)	STILL IN THE GAME	2
44	51	—	2	VARIOUS ARTISTS PRIORITY 53532* (10.98/16.98)	N.W.A. STRAIGHT OUTTA COMPTON 10TH ANNIVERSARY TRIBUTE	31
45	59	56	11	TYRESE (RCA 66901*) (9.98/13.98)	TYRESE	45
46	43	42	18	LUTHER VANDROSS (VIRGIN 46089) (11.98/17.98)	I KNOW 9	9
47	62	70	3	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	47

48	47	45	16	MONIFAH (UPTOWN 53155)*UNIVERSAL (10.98/16.98)	MO'HOGANY	42
49	54	49	62	JANET (VIRGIN 44762) (11.98/17.98)	THE VELVET ROPE	2
50	40	35	6	CRUCIAL CONFLICT (PALLAS 53163)*UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
51	41	43	22	TRIN-I-TEE 5:7 (B-RITE 90094)*INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7	20
52	25	19	3	STEADY MOBB'N (NO LIMIT 50026)*PRIORITY (10.98/16.98)	BLACK MAFIA	19
53	38	30	5	PETE ROCK (LOUD 67616)*RCA (10.98/16.98)	SOUL SURVIVOR	7
54	55	48	8	KENNY LATTIMORE (COLUMBIA 68854) (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
55	79	84	12	VARIOUS ARTISTS TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	43
56	NEW	1	SOUNDTRACK DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	56	
57	52	74	12	TRICK DADDY (SLIP-N-SLIDE 2802)*WARLOCK (10.98/15.98)	WWW.THUG.COM	52
58	37	32	10	MACK 10 (HOO BANGIN' 53512)*PRIORITY (10.98/16.98)	THE RECIPE	6
59	57	62	5	TQ (CLOCKWORK 69431)*EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING	28
60	45	44	8	AARON HALL (MCA 11778) (10.98/16.98)	INSIDE OF YOU	11
61	50	46	29	MASTER P (NO LIMIT 53538)*PRIORITY (12.98/19.98)	MP DA LAST DON	1
62	89	89	62	USHER (LAFACE 26043)*ARISTA (10.98/16.98)	MY WAY	1
63	58	47	20	SNOOP DOGG (NO LIMIT 50009)*PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLED, NOT TO BE TOLD	1
64	83	80	63	NEXT (ARISTA 18973) (10.98/15.98)	RATED NEXT	13
65	66	66	7	DIVINE (PENDULUM 12325)*RED ANT (10.98/16.98)	FAIRY TALES	40
66	49	50	11	GANGSTA BOO (HYPNOTIZE MINDS 1685)*RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
67	68	68	24	MAXWELL (COLUMBIA 68968*) (10.98 EQ/16.98)	EMBRYA	2
68	NEW	1	VARIOUS ARTISTS SO SO DEF 69674*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS: 12 SOULFUL NIGHTS OF CHRISTMAS	68	
69	61	59	43	JAGGED EDGE (SO SO DEF 68181)*COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA	19
70	70	58	22	JERMAINE DUPRI (SO SO DEF 69087)*COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472: THE ORIGINAL SOUNDTRACK	1
71	81	76	64	BRIAN MCKNIGHT (MOTOWN 536215) (10.98 EQ/16.98)	ANYTIME	1
72	65	61	31	XSCAPE (SO SO DEF 68042)*COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
73	78	77	65	JON B. (YAB YUM550 MUSIC 67805)*EPIC (10.98 EQ/16.98)	COOL RELAX	5
74	60	39	4	KID CAPRI (TRACK MASTERS 68781)*COLUMBIA (10.98 EQ/16.98)	SOUNDTRACK TO THE STREETS	25
75	72	54	9	VARIOUS ARTISTS BAD BOY 73022*/ARISTA (10.98/17.98)	BAD BOY'S GREATEST HITS VOLUME 1	17
76	75	73	44	SILKK THE SHOCKER (NO LIMIT 50716)*PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
77	71	63	11	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613*/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT	36
78	64	72	8	GHETTO MAFIA (RAP ARTIST 2061)*FULLY LOADED (10.98/15.98)	ON DA GRIND	34
79	91	86	77	K-CI & JOJO (MCA 11613*) (10.98/16.98)	LOVE ALWAYS	2
80	77	57	10	CYPRESS HILL (RUFFHOUSE 83142)*COLUMBIA (10.98 EQ/16.98)	CYPRESS HILL IV	11
81	67	67	13	FLIPMODE SQUAD (FLIPMODE/ELEKTRA 62238)*EEG (10.98/16.98)	THE IMPERIAL 3	1
82	69	51	12	A TRIBE CALLED QUEST (JIVE 41638*) (10.98/17.98)	THE LOVE MOVEMENT	3
83	NEW	1	TEDDY PENDERGRASS SUREFIRE 13048*/WIND-UP (10.98/16.98)	THIS CHRISTMAS (I'D RATHER HAVE LOVE)	83	
84	80	92	6	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98)	TWENTY-TWO: P.A. WORLD WIDE	28
85	74	71	11	BRAND NUBIAN (ARISTA 19024*) (10.98/16.98)	FOUNDATION	12
86	87	83	68	MASTER P (NO LIMIT 50559)*PRIORITY (10.98/16.98)	GHETTO D	1
87	53	41	5	GHETTO COMMISSION (NO LIMIT 50011)*PRIORITY (10.98/16.98)	WISE GUYS	12
88	63	52	4	LA THE DARKMAN (WU-TANG 3007)*SUPREME TEAM (11.98/16.98)	HEIST OF THE CENTURY	37
89	84	75	24	NOREAGA (PENALTY 3077)*TOMMY BOY (11.98/16.98)	N.O.R.E.	1
90	56	55	10	KURUPT (ANTRA 540963)*MCA (10.98 EQ/17.98)	KURUPTION!	4
91	RE-ENTRY	9	TATYANA ALI (MJJ/WORX 68565)*EPIC (10.98 EQ/16.98)	KISS THE SKY	47	
92	94	91	58	MYSTIKAL (BIG BOY/NO LIMIT 41620)*JIVE (10.98/16.98)	UNPREDICTABLE	14
93	88	82	56	CHICO DEBARGE (KEDAR 53088)*UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	1
94	76	69	10	TWISTA & THE SPEED KNOT MOBSTAZ CREATOR'S WAY/ATLANTIC 83142*/AG (10.98/16.98)	MOBSTABILITY	9
95	NEW	1	SOUNDTRACK (VIRGIN 46914) (11.98/17.98)	DOWN IN THE DELTA	95	
96	93	85	18	LINK (RELATIVITY 1645) (10.98/15.98)	SEX DOWN	46
97	RE-ENTRY	3	JESSE POWELL (SILAS 11789)*MCA (10.98/16.98)	'BOUT IT	72	
98	100	—	4	THE TEMPTATIONS (MOTOWN 530562) (8.98 EQ/16.98)	THE ULTIMATE COLLECTION	60
99	97	99	18	SOUNDTRACK (FLYTE Tyme 11806)*MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
100	82	78	11	VARIOUS ARTISTS NO LIMIT 53505*/PRIORITY (10.98/16.98)	MEAN GREEN — MAJOR PLAYERS COMPILATION	6

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

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## COMEBACKS, RAP SMASHES SPARK R&B

(Continued from page 34)

Entertainment, Columbia, Sony ATV/Tunes, Ruffhouse, marketing executive **Jayson Jackson**, and Sony ATV/Tunes A&R executive **Suzette Williams** as defendants.

In an unusual case, Sacramento, Calif.-based rapper **C-BO**, aka **Shawn Thomas**, was arrested March 3 on charges that his song lyrics violated the terms of his parole. The arrest came after the release of "Til' My Casket Drops" on AWOL/Noo Trybe/Virgin and set a precedent in the ongoing debate over potentially offensive rap lyrics. Some of the set's lyrics were, according to the parole board, "in direct violation" of the rapper's parole agreement. The lyrics of the song "Deadly Game" explored California's controversial "three strikes" law and were thought



University/Interscope vocalist Mya became one of '98's fastest-rising stars.

to encourage violence against police officers (Billboard, March 14).

The conditions of Thomas' parole required that he "not engage in any behavior that promotes the gang lifestyle, criminal behavior, and/or violence against law enforcement."

Thomas was later released—but not before being given 90 more days

after testing positive for marijuana use. "Til' My Casket Drops" debuted at No. 41 on The Billboard 200 and reached No. 10 on Top R&B Albums.

**WHERE IT IS ALREADY?** In April the cat was let out of the bag, so to speak, about "J5"—an album on MJJ Music to be distributed by A&M that would feature all of the famous **Jackson** siblings, including **Michael, Tito, Jermaine, Randy, and Jackie** (Billboard, April 11). Jackie told Billboard that he was confident that the new album would "change music."

News of the reunion album created excitement worldwide, but neither of the labels involved would discuss the specifics. Through an MJJ representative, we found out that a project was in the works but that nothing had been finalized.

The album was expected to be released before the end of this year. Well, um, maybe not.

**LABEL 'DIS' LOYALTY:** Atlantic's **Jody Watley** got a rude awakening when she learned that "Flower," her first set for the label, would not get a



Maxwell's solo set "Embrya" didn't disappoint; the vocalist expects to begin a concert tour in 1999.

U.S. release. The album, originally due Feb. 17, was part of a two-album deal she signed with Atlantic Records (U.S.) (Billboard, Jan. 24).

The Grammy-winning vocalist says that after three or four reschedulings, she felt that the label seemed unsure of what to do with the album.

In an earlier interview, the singer told Billboard that she thought the label initially viewed the project as long-term. "I have always been an 'album' artist, not a 'single' artist," she said. "I think record companies don't know quite what to do with artists that basically aren't making generic records, [especially] when [the label] feels they may have to work harder."

The label released a statement saying it had "no firm plans on a release date in the U.S. for Watley's album." It also said that it was in the process of assessing marketplace demands for the project and that the subject had previously been discussed with Watley.

**RICK ON THE MEND:** **Rick James** is still on the road to recovery after he suffered a stroke Nov. 9 that left him unable to walk. The singer is undergoing intensive physical therapy at Cedars-Sinai Medical Center in Los Angeles. The remaining dates of his national Urban Rap-sody tour are on hold. We wish him a speedy recovery.



**DATU FAISON'S RHYTHM SECTION**

**YEAR-END BREAKDOWN:** One of the most-asked questions I come across is, How does Billboard tabulate year-end rankings? The year-end charts are based on the Billboard chart year, which ran from Dec. 6, 1997, through Nov. 28, 1998. A song's position on Hot R&B Singles is based on sales at R&B-based accounts or "core stores" and Arbitron-ranked audiences from our Broadcast Data Systems-monitored R&B panel.

The combination of the two, plus the nine non-monitored stations on our small-market radio panel, gives a song's total points and therefore its weekly chart ranking. Strong sales/audience numbers obviously garner higher point totals. The ranking in the final issue reflects total points each week the single charted.

Many times, a song could be No. 1 for several weeks and, at the end of the year, have fewer total points than another record that had fewer weeks at the top. A case in point is **Brandy & Monica's** "The Boy Is Mine" (Atlantic), which logged eight weeks at No. 1 on Hot R&B Singles, was certified double-platinum, and spent 30 weeks on Hot R&B Singles. Most assumed the record to be an automatic Hot R&B Single of the year. However, **Next's** "Too Close" (Arista), which had three weeks at the top spot and went platinum, won that crown. Why?

Next debuted back in February and enjoyed a 45-week run on Hot R&B Singles, 15 more weeks than "The Boy Is Mine," which wasn't released until May. Although it sold fewer copies, "Too Close" was the most spun song at R&B and rhythmic top 40 formats in 1998. "Too Close" is still one of the most played records at those formats and ranks at No. 21 on this issue's Hot R&B Singles, with 13.6 million listeners.

Year-end rankings for the Hot R&B Singles Sales, Hot Rap Singles, and Top R&B Albums charts are tabulated based on total units sold according to SoundScan.

**SALES BENEFICIARIES:** The Dec. 7 Fox-televized Billboard Music Awards, which drew a 7.6 rating and a 12 share from Nielsen, were based on the year-end chart rankings provided in this issue. The SoundScan tracking week for that broadcast is reflected in this issue.

Traditionally, the largest sales increases after an awards show go to performers, although award winners also saw gains. This issue is no exception, as performer **Lauryn Hill's** "Miseducation Of Lauryn Hill" (Ruffhouse/Columbia) saw the largest increase on Top R&B Albums, at 41%, and won Greatest Gainer for her 12-8 move. Performer **Whitney Houston's** "My Love Is Your Love" (Arista) picked up 15% and bullets 8-11, while **Usher's** "My Way" (LaFace/Arista) picked up 69%. Multiple award winner **Next's** set "Rated Next" saw a 48% increase, and top R&B albums artist **Jay-Z** sees a 9% gain for "Vol. 2... Hard Knock Life" (Roc-A-Fella/Def Jam).

**COMING IN '99:** With Billboard taking a one-week break for the holidays, the next published issue will introduce a revamped Hot R&B Singles. That chart, like the Hot 100, will include both commercially available titles and airplay-only songs. A full explanation of that chart will be included when it's unveiled in the Jan. 9 issue. Charts for next week's unpublished issue will be available from our research department.

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# Hot Rap Singles™

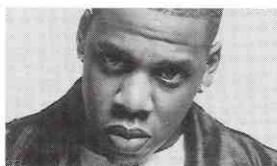
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				No. 1	
1	1	2	6	GHETTO COWBOY ♦ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY 2 weeks at No. 1	
				Largest Gainer	
2	3	3	8	DOO WOP (THAT THING) ♦ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 7886/COLUMBIA	
3	2	1	9	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
4	4	4	9	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
5	5	5	8	MONEY'S JUST A TOUCH AWAY ♦ MACK 10 FEAT. GERALD LEVERT (C) (D) (T) HO BANGIN' 53327/PRIORITY	
6	NEW ▶		1	WATCH FOR THE HOOK ♦ COOL BREEZE (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	
7	6	9	10	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
8	7	6	16	SUPERHUG (WHAT WHAT) ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
9	9	14	7	THE REAL ONE ♦ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIC JOE 889	
10	12	19	8	JUST DON'T GIVE A F*** EMINEM (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	
11	8	10	4	TAKE IT THERE ♦ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	
12	11	7	14	INVASION OF THE FLAT BOOTY B***** TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
13	14	11	7	ENJOY YOURSELF ♦ A+ (C) (D) (T) KEDAR 6521/UNIVERSAL	
14	10	8	11	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570259/ISLAND	
15	18	18	12	JUST THE TWO OF US ♦ WILL SMITH (M) (T) (X) COLUMBIA 79038*	
16	17	15	23	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
17	16	13	17	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
18	15	16	6	CROSSTOWN BEEF ♦ MEDINA GREEN (C) (D) (T) RAWKUS 168	
19	13	12	11	UNCUT, PURE ♦ BIG DADDY KANE (C) (D) (T) THE LABEL/BLACKHEART 371700/MERCURY	
20	21	17	13	LOST IN LOVE ♦ NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
21	20	20	10	THE STREET MIX ♦ MAG 7 (C) (D) (T) BIV 10 86080/MOTOWN	
22	26	—	2	LIZARD-LIZARD ♦ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOU 65628/RCA	
23	22	22	20	GOODBYE TO MY HOMIES ♦ MASTER P FEAT. SILK THE SHOOKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
24	19	21	6	TRAVELLIN' MAN ♦ DJ HONDA FEATURING MOS DEF (C) (D) (T) REALITY 1734	
25	24	23	27	COME WITH ME ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
26	31	25	25	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
27	27	40	4	DOIN' IT LIVE ♦ BIG MACK (C) (D) (T) FAT SAK 0005	
28	29	38	5	RAISED IN THA HOOD VOLUME 10 FEAT. MR. NONSTOP AND KOKANE (C) (D) STREET INSTITUTE 6001/SAGESTONE	
29	32	31	16	I AIN'T HAVIN' THAT ♦ HELPA SKELTAH FEAT. STARANG WONDRAH OF O.G.C. & DOC HOLIDAY (C) (D) (T) DUK DOWN 53324/PRIORITY	
30	23	24	12	TOPS DROP ♦ FAT PAT (C) (D) WRECKSHOP 2221	
31	34	35	16	'98 THUS PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H. Q. A. 341077	
32	NEW ▶		1	I'LL BEE DAT ♦ REDMAN (C) (D) DEF JAM 566699*/MERCURY	
33	30	27	40	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
34	NEW ▶		1	BLOOD TIE 25 TO LIFE PRESENTS... TRAGEDY KHADAFI (C) (D) GEE STREET 33542/V2	
35	44	50	13	DEADLY ZONE ♦ BOUNTY KILLER FEAT. MOBB DEEP & RAPPIN' NOYD (C) (D) (T) TVT SOUNDTRAX 8215/TVT	
36	33	26	19	DEFINITION ♦ MOS DEF & KWELI ARE BLACK STAR (C) (D) (T) (X) PLUS 173	
37	39	47	5	WHO LET THE DOGS OUT? ♦ CHUCK SMOOTH (C) (D) WINGS/SPAN 002	
38	46	45	30	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
39	43	34	9	YEAH YEAH YEAH ♦ DOWN SOUTH PLAYERS (C) (D) (T) RESTLESS 72988	
40	41	41	39	RAISE THE ROOF ♦ LUKE FEAT. NO GOOD BUT SO GOOD (C) (D) (M) (T) (X) LUKE 11 572250/ISLAND	
41	38	32	15	DR. GREENTHUMB CYPRESS HILL (T) (X) RUFFHOUSE 79024*/COLUMBIA	
42	NEW ▶		1	FREE YOUR MIND ♦ GOLD FEAT. LAYZIE BONE, MENENSKI, TEE, HALO & MO THUGS (C) (D) (T) (X) PLUS 173	
43	RE-ENTRY		4	JUDGEMENT DAY/DANGEROUS GROUNDS ♦ METHOD MAN (T) DEF JAM 566517*/MERCURY	
44	42	44	74	HOW DO U WANT IT/CALIFORNIA LOVE A? ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
45	40	39	23	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 69507/RCA	
46	NEW ▶		1	FREE & SINGLE B DA OUTTA SIGHT CHILD (C) (T) OS 0001*	
47	37	37	5	HOT SPOT ♦ FOXY BROWN (T) VIOLATOR/DEF JAM 566499*/MERCURY	
48	25	30	20	NEVER ENOUGH SCENT FEATURING SH'KILLA (C) (D) (T) RUBLE 109	
49	28	—	2	DJ WILL U PLEASE PLAY ♦ RAHEEM (M) (T) (X) TIGHT 2 DEF 4499*	
50	RE-ENTRY		4	TELL ME BEENIE MAN FEATURING ANGIE MARTINEZ (C) (T) (X) VP 6282*	

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

# '98 Was Banner 12 Months For Hip-Hop

**REFLECTIONS:** Hip-hop has not merely endured beyond industry predictions. In '98, rap with street credentials—not sugar-coated pop approximations—dominated Billboard's R&B and pop charts, making the year the genre's best ever. Among those artists who helped make '98 a hip-hop best seller was DMX, whose double-platinum "It's Dark And Hell Is Hot," released in May, took the top spot in The Billboard 200 from country superstar Garth Brooks, and it is still going strong.

Def Jam, DMX's label, had another double-platinum set in the "Rush Hour" soundtrack, released Sept. 15, and yet another chart winner in Jay-Z's "Vol. 2... Hard Knock Life." Re-



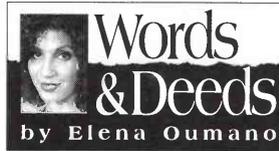
JAY-Z

leased in October, it quickly went double-platinum and spent five weeks at No. 1 on Top R&B Albums, making Jay-Z the only rapper since the introduction of SoundScan data on Billboard charts to spend five weeks at No. 1. Hard on those heels came the label's fastest seller ever, Method Man's "Tical 2000: Judgement Day," released Nov. 8, which scanned 411,000 units during its first official week of release. It entered Top R&B Albums at No. 68 due to street-date violations; the following week, it went to No. 1 on Top R&B Albums in the Dec. 5 issue.

Master P's No Limit Records and Films churned out so many hits from his heavily populated crew that the New Orleans native landed on Forbes' list of top 10 entertainers.

Big Punisher scored another first with his "Capital Punishment" debut, the first platinum Latino rap album ever. The year also saw an increase in artists taking control by releasing their work on their own labels. Those newer artists now calling the shots for themselves—and being distributed by major labels—include Jay-Z (Roc-A-Fella, through Def Jam/Mercury), Lil' Kim (Queen Bee, Atlantic), Mase (All Out, So So Def/Columbia), Missy "Misdemeanor" Elliott (Gold Mine Inc./Elektra Entertainment), the Roots (Motive, MCA) and Mos Def, with partner Cleon "Shaka" Jones (Good Tree, MCA).

Credit for the bonanza year has to go in part to hallowed underground institutions that nurture grass-roots talent and keep it real—while providing a link to mass audiences, like the Lyricist Lounge parties and tours, R&B radio stations like WQHT (Hot 97) New York, and groundbreaking weekly video/audio online programs, staffed by dedicated volunteers, like Pseudo Online Networks' 8SHIPHOP founded by Randy Nkonkoi Ward and Mark Kotlinkski, and another Pseudo program promoting hip-hop's fake presence, "Quendom," host-



## 1998 IN REVIEW

ed by DJ Mecca.

XXL's recreation of a legendary jazz photo shoot drew 200-plus rappers from all over the country to join in a demonstration of respect for legends of the past and a call for more unity among '90s beboppers, the young bloods of hip-hop. That "Great Day In Harlem" seemed to symbolize a recurring theme in the fourth quarter's flood of new releases, a resurgence of keen political observations and an overall emphasis on hip-hop intelligence.

Led by the staunch moral rhetoric, honest emotion, and rich musical expression of Fugees member Lauryn Hill's platinum Ruffhouse/Columbia solo debut, "The Miseducation Of Lauryn Hill"; OutKast's stunning LaFace album, "Aquemini"; and positive-minded releases by Goodie Mob ("Still Standing"), Black Star ("Mos Def & Talib Kweli Are Black Star"), Brand Nubian ("Foundation"), A Tribe Called Quest (the group's final opus, "The Love Movement"), and Canibus ("Can-I-Bus"), among others, the music is taking a turn once more toward the "conscious" lyrical material that distinguished the early '90s, as well as venturing into the virgin territory of softer, more personal feelings.

The year also saw a tremendous outpouring of good deeds from the hip-hop world, with Hill launching her youth-oriented Refugee Project and many other artists founding organizations that swelled the already lengthy list of charitable works by such acts as Naughty By Nature, Wu-Tang Clan, Queen Latifah, and Sean "Puffy" Combs. The hip-hop community also responded with fervor to the year's social and political causes and issues, most notably to the Oct. 22 Coalition's nationwide protest meetings and marches against the growing problem of police brutality.

**INTERNATIONAL HIP-HOP:** Though hip-hop tours are still limited, "underground acts" such as Common, Black Eyed Peas, the Roots, Black Star, and Brand Nubian kept audiences happy this year with state-side appearances in smaller U.S. venues and less formal, unpublicized "mike-juggling" sessions and limited tours of Europe and Asia.

Yet American hip-hop's popularity abroad also continued to escalate, along with the growth of various indigenous scenes, in which local artists often address in their songs issues that concern their more immediate community.

Despite no major-label signings and a lack of significant airplay, Canada's hip-hop culture is thriving via a flock of indie labels and beaming out an energetic vibe that observers say is

reminiscent of New York in the mid- to late '80s. Many Canadian artists have gotten their first break via a track on the "Rap Essentials" compilations put out by Ivan Berry's independent label Beat Factory, which last year signed a distribution deal with RCA for outside of Canada.

However, in Cuba, where most MCs encourage alignment with the government's Marxist-based principles, the main stumbling blocks are not the powers that be, but lack of funds and equipment and U.S. restrictions. Cuban hip-hoppers tend to model themselves after "conscious" stateside rappers like Paris and Black Star—acts that have performed in Havana. Hip-hop veteran Fab Five Freddie



MASTER P

has also visited the island and, together with Cuban hip-hop mover n'shaker, producer/manager/writer Pablo Herrera, produced a benefit show at New York's Tramps this past fall to raise funds for a hip-hop studio/library in Havana.

In France, contentious rap group NTM's fourth album knocked the "Titanic" soundtrack from No. 1 on the French album chart, a marker of both the booming francophone hip-hop scene and the popularity of the 10-year-old group's confrontational style. In '96, the act was banned from performing for six months by a court in Toulon, France, for making offensive remarks about the police, and members Kool Shen and Joey Starr were each fined 50,000 francs (\$8,300) in a suit won by the Ministry of the Interior.

In London, where rappers rock the mike with an assumed Yankee diction, Blak Twang finally released his eagerly anticipated debut album, "19 Long Time (Live From The Big Smoke)." But hip-hop in the U.K. is best presented by the cluster of Anglo-Asian and Afro-British MCs centering around DJ Nitin Sawhney, star of London's jazz/funk/hip-hop scene, whose smoky blend of funk/R&B/hip-hop/classic East Indian and live music is utterly modern and captivating.

Also firing up the U.K. and the Continent is dub poet Linton Kwesi Johnson's long-awaited new set, "More Time." Island Records also released a double-CD retrospective culled from several releases on the label. Though the latest release from the finest purveyor of reggae's highest art more than meets the standards set by his past work, "More Time" has yet to find distribution here and is available only through the California-based one-stop retailer/distributor Ernie B.

You can contact Elena Oumano at 51 Macdougall St., Suite 180, New York, N.Y. 10012. Fax: 212-533-3862.

DECEMBER 26, 1998

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'No. 1' section and 'Greatest Gainer/Airplay' section.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, PEAK POSITION. Includes 'NEW' section and 'Greatest Gainer/Sales' section.

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. ...

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Shows top 50 R&B singles.

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Shows top 50 R&B singles.

HOT R&B RECURRENT AIRPLAY

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

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Shows recurrent airplay gains.

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 R&B stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, compiled by cross-referencing exact times of airplay with Arbitron listener data.

Hot R&B Airplay

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Shows top 50 R&B singles.

HOT R&B RECURRENT AIRPLAY

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

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Shows recurrent airplay gains.

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.

Hot R&B Singles Sales

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Shows top 50 R&B singles.

HOT R&B RECURRENT AIRPLAY

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

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Shows recurrent sales gains.

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Hot R&B Singles Sales

Table with 4 columns: Rank, Title, Artist, Weeks on Chart. Shows top 50 R&B singles.

HOT R&B RECURRENT AIRPLAY

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

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Hot R&B Singles Sales

## Madonna Helps Shine Mainstream 'Light' On Dance Genre

TO PARAPHRASE Deborah Cox, things just ain't the same in dance music—and that's a good and bad thing.

Who'da thunk that in 1998 four pop superstars would create bona fide dance records? Certainly not us! But



**Sugar Pie Guys.** 1998 proved to be a very good year for Chicago remixer/producers Ralphie Rosario, Abel Aguilera, and Craig J. Snider. Recording under the Rosabel moniker, Rosario and Aguilera are known worldwide for their festive work. Snider, who prefers the recording studio to the limelight, has realized that while people are familiar with his work, many aren't familiar with his mug shot. This year, the trio made major noise with songs like Maya's "Movin' On," Lorena Martinez's "Ritmo De La Noche," Gloria Estefan's "Oye," Erin Hamilton's "Dream Weaver," and Sharon Redd's "Beat The Street." Shown at Big Music Inc. Studio in Chicago, from left, are Snider and Rosario.

that's precisely what **Madonna, Gloria Estefan, Cher, and Bette Midler** did. At a time when several club artists were trying to distance themselves from dance music, here were four divas unabashedly embracing the genre.

For Madonna and Estefan, it was an opportunity to return to their club roots; for Cher and Midler, it was a chance to delve into rhythmic grooves that both had only dabbled in on earlier recordings. Collectively, the four



by Michael Paoletta

### 1998 ★ IN ★ REVIEW

#### THE • TOP • STORIES

• Superstar Divas Delve Into Dance Music With Dazzling Results.

• Stardust's 'Music Sounds Better With You' Forms The Soundtrack Of Club Culture In '98.

• A French Invasion Moves Above Ground And Finds Mass U.S. Acceptance.

• KACD/KBCD (Groove 103) Los Angeles Changes Its Format, And Clubland Weeps.

singers injected much-needed energy and enthusiasm into a genre that has been sorely lacking in both departments.

Madonna's Maverick/Warner Bros. "Ray Of Light" album, produced by the singer and **William Orbit**, continues to astound with its brilliant merging of electronica beats, lush string arrangements (courtesy of musician/electronica maestro **Craig Armstrong**), and empathetic lyrics.

In the course of 13 songs, Madonna took us on a spiritual journey to the



**Work Mi Body.** Since its inception four years ago, the U.K.'s Wall of Sound label has been a virtual gold mine when it comes to unearthing funky beats and dubby electro. Acts like Akasha, the Wiseguys, Mekon, and Artery paved the way for such later label signings as Les Rythmes Digitales, Propellerheads, and Dirty Beatniks. Earlier this year, the Ultra Records-distributed Wall of Sound issued "Bustin' Loose," an 11-track compilation spotlighting the label's cutting-edge artists. The label followed this with stateside showcases at the Cooler and the Viper Room in New York and Los Angeles, respectively. Shown is Touché of the Wiseguys.

center of her heart. Along the way, we learned that we have more in common with her than we've previously believed. We all have excess baggage, we all love, we all lose, we all hurt... and we all have the power to move on.

Months after the album's release, we still can't help but get goose bumps listening to songs like "Sky Fits Heaven," "Little Star," "The Power Of Good-bye," "Nothing Really Matters," and "Drowned Love/Substitute For Love."

For her 12th Epic album, "gloria!," La Estefan deftly stepped back in time while keeping her feet firmly planted on late-'90s soil. It was—and remains—a festive and upbeat disco trip, quite the antithesis to "Destiny," her introspective 1996 album of original material.

In numerous interviews, the singer has said she wanted to make a fun album for the year 1999. With "gloria!," she more than succeeded. From the opening notes of "Heaven's What I Feel," the 16-song collection never lost momentum. It's as if Estefan took the album's third (and current) single, "Don't Let This Moment End," to heart.

For us, "gloria!" had all the ingredients necessary to take us back to the '70s, when we delighted to such tracks as **Donna Summer's** "On The Radio," **Gloria Gaynor's** "Honey Bee," **Sylvester's** "You Make Me Feel (Mighty Real)," and **Cher's** "Take Me Home."

And that leads us directly to "Believe," the recent, Euro-charged Warner Bros. album from Cher. Working with a handful of club-savvy producers—**Mark Taylor** and **Brian Rawling**, **Junior Vasquez**, and **Todd Terry**—the artist eschewed the rock-etched soundscapes that have dominated past recordings for more buoyant and energized ones. And, quite honestly, she's never sounded so at home.

Unfortunately, the album hasn't fared too well on these shores, unlike in Europe; the same can be said for the set's title-track single. Throughout much of Europe, it's a No. 1 pop hit; here, it's No. 1 on the Hot Dance Music/Club Play chart. But the song is still in its infancy and in time will, we hope, cross over to pop radio. Our fingers are crossed.

As for Midler, her latest (and first for Warner Bros.) album, "Bathhouse Betty," offers one major venture into the dance realm. "I'm Beautiful" was penned by club veteran **Brinsley Evans**—who recorded the song with the act **Uncanny Alliance** in the early '90s. Back then, it went no further than underground dance clubs. Now, under Miss M's divine guidance, this story of self-love has the power to cross all musical borders. Much applause to Midler for having the courage to record such a house-infused song. In the process, she brought it above ground, where it deservedly belongs.

**EACH YEAR**, there is a song that,



**Staying Nervous.** Among the numerous releases this year from venerable independent Nervous Records were sets from Kim English and Byron Stingily. In October, the label inked production deals with clubland's Razor 'N' Guido and DJ Escape, all of whom are represented by British Intelligence Management. Nervous will issue new product from both production outfits in January: "The Musik" by Orang'e (a pseudonym for Razor 'N' Guido) and "Escape From New York," a beat-mixed compilation from DJ Escape. Shown at Nervous' New York office, from left, are Sam Weiss, VP of Nervous; Jane Brinton, co-owner of British Intelligence; Jason Hayer, promotion director for Nervous; Razor; DJ Escape; Guido; Michael Weiss, president of Nervous; Kevin Williams, A&R director for Nervous; Julie Weiss, art director for Nervous; and Sooze Plunkett-Green, co-owner of British Intelligence.

by not disappearing from dancefloors and DJs' playlists, becomes the soundtrack of the year. Last year, it was "Free" by **Ultra Naté**; this year, it's "Music Sounds Better With You" by Roulé/Virgin act **Stardust**, hands down.

Initially, "Music Sounds Better With You" appeared as a li'l white label that was distributed to a few DJs in March. By August, it had become the song of the summer in club-friendly Ibiza, Spain. Once that happened, it was no secret that the song was the brainchild of **Thomas Bangalter**, half of **Daft Punk** and co-author of **Bob Sinclair's** "Gym Tonic," another Ibiza floor-filler.

At year's end, "Music Sounds Better," which triggered several bootlegs and imitations, had successfully crossed over from the underground club scene to the top of numerous European pop charts. Sadly, like Cher's "Believe," it's not a pop hit on this side of the Atlantic... yet.



**Positive Vibes.** At 2 years old, New York-based Velocity Recordings is proving to be a major force within the global club community. In 1998, the label treated club punters and DJs to such underground jams as Baltimore Souttree's "Hope In Your Soul," Submission 2's "Do You Want More?," and Brick Nation's "I Like It." The label is readying the follow-up Brick Nation single, the Roland Clark-penned/produced "Speak To Me," for March release. Shown at Club Baktun in Manhattan, in the back row from left, are Bryan Tollin, label manager of Velocity; Clark; Jonathan Doncker, mix-show DJ at WBLS New York; and Brick Nation's Bill Lee. In the front row, from left, are Brick Nation's Craig Travis, songwriter Chris Herbert, and Allen Jeffrey, director of For the Record.

**SPEAKING OF THINGS** *français*, did anyone else notice—or was it just us?—the healthy abundance of French acts invading the club community? Let's consider it a French Invasion, shall we?

Acts like **Air**, **Funky Derrick**, **Motorbass**, **Super Discount**, **DJ Cam**, **Cassius**, and **Dimitri From Paris** offered vital and refreshing alternatives to the norm.

Witnessing **Air** perform live at New York's Town Hall this past fall—as well as experiencing the wicked turntable skills of both **Dimitri From Paris** and **Cassius** at Twilo this summer—left us breathless, to say the least. These are artists who are visibly having fun—unlike many of their stateside counterparts, who try just a little too hard to look like they're hard, hip, and oh-so-cool.

**IMAGINE OUR SHOCK** and surprise to learn that the number of sub-  
(Continued on next page)

### Billboard. Dance HOT Breakouts

DECEMBER 26, 1998

#### CLUB PLAY

1. FLOWER DUET '99 JONATHAN PETERS PRESENTS LUMINAIRE GLASSNOTE
2. I'VE HAD ENOUGH REGINA BELLE MCA
3. SPECIAL GARBAGE MUSHROOM IMPDRT
4. AIN'T NO MOUNTAIN HIGH ENOUGH JOCELYN BROWN EPIDROME
5. ARE YOU USING ME? LUTHER VANDROSS VIRGIN

#### MAXI-SINGLES SALES

1. LATELY DIVINE PENDULUM
2. TOMORROW KIM ENGLISH NERVOUS
3. JUST CAN'T GET ENOUGH HARRY 'CHOO CHOO' ROMERO SUBLIMINAL
4. NEGRA CHULA DJ LAZ PANDISC
5. TAKE MY LOVE THE KROMOZONE PROJECT PHAT CAT

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

# HOT DANCE MUSIC

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				<b>No. 1</b>	
1	1	1	7	BELIEVE (WARNER BROS. 44576)	CHER
2	3	5	8	DON'T LET THIS MOMENT END (EPIC 79059)	GLORIA ESTEFAN
3	4	4	9	I'M GONNA GET YA BABY (XTRAVAGANZA 4375/EDEL AMERICA)	BLACK CONNECTION
4	7	11	7	I LIKE THE WAY 4 PLAY 1018	DENI HINES
5	8	10	8	THIS JOY WELCOME WAX 001	VERNESSA MITCHELL
6	10	16	6	THESE ARE THE TIMES (Geffen 063/AQUA BOOGIE)	PURE SUGAR
7	17	25	4	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	VENGABOYS
8	12	15	7	JOIN IN THE CHANT WAVE 50033	KEVIN AVIANCE
9	2	3	11	FIND ANOTHER WOMAN GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
10	21	27	3	OUTSIDE (EPIC PROMO)	GEORGE MICHAEL
11	5	8	9	STRONG IN LOVE (XTRAVAGANZA 3990/EDEL AMERICA)	CHICANE FEATURING MASON
12	22	29	3	BLUE MONDAY (ELEMENTREEFF-111 44555/REPRISE)	ORGY
13	9	9	10	GIVE AWAY MY FEAR EIGHTBALL 129	AETHER
14	6	2	11	YOU BETTER (MCA 55512)	MOUNT RUSHMORE
15	13	6	12	THE FIRST NIGHT (ARISTA PROMO)	MONICA
16	18	20	7	SNOW ON THE SAHARA (EPIC PROMO)	ANGGUN
17	24	38	3	PRESSURE (STRICTLY RHYTHM 12555)	ULTRA NATE
18	20	23	5	MUSCLES TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
19	25	32	5	WISHING ON A STAR (BLACK CULTURE IMPORT/ATLANTIC)	RANDY CRAWFORD
20	14	13	9	TO THE RHYTHM (PAGODA 45305/DRIVE)	PEPSTAR
21	11	7	13	CHANGES CUTTING 437	SO PURE! FEATURING SHELEEN THOMAS
22	16	12	11	CUBIK:98 ZIT 9800/UNIVERSAL	808 STATE
23	26	30	4	POWER EIGHTBALL 127	JOI CARDWELL
				<b>Power Pick</b>	
24	34	40	4	RELEASE ME (INTERHIT 54029/PRIORITY)	ENGELBERT HUMPERDINCK
25	27	36	4	UNE VERY STYLISH FILLE (ATLANTIC PROMO)	DIMITRI FROM PARIS
26	19	18	10	WHEN CAN OUR LOVE BEGIN (KING STREET 1087)	KIMARA LOVELEAVE
27	15	17	12	I WANT YOUR LOVE (NARCOTIC 014/STRICTLY RHYTHM)	ROGER SANCHEZ PRESENTS TWILIGHT
28	23	21	7	YOU DON'T KNOW (STRICTLY RHYTHM 12546)	MASS SYNDICATE FEATURING SU SU BOBIEN
29	33	39	5	SUNSHINE DAY (JELLYBEAN 2543)	MATT BIANCO
				<b>Hot Shot Debut</b>	
30	NEW		1	IT'S NOT RIGHT BUT IT'S OKAY (ARISTA PROMO)	WHITNEY HOUSTON
31	36	43	3	NO NOS TENEMOS (NNT) (H.O.L.A. 341079)	PROYECTO UNO
32	37	46	3	CONTACT (EDEL AMERICA PROMO)	BROOKLYN BOUNCE
33	29	28	6	COLD WORLD (TANTRUM 1511)	EDDIE BAEZ FEATURING SYREN
34	28	24	10	BRING BACK THE LOVE (STRICTLY RHYTHM 12554)	95 NORTH PRESENTS LAURA HARRIS
35	NEW		1	I'M BEAUTIFUL (WARNER BROS. 44586)	BETTE MIDLER
36	42	—	2	U GOT MY LOVE (MO BIZZ IMPORT)	DJ JEAN
37	38	42	4	I'M COMIN' (WEST END 1001)	TAANA GARDNER
38	44	—	2	THAT ZIPPER TRACK (MOONSHINE 88455)	DJ DAN PRESENTS NEEDLE DAMAGE
39	31	26	7	DAYS LIKE THIS (COLUMBIA PROMO)	KENNY LATTIMORE
40	NEW		1	TAKE ME TO THE TOP (JELLYBEAN 2545)	PLASMIC HONEY
41	45	—	2	HIGH ISLAND 563349	LIGHTHOUSE FAMILY
42	43	—	2	LOOKING FOR THE PERFECT BEAT (TOMMY BOY 330)	AFRIKA BAMBATAA & THE SOUL SONIC PROJECT
43	41	49	3	IN MY HOUSE (TOMMY BOY SILVER LABEL 1309/TOMMY BOY)	THE P.I.M.P. PROJECT
44	NEW		1	THE REASON (OVUM/RUFFHOUSE PROMO/COLUMBIA)	SYLK 130
45	39	31	10	LOVE IS ALL AROUND (PRELUDE 0001)	BRENDA DURMANN
46	46	—	2	YESTERDAY VAZ 860875/MOTOWN	DEBELAH MORGAN
47	30	14	13	LOVE HIM (ATLANTIC PROMO)	DONNA LEWIS
48	NEW		1	CUT CHEMIST SUITE (ALMO SOUNDS PROMO/INTERSCOPE)	OZOMATLI
49	35	22	13	FEEL IT NERVOUS 20322	TIKO PRESENTS THE GROOVE FEAT. DALL TALLMAN
50	47	—	2	DEEP LOVE (I.C.U. 005)	ISLAND GROOVE

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
				<b>No. 1/GREATEST GAINER</b>	
1	1	1	5	BELIEVE (T) (X) WARNER BROS. 44576	CHER
2	2	2	31	THE BOY IS MINE (T) (X) ATLANTIC 84118/A&G	BRANDY & MONICA
3	3	3	12	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	DEBORAH COX
4	4	4	12	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	STARDUST
5	5	5	34	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	MARIAH CAREY
6	8	9	37	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	BACKSTREET BOYS
7	6	6	13	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	DEPECHE MODE
8	7	7	21	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	FATBOY SLIM
9	10	18	3	WOULD YOU...? (X) OVAL 27558/BV2	TOUCH AND GO
10	12	10	8	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
11	32	—	2	WE LIKE TO PARTY! (X) GROOVILICIOUS 061/STRICTLY RHYTHM	VENGABOYS
12	13	16	29	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
13	9	8	6	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	GLORIA ESTEFAN
14	17	11	16	SUAVENTEMENTE (X) SONY DISCOS 82795	ELVIS CRESPO
				<b>Hot Shot Debut</b>	
15	NEW		1	HORNY (T) (X) AMERICAN 79065/COLUMBIA	MOUSE T. VS. HOT 'N' JUICY
16	11	15	4	NIGHT WIND (M) (X) MODERN VOICES 007	TONY MASCOLO
17	14	13	26	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	MADONNA
18	15	14	28	STOP (X) VIRGIN 38641	SPICE GIRLS
19	16	17	8	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M.G.
20	26	27	46	HOW DO I LIVE (T) (X) CURB 73047	LEANN RIMES
21	28	34	3	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	VENGABOYS
22	23	25	8	LOVE OF A LIFETIME (T) (X) METROPOLITAN 4530	COLLAGE
23	20	26	8	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
24	18	19	6	IF I CAN'T HAVE YOU (T) (X) LOGIC 62020	L.F.O. (LYTE FUNKY ONES) (FEATURING KAYO)
25	19	12	8	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
26	25	21	30	CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	RICKY MARTIN
27	29	24	18	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
28	21	23	40	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	MADONNA
29	22	37	33	FRIGHT TRAIN (T) (X) FORBIDDEN 1234	ROBBIE TRONCO
30	34	32	36	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	PRIDGIE
31	35	40	68	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	DEBORAH COX
32	42	—	5	I STILL LOVE YOU (T) (X) METROPOLITAN 4529	LIL SUZY
33	30	29	21	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
34	24	20	3	PRESSURE/NEW KIND OF MEDICINE (T) (X) STRICTLY RHYTHM 12555	ULTRA NATE
35	43	47	28	YOU'RE STILL THE ONE (X) MERCURY (NASHVILLE) 566015	SHANIA TWAIN
36	31	22	15	THINKIN' 'BOUT IT (T) (X) EASTWEST 63809/EEG	GERALD LEVERT
37	NEW		1	BEACHBALL (T) ULTRA 016	NALIN & KANE
38	38	33	47	HONEY (M) (T) (X) COLUMBIA 78665	MARIAH CAREY
39	27	28	49	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	JAYDEE
40	33	30	13	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
41	44	42	33	I GET LONELY (T) (X) VIRGIN 38632	JANET
42	NEW		1	TIME AFTER TIME (T) SO SO DEF 79068/COLUMBIA	INOJI
43	RE-ENTRY		19	CLOSING TIME (X) UNDER THE COVER 9803	SOAKOIT
44	48	41	40	MY HEART WILL GO ON (T) (X) INTERHIT 54020/PRIORITY	DEJA VU
45	40	—	2	FLOWER DUET '99 (T) (X) GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
46	39	—	15	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (T) (X) TWISTED 55443/MCA	DANNY TENAGLIA & CELEDA
47	45	—	21	CRUEL SUMMER (T) (X) ARISTA 13506	ACE OF BASE
48	NEW		1	THANK U (T) (X) INTERHIT 54030/PRIORITY	CYNTHIANA
49	RE-ENTRY		5	CORAZON PARTIO (X) WEA LATINA 23094	ALEJANDRO SANZ
50	46	48	20	IF YOU COULD READ MY MIND (T) (X) TOMMY BOY 497	STARS ON 54: ULTRA NATE, AMBER, JOCELYN ENRIQUEZ

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

## DANCE TRAX

(Continued from preceding page)

missions for this year's Grammy category honoring the best dance music recording were down from last year. Talk about embarrassing!

Did we miss something? Wasn't this precisely the type of recognition that labels and artists desired—in fact, demanded? We thought so, but maybe we've been misled. Perhaps the dance community simply doesn't take itself seriously enough... or perhaps some aren't proud enough to publicly wear the dance label on their sleeve.

Whatever the reason, it needs to be addressed sooner rather than later. Remember how long it took (more than 10 years) to get this award? Well, it can be taken away much quicker.

**IT WAS A SAD DAY** Oct. 13 when KACD/KBCD (Groove 103) Los Angeles switched its format from dance to world-class rock.

Over the years, Groove 103 (as it was commonly called) became the voice of dance music for L.A. club punters. In the process, the station ably

made its listeners aware of such artists as Ultra Naté, Duke, Dario G, Sash!, Pure Sugar, the Tamperer, Crystal Method, Deborah Cox, and Stardust.

Of course, with such a varied playlist, not everybody was happy. Some complained that the music was too underground, while others said it was too commercial. But—and this is a major but—Groove 103 was allowing a genre of music that wasn't being heard before to gain airplay.

It was another sad day when, dur-

ing the same month, the U.K.'s influential AM:PM Records shuttered its doors. But we were relieved to hear that label honcho Simon Dunmore would have a new label, Defected Records, up and running by the start of 1999. We can hardly wait!

Until then, we'll continue listening to the records that still bring a smile to our face. Singles like Billie Myers' "Kiss The Rain" (Thunderpump 2000 remix), David Morales Presents The Face's "Needin' U," and Deep Dish's "The Future Of The Future (Stay

Gold)" (Morales remix); albums like Esthero's "Breath From Another," Rachid's "Prototype," Morcheeba's "Big Calm," the Lighthouse Family's "Postcards From Heaven," and House Of 909's "The Children We Were"; and compilations like "Everybody Dance!" (Atlantic/Rhino), "Welcome To The Epidrome" (Epidrome/EPIC), "JBO: A Perspective 1988-1998" (Junior Boy's Own/V2), "The Perfect Beats" (Timber!/Tommy Boy), "Tranceport" (Kinetic/Reprise), and "Equinox" (Whirling).

## Country Sales, Touring Are Rising, But Labels Need To Depend On More Than Garth & Shania

**C**OUNTRY SALES DOLLARS are up, and country touring dollars are up, so why isn't everyone smiling? Because those figures come with a certain asterisk attached.

As of Dec. 6, country record sales for the year stood at 62.1 million units, as opposed to 59 million on the same date a year ago, according to SoundScan. Touring figures are even brighter for 1998: \$150 million this year, as opposed to \$122 million in 1997, according to Amusement Business.

All told, 1998 was a pretty good year for the country music industry, but the business is feeling the pinch

### 1998 ★ IN ★ REVIEW



Chet Flippo

number of new employees, and I worry. When I started Arista/Nashville, which wasn't all that long ago [1989], I was the seventh label here. Now you can't count them all."

And, significantly, with all those labels, country still depends on a handful of superstars to deliver the tonnage. "Cosmetically, everything looks wonderful," says RCA Label Group chairman **Joe Galante**, "but there's a lack of passion and response in the marketplace. We as an industry are making things too safe. We are seeing No. 1 records that don't translate into sales. Radio is doing what it has to do, but radio consolidation has changed the emphasis back to recurrents and oldies and away from new music."

The industry is not breaking new acts, and that does not bode well for the genre's future.

"When you have 40 new acts in one year and only one act hits the top 10," says DuBois, "and only one in the top 20 and only one in the top 30, that says something." The farm-team system of new acts is suffering, he adds.

"Breaking new acts—and sustaining them—has to be our No. 1 priority," agrees MCA Nashville chairman **Bruce Hinton**.

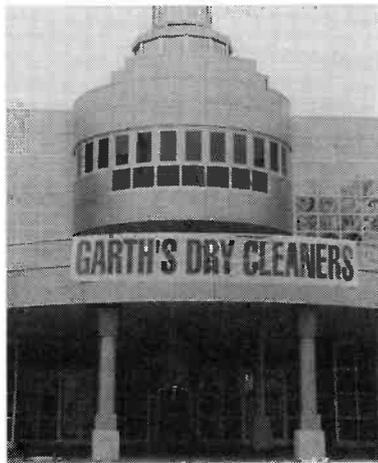
"The **Dixie Chicks** have been the only big-selling new act, and that's not enough," he says. The head of Dixie Chicks' label, **Allen Butler**, president of Sony Music Nashville, says, "There probably won't be a new **Garth Brooks** exploding on the scene. I'm very excited that my company broke the Dixie Chicks this year, but at the same time, I feel bad that nobody else broke anything. Because everybody needs to, or we won't grow the busi-

ness. The business is just so restrictive now in the parameters we have to go through to get to the consumer."

The label heads uniformly feel that sales will be flat or level in 1999, but all are optimistic about the long-term future. "The future is not bleak," says Butler, "but we need to get to work."

Hinton adds, "We've got great music in the pipeline. A lot of the young demos have gone back to pop, and we've just got to give them better music."

"We're going to focus on the quality of the artists and the records," says Galante. "I have great confidence," says DuBois. "I've ridden this roller coaster before, and it always goes back up."



**His Day Job?** This Music Row building was built by Capitol Nashville as its projected new headquarters. Instead, Capitol decided to stay put on West End Avenue and sold the building to Gaylord Entertainment. While it sat empty, some prankster draped this sign over its facade, a message perhaps aimed at Capitol Nashville's most famous artist.

**ON THE ROAD:** In touring, the rich are getting richer, and the poor are playing clubs.

After 1997's 23% slump from 1996, artists and bookers grew savvy, packaging multiple acts and putting major artists out as co-headliners. And it paid off—for the big acts, with the jump to \$150 million (still below 1996's total of \$160 million). **George Strait** averaged an extraordinary \$1.8 million-plus per show but was second overall to the tour king, **Garth Brooks**. Strait played only 18 dates, but they were all in stadiums, marking country music's first stadium tour.

These are the top 10 grossing country acts of 1998, according to Amusement Business:

1. **Garth Brooks**, \$35 million.
2. **George Strait**, \$33 million.
3. **Shania Twain**, \$27 million (projected to be around \$35 million by the new year).
4. **Reba McEntire/Brooks & Dunn**, \$10.5 million.
5. **Alan Jackson**, \$7.1 million.
6. **LeAnn Rimes/Bryan White**,

## THE CHART-TOPPERS



BROOKS



TWAIN

Following is a chronological list of albums that were No. 1 on the Top Country Albums chart for calendar year 1998. The figures in parentheses represent the number of weeks the album spent at No. 1 during this period. Albums that debuted at No. 1 this year are shown in boldface. (Note: "Sevens" by Garth Brooks spent three weeks at No. 1 in 1997, "You Light Up My Life" by LeAnn Rimes spent eight weeks at No. 1 in 1997, and "Come On Over" by Shania Twain was No. 1 for three weeks in 1997.)

- "Sevens," Garth Brooks, Capitol (10).
- "You Light Up My Life—Inspirational Songs," LeAnn Rimes, Curb (1).
- "Come On Over," Shania Twain, Mercury (19).
- "One Step At A Time,"** George Strait, MCA Nashville (1).
- "The Limited Series,"** Garth Brooks, Capitol (4).
- "Hope Floats" soundtrack, Capitol (Los Angeles) (9).
- "The Key,"** Vince Gill, MCA Nashville (1).
- "High Mileage,"** Alan Jackson, Arista/Nashville (2).
- "Double Live,"** Garth Brooks, Capitol (3).

\$5.7 million.

7. **Tim McGraw**, \$3.2 million.
8. **Clint Black**, \$3 million.
9. **Brooks & Dunn (solo)**, \$2.5 million.
10. **Clay Walker**, \$2.4 million.

The look of the future: Jackson's High Mileage Road Show will resemble the Grand Ole Opry road shows of the '40s and '50s. Jackson will headline, with five acts opening for him and doing three or four songs each. Joining him will be **Sara Evans**, **Danni Leigh**, **Chad Brock**, **Andy Griggs**, and **Clint Daniels**. The tour opens Jan. 14 in Huntsville, Ala.

McGraw will co-headline with **Dixie Chicks** in 1999.

**ARTISTS:** **Garth Brooks** and **Shania Twain** are so far out in front of everyone else now, they're virtually carrying the brunt of country's load. Brooks, of course, broke the one-week, million-sales barrier with his "Double Live" collection. Brooks has sold 6.5 million albums this year, according to SoundScan, but Twain is gaining on him: Her "Come On Over" (released late last year) is now

at 5.6 million units, as compared with 5.3 million for Brooks' "Sevens," again according to SoundScan.

She also mounted her first major tour this year and quieted all the naysayers who wondered if she could actually perform.

Crossing to pop became the vogue. **LeAnn Rimes**, singing the **Diane Warren**-written "How Do I Live," set the record for number of weeks on The Billboard Hot 100 when she hit 66 weeks. It also broke the record for weeks at No. 1 on Top Country Singles Sales, with 32 weeks. Twain placed four singles from "Come On Over" on the Hot 100, after Mercury began working them to AC and top 40.

And Warren herself became the hottest country songwriter, no mean feat for this self-confessed Valley Girl. At the Country Music Assn. Awards, Brooks repeated as entertainer of the year, becoming the first artist to win that award four times.

**ON THE RECORD:** Labels in Nashville continued to shoot up like mushrooms. The first casualty was (Continued on page 44)

### THE • TOP • STORIES

- **Garth Brooks Breaks The Bank.**
- **Shania Twain Tours, Sells Lots Of Records, And Crosses Over.**
- **LeAnn Rimes Breaks Hot 100 Record.**
- **Industry Laments Lack Of Newcomer Breakthroughs.**
- **Nashville Rebounds From Touring Slump.**
- **Gender Barrier Falls At Major Nashville Labels.**
- **Soundtracks Emerge As Country Force.**
- **Music Row Approaches 'Full' Status.**

of overexpansion, one result being a handful of superstars dominating the charts and new artists not being groomed to take their places.

Music Row is bursting, in terms of record labels, number of artists, number of employees, and in terms of sheer physical plant. "I look at all these new buildings," says Arista/Nashville president **Tim DuBois**, "and at the number of labels and the



**Top Of The World.** Mercury Nashville welcomed Shania Twain to her first Nashville concert with a multi-platinum album celebration for her album "Come On Over." Shown at the party atop the BMI building, from left, are Twain, Mercury Nashville senior VP of sales and marketing John Grady, Mercury Nashville president Luke Lewis, and Mercury Nashville director of national promotion and artist development Chris Stacey.



**Good For Life.** Singer/songwriter **Guy Clark** was honored this year with the ASCAP Foundation Lifetime Achievement Award. Clark, who has written such classics as "Desperadoes Waiting For A Train" and "L.A. Freeway" and influenced countless songwriters, was joined at the celebration by many friends. Shown, from left, are **Lyle Lovett**, **Rodney Crowell**, **Susanna Clark**, **Clark**, and **Vince Gill**.

# Billboard TOP COUNTRY ALBUMS

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

DECEMBER 26, 1998

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	3	<b>GARTH BROOKS</b> ▲ <sup>12</sup> CAPITOL 97424 (19.98/26.98) 4 weeks at No. 1	DOUBLE LIVE	1
<b>▲ GREATEST GAINER ▲</b>						
2	2	2	58	<b>SHANIA TWAIN</b> ▲ <sup>7</sup> MERCURY 536003 (10.98 EQ/16.98)	COME ON OVER	1
3	3	3	46	<b>DIXIE CHICKS</b> ▲ <sup>1</sup> MONUMENT 68195/SONY (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	2
4	4	6	34	<b>FAITH HILL</b> ▲ WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	5	4	5	<b>SOUNDTRACK</b> ▲ <sup>550</sup> MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
6	6	7	11	<b>VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA</b> MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN—A CHRISTMAS COLLECTION	6
7	7	5	30	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
8	8	8	16	<b>ALABAMA</b> ▲ <sup>2</sup> RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
9	9	10	10	<b>MARTINA MCBRIDE</b> RCA 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	9
10	10	9	15	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
11	11	15	4	<b>SOUNDTRACK</b> DREAMWORKS 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	11
12	15	13	32	<b>GARTH BROOKS</b> CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES I	1
13	12	11	8	<b>TOBY KEITH</b> MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
14	13	12	80	<b>TIM MCGRAW</b> ▲ <sup>7</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	1
15	14	14	28	<b>BROOKS &amp; DUNN</b> ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
16	16	16	39	<b>JO DEE MESSINA</b> ▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
17	26	24	9	<b>BILL ENGVALL</b> WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
18	23	20	55	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL 56599 (10.98/16.98)	SEVENS	1
19	17	17	8	<b>DEANA CARTER</b> ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
20	19	21	32	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
21	21	22	34	<b>GEORGE STRAIT</b> ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
22	18	28	28	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
23	20	23	18	<b>VINCE GILL</b> ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
24	24	28	68	<b>MARTINA MCBRIDE</b> ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
25	22	26	7	<b>VARIOUS ARTISTS</b> HIP-040124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	22
26	27	27	65	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
27	25	19	32	<b>MARK WILLIS</b> ● MERCURY 536317 (10.98 EQ/16.98) <b>HS</b>	WISH YOU WERE HERE	8
28	29	29	20	<b>DIAMOND RIO</b> ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
29	28	25	22	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
30	30	30	22	<b>VARIOUS ARTISTS</b> ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
31	31	31	18	<b>THE WILKINSONS</b> GIANT 24699/WARNER BROS. (10.98/16.98) <b>HS</b>	NOTHING BUT LOVE	20
32	32	34	66	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
33	34	36	9	<b>TRAVIS TRITT</b> WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
34	36	35	68	<b>TRISHA YEARWOOD</b> ▲ <sup>2</sup> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
35	33	33	12	<b>LYLE LOVETT</b> CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
36	35	32	27	<b>CLAY WALKER</b> GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
37	38	38	30	<b>TERRI CLARK</b> MERCURY 558211 (10.98/16.98)	HOW I FEEL	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 sales indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1998, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	37	37	12	<b>LEE ANN WOMACK</b> DECCA 7004/MCA NASHVILLE (10.98/16.98) <b>HS</b>	SOME THINGS I KNOW	20
39	42	43	30	<b>JEFF FOXWORTHY</b> WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
40	39	40	22	<b>COLLIN RAYE</b> EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
41	47	46	10	<b>AARON TIPPIN</b> LYRIC STREET 165003/HOLLYWOOD (10.98 EQ/16.98)	WHAT THIS COUNTRY NEEDS	33
42	44	44	11	<b>BLACKHAWK</b> ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
43	40	39	6	<b>THE TRACTORS</b> ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
44	43	45	32	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
45	46	42	15	<b>TRACY LAWRENCE</b> ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
46	41	47	34	<b>STEVE WARINER</b> ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
47	48	54	15	<b>WILLIE NELSON</b> ISLAND 524548 (10.98 EQ/16.98)	TEATRO	17
48	45	41	6	<b>BILLY RAY CYRUS</b> MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
49	49	52	7	<b>SARA EVANS</b> RCA 67653/RLG (10.98/16.98) <b>HS</b>	NO PLACE THAT FAR	47
50	51	49	34	<b>RANDY TRAVIS</b> DREAMWORKS 50034/GEFFEN (10.98/16.98)	YOU AND YOU ALONE	7
51	50	64	3	<b>VARIOUS ARTISTS</b> RCA 67699/RLG (4.98/9.98)	COUNTRY CHRISTMAS CLASSICS	50
<b>▲ PACESETTER ▲</b>						
52	63	68	25	<b>JOHN DENVER</b> MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	49
53	55	50	34	<b>ROY D. MERCER</b> CAPITOL 94301 (7.98/11.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 4	19
54	52	51	68	<b>COLLIN RAYE</b> ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
55	54	55	58	<b>KENNY KERSHAW</b> ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
56	53	48	74	<b>JAMES CHESNEY</b> ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
57	58	62	86	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
58	57	56	61	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
59	56	53	14	<b>VARIOUS ARTISTS</b> ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
60	61	58	84	<b>ROY D. MERCER</b> CAPITOL 54781 (7.98/11.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 1	39
61	62	59	60	<b>ROY D. MERCER</b> CAPITOL 21144 (7.98/11.98)	HOW BIG A BOY ARE YA? VOLUME 3	31
62	73	—	49	<b>JOHN DENVER</b> LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	2
63	60	60	29	<b>TY HERNDON</b> EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	8
64	64	67	94	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77856 (10.98/16.98)	UNCHAINED MELODY/THE EARLY YEARS	1
65	68	61	80	<b>ROY D. MERCER</b> CAPITOL 54782 (7.98/11.98) <b>HS</b>	HOW BIG A BOY ARE YA? VOLUME 2	43
66	74	—	75	<b>LILA MCCANN</b> ● ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	8
67	66	71	18	<b>WILLIE NELSON</b> LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	58
68	59	69	71	<b>CLINT BLACK</b> ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
69	65	63	31	<b>TRACY BYRD</b> MCA NASHVILLE 70016 (10.98/16.98)	I'M FROM THE COUNTRY	8
70	69	65	27	<b>DWIGHT YOAKAM</b> REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
71	71	73	7	<b>T. GRAHAM BROWN</b> INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER	68
72	RE-ENTRY	65	<b>MICHAEL PETERSON</b> ● REPRISE 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	17	
73	70	66	12	<b>RANDY TRAVIS</b> WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66
74	RE-ENTRY	11	<b>EMMYLOU HARRIS</b> EMINENT 25001 (10.98/15.98)	SPYBOY	27	
75	67	57	16	<b>DOLLY PARTON</b> DECCA 70041/MCA NASHVILLE (10.98/16.98)	HUNGRY AGAIN	23

# Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>GARTH BROOKS</b> ▲ <sup>10</sup> CAPITOL 29689 (10.98/15.98) 32 weeks at No. 1	THE HITS	173
2	2	<b>SHANIA TWAIN</b> ▲ <sup>11</sup> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	201
3	3	<b>GARTH BROOKS</b> ▲ <sup>1</sup> CAPITOL 98742 (7.98/11.98)	BEYOND THE SEASON	89
4	4	<b>JOHN DENVER &amp; THE MUPPETS</b> ▲ LASERLIGHT 12761 (3.98/5.98)	A CHRISTMAS TOGETHER	24
5	7	<b>ALAN JACKSON</b> ▲ <sup>1</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	164
6	5	<b>BURL IVES</b> MCA NASHVILLE 22177 (6.98 CD)	RUDOLPH THE RED-NOSED REINDEER	8
7	6	<b>JOHN DENVER</b> RCA 67641 (10.98/16.98)	ROCKY MOUNTAIN CHRISTMAS	9
8	9	<b>REBA MCENTIRE</b> ▲ MCA NASHVILLE 42031 (2.98/5.98)	MERRY CHRISTMAS TO YOU	50
9	8	<b>VINCE GILL</b> ▲ MCA NASHVILLE 10877 (10.98/15.98)	LET THERE BE PEACE ON EARTH	64
10	10	<b>LEANN RIMES</b> ▲ <sup>2</sup> CURB 77821 (10.98/15.98)	BLUE	127
11	10	<b>JOHN DENVER</b> LASERLIGHT 12762 (3.98/5.98)	CHRISTMAS LIKE A LULLABY	10
12	20	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	149
13	13	<b>PATSY CLINE</b> ▲ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	612

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	12	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA NASHVILLE 5800 (2.98/7.98)	MERRY CHRISTMAS STRAIT TO YOU	50
15	19	<b>KENNY ROGERS</b> ● MAGNATONE 108 (10.98/16.98)	THE GIFT	21
16	16	<b>JOHN BERRY</b> CAPITOL 32663 (7.98/11.98)	O HOLY NIGHT	24
17	24	<b>SHANIA TWAIN</b> ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	111
18	18	<b>VARIOUS ARTISTS</b> HIP-040066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	12
19	23	<b>DEANA CARTER</b> ▲ <sup>1</sup> CAPITOL 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	119
20	21	<b>HANK WILLIAMS</b> MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	61
21	17	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18736 (10.98/15.98)	HONKY TONK CHRISTMAS	47
22	15	<b>ALABAMA</b> RCA 66927/RLG (10.98/15.98)	CHRISTMAS VOLUME II	17
23	14	<b>TRISHA YEARWOOD</b> ● MCA NASHVILLE 11091 (4.98/6.98)	THE SWEETEST GIFT	15
24	22	<b>ANNE MURRAY</b> SBK/EMI 31145/CAPITOL (5.98/11.98)	BEST OF THE SEASON 5	5
25	—	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	246

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 sales indicated by a numeral following the symbol. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1998, Billboard/BPI Communications and SoundScan, Inc.



### COUNTRY CORNER



by Wade Jessen

**COWGIRL'S PRAYER:** Terri Clark sees her name at the top of Hot Country Singles & Tracks for the first time as "You're Easy On The Eyes" (Mercury) shoots 3-1, up 195 plays.

Although none of Clark's eight prior singles topped the radio chart, she's had several brushes with dominance. Her debut single, "Better Things To Do," rose to No. 3 in the Oct. 21, 1995, issue, and this year "Now That I Found You" peaked in the runner-up slot in the July 25 Billboard. She's scored four other top 10 songs; two peaked in the top five.

Clark's "How I Feel" set scans approximately 8,500 units to rise 38-37 on Top Country Albums.

**UPTOWN, DOWNTOWN:** Mark Chesnutt's version of Diane Warren's "I Don't Want To Miss A Thing" (Decca) sizzles with Airpower stripes on Hot Country Singles & Tracks and muscles its way to No. 2 on Top Country Singles Sales. Up 675 spins, Chesnutt's cover of the Aerosmith hit shoots 24-19 with the third-largest increase on the chart. Airplay is detected at 159 of our 162 monitored stations, with heavy airplay (more than 35 plays) at 12 of those signals, including WQBE Charleston, W.Va.; KIKK Houston; KNCI Sacramento, Calif.; and KKAT Salt Lake City.

At the cash registers, "I Don't Want To Miss A Thing" scans 13,000 units to rise 4-2 on Top Country Singles Sales. Chesnutt gains more than 8,000 units to score the biggest increase on that list.

Also notable on the singles chart is a 10-5 jump for Sara Evans' "No Place That Far" (RCA), up more than 3,000 units (106%). The song is the title track from Evans' sophomore set, which scans more than 6,000 pieces to hold at No. 49 on Top Country Albums.

**A TIP OF THE HAT:** Just a few months after Gene Autry's death, his international Christmas hit, "Rudolph The Red-Nosed Reindeer," re-enters Hot Country Singles & Tracks at No. 72 with airplay at 59 monitored stations. New airplay is heard at WIVK Knoxville, Tenn., and WWYZ Hartford, Conn.

Columbia's Nashville division serviced country radio with a promo CD single and a commemorative vinyl copy of "Rudolph" two weeks ago. The label released a chart-topping 1949 version that featured the Pinafores. The recording that charts this issue is Autry's 1950 solo version, which rose to No. 5 in that year's Dec. 15 Billboard. It is eligible to re-enter because it spent just three weeks on the chart during its initial run. Between 1948 and 1951, the singing cowboy scored a total of six top 10 Christmas hits, including three versions of "Here Comes Santa Claus."

**WANT FRIES WITH THAT?** With best wishes for a happy holiday season, Country Corner readers are reminded that all charts from our upcoming unpublished week are available for a fee from our archive research department. Please call 212-536-5054 or E-mail research@billboard.com.

### NASHVILLE SCENE

(Continued from page 42)

Rising Tide Records, which was shuttered by parent entity Universal Music Group after two years.

Sony Music Nashville's newly resurrected label Monument Records had the only genuine commercial breakthrough in the past two years here, with Dixie Chicks, who have been certified triple-platinum by the Recording Industry Assn. of America.

Soundtracks bloomed and will likely garner more of Nashville's attention in the future. Country acts graced a number of soundtracks this year, chief among them "Hope Floats," put out by Capitol Records. The album continues to ride Top Country Albums and has sold 1.8 million units, according to SoundScan.

Nashville country and Christian acts were represented on 15 major movie soundtracks this year, according to the Tennessee Film, Entertainment & Music Commission. That's in addition to the TV series "Touched By An Angel," the soundtrack to which has reached the top five of Top Country Albums.

DreamWorks Records Nashville contributed the Nashville soundtrack (one of three) to the just-released film "Prince of Egypt," and the label seems poised to be a major player in the soundtrack field.

The era of the "hat act," and the youth movement in general, seems to be waning. Proof: On the comeback trail were Randy Travis and Steve Wariner, both major artists whose careers had languished of late and who moved on to new labels and regained considerable success. Lari White and Linda Davis are in the process of trying to do the same. Several veteran artists are recording again, including Connie Smith, Don Williams, and T. Graham Brown.

Capitol Nashville was sued by veteran artist Tanya Tucker who—in effect—claimed alienation of affection, charging that the label ignored her in favor of certain other artists.

Capitol Nashville head Pat Quigley kicked up some dust when he announced plans to pay radio stations to back-announce certain Capitol artists. And, he made headlines when he deleted Garth Brooks' back

catalog when the label released the artist's boxed set.

And Nashville finally got its first female label head when Evelyn Shriver was tapped to lead Asylum.

Former Capitol Nashville president Scott Hendricks returned to head the new Virgin Records Nashville.

Two major country labels joined forces for a first-ever multi-label, dual-artist single, with the Reba McEntire/Brooks & Dunn release of "If You See Him/If You See Her."

**PUBLISHERS' ROW:** In music publishing news, Sony/ATV Tree made headlines by instituting the first written policy for song holds, long a controversial issue here.

Sony/ATV Tree also increased its song holdings considerably with the acquisition of Little Big Town Music and other catalogs. The company also got the services of writers Tom Shapiro and Bob DiPiero.

Hamstein Publishing launched Hamstein Productions, a full-service production company, with Ginny Johnson as GM.

EMI Music Publishing was named publisher of the year by both ASCAP and BMI.

Cal Turner III founded Cal IV Entertainment, a publishing firm with more than 10,000 copyrights.

**AND:** Country music said goodbye to a number of friends in 1998. Tammy Wynette was a friend to everyone on Music Row, and it was no surprise

that the world loved her, too, as evidenced by the unprecedented event of her memorial service being televised live worldwide. Wynette, along with Elvis Presley, George Morgan, and E.W. "Bud" Wendell, were inducted into the Country Music Hall of Fame this year.

Owen Bradley, one of the musical architects of what became Music Row, died early this year.

The great gospel patriarch J.D. Sumner died on the road, as he always hoped he would.

Roy Rogers and Gene Autry left us, as did rock pioneer Carl Perkins, country legend Floyd Cramer (last New Year's Eve), Grand Ole Opry mainstay Grandpa Jones, and '70s and '80s hitmaker Eddie Rabbitt.

Others who passed on included manager Jack McFadden, country scholar Otto Kitsinger, songwriter Kent Robbins, MCA Nashville's Julie Hall, Amazing Rhythm Aces drummer/co-founder Butch McDade, and legend Cas Walker.

And music educator Bob Mulloy, industry leader Cliffie Stone, promoter Buddy Lee, longtime artist Justin Tubb, honky-tonk pioneer Rose Maddox, Earl Bolick of the Blue Sky Boys, country comedian Jerry Clower, singer/songwriter Jimmy Driftwood, guitarist Eldon Shamblin, Helen Carter, of the Carter Sisters, former Oak Ridge Boy Steve Sanders, the Kendalls' Royce Kendall, DJ T. Tommy Cutrer, and musician Curly Chalker.



**Wild Blue Yonder.** Lyric Street Records artist Lari White spent much of November touring Central Europe and entertaining U.S. troops stationed in Bosnia, Turkey, Germany, and Italy. She performed a Thanksgiving Day show in Bosnia that was broadcast on a number of U.S. stations. She is pictured with her tour plane and unit banners from the troops.

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

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

- |   |  |   |  |   |
|---|--|---|--|---|
| <p>40 <b>ABSENCE OF THE HEART</b> (EMI Princeton Street, ASCAP/EMI April, ASCAP/Full Keel, ASCAP/In The Fairway, ASCAP/Hamstein Cumberland, BMI/Hardtail Hits, BMI) HL/WBM</p> <p>65 <b>BEHIND CLOSED DOORS</b> (Warner House of Music, BMI) WBM</p> <p>68 <b>THE BIG ONE</b> (Rites Of Passage, BMI)</p> <p>33 <b>A BITTER END</b> (BMG, ASCAP/Keabo, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) HL/WBM</p> <p>24 <b>BUSY MAN</b> (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM</p> <p>30 <b>BY THE BOOK</b> (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM</p> <p>56 <b>CAN'T STOP THINKIN' 'BOUT THAT</b> (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL</p> <p>54 <b>CHRISTMAS IN DIXIE</b> (Maypop, BMI/Wildcountry, BMI) WBM</p> <p>75 <b>THE CHRISTMAS SONG</b> (Edwin H. Morris &amp; Co., ASCAP/MPL Communications, ASCAP)</p> <p>27 <b>DON'T LAUGH AT ME</b> (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM</p> <p>49 <b>DRIVE ME WILD</b> (Travelin' Zoo, ASCAP/Myrt &amp; Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)</p> <p>43 <b>EVERY LITTLE WHISPER</b> (Hamstein Cumberland, BMI/Kidulie, BMI/Steve Warner, BMI) WBM</p> <p>29 <b>EVERYTHING'S CHANGED</b> (Five Cowboys, BMI/Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL</p> | <p>25 <b>FLY (THE ANGEL SONG)</b> (Golden Phoenix, SOCAN/Kiayasons, SOCAN/Rory Bourke, BMI) WBM</p> <p>11 <b>FOR A LITTLE WHILE</b> (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL</p> <p>8 <b>FOR YOU I WILL</b> (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM</p> <p>21 <b>GETCHA SOME</b> (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL</p> <p>51 <b>GUILTY</b> (Sony/ATV Tree, BMI/Starstruck Angel, BMI) HL</p> <p>70 <b>HANDS OF A WORKING MAN</b> (Warner-Tamerlane, BMI/Sugar Bend, BMI)</p> <p>50 <b>HERE'S YOUR SIGN CHRISTMAS</b> (Twin Spurs, BMI/Boon-Bing, BMI)</p> <p>18 <b>HOLD ON TO ME</b> (Reynolds, BMI/Bayou Boy, BMI) HL</p> <p>28 <b>HONEY, I'M HOME</b> (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM</p> <p>44 <b>HOW FOREVER FEELS</b> (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM</p> <p>2 <b>HUSBANDS AND WIVES</b> (Sony/ATV Tree, BMI) HL</p> <p>19 <b>I DON'T WANT TO MISS A THING</b> (Realsongs, ASCAP) WBM</p> <p>39 <b>IF I LOST YOU</b> (Post Oak, BMI/Edisto, ASCAP) HL</p> <p>53 <b>I'LL TAKE TODAY</b> (Seven Summits, BMI/Will Robinsongs, BMI/Irving, BMI) HL/WBM</p> <p>62 <b>I'LL THINK OF A REASON LATER</b> (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI)</p> <p>42 <b>I'M YOURS</b> (Gravitrn, SESAC/Blakemore Avenue,</p> | <p>ASCAP/Full Keel, ASCAP) WBM</p> <p>12 <b>IT MUST BE LOVE</b> (Almo, ASCAP/Craig Bickhardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM</p> <p>67 <b>IT'S ONLY LOVE</b> (Heart Of Hearts, BMI/McLachlan-Scruggs Int'l, BMI/Why Walk, ASCAP)</p> <p>20 <b>IT'S YOUR SONG</b> (Gooby, BMI/Pan For Gold, BMI/Copy-right Management, BMI) WBM</p> <p>73 <b>I WILL STAND</b> (Scarlett Sister, ASCAP/Still Working For The Woman, ASCAP/Sweet Two O Five, BMI/Frankly Scarlett, BMI/First And Goal, BMI)</p> <p>58 <b>I WON'T LIE</b> (EMI April, ASCAP/Pedalhead, ASCAP/Famous, ASCAP) HL</p> <p>38 <b>KEEPIN' UP</b> (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM</p> <p>71 <b>KINDLY KEEP IT COUNTRY</b> (Viny Mae, BMI) WBM</p> <p>52 <b>LET IT SNOW, LET IT SNOW, LET IT SNOW</b> (Cahn, ASCAP/WB, ASCAP/Producers, ASCAP/Warner Chappell, ASCAP) HL/WBM</p> <p>4 <b>LET ME LET GO</b> (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) HL/WBM</p> <p>26 <b>A LITTLE PAST LITTLE ROCK</b> (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM</p> <p>22 <b>NO PLACE THAT FAR</b> (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM</p> <p>41 <b>ONE DAY LEFT TO LIVE</b> (Acuff-Rose, BMI/That's A Smash, BMI/Mike Curb, BMI/CPN, ASCAP) WBM</p> <p>47 <b>ORDINARY LIFE</b> (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)</p> <p>31 <b>POWERFUL THING</b> (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL</p> <p>59 <b>A RANDOM ACT OF SENSELESS KINDNESS</b> (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI) WBM</p> <p>6 <b>RIGHT ON THE MONEY</b> (EMI Blackwood, BMI/Flybridge,</p> | <p>BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL</p> <p>72 <b>RUDOLPH THE RED-NOSED REINDEER</b> (St. Nicholas, ASCAP)</p> <p>61 <b>SHORTENIN' BREAD</b> (Warner-Tamerlane, BMI/Boy Rocking, BMI/Chinquapin, BMI/CVB, BMI/Atlantic Meridian, BMI) WBM</p> <p>48 <b>SLOW DOWN</b> (Glitterfish, BMI/Buna Boy, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) WBM</p> <p>34 <b>SOMEBODY'S OUT THERE WATCHING</b> (Warner-Tamerlane, BMI/Wuckalecia, BMI/Nomad-Noman, BMI/Franne Golde, BMI/Underswept Pacific, BMI) WBM</p> <p>3 <b>SOMEONE YOU USED TO KNOW</b> (Melanie Howard, ASCAP/Big Giant, BMI/Warner-Tamerlane, BMI) WBM</p> <p>69 <b>SOMETHING TO THINK ABOUT</b> (EMI Blackwood, BMI/Ty Land, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM</p> <p>13 <b>SPIRIT OF A BOY WISDOM OF A MAN</b> (WB, ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM</p> <p>14 <b>STAND BESIDE ME</b> (Hamstein Cumberland, BMI) WBM</p> <p>35 <b>TAKE ME</b> (EMI Blackwood, BMI/Singles Only, BMI/Sony/ATV Tree, BMI) HL</p> <p>32 <b>THAT DON'T IMPRESS ME MUCH</b> (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM</p> <p>9 <b>THERE YOU HAVE IT</b> (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM</p> <p>45 <b>THESE ARMS OF MINE</b> (Curbsongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI) WBM</p> <p>57 <b>TIL SANTA'S GONE (MILK AND COOKIES)</b> (Wardy, ASCAP/Howlin' Hits, ASCAP/Red Brazos, BMI) WBM</p> <p>16 <b>UNBELIEVABLE</b> (Mighty Nice, BMI/Al Andersongs, BMI/Longitude, BMI/My Life's Work, BMI) HL/WBM</p> <p>10 <b>WE REALLY SHOULDN'T BE DOING THIS</b> (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL</p> <p>55 <b>WHEN MAMA AIN'T HAPPY</b> (EMI Blackwood, BMI/Ty</p> | <p>Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI)</p> <p>23 <b>WHERE THE GREEN GRASS GROWS</b> (Song Matters, ASCAP/Famous, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) HL/WBM</p> <p>63 <b>WHERE YOUR ROAD LEADS</b> (EMI April, ASCAP/Desmorable, ASCAP/Manor House, ASCAP/BMG, ASCAP) HL</p> <p>17 <b>WIDE OPEN SPACES</b> (Pie-Eyed Groobe, BMI/Groobe, BMI)</p> <p>46 <b>WINE INTO WATER</b> (EMI Blackwood, BMI/River Of Time, BMI/Burch Brothers, BMI/Ted Hewitt, ASCAP) HL</p> <p>74 <b>WINTER WONDERLAND/SLEIGH RIDE (MEDLEY)</b> (WB, ASCAP/EMI Mills, ASCAP)</p> <p>66 <b>WRITE IT IN STONE</b> (Music Corp. Of America, BMI/Pembo, BMI)</p> <p>7 <b>WRONG AGAIN</b> (Still Working For The Man, BMI/Dyad, BMI)</p> <p>15 <b>WRONG NIGHT</b> (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM</p> <p>64 <b>YOU HAVEN'T LEFT ME YET</b> (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM</p> <p>37 <b>YOU MOVE ME</b> (PolyGram International, ASCAP/Pier-ceptisongs, ASCAP) HL</p> <p>5 <b>YOU'RE BEGINNING TO GET TO ME</b> (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM</p> <p>1 <b>YOU'RE EASY ON THE EYES</b> (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Terr-000, ASCAP) HL/WBM</p> <p>36 <b>YOU WERE MINE</b> (Woolly Puddin', BMI/Bug, BMI)</p> <p>60 <b>YOU WON'T EVER BE LONELY</b> (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL</p> |
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# HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SERVICES' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>No. 1</b>		
1	3	4	18	<b>YOU'RE EASY ON THE EYES</b> K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	◆ TERRI CLARK (V) MERCURY 56621B	1
2	1	3	14	<b>HUSBANDS AND WIVES</b> D. COOK, K. BROOKS, R. DUNN (R. MILLER)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13143	1
3	4	5	19	<b>SOMEONE YOU USED TO KNOW</b> C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON)	◆ COLLIN RAYE (C) (D) EPIC 79011	3
4	2	1	16	<b>LET ME LET GO</b> D. HUFF, F. HILL (S. DIAMOND, D. MORGAN)	◆ FAITH HILL WARNER BROS. ALBUM CUT	1
5	6	9	19	<b>YOU'RE BEGINNING TO GET TO ME</b> J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	◆ CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	5
6	7	8	11	<b>RIGHT ON THE MONEY</b> K. STEGALL (C. BLACK, P. YASSAR)	◆ ALAN JACKSON (V) ARISTA NASHVILLE 13136	6
7	9	13	15	<b>WRONG AGAIN</b> M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WELI)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 65456	7
8	11	12	21	<b>FOR YOU I WILL</b> P. MCMARKIN, A. TIPPIN (T. MARTIN, M. NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	8
9	12	14	18	<b>THERE YOU HAVE IT</b> M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	9
10	5	6	20	<b>WE REALLY SHOULDN'T BE DOING THIS</b> T. BROWN, G. STRAIT (J. LAUDERDALE)	◆ GEORGE STRAIT (V) MCA NASHVILLE 72071	4
11	13	15	8	<b>FOR A LITTLE WHILE</b> B. GALLIMORE, J. STROUD, T. MCGRAW (P. YASSAR, S. MANDLE, J. VANDIVER)	◆ TIM MCGRAW CURB ALBUM CUT	11
12	8	2	20	<b>IT MUST BE LOVE</b> D. JOHNSON (C. BICKHARDT, J. SUNDRUD)	◆ TY HERNDON (V) EPIC 79049	1
13	15	17	12	<b>SPIRIT OF A BOY, WISDOM OF A MAN</b> J. STROUD, B. GALLIMORE, R. TRUCE (B. BRUCE, G. BURNTIK)	◆ RANDY TRAVIS DREAMWORKS ALBUM CUT	13
14	14	18	12	<b>STAND BESIDE ME</b> B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	14
15	16	21	7	<b>WRONG NIGHT</b> D. MALLORY, R. MENTURE (J. LEO, R. BOWLES)	◆ REBA (V) MCA NASHVILLE 72075	15
16	21	24	9	<b>UNBELIEVABLE</b> M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 1313B	16
17	10	7	19	<b>WIDE OPEN SPACES</b> P. WORLEY, B. CHANCEY (S. GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
18	19	23	12	<b>HOLD ON TO ME</b> C. PETCOZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	18
				<b>AIRPOWER</b>		
19	24	36	6	<b>I DON'T WANT TO MISS A THING</b> M. WRIGHT (G. WARREN)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72078	19
20	17	11	7	<b>IT'S YOUR SONG</b> A. REYNOLDS (B. HILL, P. WOLFE)	◆ GARTH BROOKS CAPITOL ALBUM CUT	9
21	18	20	16	<b>GETCHA SOME</b> J. STROUD, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY 56643	18
22	27	31	13	<b>NO PLACE THAT FAR</b> N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	◆ SARA EVANS (C) (D) (V) RCA 65584	22
23	22	22	25	<b>WHERE THE GREEN GRASS GROWS</b> B. GALLIMORE, J. STROUD, T. MCGRAW (J. LEARY, C. WISEMAN)	◆ TIM MCGRAW CURB ALBUM CUT	1
24	31	34	9	<b>BUSY MAN</b> J. KELTON, K. STEGALL (B. REGAN, G. TEREN)	◆ BILLY RAY CYRUS (V) MERCURY 566582	24
25	29	32	10	<b>FLY (THE ANGEL SONG)</b> T. HASEL DEN, R. ZAVITSON (S. WILKINSON, R. M. BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	25
26	20	10	21	<b>A LITTLE PAST LITTLE ROCK</b> M. WRIGHT (G. BROWN, T. LANE, B. JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068	2
27	26	25	24	<b>DON'T LAUGH AT ME</b> C. CHAMBERLIN (M. SHAWBLIN, S. SESKIN)	◆ MARK WILLIS (V) MERCURY 566054	2
28	23	26	23	<b>HONEY, I'M HOME</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	1
29	28	28	26	<b>EVERYTHING'S CHANGED</b> D. COOK, W. WILSON (R. McDONALD, P. NELSON, L. BOONE)	◆ LONESTAR BNA ALBUM CUT	2
30	33	33	14	<b>BY THE BOOK</b> R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	30
31	36	43	5	<b>POWERFUL THING</b> T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	◆ TRISHA YEARWOOD (V) MCA NASHVILLE 72082	31
32	40	60	3	<b>THAT DON'T IMPRESS ME MUCH</b> R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (V) MERCURY 566220	32
33	34	38	16	<b>A BITTER END</b> B. CHANCEY, C. YOUNG (D. DODD, K. BEARD)	◆ DERYL DODD (C) (D) COLUMBIA 79013	33
34	38	41	10	<b>SOMEBODY'S OUT THERE WATCHING</b> T. HASEL DEN, R. ZAVITSON (L. RERNER, F. GOLDE, S. BOOKER)	◆ THE KINLEYS (C) (D) EPIC 79064	34
35	37	40	13	<b>TAKE ME</b> D. HUFF (S. SMITH, B. DIPERRO)	◆ LARI WHITE LYRIC STREET ALBUM CUT	35
36	49	69	3	<b>YOU WERE MINE</b> P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	36
37	35	35	19	<b>YOU MOVE ME</b> A. REYNOLDS (G. KENNEDY, P. PETTIS)	◆ GARTH BROOKS CAPITOL ALBUM CUT	3
38	41	53	4	<b>KEEPIN' UP</b> D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	◆ ALABAMA RCA ALBUM CUT	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	32	29	18	<b>IF I LOST YOU</b> B. J. WALKER, JR., T. TRITT (T. TRITT, S. HARRIS)	◆ TRAVIS TRITT (C) (D) (V) WARNER BROS. 17152	29
40	25	19	14	<b>ABSENCE OF THE HEART</b> C. FARREN, D. CARTER (D. CARTER, C. FARREN, C. JONES)	◆ DEANA CARTER (V) CAPITOL 5878	16
41	42	45	12	<b>ONE DAY LEFT TO LIVE</b> K. STEGALL (D. BILLOM, R. BOUDREAU, J. NORTHRUP)	◆ SAMMY KERSHAW (C) (D) (V) MERCURY 566052	41
42	44	46	9	<b>I'M YOURS</b> J. STROUD, J. KING (P. COLEMAN, D. JOHNSON)	◆ LINDA DAVIS (C) (D) DREAMWORKS 59015	42
43	43	44	11	<b>EVERY LITTLE WHISPER</b> S. WARNER (B. KIRSCH, S. WARNER)	◆ STEVE WARNER CAPITOL ALBUM CUT	43
44	54	65	3	<b>HOW FOREVER FEELS</b> B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	◆ KENNY CHESNEY BNA ALBUM CUT	44
45	46	51	5	<b>THESE ARMS OF MINE</b> W. C. RIMES (J. TWEEL, G. THOMPSON)	◆ LEANN RIMES CURB ALBUM CUT/MCG	45
46	45	47	15	<b>WINE INTO WATER</b> S. NICHOLSON, J. GRAHAM BROWN (T. G. BROWN, B. BURCH, T. HEWITT)	◆ T. GRAHAM BROWN INTERSOND ALBUM CUT	45
47	48	52	8	<b>ORDINARY LIFE</b> N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	◆ CHAD BROCK (C) (D) (V) WARNER BROS. 17136	47
48	47	50	13	<b>SLOW DOWN</b> J. CRUTCHFIELD, K. LEHNING (M. NESLER, T. MARTIN)	◆ MARK NESLER ASYLUM ALBUM CUT	47
49	50	57	7	<b>DRIVE ME WILD</b> M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	◆ SAWYER BROWN CURB ALBUM CUT	49
50	52	66	3	<b>HERE'S YOUR SIGN CHRISTMAS</b> D. GRAU (B. ENGVALL, D. GRAU)	◆ BILL ENGVALL WARNER BROS. ALBUM CUT	50
51	39	37	18	<b>GUILTY</b> C. FARREN (B. WARREN, B. WARREN, D. BERG)	◆ THE WARREN BROTHERS (C) (D) (V) BNA 65552	34
52	56	62	13	<b>LET IT SNOW, LET IT SNOW, LET IT SNOW</b> R. CHANCEY, E. SEAY (S. CAHN, J. STYNE)	◆ RICOCHET (C) (D) COLUMBIA 78749	43
53	51	55	7	<b>I'LL TAKE TODAY</b> M. WRIGHT (B. HILL, W. ROBBINS, W. ROBINSON)	◆ GARY ALLAN (V) DECCA 72079	51
54	61	—	12	<b>CHRISTMAS IN DIXIE</b> H. SHEDD, ALABAMA (T. GENTRY, R. OWEN, J. COOK, M. HERNDON)	◆ ALABAMA (C) (V) RCA 64436	35
55	62	—	2	<b>WHEN MAMA AIN'T HAPPY</b> T. BROWN (R. GILES, G. GODDARD, T. NICHOLS)	◆ TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	55
56	57	58	6	<b>CAN'T STOP THINKIN' 'BOUT THAT</b> R. CHANCEY, B. CHANCEY (M. DODSON, D. DRAKE, S. MULLINS)	◆ RICOCHET (C) (D) COLUMBIA 79062	56
57	RE-ENTRY	9	6	<b>TIL' SANTA'S GONE (I JUST CAN'T WAIT)</b> J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS, S. RUSSELL)	◆ CLINT BLACK (V) RCA 3709	40
58	58	61	8	<b>I WON'T LIE</b> N. WILSON, B. WANKERSLEY (B. BOULTON, H. LINDSEY)	◆ SHANNON BROWN (C) (D) (V) ARISTA NASHVILLE 13144	58
59	63	75	3	<b>A RANDOM ACT OF SENSELESS KINDNESS</b> D. KENNEDY, A. SMITH (F. MYERS, G. BAKER, J. WILLIAMS)	◆ SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 86224	59
60	74	73	3	<b>YOU WON'T EVER BE LONELY</b> D. MALLORY, J. G. SMITH (A. GRIGGS, B. JONES)	◆ ANDY GRIGGS RCA ALBUM CUT	60
61	60	59	6	<b>SHORTENIN' BREAD</b> S. RIPLEY, W. RICHMOND (W. RICHMOND, S. RIPLEY, C. VAN BEEK, D. KEESSE)	◆ THE TRACTORS (V) ARISTA NASHVILLE 13147	57
				<b>Hot Shot Debut</b>		
62	NEW	1	1	<b>I'LL THINK OF A REASON LATER</b> M. WRIGHT (T. MARTIN, T. NICHOLS)	◆ LEE ANN WOMACK (V) DECCA 72076	62
63	59	54	15	<b>WHERE YOUR ROAD LEADS</b> A. REYNOLDS (W. SHAW, D. CHILD)	◆ TRISHA YEARWOOD (DUET WITH GARTH BROOKS) (V) MCA NASHVILLE 72070	18
64	67	—	6	<b>YOU HAVEN'T LEFT ME YET</b> T. BROWN, G. STRAIT (D. H. GOSLESBY, K. ROBBINS)	◆ GEORGE STRAIT MCA NASHVILLE ALBUM CUT	64
65	64	68	5	<b>BEHIND CLOSED DOORS</b> J. SLATE, J. DUFFIE (K. O'NEAL)	◆ JOE DUFFIE EPIC ALBUM CUT	64
66	71	—	2	<b>WRITE IT IN STONE</b> W. WILSON (K. HARLING)	◆ KEITH HARLING (V) MCA NASHVILLE 72081	66
67	70	—	2	<b>IT'S ONLY LOVE</b> R. SCRUGGS (R. SCRUGGS, M. C. CARPENTER)	◆ RANDY SCRUGGS (WITH MARY CHAPIN CARPENTER) REPRISE ALBUM CUT	67
68	66	74	6	<b>THE BIG ONE</b> B. BECKETT, P. GREENE (J. JIMS, P. MATTHEWS)	◆ CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	66
69	55	49	14	<b>SOMETHING TO THINK ABOUT</b> P. MCMARKIN (T. MARTIN, T. NICHOLS)	◆ DAVID KERSH CURB ALBUM CUT	46
70	NEW	1	1	<b>HANDS OF A WORKING MAN</b> B. GALLIMORE (D. WILLIAMS, JIM COLLINS)	◆ TY HERNDON EPIC ALBUM CUT	70
71	53	42	12	<b>KINDLY KEEP IT COUNTRY</b> T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA NASHVILLE 72072	33
72	RE-ENTRY	4	12	<b>RUDOLPH THE RED-NOSED REINDEER</b> A. SATHERLEY (J. MARKS)	◆ GENE AUTRY (V) COLUMBIA 41755	72
73	65	56	20	<b>I WILL STAND</b> B. CANNON, N. WILSON (M. GERMINO, C. BEATHARD)	◆ KENNY CHESNEY (C) (D) (V) BNA 65570	27
74	NEW	1	1	<b>WINTER WONDERLAND/SLEIGH RIDE (MEDLEY)</b> D. FOSTER, K. ROGERS (D. SMITH, F. BERNARD, M. PARISH, L. ANDERSON)	◆ DOLLY PARTON RCA ALBUM CUT	74
75	NEW	1	1	<b>THE CHRISTMAS SONG</b> S. HENDRICKS (M. FORMER, R. WELLS)	◆ TRACE ADKINS CAPITOL ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3000 detections for the first time. Titles below the top 30 are removed from the chart after 20 weeks. \*Video 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, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>No. 1</b>	
1	1	1	41	<b>THIS KISS</b> ▲ WARNER BROS. 17247	FAITH HILL
2	4	—	2	<b>I DON'T WANT TO MISS A THING</b> DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
3	2	2	6	<b>FLY (THE ANGEL SONG)</b> GIANT 17131/WARNER BROS.	THE WILKINSONS
4	3	4	13	<b>IF I LOST YOU</b> WARNER BROS. 17152	TRAVIS TRITT
5	10	10	6	<b>NO PLACE THAT FAR</b> RCA 65584/RLG	SARA EVANS
6	6	5	42	<b>I'M ALRIGHT/BYE BYE</b> ● CURB 73034	JO DEE MESSINA
7	5	3	25	<b>26 CENTS</b> GIANT 17197/WARNER BROS.	THE WILKINSONS
8	8	8	14	<b>SOMEONE YOU USED TO KNOW</b> EPIC 79011/SONY	COLLIN RAYE
9	12	12	80	<b>HOW DO I LIVE</b> ▲ <sup>2</sup> CURB 73022	LEANN RIMES
10	11	9	8	<b>HOLD ON TO ME</b> ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
11	9	7	14	<b>I WILL STAND</b> BNA 65570/RLG	KENNY CHESNEY
12	13	13	10	<b>THERE YOU HAVE IT</b> ARISTA NASHVILLE 13134	BLACKHAWK
13	7	6	14	<b>FOR YOU I WILL</b> LYRIC STREET 164023/HOLLYWOOD	AARON TIPPIN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	16	7	<b>GUILTY</b> BNA 65552/RLG	THE WARREN BROTHERS
15	15	11	37	<b>COMMITMENT</b> ● CURB 73055	LEANN RIMES
16	17	17	10	<b>YOU'RE BEGINNING TO GET TO ME</b> GIANT 17158/WARNER BROS.	CLAY WALKER
17	18	15	19	<b>WIDE OPEN SPACES</b> MONUMENT 79003/SONY	DIXIE CHICKS
18	16	14	15	<b>A LITTLE PAST LITTLE ROCK</b> DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK
19	20	19	16	<b>WRONG AGAIN/HAPPY GIRL</b> RCA 65456/RLG	MARTINA MCBRIDE
20	19	22	4	<b>A BITTER END</b> COLUMBIA 79013/SONY	DERYL DODD
21	22	21	8	<b>STRAIGHT TEQUILA</b> CURB 73066	TRINI TRIGGS
22	23	23	9	<b>ONE DAY LEFT TO LIVE/HONKY TONK AMERICA</b> MERCURY 566052	SAMMY KERSHAW
23	21	18	31	<b>ONE HEART AT A TIME</b> ATLANTIC 84117/AG	VARIOUS ARTISTS
24	RE-ENTRY	35	1	<b>I JUST WANT TO DANCE WITH YOU</b> MCA NASHVILLE 72046	GEORGE STRAIT
25	25	20	22	<b>COVER YOU IN KISSES</b> ATLANTIC 84157/AG	JOHN MICHAEL MONTGOMERY

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

# Artists & Music

## TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	36	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98) 28 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	56	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	17	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
4	4	11	DOMINGO/BRIGHTMAN/LOTTI SONY CLASSICAL 60396 (10.98 EQ/16.98)	A GALA CHRISTMAS IN VIENNA
5	7	8	CECILIA BARTOLI LONDON 455981 (10.98 EQ/16.98)	LIVE IN ITALY
6	5	6	BARTOLI/BOCELLI/TERFEL DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
7	6	5	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
8	9	6	VARIOUS ARTISTS AMERICAN GRAMAPHONE 298 (10.98/15.98)	RENAISSANCE HOLIDAY
9	8	48	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
10	13	2	KIROV ORCHERSTRA (GERGIEV) PHILIPS 462114 (34.98 EQ CD)	TCHAIKOVSKY: THE NUTCRACKER (COMPLETE)
11	10	33	ANDRE RIEU PHILIPS 534266 (10.98 EQ/16.98)	IN CONCERT
12	RE-ENTRY		MICHAEL BOLTON SONY CLASSICAL 63077 (10.98 EQ/16.98)	MY SECRET PASSION — THE ARIAS
13	12	41	YO-YO MA SONY CLASSICAL 63203 (31.98 EQ CD)	BACH: THE CELLO SUITES
14	11	89	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
15	RE-ENTRY		PAUL GALBRAITH DELOS 3232 (31.98 CD)	J.S. BACH: THE SIX SONATAS AND PARTITAS

## TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	16	LONDON SYMPHONY ORCHESTRA (HORNER) SONY CLASSICAL 60691 (10.98 EQ/16.98) 16 weeks at No. 1	BACK TO TITANIC
2	2	64	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA NEMO STUDIO/ANGEL 56511 (9.98/16.98) [RS]	TIME TO SAY GOODBYE
3	3	9	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 63252 (10.98/17.98)	HOLIDAY POPS
4	4	8	VARIOUS ARTISTS PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA LONDON 460600 (10.98 EQ/16.98)	
5	5	18	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) [RS]	GOES CLASSIC
6	6	13	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
7	7	3	VARIOUS ARTISTS ERATO 35810 (16.97 CD)	CHRISTMAS WITH THE STARS
8	10	44	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
9	8	16	PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD)	FOR LOVE
10	12	22	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
11	9	10	BRYN TERFEL DG 457628 (17.98 EQ CD)	IF EVER I WOULD LEAVE YOU
12	14	31	VARIOUS ARTISTS VARESE SARABANDE 59262 (16.98 CD)	TITANIC: THE ULTIMATE COLLECTION
13	13	60	LONDON PHILHARMONIC (SCHOLLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
14	RE-ENTRY		LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
15	RE-ENTRY		LOS ANGELES GUITAR QUARTET SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.

○ 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. [RS] indicates past or present Heatsseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1998 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 CARRERAS-DOMINGO-PAVAROTTI A TENOR'S CHRISTMAS SONY CLASSICAL	1 VARIOUS ARTISTS BRUCKNER: SYMPHONY NO. 3 LASERLIGHT
2 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL	2 VARIOUS THE BEST OF MOZART LASERLIGHT
3 BOSTON POPS (FIEDLER) CHRISTMAS FESTIVAL RCA VICTOR	3 VARIOUS A NUTCRACKER CHRISTMAS INTERSOUND
4 VARIOUS MOZART FOR YOUR MIND PHILIPS	4 BERLIN SYM. (WOHLERT) TCHAIKOVSKY: THE NUTCRACKER (HLTS.) LASERLIGHT
5 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL	5 JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
6 VARIOUS THE GREATEST CHRISTMAS SHOW ON EARTH LONDON	6 VARIOUS HANDEL: MESSIAH (HLTS.) LASERLIGHT
7 VARIOUS GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS	7 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
8 VARIOUS MOZART FOR A MERRY CHRISTMAS PHILIPS	8 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
9 VARIOUS MOZART FOR MEDITATION PHILIPS	9 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
10 VARIOUS I'LL BE HOME FOR CHRISTMAS SONY CLASSICAL	10 VARIOUS TCHAIKOVSKY: THE NUTCRACKER SUITE INTERSOUND
11 VARIOUS PACHELBEL CANON RCA VICTOR	11 VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
12 LEONARD BERNSTEIN THE JOY OF CHRISTMAS SONY CLASSICAL	12 VARIOUS HANDEL: MESSIAH INTERSOUND
13 MARIO LANZA LANZA SINGS CHRISTMAS CAROLS RCA VICTOR	13 VARIOUS 20 CLASSICAL FAVORITES MADACY
14 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS	14 VARIOUS A NUTCRACKER CHRISTMAS PILZ
15 VARIOUS BEETHOVEN AT BEDTIME PHILIPS	15 VARIOUS CHRISTMAS CLASSICS INTERSOUND

## Classical KEEPING SCORE™



by Bradley Bambarger

**ARTIST OF THE YEAR:** Few classical instrumentalists have combined virtuoso gravitas and cross-cultural populism to greater effect than Yo-Yo Ma. And 1998 saw the 43-year-old cellist at the summit of his powers and the peak of his appeal, with a series of artistically serious yet commercially momentous albums for Sony Classical.

Ma's disc of Astor Piazzolla's music, "The Soul Of The Tango," is No. 5 on Billboard's year-end Top Classical Albums chart (see page YE-76), after peaking at No. 1 on the biweekly Top Classical Albums chart and residing in the top 15 for 54 weeks—and counting. Perhaps more remarkably, No. 7 in the year-end classical tally is the video soundtrack "Inspired By Bach," Ma's two-disc set of the



YO-YO MA

Bach solo cello suites—his second take on the works, following a Grammy-winning 1984 Columbia Masterworks version. And in a rare feat for a contemporary classical work, Ma's red-blooded rendition of John Tavener's "The Protecting Veil" cracked the top 10 this summer.

What classical artist has ever pulled a Billboard hat trick with music of such disparate character and unimpeachable quality? True, most any Piazzolla fan probably has a list of albums he or she would prefer to Ma's, and "The Protecting Veil" is perhaps more definitive in the hands of Steven Isserlis. And it is reasonable

to favor, say, Anner Bylma or Janos Starker over Ma in the Bach. But none of those estimable artists have essayed the range of music that Ma has dared (and done with depth and style). It must be added, too, that Ma's audience extends far beyond his native soil, with the Bach and Tavener records chart fixtures in the U.K. and the Piazzolla a massive hit in Asia.

Although hardly a blockbuster, another stellar Ma-related disc finally saw light and added more luster to the cellist's year. Recorded in the early '90s, this Sony set showcases rare but compelling chamber works written by Erich Wolfgang Korngold and Franz Schmidt for the famous left-hand pianist Paul Wittgenstein (who was wounded in World War I). Featuring venerable pianist Leon Fleischer alongside Ma and such telepathic cohorts as Jaime Laredo and Joseph Silverstein, the album is one of the most cogent entries in the renaissance of post-Straussian Romanticism.

Ma obviously has polyglot sympathies, being an ardent fan of Piazzolla's exotic "urbanity," an admirer of Tavener's emotive "sincerity," and a heartfelt advocate for the "healing power" of Bach. But even if his record company delights in the crossover potential of this, the cellist is hardly thinking in terms of niche markets. "No, I think about what music really means to people," he says. "I'm a music lover and a consumer of music, too. And like a lot of people, exploring different kinds of music enables me to look beyond my own immediate world. Great music takes you on a journey to another place, and that can give you new perspective in your daily life."

The newest realm Ma has explored is that of early music on period instruments. On occasion over the years, Ma has played Haydn, Vivaldi, and Beethoven on borrowed Baroque cellos. On Feb. 9 comes his first recording on an ancient instrument: "Simply Baroque," a set of Boccherini concertos and transcriptions of Bach arias and organ chorales, performed in league with Ton Koopman and his Amsterdam Baroque Orchestra.

"Ton and every member of the orchestra put so much of themselves into the music," Ma says. "It was a fabulous experience. And the music is so beautiful in different ways: the perfume and virtuosity of the Boccherini,

the unbelievable depth of the Bach. Some of the Bach pieces are so moving—they strike you where you live, and it's almost too much to bear. But that's a wonderful reaction to a piece of music, I think."

Ma, Koopman, and company will herald the release of "Simply Baroque" with a Feb. 21 concert at New York's Avery Fisher Hall; a round of European dates will follow in the spring. Future Ma recordings include Mendelssohn sonatas with frequent piano partner Emanuel Ax. Ma has also been exploring a mutual interest in East African music with vocalist/conductor Bobby McFerrin, and another collaboration is in the cards for Ma and his "Appalachia Waltz" "buddies for life" Edgar Meyer and Mark O'Connor.

**HONORABLE MENTION:** Another instrumentalist who had an extraordinarily productive year in 1998 was the frighteningly virtuosic Canadian pianist Marc-André Hamelin, who has built a career on dauntlessly championing the more forbidding reaches of the keyboard repertoire.

Setting a high standard in recent years with high-flying surveys of Scriabin, Alkan, Liszt, and Grainey, the Hyperion artist outdid himself with this fall's four-disc traversal of the sonatas of Nicolai Medtner—the more complex and mystical contemporary of Rachmaninov. Prior to the epochal Medtner set, Hamelin offered "The Composer-Pianists," an imaginative mix of digit-busting originals and transcriptions by the likes of Rachmaninov, Alkan, Busoni, and Hamelin himself. And early in the year, Hamelin had an entry in Hyperion's "Romantic Piano Concerto" series that included a canon-making performance of Korngold's febrile concerto for the left hand.

In February, expect Hamelin's take on Reger's granitic Bach and Telemann variations; we can also look forward to a set of Frederic Rzewski's piano solos

from him in the spring and a recording of Busoni's vast piano concerto (with Mark Elder and

the City Of Birmingham Symphony Orchestra) before next Christmas.

**AND MANY MORE:** Einojuhani Rautavaara, the most famous Finnish composer after Sibelius, celebrated his 70th birthday Oct. 9. His milestone year was marked by several recordings, as well as the premiere of new music in Helsinki.

In November, the Finnish Ondine label added to its sizable stock of Rautavaara with a fine chamber music disc that showcases his new String Quintet, "Unknown Heavens." Ondine has issued the bulk of Rautavaara's work, including the popular second and third entries in his radiant, neo-Romantic "Angels" series of orchestral works. The label's catalog also includes six symphonies, two piano concertos, assorted pieces for string orchestra, secular and sacred choral works, and the operas "Thomas" and "Vincent." Earlier this year, the Swedish BIS label saluted Rautavaara with an orchestral anthology that includes "Angel Of Dusk" and the folk-inflected "Fiddlers."

In addition to the first performance of "On The Last Frontier," a fantasia for chorus and orchestra, the Rautavaara festivities in Helsinki included the showing of an impressionistic documentary on the composer's life, "Gift Of Dreams." Featured in the film is pianist/conductor Vladimir Ashkenazy, who has commissioned a new piano concerto from the composer (to be premiered later next year and released on Ondine). In February, the label will release a disc featuring "On The Last Frontier," which bows in the U.S. via Leon Botstein and the American Symphony next October in New York.

Naxos brings out its first Rautavaara set in January with a disc showcasing the avian "Cantus Arcticus," the first piano concerto, and the third symphony. Out in Europe now and due next year in the U.S. is Finlandia's "Book Of Life," a two-disc collection of pieces for male choir; also out in Europe but not expected in the U.S. is a two-disc Rautavaara anthology in Finlandia's excellent "Meet The Composer" series. Rautavaara's compositions are published by Warner/Chappell Finland, represented by Boosey & Hawkes in the U.S. and U.K.

## 1998★IN★REVIEW



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# Pro Audio

ARTISTS & MUSIC

## After Somber Start, '98 Ushers In Productive Change

ALTHOUGH 1998 was a healthy and productive year for the pro audio industry, it began on a somber note.

On Jan. 28, the industry was rocked by the news that Colin Sanders, the founder of British manufacturing giant Solid State Logic (SSL), had died in a helicopter crash. An avid and meticulous pilot, Sanders, 50, was flying his twin-engine Squirrel near his estate in Souldern, Oxfordshire, when he lost control of the aircraft.

Although Sanders' death had no impact on SSL's business—the entrepreneur had left the company in 1989—it shocked and saddened his successors, as well as the many people in the industry whose lives he had touched.

The following day brought more bad tidings—albeit less tragic ones. Masterfonics, a world-class recording/mixing/mastering facility in Nashville, filed for Chapter 11 bankruptcy protection. Studio



by Paul Verna

### 1998 ★ IN ★ REVIEW

owner and mastering engineer Glenn Meadows, who had co-owned the facility since 1977 before becoming sole proprietor in 1989, cited several reasons for the filing, including a drop in revenue, continued downward pressure on rates from record labels, and the proliferation of home and producer-owned studios in Nashville. Meadows also said the opening of new major studios in Nashville contributed to market saturation.

By December 1998, Masterfonics' reorganization appeared to be complete when former competitor

Emerald Sound announced it was in advanced negotiations to purchase the beleaguered studio. Although the deal had not closed at press time, both parties expressed confidence that the purchase would be consummated in the near future.

Sources predicted that the Emerald-Masterfonics union would usher in a wave of consolidation in Nashville—a market they said cannot support the number of world-class facilities it has spawned in the past few years.

IN THE SPRING, SSL made a big splash at the 104th Audio Engineering Society Convention in Amsterdam by introducing its first digital console tailored to the music multitrack market: the Axiom-MT.

Observers at the trade show noted that the board's working surface was remarkably similar to that of the SSL 9000J, the manufacturer's top-of-the-line analog board. Accordingly, the Axiom-MT promised to be easier to adopt than large-scale digital consoles that require long learning curves.

On the other end of the digital-console scale, Panasonic introduced the DA7, a Ramsa-series mixer with a base price of approximately \$5,000. The board was used by Little Feat to record and mix its latest album, "Under The Radar," at guitarist Paul Barrere's home studio.

The DA7—and its usage on the Little Feat sessions—was reminiscent of the Yamaha 02R, which was employed by James Taylor and producer Frank Filipetti in 1996 to record Taylor's Grammy-winning, platinum-certified "Hourglass" in a house on Martha's Vineyard, Mass.

The Little Feat project also illustrated a blurring of distinctions that has taken place in the '90s between world-class studios and cozy living rooms, between demos and masters. With today's

technology, any environment can yield a CD-quality recording, and the equipment used to capture it is increasingly portable and inexpensive.

A similar blurring of boundaries has taken place between the once-distinct pro audio and musical instruments (MI) markets. Walk into any music retailer, and you'll



Little Feat guitarist Paul Barrere works on the band's latest release, "Under The Radar," at his home studio using the Panasonic Ramsa-series DA7 digital mixer.

find products that the local pro audio dealer carries, and vice versa.

This confluence of interests was brought to a head in June by Gibson Musical Instruments Corp.'s purchase of Opcode Systems Inc. The veteran guitar manufacturer—a staple of the MI industry for generations—saw in the Palo Alto, Calif.-based software and hardware developer a synergistic opportunity that would not have been possible even a few years ago. In an age when musicians have high-end recording tools at their disposal, the Gibson-Opcode marriage makes as much sense as some of the other high-profile unions of the '90s (i.e., Avid and Digidesign, Harman and Studer, etc.).

BESIDES THE Gibson-Opcode deal and Alesis Corp.'s purchase of  
*(Continued on next page)*

## THE • TOP • STORIES

- Nashville Studio Powerhouse Masterfonics Files For Chapter 11 Bankruptcy Protection.

- Solid State Logic (SSL) Founder Colin Sanders Dies In A Helicopter Accident.

- SSL Makes A Splash At The May Audio Engineering Society Convention In Amsterdam By Introducing Its First Digital Music Multitracking Console, The Axiom-MT.

- Panasonic Enters The Small-Format Digital-Mixer Market With The Ramsa Series DA7, Which Is Used By Little Feat To Track And Mix An Album.

- Gibson Musical Instruments Corp. Purchases Studio Software/Hardware Manufacturer Opcode Systems Inc.

- Los Angeles Mastering Studios Future Disc, Oasis, Capitol, CMS, And Precision Undergo Significant Staff Changes, And Bernie Grundman Mastering And Time Capsule Mastering Relocate.

- The New York Mastering Community Also Experiences Seismic Changes As Greg Calbi Leaves Masterdisk To Rejoin Sterling Sound In A Management Buyout That Also Includes Sterling Engineers Ted Jensen And Tom Coyne, Plus Former Absolute Audio Principal Murat Aktar And London Studio Metropolis.

- New York Mixing Studio Room With A View Closes Its Doors Despite A Successful Run With Hit Projects By Dave Matthews Band, Paula Cole, And Others.

- The Technical Specification For DVD Audio Is All But Finalized As The DVD Working Group (WG-4) Selects Meridian Lossless Packing (MLP) As A Lossless Compression Algorithm.

- Digital Theater Systems Inc. Protests The WG-4's Endorsement Of MLP And Lobbies For Mandatory Inclusion In The DVD Audio Standard.

- Even Before The Market Introduction Of DVD Audio, The Pro Audio Industry Signals Its Readiness For The Format By Embracing High-Resolution Systems And Surround-Sound Mixing.

- Emerald Sound Studios Announces That It Is Negotiating To Purchase Beleaguered Competitor Masterfonics.



Lou Gonzalez, left, owner of Quad Recording Studio in New York, proudly displays his Solid State Logic Axiom-MT console, the first such board sold to a music studio. Shown with Gonzalez, from left, are Quad director of operations Robbie Norris and Quad studio manager Mark Springer.

## AFTER SOMBER START, '98 USHERS IN PRODUCTIVE CHANGE

(Continued from preceding page)

Groove Tubes, 1998 didn't produce an overwhelming amount of activity at the corporate-acquisition level. The same cannot be said of the mastering community, which saw more commotion than in any other single year in recent memory—including 1993 and 1994, which were also busy times for mastering studios.

In August, a minor earthquake rocked the Los Angeles mastering landscape when **Tom Baker** left Future Disc to rejoin former colleague **Eddie Schreyer** at the latter's Oasis Mastering and **Robert Vosgien** departed his post at CMS Mastering in Pasadena, Calif., to join the Capitol Mastering staff. (**Ron Boustead** from Precision Mastering later filled Vosgien's slot at CMS.)



The engineering staff at New York mastering studio Sterling Sound are shown following a management-led buyout and a venture with London studio Metropolis. Pictured clockwise, from top left, are Ted Jensen, Tom Coyne, Greg Calbi, and George Marino.

Almost concurrently, **Bernie Grundman** Mastering completed its relocation to a new site around the corner from its former address on Sunset Boulevard, and former Long Beach, Calif., facility Time Capsule moved into the old Grundman digs.

Although the L.A. mastering moves were significant, they paled in comparison to what would happen in New York and London the following month. **Greg Calbi**, who had joined New York's Masterdisk in 1994 after 18 years at crosstown competitor Sterling Sound, rejoined Sterling in a complex management buyout and joint-venture agreement. Calbi and Sterling engineers **Ted Jensen** and **Tom Coyne** purchased Sterling from founder **Lee Hulko**, with former Absolute Audio principal **Murat Aktar** as a partner and London studio Metropolis as a major investor.

In the immediate future, the new Sterling/Metropolis staff will operate out of Sterling's current location in Manhattan's Midtown area. However, sometime in 2000, the studio will move to a state-of-the-art, 25,000-square-foot facility under development in the Chelsea district of Manhattan.

**WHILE THE CARDS** were being reshuffled in the mastering world, the powers at the music, electronics, and software conglomerates were hammering out the technical specification for DVD Audio. Although the spec had not been announced by press time, the audio portion of the proposed disc format was firmly in place, with only copyright-protection issues pending.

The event that all but clinched the DVD Audio spec took place Aug. 5, when the DVD Audio Working Group (WG-4) selected Meridian Lossless Packing (MLP) as the lossless compression algorithm that would be used to squeeze high-resolution, multi-channel audio onto DVDs.

While British audio specialist Meridian and MLP licensee Dolby cheered, competitor Digital Theater Systems (DTS) fumed that its compression scheme—which is “lossy”—should also have been included as a mandatory standard for DVD Audio hardware.

“DTS remains in the official [DVD Audio] specification book as an ‘alternative standard,’” wrote DTS president/COO **Bill Neighbors** in an Aug. 13 letter to the WG-4. “Although this is important to DTS, it is more important that we be elevated to the stature of ‘mandatory standard.’ When I say ‘mandatory,’ I do not mean that the use of DTS by content owners, producers, or artists is mandatory but that the hardware being built contain the capability of playing back DTS.”

Among DTS' champions was the Music Producers Guild of the Americas (MPGA), which urged its approximately 150 members to petition the WG-4 on behalf of DTS.

The WG-4 was unmoved by the efforts of DTS and the MPGA and at press time still planned to issue the DVD Audio spec with MLP as the mandatory lossless compression algorithm.

The only issue still outstanding in mid-December was copyright protection, which the music, electronics, and software industries agreed would be a vital component of DVD Audio. Sources said they expected an early 1999 unveiling of the DVD Audio specifications book.

**EVEN BEFORE** the formal introduction of DVD Audio, the music production community continued to embrace high-resolution digital audio, as it has been doing for the past several years.

Key product developments in 1998 included Tascam's DA45-HR, the industry's first 24-bit DAT machine; Digidesign's ProTools 24 digital recording/editing system; the Sony 3348-HR, a 24-bit version of its popular 3348 digital multitrack recorder; and the SSL Axiom-MT.

With these and other tools, recording professionals have been able to create digital masters of

unprecedented audio quality. While the CD can reproduce only a portion of the resolution inherent in high-resolution recordings, the nascent DVD Video medium can deliver a much wider sound spectrum, and the still-in-development DVD Audio will go even further in that regard.

**OTHER SIGNIFICANT** developments in 1998 included the closing of Room With a View, a New York mixing studio renowned for its

work with young stars **Paula Cole**, **the Verve Pipe**, and **the Dave Matthews Band**.

Reflecting the views of many studio owners—including some of the most successful ones in the world—Room With a View founder **Alessandro Ceconi** said, “We invested millions of dollars into the business only to turn around and charge peanuts. We did 85% booking at full rate, which must be a record, so we couldn't really make it better. We reached the top

for us, and the top wasn't good enough.”

The Room With a View and Masterfonics situations notwithstanding, 1998 was a year that reaffirmed the industry's health. With audio production proliferating in all sectors of the entertainment business—music, film, TV, multimedia—audio professionals are enjoying a vibrant, dynamic marketplace that shows no sign of slowing as we approach the next millennium.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (DECEMBER 19, 1998)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	I'M YOUR ANGEL R. Kelly & Celine Dion/ R. Kelly (Jive)	NOBODY'S SUPPOSED TO BE HERE Deborah Cox/ A. Crawford, M. Jordan (Arista)	HUSBANDS AND WIVES Brooks And Dunn/ D. Cook, K. Brooks, R. Dunn (Arista, Nashville)	TURN THE PAGE Metallica/ Bob Rock, James Het- field, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia)
RECORDING STUDIO(S) Engineer(s)	BATTERY/CHICAGO RECORDING CO. (Chicago, IL) Alex Nesmith	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	STARSTRUCK (Nashville, TN) Kevin Beamish	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	ORPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	Neve VR/SSL 4040E/G	SSL 6056G	SSL 9000J w/Ultimation	SSL 4064G	Mackie VLZ 24X4/ DDA DMR 12
RECORDER(S)	Studer A827/ Sony Digital 48	Studer 800	Studer 827/Sony 338	Studer A800/Sony 3348	Protocols/Tascam DA88
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 467/Sony 467	BASF 468/ Quantegy 467	Hard Disk/Quantegy DA8
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Humberto Gatica	PARAMOUNT STUDIOS (Hollywood, CA) Anne Mae Catalino	STARSTRUCK (Nashville, TN) Kevin Beamish	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	N/A	SSL 6056G	SSL 9000J	SSL 4064G	SSL 4056G
RECORDER(S)	N/A	Studer 800	Studer A80 RC	Sony 3348	Protocols
MASTER TAPE	N/A	Quantegy 499	Quantegy 467	Quantegy 467	Hard Disk
MASTERING Engineer	BERNIE GRUNDMAN MASTERING Brian Gardner	MASTERDISK Tony Dawsey	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND George Marino	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	UNI	UNI	UNI	WEA	Sony

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TOP OF THE CHARTS

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# Songwriters & Publishers

ARTISTS & MUSIC

## Despite Staid Reputations, Big Publishers Show Vitality In '98

**MUSIC PUBLISHING** has always appeared to be the model of stability, a perception partly justified by infrequent shifts of top management and an over-the-transom image of success.

Yet the truth is that from the standpoint of songs themselves (and often their creators), movement is constant. But it's rarely the talk of the town these days, especially with countless administration deals in which catalogs don't really change hands. Even high-profile deals can lack the drama of past years; big publishers, for the most part, deal with important talent on a co-publishing basis.

Just in the nick of time, however, 1998 has proved to be most eventful. It's been at least a decade since there's been a shift in publishing ownership as momentous as that of PolyGram Music Publishing melding into MCA Music Publishing, which is due to MCA parent Seagram's acquisition of PolyGram's extensive music interests.

In the middle and late '80s, PolyGram itself sold off Chappell Music to a group of investors that, within several years, sold it to Warner Bros.

Then, **Charles Koppelman**, **Martin Bandier**, and their investment partner, **Stephen Swid**, did some mighty buying of their own to acquire the former CBS publishing operations, among other areas of music publishing acquisitions. They then brought it all into EMI Music, where Koppelman and Bandier set up shop. Bandier remains in charge of EMI Music Publishing's worldwide operations.

Chappell Music remains with Warner, and the CBS catalog is still a part of EMI's own publishing interests. Warner/Chappell and EMI Music apparently did not get too big for their britches, for they vie for

1998 ★ IN ★ REVIEW



by Irv Lichtman

No. 1 rankings year after year. Perhaps because songwriters need multinational clout in a multinational creative climate, the big boys may not be as unwieldy as more modest publishing setups would have new or developing writers and artists believe.

The big boys on the block can (and do) use their bigness to major advantage. With evident strategic willpower, they are playing A&R and marketing roles in helping put across newer artists and writers.

And with the remarkable surge in the use of catalog songs in films, compilations, and jingles, publishers have distinct departments dealing in this area. They also churn out promotional albums, sometimes elaborate multi-CD projects that resemble a commercial release.

Bigness, needless to say, can be plodding. But the very active music publishing giants can succeed with the same advantages enjoyed by the major labels or any other major in the world of business. There's some truth in noting that the big players can buy already-gained success, but big publishers are also taking shots with newer talents and betting big dollars that they can succeed.

One hopes that the modest independents will always be a part of the industry. They can be dynamic successes in their own right and provide

great opportunities in the development of top-drawer publishing executives of the future. Yet that vitality shouldn't be praised at the same time that big publishers are stereotyped as being lethargic and mere repositories of old hits.

**AFTER A FIVE-YEAR PERIOD** that showed global growth in music publishing revenue, 1996 was a flat year, according to statistics gathered by the National Music Publishers' Assn. (NMPA), which tabulates results that are a calendar year behind due to difficulties in assessing worldwide markets.

That pace, up merely 0.3%—or in dollar value, a total of \$6.22 billion—slowed, according to NMPA president/CEO **Ed Murphy**. He attributed the flatness to maturation of CD reissues, the flatness of mechanical royalties in the U.S. and Europe, and the robustness of the dollar vis-à-vis other currencies.

The mechanical royalty dol-drum, Murphy asserted, will likely be offset in the coming years by the growth of developing regions such as Eastern Europe, Southeast Asia, and South America. However, the NMPA report, released in July, preceded serious financial instability in Southeast Asia and South America; these recessions could delay growth.

But, if economic well-being returns, these markets may be further boosted by full implementation of the World Intellectual Property Organisation treaties and copyright exploitation on the Internet, the report cited (Billboard, July 25).

The U.S., Germany, Japan, France, and the U.K. account for 68% of publishing revenue, down from 88% in 1994.

This year, the U.S. copyright com-

munity got a winner and a loser from Congress in one act—the Sonny Bono Copyright Extension Act. Overall, it extends the term of copyright protection in the U.S. by 20 years for all works still in their term of protection. However, a section of the bill limits the obligation of certain restaurants and other commercial establishments—determined in terms of square footage—to pay performance royalties for playing radio

stations over speakers or for using music in other similar ways.

While obviously pleased with the copyright extension, the copyright community—including the heads of the performance right groups ASCAP, BMI, and SESAC—expressed dismay at the bill's restaurant exemptions, indicating that they'll make efforts to roll back what they regard as serious erosion of copyright royalties.

### NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

**THE HOT 100**  
I'M YOUR ANGEL • R. Kelly • Zomba/BMI, R. Kelly/BMI

**HOT COUNTRY SINGLES & TRACKS**  
YOU'RE EASY ON THE EYES • Tom Shapiro, Chris Waters, Terri Clark • Hamstein Cumberland/BMI, Sony/ATV Tree/BMI, Chris Waters/BMI, Polygram International/ASCAP, Terri-000/ASCAP

**HOT R&B SINGLES**  
NOBODY'S SUPPOSED TO BE HERE • S. Crawford, Montell Jordan • Wixen/ASCAP, Famous/ASCAP

**HOT RAP SINGLES**  
GHETTO COWBOY • S. Howse, A. Henderson, K. Greer, J. Burke, F. Lindsey, R. Antonio • Mo Thugs/ASCAP, Siet/ASCAP, Layzie Bone/ASCAP, EMI April/ASCAP

**HOT LATIN TRACKS**  
MI PC • Juan Luis Guerra • Karen/ASCAP

## Distinguished Artists Honored

At the Los Angeles Music Center's 17th annual Distinguished Artist Award Gala, held Nov. 4 at the Beverly Wilshire Hotel, more than 650 people gathered to pay tribute to Distinguished Artists Lalo Schiffrin, Garth Brooks, and Jerry Herman, among others. The event raised about \$230,000 for the Music Center education division's BRAVO Award program, which recognizes outstanding arts educators.



Shown, from left, are lyricist Hal David, a former Distinguished Artist Award winner; Sandy Mahl Brooks, wife of Distinguished Artist Award honoree Garth Brooks; Brooks; and gala chair Eunice David.



Pictured, from left, are Jerry Herman and actress Betty White, who presented Herman with his award.

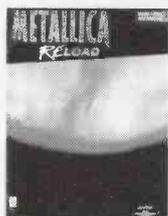


Shown, from left, are actor Martin Landau and Lalo Schiffrin. Landau starred in the "Mission: Impossible" TV series, for which Schiffrin wrote the theme music.

## The Best-Selling Folios Of 1998

### CHERRY LANE MUSIC

1. Metallica, "Re-Load."
2. Dave Matthews Band, "Before These Crowded Streets."
3. "Jekyll & Hyde," vocal selections.
4. "Titanic—The Musical," vocal selections.
5. Joe Satriani, "Crystal Planet."



### MUSIC SALES CORP.

1. Tori Amos, "from the choirgirl hotel."
2. Pink Floyd, "The Wall," guitar tab edition.
3. Tori Amos, "Anthology."
4. Michael Nyman, "The Piano."
5. Bob Dylan, "Time Out Of Mind."



### HAL LEONARD CORP.

1. "Titanic," soundtrack.
2. Sarah McLachlan, "Surfacing."
3. "Mulan," soundtrack.
4. Matchbox 20, "Yourself Or Someone Like You."
5. Fiona Apple, "Tidal."



### WARNER BROS. PUBLICATIONS

1. Celine Dion, "Let's Talk About Love."
2. Shania Twain, "Come On Over."
3. "Anastasia," vocal selections.
4. Hanson, "Middle Of Nowhere."
5. Garth Brooks, "The Limited Series."



1998

# The Year In Music



YEAR-END CHARTS  
CRITICS' POLL

BUSINESS ROUND-UPS:  
EUROPE, ASIA, LATIN AMERICA





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# THE YEAR <sup>19</sup>~~98~~<sub>98</sub> MUSIC

## TABLE OF CONTENTS

THE YEAR IN CHARTS .....	YE-10
PAST YEARS IN MUSIC .....	YE-14
THE YEAR IN BUSINESS .....	YE-16
THE YEAR IN EUROPE .....	YE-20
THE YEAR IN AUSTRALIA .....	YE-20
THE YEAR IN JAPAN .....	YE-24
THE YEAR IN ASIA .....	YE-26
THE YEAR IN LATIN MUSIC .....	YE-28
THE CRITICS' POLL .....	YE-32
POP .....	YE-34
BILLBOARD 200 .....	YE-36
HOT 100 .....	YE-42
R&B .....	YE-48
RAP .....	YE-53
DANCE .....	YE-54
COUNTRY .....	YE-56
SONGWRITERS & PUBLISHERS .....	YE-63
LATIN .....	YE-66
CLASSICAL .....	YE-76
JAZZ .....	YE-79
CATALOG .....	YE-82
MAINSTREAM ROCK .....	YE-84
MODERN ROCK .....	YE-84
KIDS .....	YE-86
NEW AGE .....	YE-88
WORLD MUSIC .....	YE-91
REGGAE .....	YE-92
BLUES .....	YE-94
ADULT CONTEMPRARY .....	YE-95
SOUNDTRACKS .....	YE-95
ADULT TOP 40 .....	YE-96
CONTEMPORARY CHRISTIAN .....	YE-97
GOSPEL .....	YE-98

## PASSINGS

*They may be gone, but their work remains a powerful force in our world. With that work, many of them have changed the music, the music industry and the shape of society. Here are some of the artists, producers, songwriters and musicians who passed on in 1998.*

R&B vocalist **Johnny Adams**, in Baton Rouge, La. His '60s hits included "Reconsider Me" and "A Losing Battle." More fame came in the '80s. After Adams signed with Rounder Records, he released an award-winning series of albums, including "Man Of My Word."

Singer/actor **Gene Autry**, in Los Angeles. Autry established the image of the singing cowboy. From 1935 to 1953, he appeared in 91 films and charted 25 country records—16 of them top-5 hits. His biggest hit, "Rudolph The Red-Nose Reindeer," reached No. 1 on both the country and pop charts.

Lyricist **Marshall Barer**, in Santa Fe, N.M. Barer co-wrote the score for 1959's "Once Upon A Mattress," composed the "Mighty Mouse" cartoon theme and wrote songs for Broadway shows.

Singer/songwriter **Lucio Battisti**, in Milan. Considered Italy's greatest contemporary singer-songwriter, Battisti wrote songs that were recorded by the Hollies, Paul Anka, Gene Pitney and others.

Conjunto pioneer/bajo sexto player **Elroy Bernal**, in Corpus Christi, Texas. With his brother Paulino, Bernal formed the nucleus of El Conjunto Bernal, considered to be the premiere conjunto ensemble from the late '50s to the early '70s.

Musician **Lillian Biggs**, aka Briggs, in North Miami, Fla. Starting as a trombonist, Briggs saw her first Epic release, "I Want You To Be My Baby," sell more than a million copies. She recorded for Paramount, Coral, Phillips and other labels.

Music-school founder **Gerald V. Boddicker**, in Rapid City, S.D. With his wife, he founded the Boddicker School Of Music in 1954. It grew to include four stores, 32 satellite studios, 62 teachers and 1,600 students.

U.S. Congressman **Sonny Bono**, in Lake Tahoe. Sonny & Cher—Bono and then-wife Cher—charted 20 singles, including 1965's No. 1 hit, "I Got You Babe." The duo parlayed its hits into a highly rated TV series in the '70s. A U.S. Congressman at the time of his death, Bono supported artists' rights.

One of country music's founding fathers, **Owen Bradley**, in Nashville. An architect of the "Nashville sound," Bradley built the first recording studio on Music Row. He produced hit records for Loretta Lynn, Ernest Tubbs, Conway Twitty, Patsy Cline, Kitty Wells, Bill Anderson and many more.

Bluesman **Lester Butler**, in Los Angeles. Butler was the front man for L.A. band the Red Devils. Def American released the group's live album in 1992. The band backed Mick Jagger on an as-yet-unreleased album of blues standards. In 1997, High-Tone Records issued "13 Featuring Lester Butler."

Jazz vocalist **Betty Carter**, in Brooklyn, N.Y. A Grammy-winning singer whose career dated to the swing era and the birth of bebop, Carter developed a style laced with improvisation and scat. Known as the

"Godmother of Jazz," she mentored many young musicians through the Jazz Ahead program.

Jazz saxophonist and bandleader **Thomas Chapin**, in Providence, R.I. Chapin played in Chico Hamilton's band and led Lionel Hampton's orchestra for six years, starting in 1981.

Pianist **Floyd Cramer**, in Nashville. Cramer started out as RCA Records chief Chet Atkins' right-hand session man. Cramer mastered a "slipped note" piano technique and applied it to his songwriting, resulting in 11 pop singles, including "Last Date" and two other top-10 hits in 1961.

Songwriter **Jimmie Crane**, in Providence, R.I. Crane's first published song was performed by the Glenn Miller Orchestra in 1941. Crane and partner Al Jacobs wrote songs recorded by Eddie Fisher, Doris Day, Nat "King" Cole and many others.

Folk and country-music master **Jimmy Driftwood**, in Fayetteville, Ark. An Ozark native, Driftwood was steeped in traditional folk songs. He rewrote one as a saga of the War of 1812, calling it, "The Battle Of New Orleans." A No. 1 pop and country hit in 1959, it won a Grammy as song of the year.

Lyricist **Edward Eliscu**, in Newtown, Conn. Elected to the Songwriters Hall Of Fame in 1975, Eliscu wrote "Orchids In The Moonlight," "Without A Song" and "More Than You Know." He collaborated with Gus Kahn, Vincent Youmans, Billy Rose and many others.

Singer/songwriter **Falco**, in the Dominican Republic. Born Johann Hölzl in Vienna, Falco scored a No. 1 hit in the U.S. and U.K. in 1986 with rap-styled "Rock Me Amadeus," a tribute to Mozart. It was the first recording sung in German to top the Billboard charts.

Jazz guitarist **Tal Farlow**, in New York. Farlow worked with Charles Mingus, Red Norvo and others during a career that spanned four decades. He recorded for Verve, Prestige and Concord Records.

Singer-dancer-actress **Alice Faye**, in Rancho Mirage, Calif. Faye introduced many now-standards in more than 30 films in the '30s and '40s, including "I'm In The Mood For Love" and "You'll Never Know." Faye was married briefly to singer Tony Martin and then to bandleader Phil Harris for 45 years.

Rockabilly veteran **Charlie Feathers**, in Memphis. Combining the country, bluegrass and blues genres, Feathers claimed to be the real father of rockabilly. Among his songs was Elvis Presley's "I Forget To Remember To Forget." The first U.S. compilation of his milestones was released this year.

Songwriter **Charlie Foxx**, in Mobile, Ala. Foxx wrote "Mockingbird" and recorded it with his sister Inez. It became a No. 2 R&B hit in 1963 and a top-5 pop hit in 1974, when it was recorded by James Taylor and Carly Simon.

Performer and educator **Gretchen Friedman**, in Livingston, N.J. Co-owner of the Music Lovers record store in South Orange, Friedman performed in such Broadway musicals as "Mama I Want To Sing" and "The Great Divas Of Gospel."

Singer **John Gary**, in Dallas. A popular baritone singer during the '60s and '70s, Gary recorded 50 albums throughout his career, including "Catch A Rising Star."

Songwriter/producer **Wally Gold** in Teaneck, N.J. Gold co-wrote No. 1 songs for Lesley Gore and Elvis Presley ("Good Luck Charm") in the '60s. As a staff producer at Columbia, Gold recorded Barbra Streisand, Tony Bennett and Peter Nero.

Singer **Nelson Gonçalves**, in Rio de Janeiro. Considered the last romantic singer of Brazil's "golden age" of the '40s and '50s, Gonçalves recorded for RCA for 57 years. His hits include "A Vola Do Doemi" and "Maria Bethânia."

Jazz trumpeter **Nat Gonella**, in Gosport, England. One of Britain's most respected jazz trumpeters, Gonella led a popular dance band in the '30s and was regarded as the U.K.'s answer to Louis Armstrong.

Songwriter **Carole Joyner Gourley**, in Atlanta. Gourley co-wrote "Young Love."

*Continued on page YE-18*



Gene Autry



Sonny Bono



Betty Carter



Carl Perkins



Roy Rogers

Madacy Entertainment Group



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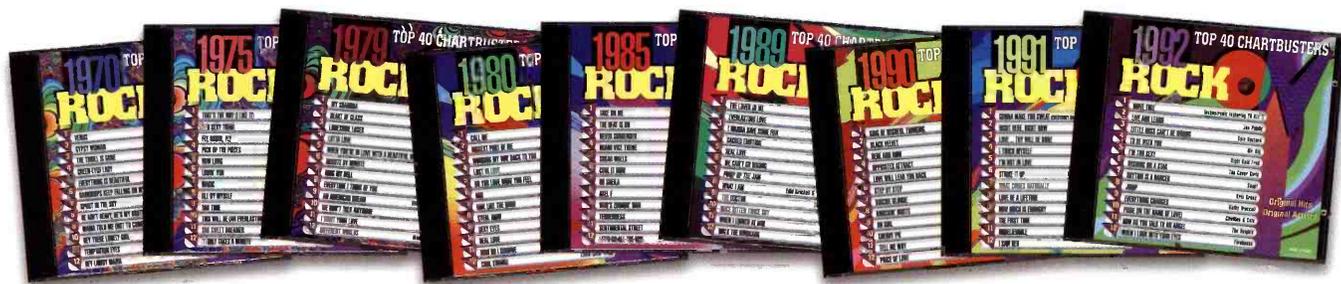


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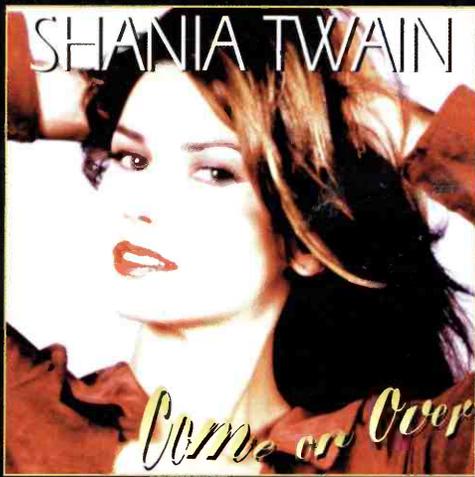
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▪ Top selling country album of 1998  
 (SoundScan, 1/7/98-12/16/98)



▪ RIAA certified  
**11 million**

▪ Top selling country album  
 of all time by a female artist

## Awards/Nominations

▪ **Billboard's Year In Music issue**  
 Hot 100 Singles Artist - Female  
 Top Country Singles Sales  
 ("You're Still The One")  
 Top Country Catalog Album  
 (The Woman In Me)

▪ **Billboard Music Video Awards**  
 Best Country Clip ("You're Still The One")

▪ **Billboard Music Awards**  
 Female Artist of the Year

▪ **Five American Music Awards nominations**

Favorite Female Artist, Country  
 Favorite Female Artist, Pop/Rock  
 Favorite Adult Contemporary Artist  
 Favorite Album, Country (Come On Over)  
 Favorite Album, Pop/Rock (Come On Over)

▪ **CMT**

Female Video Artist of the Year

▪ **People's Choice Awards**

Nominated for Favorite Female  
 Musical Performer

## Radio

▪ **"You're Still The One"**  
 over **300,000 spins**

One of the most played songs of 1998  
 as monitored by BDS (all formats)

▪ **Eight No. 1 Country singles to date**

▪ **Two No. 1 AC singles to date**

## Tour/Media

▪ More than 1 million tickets sold on  
 her first world tour

▪ 70 of the 74 shows to date sold out  
 or standing room only

▪ She has appeared on the covers of  
 Rolling Stone, TV Guide and more

▪ "Shania Twain: Behind The Music" was  
 VH1's second-highest-rated program  
 ever ("Divas Live" was No. 1)

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# THE YEAR IN MUSIC 1998

## THE YEAR IN CHARTS

BY FRED BRONSON

**W**hen a chart year begins, one usually wonders, what's next? As it turns out, Next was next. No, you're not stuck in some Abbott & Costello routine; Next is an R&B trio from Minneapolis that only had one previous entry on the Hot 100, a No. 16 hit in 1997 called "Butta Love." The follow-up, "Too Close," is the No. 1 single of 1998, a year that will be remembered as the last year one had to release a commercial single to be eligible to appear on the Hot 100.

It was a year in which the charts started to speed up again, resulting in the most rapid turnover of No. 1 hits since the pre-SoundScan year of 1991. Once Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket) got out of the way, the No. 1 spot changed hands every couple of weeks until the end of March, and even then continued to change quickly throughout the year—with the exception of Brandy & Monica's best-selling "The Boy Is Mine" (Atlantic), which held on to the top spot for 13 weeks, though it only managed to place second on the year-end tally. At press time, 15 singles had advanced to No. 1 in 1998, the most since there were 27 chart-topping singles in 1991.

There was one main story on the album chart. The biggest box-office hit of all time turned out to be a rising tide that raised all ships: "Titanic" (Sony Classical) dominated The Billboard 200 like no album since "The Bodyguard" in 1992-93. The soundtrack remained in pole position for 16 weeks, the longest run for any album since that Whitney Houston-dominated soundtrack racked up 20 weeks on top. The main love theme from "Titanic," "My Heart Will Go On" by Celine Dion, graced the No. 1 and No. 2 albums of 1998, as the chanteuse's "Let's Talk About Love" (550 Music) was the runner-up album of the year.

Following a tumultuous year like 1997, when the deaths of Princess Diana and the Notorious B.I.G. had a huge impact on the charts, 1998 seemed relatively calm, despite the rapid turnover on the singles chart. Here's a closer look at the top formats.

### POP

The triumph of Next gives "Too Close" an interesting footnote in chart history: it is the first U.S.-originated single to be the No. 1 title of the year and not be from a soundtrack since "Hold On" by Wilson Phillips in 1990. Every other U.S.-originated year-end chart-topper in the '90s came from a motion picture: "End Of The Road" by Boyz II Men from "Boomerang" in 1992, "I Will Always Love You" by Whitney Houston from "The Bodyguard" in 1993 and "Gangsta's Paradise" by Coolio featuring L.V. from "Dangerous Minds" in 1995. "Too Close" is the first year-



The Backstreet Boys have the top-ranked album on the Billboard 200 by a duo or group.



Paula Cole's "I Don't Want To Wait" became the longest-running non-top-10 hit in chart history, remaining on the list for 56 weeks.



The Goo Goo Dolls' "Iris" holds the record for weeks at No. 1 on the Singles Airplay chart.

end U.S. No. 1 since "Gangsta's Paradise," as Spain's Los Del Rio took top honors in 1996 with "Macarena" (Bayside Boys Mix) and Britain's national treasure, Elton John, led the 1997 list with "Candle In The Wind 1997"/"Something About The Way You Look Tonight."

While his tribute to the late Princess Diana debuted on the Hot 100 in October 1997, its chart life extended well into 1998, not falling off the chart until the week ending July 25. That allowed the No. 1 single of 1997 to show up again in the top 10 of 1998, ranking No. 8. It is one of two titles from last year's top 10 to be in this year's top 10, as LeAnn Rimes' "How Do I Live" (Curb), No. 9 in 1997, is the No. 5 single of 1998. The Diane Warren song, originally written for the film "Con Air," set a number of records on the Hot 100, including longest-running single on the chart (69 weeks), longest-running single in the top 40 (61 weeks) and longest-running single in the top 10 (32 weeks).

Because Rimes' version didn't appear in the film (Trisha Yearwood's version was chosen for the soundtrack), "How Do I Live" can't be considered the year's highest-ranked soundtrack single. That honor falls to a song outside of the top 10. Here, "Titanic" dominates once again, as "My Heart Will Go On" by Celine Dion, the No. 13 single for the year, is the top song from a film. The runner-up soundtrack single of the year is "I Don't Want To Miss A Thing" (Columbia) by Aerosmith. Another Diane Warren song, it was included in the "Armageddon" soundtrack and ranks No. 23 for the year. In third place is "A Song For Mama" (Motown) by Boyz II Men from "Soul Food."

Notable by their absence, U.K. artists did not fare very well on the year-end recap. A 1997 holdover, Elton John is the only British artist in the top 10—or the top 30, for that matter. One has to scroll down to No. 35 to find another U.K. act, Chumbawamba's "Tubthumping" (Republic/Universal). That group is followed by Five (No. 38 with "When The Lights Go Out" on Arista) and All Saints (No. 42 with "Never Ever" on London).

Acts from other countries performed much better. Canada's Shania Twain is No. 3 with her multi-format crossover hit, "You're Still The One" (Mercury); Australian duo Savage Garden is No. 4 with its massive airplay hit, "Truly Madly Deeply" (Columbia). And Sweden's Robyn is No. 29 with "Show Me Love" (RCA).

In an ironic twist, Paula Cole has reached the top 10 at last with her long-running chart entry "I Don't Want To Wait" (Imago/Warner Bros.). The single peaked at No. 11 on the Hot 100 and became the longest-running non-top-10 hit in chart history when it remained on the list for 56 weeks. On the year-end tally, "I Don't Want To Wait" is the No. 10 single of 1998.

The No. 1 title on the Hot 100 Singles Sales recap is Brandy & Monica's one-off duet, "The Boy Is Mine." The top airplay hit is Savage Garden's "Truly Madly Deeply," which was a commercial single, unlike last year's No. 1 title, "Don't Speak" by No Doubt. The next three positions on the airplay recap are held by album tracks: Natalie Imbruglia's "Torn" (RCA), matchbox 20's "3 AM" (Lava/Atlantic) and the Goo Goo Dolls' "Iris" (Warner Sunset/Reprise). That last title holds the record for weeks at No. 1 on the airplay list, with 18 weeks to its credit at press time.

The top Hot 100 act is Usher, who registered three LaFace singles in the year-end top 20: "Nice & Slow," which spent two weeks at No. 1 and ranks No. 9 for the year; "You Make Me Wanna..." which had a healthy seven-week stay at No. 2 and is No. 15 for the year; and "My Way," which was No. 2 for three weeks and is No. 16 for 1998. Usher is thus the top male solo artist, followed by Mase, Elton John and Will Smith. The top female solo artist is Shania Twain, followed by LeAnn Rimes, Monica and Janet. The top duos and/or groups are Next, Savage Garden, Third Eye Blind and K-Ci & JoJo.

With eight titles charting during 1998, Diane Warren repeats from last year as the top songwriter, followed by Jermaine Dupri, Max Martin and Babyface. Dupri is the year's top producer for the first time, with 10 charted titles. He had two No. 1 singles during 1998: Usher's "Nice & Slow" and Monica's "The First Night" (Arista). Dupri is followed on the producers list by Robert John "Mut" Lange, Charles Fisher and Sean "Puffy" Combs.

Continued on page YE-22



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SMOOTH TINA DUINN DJ CONTAGEDU BILL BLACK KIKI DUDLEY ERIC VALDEZ ERIC GOLD BLACK BEAT CHUCK FISHER TRACY MATTIAMO THE MELO FAMILY CHARLES ROGERS BIFF WARREN NICOLE AVANT TOME PESCI ELLEN GRIFFITH DANNY SIMMONS OMAR SALEEM BOB WEINSTEIN NELLIS AHMET ERTEGUN DJ CURT ICE DJ GINO SYDNEY MILLER NATAKI WILLIAMS ANGELA MATUSIK KEDAR MASSENBERG TRACI JORDAN BUCK MCMILLEN RUNNY RAY ANGELA BASSETT VITO BRUNO PATRICK IAGREID BETH ANNE HARDISON DJ MELO D TWANA CARNEY WILL HIGGS BATMAN JENNETTE KAHN MICHAEL FISHER ERIC MOSKOWITZ MICHAEL LEWIS DJ FINGERS KOOL HERC DAVID ROSENBERG ANDREA SMITH ROXY MIZELL JIM FARBER CHONITA FLOYD RAP SHEET JEFFERY E ANNA SUI ALLEN GRUBMAN LIONEL MARTIN PETER ARMELL HEATHER WESLEY BET ADAM YAUCH JAMES "BIMMY" ANTMET CYNTHIA BAILEY RON ROSETTE MARLINO BITANGA KIM PORTER BAM BAM HARVEY KEITEL KING TECH TED FIELDS FREEDOM ARMOND WHITE RUDY HERNANDEZ DJ CURSE ANDRE BELLAGE BLACK FLAMES EDDIE L. 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UMOLO ANT LOVE TODD RUBENSTEIN SAM SEVER BILLY THOMPSON EARL GRAVES LAURIE ANN GIBSON LAMAR BLACKMON TJ MARTELL ANTHONY BOZA JUSTIN BARTEK BARRY OLLER ICEY ICE JOHN MCFADDEN BERT PABEL DELINDA BECHER KEITH BARISH BILL BELLAMY TIM COLLINS REBECCA ALTMAN FELIX SAMA DJ SLAUGHTER TROY D SYLVESTER "THE CAT" BARBARA DAVIS GARY TUCKER JUDY MCGRATH GEORGE SMITH JONAS KRIS GEORGE DECHERT MICHAEL FISCHER JORDAN SOMMERS HOWARD RAWLINGS IMAN DANIELLA ROEBUCK DAVE MARSH THAD EDWARDS BILL MCMULLEN PAUL STEWART DANIEL SMITH RICHARD PALMESE LOIS SMITH GRANT GREEN DJ RENE CARTER HARRIS DAVID HERSHKOVITS ANNE AND MICK JONES JANE ROSENTHAL FAITH NEWMAN KEVIN MCDANIELS THE ROXY KEIR PEEBLES KEN SPORT CASE FUJIKO OTOFUJI CHUBBY CHUB BIG D JONM HANKERSON GARY FLOYD ROSE TARLOW JOSH WALLMAN TIM STORY MICHAEL OSTIN JONATHAN REINGOLD PETE ROCK NAUTICA DELACRUZ JOHN KING THE ENCORE SPIKE LEE SINCERE MICHAEL DVITZ TONYA PENOLETON DJ ADDITION JOHN WILSON DEBRA OODD STEPH LOVA DJ JAZZ DJ SUPREME WENDY CREEDLE JOHN HYLAND TOMMY ALLEN THE HOLLIS CREW MARTINE LAPLABO ANTOINETTE PARKINSON SKIP HARRISON EASY MO BEE DRAN "JUICE" JONES DENNIS LAVENTHAL ERIC LEE MATT BRADLEY DAVID LIGHTY FORREST WHITAKER DJ RAGS ASMA FAKHRY TIANN BIBBONS CARLA AMY VAUGHN CALDON DARRYL HANNAH KAREN KIMMONS THE DEAN FAMILY NIKKI D RAYMOND O'NEAL RAMONE ST. CLAIR VANN SILKK ERIC VIDAL KAREEM ABUL JABBAR QUEENDOM WILLIAM INGRAM FREDDY DEMANN JACKIE HOLLEY LORI ANNE GIBSON HARVEY WEINSTEIN ERIC WATSON CUT CREATOR STEVE PEREZ RANDALL MOORE PRYMETIME MIKE SCHUBERT NIA LONG ALEX HARNET KEN WALSH VINNE PERUSO ALVIN MOODY ERIC WASHINGTON GERALD BUSBY ADAM HORVITZ DJ OWS JOHN UTENDAHL MARK HALES NICK OUESTED ALEX LAMARQUE MARINA WHITLEY FRANK HOLLAND MISSY ELLIOT IRVING LORENZO BETH JOHNSON CHRISTOPHER ERSKIN PAULA ABDOU DOROTHY NAZAKI ANGELA WILLIAMS RONALD PRIMUS CANOICE HANSON SHERRY HOWELL JEFF TIZZANO JOHN INGRASSIA DJ DOC B LARRY GREENE JAZZY JIM JAMES SALVA DJ XTREME CHASE MARTINEZ DAMON DASH DANNY SCHECHTER TEE LA ROCK TRACKMASTERS STEVE ROBOLSKY RICHARD NIXON JEFF TROTTER RHONDA COWAN CHRISTY TURLINGTON SONIC THE PERKINS FAMILY DEE DELARA LORI SOLMES GEORGE DRAKULIUS HAYTHEM BOUCHOIGUIR SMOKEY FONTAINE JONATHAN MANNINON CHUCK JOHNSON CINDY CRAWFORD GARY PINI DANIE ROSS CHRIS COLLINS TAJARAY SOUTHWELL ALVIN ISOM DJ JULES KENNY SMOOV JAY MILLS CAT JACKSON CHRIS DEBOL GREG LOPEZ VAN TOFFLER CEASAR COBB RON LEWIS PATRICK MOXEY KEITH PASCHALL JOE EVERING MIKE WILSON STEPHANIE KAHN JOANNE GOULABOURNE KEVIN BODY BOBBITO GARCIA SHAWN JIMENEZ ANDY HILFGER TOBE WEST DAMON WAYANS NAT MORRIS MIKE TYSON DJ PARADISE DELVI GIL TAMI TRAVISIT GEORGE SULLMNER LANCE "DUN" RIVERA STEVE SALEM RON RESNICK HYPE WILLIAMS SALT N PEPA ANTONIO REIB DJ D. ROCK DOUG NETTINGHAM DAVID MILLS TISHA CAMPBELL KENNY GRAVILLIS DAVID GEFFEN MARY FLOWERS FRANCESCO CLEMENTE ROBERT REDDING MARK CANTON ARTHUR BAKER RUDY DESROSIERIS YVETTE LANG STEVE MANNING JUICE KAL RUTTENSTEIN PHIL LOGIC GENELLE NIBLACK CLARENCE AVANT MIX MASTER ICE LISA ROBINSON DEANE ZIMMERMAN MICHAEL HAYGOOD ROBIN FRANK DENZEL WASHINGTON JAZZY JEFF & FRESH PRINCE ANTHONY MCNAIR DOVE JB MOORE JAY WRIGHT JABA PINKETT-SMITH CHRIS LASALLE JOHNNY HERRERA GAIL HANSEN KAREN DUFFY OVID SANTORO MINI MIXX DJ ENUFF SEAN CARASOV SUZANNE LEWINTER BUSY BEE LONDELL MCMILLAN WILLIAM BALDWIN SHERRY TAMTLEFF DOOLBY D LENNY SANTIAGO DREAM HAMPTON TYRA BANKS HEIDI SMITH PAUL WACKTER YO! MTV RAPS SANDRA GRYMES DJ BIZNES INGA MARCHAND VERONICA HUTCHINSON DAVY DMX STEVE NICE FRED BUGGS CHUCK ARNOLD BARREN DEAN AMY COHEN SHAM BYARD PHILLIP ATWELL DENISE BONDS BIG ANN DAN CHARNAS CARESSE NORMAN BIZ MARKIE WALTER D PAT JENNINGS FAITH EVANS BOTCH HILLARY WESTON MICHELLE GRIFFEN DJ ALEX BABY STEVE LIEBOWITZ ROCEAIA WILLIAMS GABE DOPPELT ONYX INSANE MIXICAN CHRIS FARLEY CHINA POTTER COREY ROBBINS MIGNON ESPY RICKY NEAL RICKY WEMSH KIMKO JACKSON DJ CLUE RUSSELL SIDELSKY HALLE BERRY JIMMY JAM JEFF FRASCO MIKE MAULON JEFF LEE LUIGIRSKIAGOSTINI VIRGIL SIMMS ROY CORMIER MONICA MORROW CLAUDE GRUNTYZKY KEN LOMBARDO MR. AND MRS. MCDANIELS RAYMOND BAIN MALIK SIMMONS NICK NICE VERONICA FELICIEN MONICA MICHAELS DARCELL LAWRENCE TERMINATOR X CUBA GOODING, JR. B-MELLO DUANE KING MIKE KELLY MIKE JACKSON JUNIOR EDWARDS WENDEL MATTISON RANDY MCDONOKI BOB BUZIAK CORY ROBBINS STEVE STOUTE DEBBIE WHIT TOUCH TONE WARREN PEACE OST CATHY SYMEONIDIS IRVING AZDFF RODNEY O'DAY DJ CIPHER CLINTON LEE MICHAEL KARSH RICHARD PLEPHER SHEILA E. CARLOS ROWLETT THE LANZOTTI FAMILY DELANE ADAMS SPUDDY DAVON SATTERWHITE FRED EHRICH YANNIS MANGEMATIN MARTY WILLIAMS GREG JONES DEAN TUSA JOHN NATHAN PAM JENKINS BENNY MEDINA NICE & SMOOTH JEFFREY KATZENBERG ARSENIO HALL JOHNNIE WALKER MTV NEWS MARK BURG KIA ZOLFAGHARI SPECIAL K MARCELLA ANDRE KHAD STEVE BLUSH JOHNNY BARBIS KASHON POWELL ANDREA DUNCAN EDDIE SUNWOOD BOB GUCCIONE, JR. 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MADDOX J-GRAND AL PEIREIRA RON BYRD MARVIN DAVIS JIM CAWLY PUPPET DJ KAY JAKE THE STRIPPER DAVE GOSSETT TOMMY FIX CHARMELE GAMBILL MELL RYAN GLOVER BRIAN RATNER ISRAEL VASQUEL KEN GOODIN PAUL SCHINDLER RAEKWON REBEKAH HOYLE UNION SQUARE DJ LAW TOI SOJER DJ ENRIE PAMALA JENNINGS RAM BENZ TOMMY HILFGER TROY SHELTON SIO-N-BTOWN MONROE COHEN SERIOUS-LEE-FINE STEVE ETT SCOTT KDHENIG TOM SINCLAIR NICOLE SCOTT ARDENIA BROWN BILLY FARRELL MARK CHRISTOPHER GEORGE JACKSON AND DOUG MCHENRY BEAST DERRICK TESLIK MARC LOWENBERG ERIC ADAMS RAY COPELAND BRIAN LATTURE SHARDON TOOMEY RANELLE SYKES RUBIN WHITMORE DJ ILLEGAL ANDY KAWAMAMI ROBERT CODRINGTON STAN LATHAN ADRIAN FERNANDO DJ TY BOOGIE JASON GLOSS ANTHONY BAXTER JACK THE RAPPER ABEL FERRERA NIA SADIKI CRAIG NOBLES POPPA C TONY GUESS KIMORA LEE CARRIE CARNIE TIM PARKS GUY DAVIDSON EBET ROBERTS BRIAN CHIN OMAR HAROLD BROWN CHRISSE WILDER ELLI COLA JAMAL WILLIAMS HAVELock NELSON RAY ROGERS MARJORIE CLARK JACK THE JEWELER AARON SEAWOOD ELENA OUMANO KATE FERGUSON KENNY MEISALAS AVRIL ROHODON SISTA SOULJAH DJ FASHEN ANDREW BERKOWITZ MARIAN DRUMMOND CHANEL GREEN ROCKIN' REESE JON SHECTER DR.JECKYLL



# THE YEAR 1978 MUSIC

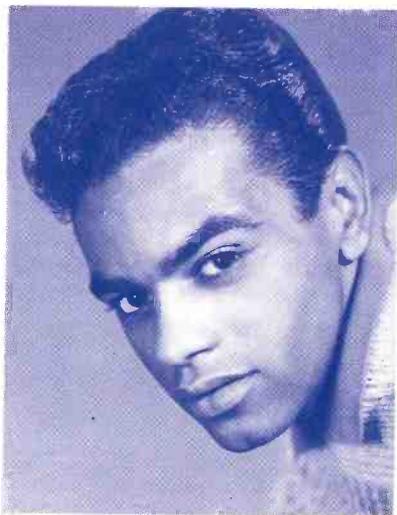
## THE YEARS IN MUSIC

The Charts of 40, 30, 20 and 10 Years Ago

BY FRED BRONSON

### 1958

For the first time in the rock era, the 1958 year-end recap was ruled by a song performed in a foreign language. Italian crooner Domenico Modugno only managed to place third at the Eurovision Song Contest held at AVRO Studios in Hilversum, the Netherlands, with his entry, "Nel Blu Dipinto Di Blu," but that didn't stop the song from becoming the second single to top Billboard's brand-new Hot 100 survey in the U.S. Retitled "Volare" for American audiences, the single enjoyed a five-week run atop the chart, which was good enough to make it the No. 1 title of the year. Modugno wasn't the only international visitor in the year-end top 10; Cuban-born bandleader Perez Prado ranked fifth with "Patricia," one of three instrumental hits in the top 10 ("Sail Along Silvery Moon"/"Raunchy" by Billy Vaughn was No. 6, and "Tequila" by the Champs came in at No. 8). Elvis Presley, who had dominated the year-end recaps in 1956 and 1957, had to settle for third place in 1958 with his two-sided hit, "Don't"/"I Beg Of You." Presley, along with the Everly Brothers (No. 2 with "All I Have To Do Is Dream"/"Claudette"), appealed to country-music listeners, and Conway Twitty (No. 11 with



Johnny Mathis was a top album artist in 1958.

Seville's "Witch Doctor" at No. 4. And songwriters Burt Bacharach and Hal David had their first year-end top-10 hit with Perry Como's "Magic Moments," No. 7 along with the A-side, "Catch A Falling Star."

The top 10 albums of 1958 included six soundtrack and original-cast LPs, and the other four slots were

occupied by just three artists: Johnny Mathis, Frank Sinatra and Ricky Nelson. The original-cast albums of "My Fair Lady" and "The Music Man" held the top two spots, with the cast album of "South Pacific" in eighth place. The highest-ranked soundtrack was the film version of "South Pacific," at No. 4. The other soundtracks in the top 10 were "Around The World In 80 Days" (No. 6) and "The King And I" (No. 10). The top album by an individual artist was Mathis' "Johnny's Greatest Hits," which debuted on the album chart in April and first reached the pinnacle in June. The album remained on the chart for

490 weeks, which, for years, was the all-time longevity record. Mathis was also in the top 10 with "Warm" at No. 7. Sinatra's "Come Fly With Me" was No. 5, and Nelson's debut album, "Ricky," was No. 9 for the year. There was only one album by a female artist in the year-end top 20: "The Late, Late Show" by Dakota Staton at No. 16.

### 1968

A Eurovision song reigned in 1958, and another one almost topped the year-end rankings for 1968. Paul Mauriat's remake of Vicki Leandros' "L'Amour Est Bleu" (fourth in the 1967 contest), retitled "Love Is Blue" for America, was the No. 2 single of the year. The hit instrumental would have been No. 1 had it not been for the most successful Beatles' single of their career, "Hey Jude." The very first release on their new Apple label, it was No. 1 on the Hot 100 for nine weeks, the longest-running chart-topper since Percy Faith's "The Theme From 'A Summer Place'" in 1960. Bobby Goldsboro, a pop artist with country leanings, was the highest-ranked domestic act on the year-end chart, placing third with "Honey." The highest-ranked song by a pure country artist was Jeannie C. Riley's

"Harper Valley P.T.A.," at No. 11.

Ranking No. 4 for the year was a bittersweet breakthrough for Otis Redding, killed Dec. 10, 1967, in the crash of his twin-engine plane. Just three days earlier, he had recorded "(Sittin' On) The Dock Of The Bay." His Atlantic-distributed Volt single was one of four titles in the top 10 for the company; the others were "People Got To Be Free" by the Rascals (No. 5), "Sunshine Of Your Love" by Cream (No. 6) and "Tighten Up" by Archie Bell & the Drells (No. 10). Two songs from films were in the top 10: Hugo Montenegro's cover of "The Good, The Bad And The Ugly" at No. 8 and Simon & Garfunkel's "Mrs. Robinson" from "The Graduate" at No. 9. And Burt Bacharach and Hal David, who had their first year-end top-10 hit in 1958, were back on the recap with Herb Alpert's "This Guy's In Love With You" at No. 7.

With the rise of album-oriented rock in the U.S., it was no surprise that the No. 1 album of the year was the debut album by the Jimi Hendrix Experience, "Are You Experienced?" Three other AOR acts were in the top 10: Cream's "Disraeli Gears" was No. 3, "The Doors" was No. 7, and "Vanilla Fudge" was No. 9. Just like in 1958, there were soundtracks in the top 10: "The Graduate," featuring the music of Simon & Garfunkel, was No. 2, and the Beatles' "Magical Mystery Tour," released in the U.K. as an EP and extended to album-length in the U.S., was No. 4. Simon & Garfunkel were also in the top 10 with "Parsley, Sage, Rosemary And Thyme" at No. 8, while the Beatles ranked No. 6 with their 1967 release, "Sgt. Pepper's Lonely Hearts Club Band." One of the few greatest-hits collections to reach No. 1, "Diana Ross & The Supremes' Greatest Hits" gave the Motown trio the No. 5 album of the year. The Supremes were the only female act in the top 10; the

highest-ranked album by a female solo artist was Aretha Franklin's "Lady Soul" at No. 13. Rounding out the top 10 was Paul Mauriat's collection of instrumentals, featuring his recording of "Love Is Blue." "Blooming Hits" ranked No. 10.

### 1978

The Bee Gees dominated the year-end charts, with the Gibb family taking up half of 1978's top-10 spots, along with the No. 1 album and the title song of the No. 2 album. Barry, Robin and Maurice's youngest brother, Andy, had the year's top single with his third No. 1 hit, "Shadow Dancing." Andy was also in the top 10 with his second chart-topper, "(Love Is) Thicker Than Water" at No. 8. The Bee Gees' "Night Fever,"

"Stayin' Alive" and "How Deep Is Your Love" from "Saturday Night Fever" ranked No. 2, No. 4 and No. 6, respectively. Thanks mostly to the Bee Gees, the RSO label had six titles in the year-end top 10. In addition to the Gibb's singles, "Baby Come Back" by Player was No. 7. "Night Fever" was the year's top soundtrack single, but right



The Beatles: "Hey Jude" was 1968's top single.



Guns N' Roses was the top domestic singles act of 1988.



The Bee Gees dominated 1978's charts.

"It's Only Make Believe") was still a rock artist. That means the highest-ranked country artist on the year-end recap was Sheb Wooley, who was No. 12 with a pop novelty song, "The Purple People Eater." Novelty songs performed well in 1958; the highest-ranked effort was David

behind it was Debby Boone's "You Light Up My Life" at No. 3. Her recording wasn't from the soundtrack of "You Light Up My Life," but was a cover of Kacey Cisyk's original. Still, Boone's single was No. 1 for 10 weeks, making it the longest-running No. 1 hit since Elvis Presley's "Don't Be Cruel"/"Hound Dog" in 1956. The only other label aside from RSO to have more than one title in the top 10 was Warner/Curb, with the Boone single and Exile's "Kiss You All Over" at No. 5. Completing the top 10 were "Boogie Oogie Oogie" by A Taste Of Honey at No. 9 and "Three Times A Lady" by the Commodores at No. 10.

Like 1998, with "Titanic" on top of the album list, 1978 saw soundtracks dominate the year-end chart. "Saturday

Continued on page YE-30

# The kids are alright.

Thank you...

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Jennifer Aniston  
Paul Azinger  
Stephen Baldwin  
Barenaked Ladies  
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Chicago  
Lennie Clements  
Paula Cole  
Shawn Colvin  
Alice Cooper  
Frank Corrado  
Kevin Cronin  
Sheryl Crow  
John Daly  
D'Angelo  
Ellen DeGeneres  
Donna D'Errico  
Jay Delsing  
Todd Demsey  
Chris DiMarco  
Celine Dion  
Robin Dvorian  
Fran Drescher  
Kenny "Babyface" Edmonds  
Cloria Estefan  
Bruce Fleisher  
Vivica A. Fox  
Aretha Franklin  
Danny Gans  
Amy Grant  
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Anne Heche  
Levon Helm  
Brian Hanning  
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Chris Isaak  
Jewel  
Billy Joel  
Jimmy Johnston  
Bobby Keys  
Carole King  
Kool & the Gang  
Cyndi Lauper  
Justin Leonard  
Jared Leto  
 Huey Lewis  
Ben & Lisa Loeb  
Mark Lye  
Branford Marsalis  
Edwin McCain  
Michelle McCann  
Sarah McLachlan  
Bret Michaels  
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Bill Murray  
Aaron Neville  
Olivia Newton-John  
Chris O'Donnell  
Jean Osborne  
Sarah Jessica Parker  
Brian Pavlet  
Tom Pernice Jr.  
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Roshumba  
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Brian Setzer  
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Nikki Sixx  
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# THE YEAR <sup>19</sup>~~98~~<sub>98</sub> MUSIC

## THE YEAR IN BUSINESS

### Industry's New Math Means Fewer Players, More Consumer Access

BY MARILYN A. GILLEN

**C**onsolidation was king of the entertainment world in 1998, as a series of titanic deals impacted business sectors ranging from retailers and record labels to radio stations and booking and promotion firms. Music-industry companies were combined and recombined this year into ever-larger entities controlled by an ever-shrinking number of corporate parents.

What this new arithmetic will mean for the ultimate bottom line remains to be seen, but there is no doubt that the U.S. music business, which scored healthy sales in '98, will be playing on a radically redrawn ballfield in '99. And, while "synergy" was the preferred word used by acquiring companies, "redundancies" was the concern sending chills through executive suites as the winter blew in.

None of the deals in this year of the mega-merger was bigger, of course, than those that will 1) turn the world's Big Six record companies into the Big Five with Montreal-based Seagram's acquisition of Dutch company PolyGram and 2) create the U.S.'s largest music-retail specialist account with Trans World Entertainment's acquisition of the Camelot chain. That is, unless you happen to be putting a band on the road next year, in which case powerhouse SFX's acquisition of a host of top-flight promotion and booking companies (a buying spree that eventually drew the attention of the U.S. Justice Department) might just qualify for that distinction. Or, if it's airplay that's key, the mammoth mergers of Jacor Broadcasting with Clear Channel and Capstar with Chancellor could be considered the year's most eyebrow-raising.

Then again, with the new millennium now just around the next bend, the most significant merger of all may turn out to be that of music and technology—an alliance, unholy or not, that made waves in '98 that promise to have ripple effects into '99 and beyond.

#### THE CHANGING LABEL PICTURE

The year's "UniGram" news, by contrast, had an effect on the business that was more like an earthquake—sudden and staggering. The \$10.4 billion Seagram/PolyGram deal combines the global operations of Seagram's Universal Music Group with those of PolyGram—creating the largest record company in the world, with revenues of \$7.6 billion and an estimated 23% market share.

Now that the deal is done, of course, the real work begins: merging two megaliths. Already the biggest story of 1998, the Universal/PolyGram merger can be expected to command the top spot in 1999, too, when fallout from the integration process, as well as the announced target of

\$300 million in cost savings, promises to shake up the U.S. record business.

This much was clear early on: The combined music business will operate as Universal Music Group under the hand of chairman/CEO Doug Morris, who was tapped in late June by Seagram president/CEO Edgar Bronfman Jr. to helm the merged entity. Jorgen Larsen, former president of Universal Music International and now chairman/CEO of that unit, has been charged with international integration.

Departing PolyGram in this period was president/CEO Alain Levy.

At press time, it is understood that U.S. labels are being combined into several new groups, and extensive executive shifts are being seen.

#### OTHER LABEL NEWS

While Universal and PolyGram were the "hot couple" as the year ticked down, it was EMI that was reportedly being heavily courted—and speculated about—in the early months of '98. EMI Music president/CEO James Fifield's departure from the company in April—a year before his contract expired—rekindled rampant theorizing that the company was ripe for a sale (something chairman Sir Colin Southgate repeatedly disputed, although the company did acknowledge in April that it had been approached by a "suitor"). Named as likely tire-kickers at the time were Disney—which has been ramping up its music operations—and Seagram.

In the U.S., meanwhile, EMI continued to tweak its operations, following a major overhaul in 1997, and brought in Roy Lott, formerly Arista executive VP/GM, as deputy president of EMI Recorded Music,

reporting to Ken Berry.

Replacing Lott at Arista was Charles Goldstuck, former executive VP/CFO at Capitol Records. And, speaking of Capitol, Lott assumed the duties of Capitol president in June, when Gary Gersh, who had headed the L.A.-based company since 1993, left. In November, Gersh announced plans to kick off the new year with the launch of a new entertainment company.

In other EMI changes, in February, Angel Records was brought under the aegis of Blue Note president Bruce Lundvall, who assumed the title of Capitol president of jazz and classics; Angel's pop imprint Guardian Records was shuttered, and Angel president Steve Murphy exited (he is now senior VP of Disney's book division, Buena Vista Publishing). In March, EMI-Capitol Entertainment Properties (E-Prop),

the year-old catalog-exploitation division, was merged into EMD, and Bruce Kirkland, president of E-Prop, departed.

Also in March, EMI's Capitol Records acquired the remaining half of rap label Priority Records, giving it full ownership.

Also in a buying mode was Warner Music Group, which this year acquired the other half of a label it didn't already own—the Rhino Entertainment Co.

Changing hands, too, was Rykodisc. It became part of Chris Blackwell's multifaceted Islandlife, which launched this year and encompasses new label Palm Pictures.

#### MORE EXECUTIVE MOVES

Elsewhere on the label front, BMG's Strauss Zelnick was given the global reins of BMG's music operations when he was elevated to the worldwide post of BMG Entertainment president/CEO in July.

Sony's Epic Records Group saw several executive shifts following the closure of Crave Records, Mariah Carey's imprint, in July. Among them was Rick Bisceglia, Crave's president, who was named executive VP of the Epic Records Group.

At the Warner Music Group, Warner Bros. Records Inc. president Phil Quartararo took the reins of the Warner Bros. label in a March restructuring that saw former WB president Steven Baker step down from that post.

At Columbia, Will Botwin was promoted to executive VP/GM of the Columbia Records Group. In the PolyGram family, Davitt Sigerson and John Barbis became, respectively, the newly appointed chairman and returning president of Island Records U.S. in January—though the coming of "UniGram" likely means more shifts there.

At Disney, artist manager Bob Cavallo was brought in as chairman of the newly created Buena Vista Music Group in January. In October, the Disney group launched a Latin-music imprint—Hollywood Records Latin, headed by Joe Treviño—to tap into the exploding sales of Latin music in America.

#### MORE NEW LABELS

Other new labels making their debut this year include PBS Records, a joint venture between Warner Bros. and PBS; Jim Steinman's Ravenous, which pacted with Mercury; Magic Johnson's Magic's 32 Records, which will go through MCA; Jim Fouratt's Beauty Records, a new Mercury imprint; and QVC Records, a retail label formed by the increasingly music-savvy home-shopping channel. Debuting a new

name this year was Paddy Moloney's former Unisphere Records, which emerged anew as Wicklow Records following the threat of legal action from EMI imprint Hemisphere. Leaving the scene was Universal's Nashville label Rising Tide, which shuttered in March. Rising on the Nashville landscape was Virgin Nashville, headed by former Capitol Nashville president Scott Hendricks.

#### RETAIL'S SHRINKAGE

New labels and veterans alike will encounter a vastly different retail environment when they begin shipping product to stores in 1999. While the quantity of shelves to be stocked may be similar, the number of distinct chains buying product to fill them will have shrunk dramatically.

The year's retail consolidation saga began in February, when Camelot acquired the 150-unit Wall chain from W.H. Smith. In late July, Camelot added another chapter to the tale in the form of another acquisition—the 38-unit Spec's Music.

Soon after, in August, the plot thickened when Wherehouse Entertainment agreed to acquire Blockbuster Music from Viacom. The denouement, offering the undeniable conclusion that U.S. retail has undergone a sea change this year, was the Oct. 26 revelation that Camelot Music would be folded into Trans World Entertainment Corp., with the deal set to close in January.

Continued on page YE-18



Merger helmsman: Universal's Morris



April departure: EMI's Fifield



Added Angel: Blue Note's Lundvall

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# THE YEAR <sup>1998</sup> IN MUSIC

## THE YEAR IN BUSINESS

Continued from page YE-16

### IT'S THE MUSIC, STUPID

Back-room issues aside, what had those trad retailers smiling this year was rising sales—with total units up some 4% by the first week in November—buoyed in no small part by successful soundtracks. From "City Of Angels" to "Hope Floats" and dozens more, film music was a star in stores in '98. And, though it was launched in November '97, Sony Classical's "Titanic" soundtrack reached top speed in '98, cruising to sales of more than 9.3 million units. A sequel also saw smooth sailing.

DreamWorks apparently had so much faith in the format that it released three separate soundtracks this year—keyed to different genres—for "Prince Of Egypt."

### VIRTUAL SHELVES RISE

In the online realm, the retail picture was also in flux, although the consolidation of two key players—CDnow and N2K, which agreed to merge in October—was more than balanced by the kudzu-like spread of online entrants.

This onslaught of new e-tailers—Amazon.com, K-tel, Platinum Entertainment, Borders, Best Buy, Kmart, Wherehouse and Trans World were among those launching or announcing plans to launch sites this year—sharpened the online competition significantly and led to occasional price-slashing that drew pained howls from brick-and-mortar dealers.

CDNow, a relative veteran in the online realm, became a rallying cry for trad retailers at this year's National Assn. of Recording Merchandisers convention, in the wake of a high-profile Grammy Awards promotion that saw it offering award-winning albums at 50% off. Soon after that, Best Buy launched its site with a major price promotion. Heated NARM discussions led to the establishment of a NARM online-issues committee—recognizing the growing role online selling played in '98.

Retailers, online and off, found they had a common concern in the newest nascent competition: labels themselves. Though still in its infancy and primarily a "customer service" function, the direct sale of music to consumers by labels via their Web sites is moving—one baby step at a time—ever forward.

Most record companies now have their own online sites (Sony and Atlantic also are launching online music-video channels), and some are selling all their hits and much of their catalogs. Columbia House, the record club owned by Sony Music and Warner Music, rolled out online store Total E this year, with more than 160,000 titles.

But the greatest stride toward a paradigm shift came in November, when BMG quietly put up, in beta form, its new online music store, GetMusic.com. It offers music for sale from all labels, not just its own (although its own label product is featured). The ramifications of this and other online sales innovations—including the rise of direct music downloads to consumers—will be something to watch in 1999.

### TECH TALK, PART 1

The early ramifications of something called MP3 were

already being felt this year, although it is also clear that much bigger shakeups related to this popular sound-file format loom ahead.

Although the music industry already was wary of MP3 early in the year—citing the danger of online piracy posed by the large numbers of online sites offering unlicensed songs for free download—news of the pending retail arrival of portable MP3 units that play near-CD-quality songs sent it running to lawyers.

The Recording Industry Assn. of America filed suit against one manufacturer of such a device—Diamond Multimedia—in October, seeking to block the rollout of the company's \$199 Rio player, on the grounds that it did not incorporate a serial-copyright-management system. A judge in October, however, denied the RIAA's request for a preliminary injunction. The device—with SCMS—was launched in November.

The year 1999 will reveal how the music industry reacts to this genie that will be difficult, if not impossible, to stuff back in the bottle.

### CAN YOU SAY WIPO?

Aiming to at least harness the magic and bring some order to the burgeoning online-music market, the international music community pushed hard this year for passage of the World Intellectual Property Organisation (WIPO) treaties, which promise to ensure that member nations enjoy added copyright protections in the digital age. The U.S. became one of the first countries to complete the process when President Clinton signed the Digital Millennium Copyright Act on Oct. 28 after an intense lobbying process.

"Intense" is perhaps too weak a word to describe the negotiation process that led to the eventual passage of another important piece of music-biz legislation this year: the Sonny Bono Copyright Extension Act, which amends U.S. copyright law by extending the term of copyright protection from life of the author plus 50 years to the international standard of life plus 70 years.

The downside, in the eyes of some rights groups, is that the act includes a much-fought-over amendment offering "background music" licensing exemptions for qualifying restaurants, bars and retail locations.

Elsewhere on the government front, the January Chapter 7 motion by artist Toni Braxton and subse-

quent filing in bankruptcy court to have her label contract ruled unenforceable spilled over into the language of a new federal bankruptcy bill when the the RIAA sought to include a provision that would have prevented artists from ending recording contracts by using that law. Musicians groups complained, and the language was expunged.

The government, meanwhile, stayed out of the industry debate over new forms of "paid airplay" that flared this spring, when new radio initiatives allowing labels to pay to "partner" in the music-promotion process cropped up. The frenzy itself soon died down.

### TECH TALK, PART 2

DVD also had its ups and downs this year, depending on where one's interests lie. Retailers and suppliers reveled in hearty initial sales of the new digital-video format, with combo music/video stores scrambling to clear shelf space for the format and music specialists capitalizing on a slate of strong music-video titles from the likes of Eric Clapton, James Taylor and Metallica.

Also being aimed at music stores are the first DVD singles, which Islandlife's Palm Pictures plans to launch in January at \$7.98.

Music videos aside, audio enthusiasts were left to wait a little longer for a DVD product to call their own, as the all-important technical standard for the DVD Audio format took some time to gestate. Version 1.0 was demo'd in October, but no one is even talking yet about product plans. ■



Given global reins: BMG's Zelnick

**"Intense" is perhaps too weak a word to describe the negotiation process that led to the passage of the Sonny Bono Copyright Extension Act, which amends U.S. copyright law by extending the term of copyright protection from life of the author plus 50 years to the international standard of life plus 70 years.**



March arrival: Warner Bros.' Quartararo

## PASSINGS

Continued from page YE-6

which reached No. 1 and No. 2 in 1957 by Tab Hunter and Sonny James, respectively. The song was also recorded by Perry Como, Lawrence Welk, Leslie Gore, Ray Conniff, Bobby Vinton and Ray Stevens.

Songwriter-TV executive **Richard "Dick" Martin Heard**, in Little Rock, Ark. Heard co-wrote "Kentucky Rain" and "Abigail Beecher" and won more than 25 ASCAP, BMI and SESAC awards. He became Southeastern correspondent and Nashville bureau chief for "Entertainment Tonight."

Songwriter/entrepreneur **Burnetta "Bunny" Jones**, in Los Angeles. Jones became the first black woman to own a 24-track recording studio, Astral Sound. She also collaborated with Stevie Wonder on "Isn't She Lovely."

Grand Ole Opry mainstay **Grandpa Jones**, in Nashville. Jones was famous for his long tenures on the Opry and TV show "Hee Haw." He recorded "Old Rattler" and "Mountain Dew" and popularized the banjo in country music of the '30s. He was elected to the Country Music Hall Of Fame in 1978.

Country singer **Helen Carter Jones**, in Nashville. Jones recorded albums for Decca and Columbia with her mother, Mother Maybelle Carter, and sisters June Carter Cash and Anita Carter. After the original Carter Family disbanded, she joined a number of singing groups.

R&B singer **Don Julian**, in Los Angeles. Julian's early vocal group, the Meadowlarks, scored a major doo-wop hit with 1955's "Heaven And Paradise," while one of his later combos, the Larks, hit the top 10 in 1964 with "The Jerk."

Guitarist **Tim Kelly**, in Kingman, Ariz. Kelly played with Slaughter, winners of an American Music Award in 1991 for the best new metal band. The band's first album, "Stick It To Ya," went double-platinum and was followed by the platinum "Stick It Live."

Singer **Royce Kendall**, in La Crosse, Wis. Kendall and daughter Jeanne composed the Kendalls. Their No. 1 hit, "Heaven's Just A Sin Away," won a CMA Award and a Grammy for best country vocal by a duo or group. Their last No. 1 country single was 1984's "Thank God For The Radio."

Bluesman **David "Junior" Kimbrough**, in Holly Springs, Miss. Kimbrough was the architect of a unique blues style that he performed, but rarely recorded, in the '60s and '70s. In 1992, he appeared in the documentary "Deep Blues." Since then, three Kimbrough albums have been released.

Pianist **Kenny Kirkland**, in Queens, N.Y. Kirkland toured and recorded extensively with Sting's band in the '80s and '90s, after having performed with such jazz figures as Michael Urbaniak, Elvin Jones and Wynton Marsalis.

Songwriter/publisher **Alex C. Kramer**, in Fairfield, Conn. Kramer and his wife wrote more than 125 songs, including the standards "High On A Windy Hill" and "So Long For A While," the closing theme for the long-running radio and TV show "Your Hit Parade."

Singer **Nicolette Larson**, in Los Angeles. Best remembered for her 1978 hit, "Lotta Love," Larson was a session vocalist for such artists as Linda Ronstadt, Van Halen and Christopher Cross. She released six albums on Warner Bros. and MCA.

Brazilian musician **Leandro**, in Bahia, Brazil. Leandro and his brother Leonardo formed the famed *serteneja* duo Leandro Y Leonardo. Their careers took off in 1990, when their songs became favorites of Brazilian president Fernando Collor de Mello.

Drummer **S. P. Leary**, in Chicago. One of the best-known blues drummers, Leary supported T-Bone Walker, Muddy Waters, Howlin' Wolf and others during a career that spanned more than a half-century.

Musician/producer **Ned "Ebn" Liben**, in New York. Liben recorded with EBN/OZN, which was best-known for its early MTV video hit "AEIOU And Sometimes Y." Liben owned Sound Over SoHo and Sundragon studios, which hosted sessions for Ravi Shankar, Talking Heads and the Ramones.

Bluegrass singer **Rose Maddox**, in Ashland, Ore. From a family of migrant farm workers, Maddox performed with the Maddox Brothers And Rose until the late '50s, then launched a solo career in 1962. Her 1996 album, "\$35 And A Dream," earned a Grammy nomination.

Recording engineer **Thomas J. May**, in Peoria, Ariz. May was hired by Columbia Records as a recording engineer in the '60s. Moving to A&M studios, he served as director/manager, from 1974 until his retirement in 1980. May recorded Percy Faith, Johnny Mathis, the Beach Boys, the Byrds and others.

Musician **Linda McCartney**, near Tucson, Ariz. Between 1971 and 1980, McCartney recorded seven No. 1 hits with her husband, Paul McCartney, and Wings, including "Unde Albert/Admiral Halsey" and "Band On The Run." Her solo album, "Wide Prairie," was released posthumously in 1998.

Musician/bandleader **Tommy McCook**, in Atlanta. McCook was one of the founding members of the Skatalites. A master of tenor saxophone and the flute, McCook became leader of the Supersonics and was a session player for numerous reggae artists.

Songwriter **Phil Medley**, in New York. Medley wrote "Twist And Shout," which was recorded by the Beatles and the Isley

Continued on page YE-30

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★ for making 1998 a banner year

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★ THAT MAKE  
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BRUCE BOUTON  
BOYZ II MEN  
CARLOS BROADY  
BUCK CHERRY  
JOHN BUNZOW  
BUSH  
JOHN CODY CARTER  
RODOLFO CASTILLO  
CATHERINE  
ROGER CHARLERY  
CHERRY POPPIN' DADDIES  
ILAN CHESTER  
PAULA COLE  
IMANI COPPOLA  
CRANIUM HF  
AUSTIN CUNNINGHAM  
THE CUNNINGHAMS  
MARY DANNA  
HOD DAVID  
HUNTER DAVIS  
ANTONIO DE JESUS  
CHRIS DOWD  
DUKE DANIELS BAND  
DROPCYCLE  
MICHAEL DULANEY  
PEGGY DUVIMIER  
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VICTOR INDRIZZO  
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FRED JERKINS  
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HILLARY LINDSEY  
SUSAN LONGACRE  
INES LOREE  
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# THE YEAR IN MUSIC

## THE YEAR IN EUROPE

### Common Dreams Become Reality

BY DOMINIC PRIDE

LONDON—For much of the '90s, European labels have been airing their views that—in the global marketplace—talent can come from anywhere and go anywhere.

It was said so often that the prophecy became self-fulfilling, and 1998 was a year in which the international success of European acts no longer raised eyebrows.

Aqua, No Mercy, Sweetbox, Rammstein, Eagle-Eye Cherry and the Tuesdays are just some of the European-originated acts whose music found a place on the international stage in 1998. And, while labels prepare for the impact of monetary union and the introduction of the euro at the start of 1999, much of continental Europe has discovered it already has a common currency in the form of its own artists.



Successful Swedish export: Eagle-Eye Cherry

Language and nationality appeared to be no barrier to the border-breaking European careers of Italy's Eros Ramazzotti and Andrea Bocelli; France's ERA, Wes and Manau; Germany's Modern Talking; and Dutch female singer Anouk.

#### BORDER-CROSSING PYROS

The development of repertoire that can cross national boundaries has prompted majors to reassess their corporate structures, allowing music to flow more easily between regions.

German label Motor Music's act Rammstein was the year's most unlikely musical export, taking U.S. audiences by storm with its pyrotechnic live act and landing in the top 50 of The Billboard 200 with the album "Sehnsucht."

Denmark's Aqua led Universal's charge into the world market with global success of its album "Aquarium," while another Nordic act, Norway's Espen Lind, followed its lead. Lind broke into the Benelux and GSA with his ballad "When Susannah Cries."

Sweden kept up its reputation as an international talent source with Eagle-Eye Cherry, whose Superstudio/Diesel album "Desireless" and hit single "Save Tonight" were

Continued on page YE-22

# THE YEAR IN AUSTRALIA

## Pirates, Parallels And Programming Restrictions

BY CHRISTIE ELIEZER

MELBOURNE—In 1998, Savage Garden was the most played Australian act on U.S. radio and sold 8 million copies of its eponymously titled debut album, while Natalie Imbruglia's "Left Of The Middle" shifted 5 million units globally. Notably, both acts were initially signed outside Australia, like Crowded House before them. Nevertheless, such successes have fueled local A&R activity and investment by Australia's record companies.

The fact that domestic repertoire still accounts for only 16% to 25% of Australian music sales is of concern to an industry that represents 1.5% of the world market, with retail sales of \$584 million (Australian \$942 million), according to Australian Record Industry Association figures.

Throughout 1998, however, new acts continued to break, despite minimal income from touring and minimal airplay from commercial radio networks (who largely left the task to the public Triple J network, with its 2.3 million weekly listeners).

The continued strength of local acts was particularly invigorating for the independent sector, which yielded the two biggest breakouts: the Living End (Rapido/MDS) and the Whitlams (Phantom). Shock and MDS, two of the largest independent music companies in the market, report that the indie sector is increasingly regarded by retail and radio as a viable business partner.

This was the best news for an industry that otherwise experienced a flat year at retail, saw the Australian dollar falling to an all-time low, endured a standoff with a hostile government and suffered the loss of key Asian markets and partners.

Throughout the global economic crisis of 1998, the Australian economy fared better than most advanced economies. The floating exchange rate enabled export volumes to be maintained and even improved. However, exporters who moved from Asia to emerging economies such as Russia and Latin America found these new markets threatened by the global economic turmoil.

#### PARLIAMENT PROMOTES PARALLELS

The key music-industry issue that stood out in 1998 was the impact of changes to the Copyright Act in July, which lifted parallel-import restrictions and encouraged cheaper imports—and pirated releases—to enter the market.

The issue had been fought for more than 10 years through two successive governments. But current Arts And Communications minister, Senator Richard Alston, determinedly claimed competition would bring CD prices down by AUS \$7. Despite intense lobbying from the music sector, the bill was rushed through at midnight Sunday during an extended Parliamentary session.

Five months later, the Australian dollar's fall from a U.S. value of 70 cents to a low of 55 cents meant only imports from Asia and Eastern Europe were cheaper than Australian releases. (The Australian dollar inched back up to 62 cents in November.) But piracy is now a problem.

Music Industry Piracy Investigations announced that twice as many pirated CDs are available, and emboldened pirates based in Southeast Asia and Eastern Europe are setting up backyard distribution outlets here. Australian labels have been issuing key albums before their global release dates and with bonus tracks, in order to counter the piracy threat. Most major retailers, such as Sanity, HMV and Kmart, have stayed with local suppliers. Those who didn't, had accounts closed.

#### FEARFUL OF FALLOUT

Majors expect 30% of their market to shrink in the first

year of the new Copyright Act's enactment and plan to cut promotion and marketing spends. Michael Gudinski, non-executive CEO of Mushroom Records, cited the uncertainty the changes have caused as the prime reason for selling the label to Rupert Murdoch's News Corp, previously a partner with Gudinski. Shock axed half its roster, saying it didn't feel the need to manufacture records that would not be noticed by retailers. ARIA at one point contemplated axing the annual ARIA music awards.

John Woodruff, Savage Garden's manager, says it'll be harder for local signings. Australian labels don't like Australia-only deals but are not equipped to sell in other territories, he maintains.

With hopes dashed that the current government would be swept out of power by the Oct. 3 elections, the industry plans to renegotiate its position on copyright and parallel-import issues next year.

Emmanuel Candi, CEO of ARIA, accepts there will be no overturning the bill, but he hopes for greater clamps on piracy. Shock managing director David Williams suggests a major who can't deliver a release in six weeks should forfeit its exclusivity. Brian Harris, chairman of Warner Music, says, "Let's forget old grudges and get on with it. We need to sit down and work out several issues with [the government]."

One of these is the question of radio-airplay quota and the availability of new radio licenses. "It'll definitely be a big issue through 1999," says Mushroom's managing director Paul Dickson. Adds Phil



Signed outside Oz: Natalie Imbruglia

Mortlock, managing director of Origin Records, "Exposing new music remains a fundamental problem. We have the talent but no outlet for it."

#### TRIPLE INCOME

Rob Hirst, drummer with Midnight Oil, insists that greater commercial airplay for new music—"that is, records released within the past 18 months"—would triple a musician's income. Moves are afoot to raise radio's voluntary quota of local music from 25% to 30%, but the radio industry refuses and is instead pushing for a

quota that varies with formats (for instance, a 10% quota for AC or jazz), arguing that record labels should make records for their formats.

Sony CEO Denis Handlin says, "It's important that it doesn't become a war situation, and it's a win-win situation for both." Another executive shrugs that this is an issue that record companies and publishers cannot win, citing a lack of support from the government and radio's enormous clout with the Australian Broadcasting Authority (ABA).

The fluctuating Australian dollar and the government's insistence on introducing a Goods & Service Tax (GST) will have repercussions through next year, particularly on the concert business, with major promoters predicting ticket prices could rise by AUS \$10 while it becomes more difficult to attract big names.

Other issues to watch include efforts to get the ABA to stop delaying new radio licenses, especially in Sydney; the rejuvenation of the live scene; the fate of recording studios facing less work; the introduction by the pay-TV industry of viewer figures to promote the medium as a viable marketing tool; and the introduction of new distribution systems in the wake of the PolyGram/Universal merger, a move certain to pose a threat to Sony's market lead. ■



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and a  
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# THE YEAR IN MUSIC 1998

## THE YEAR IN EUROPE

Continued from page YE-20

successes for European (ex-Nordic region) licensee Polydor and for Work Group in the U.S.

Two acts developed by BMG Germany—Sweetbox and No Mercy—both had hits in the U.S. and the U.K., while the Benelux successfully exported the entertaining talents of violinist Andre Rieu (Polydor) and crooner Helmut Lotti (BMG).

But 1998 proved more than anything that acts developed in one European country could break into another, irrespective of language. Two Italian male singers, Nek (WEA) and Eros Ramazzotti (DDD/BMG), broke into the GSA region, and Nek, recording in French and Spanish, conquered both those markets.

With most of his album "Welenga" sung in Bantu, the artist Wes, released by Saint George/Sony France, had a huge language barrier to overcome, yet proved that most of continental Europe would appreciate the uptempo music on its merits: almost all nations in Western Europe had a hit with the single "Alane." Mercury France's Era, the Celtic/electronic project of Eric Levi, also crossed borders through Benelux, GSA and Scandinavia.

Even more unlikely was the Dutch success of Manau, the Polydor France act whose Celtic rap on its album "Panique Celtique" crossed over into the Dutch market.

## HIP HOUSE MOVEMENT

The Netherlands also did its bit for export, not least with female singer Anouk, whose raw, guitar-driven album and single, "Nobody's Wife," on Dino was licensed continent-wide by BMG.

English-language pop from Germany also proved popular: the reunion of Modern Talking (Hansa/BMG Berlin) gave radio a huge hit in the form of "You're My Heart, You're My Soul '98" across Europe, which translated into sales success for the album "Back For Good."

At the other end of the musical spectrum, Germany's "Hip House" movement—pioneered by Profile's Europe-wide No. 1 hit, Jason Nevins' remix of Run-D.M.C.'s "It's Like That"—created a new genre and such internationally successful acts as NYCC, which was a hit in the U.K.

## CHANNEL TRAFFIC

For the most part, the repertoire exchange across the English Channel still remained one-way. While Europe may have created its own hits, the U.K. gave Europe a slew of hit albums this year, including All Saints' eponymously titled debut, featuring the massive hit "Never Ever"; "Postcards From Heaven" from the Lighthouse Family (Polydor); Garbage's "Version 2.0" (Mushroom/Infectious); Massive Attack's "Mezzanine" (Circa/Virgin) and the Manic Street Preachers' most successful work to date, "This Is My Truth Tell Me Yours" (Epic). And even though five Spice Girls became four, their staying power at radio and retail remained unrivaled, even by such a strongly European-sounding British pop act as Steps (Jive/Zomba). Epic U.K. found Italian radio and singles success with Des'ree's "Life," which set the tone for her European success.

There was less of a traffic jam for acts making the reverse journey across the channel: those that made it were mainly singles acts. Sony's beefed-up Dance Pool operations in the U.K. picked up Alexia and went top 5 with "Uh La La," while Pepper, Scott McLaughlin's new label for Jive, proved the A&R man's nose for a Euro hit by picking up Italian act the Tamperer's single "Feel It."

Increasing the flow into the U.K. is a priority for all labels for the coming year and has doubtless prompted some of the corporate changes.

Among the most significant changes were those seen at BMG Entertainment international, which divided the market into two regions: Richard Griffiths became BMG's first U.K. president to also have European responsibilities in the rest of the continent, including France, Italy, Iberia, Benelux and the Nordic region. The GSA area—Europe's sales powerhouse with more than 100 million consumers—was paired with Eastern Europe under president Thomas M. Stein, reflecting the fact that the eastern states already have close business links with Germany.

A similar commonality prompted Warner Music to split the continent along repertoire and geographic lines, putting Germany, Switzerland, Scandinavia and the Benelux regions under the command of Gerd Gebhardt, while giving the southern Europe division—France, Spain, Portugal, Italy and Greece—to Gerolamo Caccia.

With its dominance in national repertoire and its seemingly effortless ability to translate success into other regions, PolyGram kept providing European-generated hits, such as the Cardigans' radio-friendly "My Favourite Game" from the band's Trampoline/Stockholm album "Gran Turismo." With details of the merger with Universal blighting corporate plans for most of the year, PolyGram stayed as it was, although it prompted the departure of continental European president Rick Dobbis, widely credited with the major's dominance in this area. Dobbis landed as executive VP at Sony Music International.

## ROOTS OF A&R

Sony continued to expand its pacts with indies through its SINE network, adding Belgian indie Double T and Brighton's Skint labels, which brought the respective talents of

K's Choice and Fatboy Slim into the Sony fold internationally.

EMI recognized that A&R did not need roots in one place and named its GSA president Helmut Fest its VP of artist acquisition for Europe. The man who picked up Chumbawamba and Credit To The Nation—when British indies didn't want to know—has doubtless got some aces up his sleeve for '99.

Among indies, edel consolidated its status as a Europe-wide indie by opening new offices and assuming control of its Swedish joint venture, formerly edelpitch.

Meanwhile, Europe continued to prove itself to be a viable market receptive to pop acts from overseas. Chicago teen R&B/pop crossover act 4 The Cause and Canadian sensations the Moffatts chose German labels (RCA and EMI, respectively) to be the motor of their careers. U.S.-born R&B queen Lutricia McNeal signed to CNR Sweden, which broke her into northern Europe.

## EUROPE'S MERIT

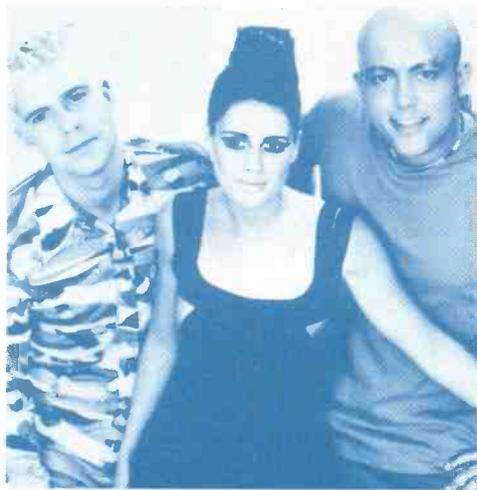
Europe maintains its reputation as a market where music is judged more on its merits rather than for the fashion that accompanies it. That could be seen from such U.S. acts as the Smashing Pumpkins and Pearl Jam, whose respective "Adore" and "Yield" albums hit top 10 in most continental European markets while failing to reach the kind of numbers they achieved earlier in the decade at home.

With its own Platinum Europe awards and a strong repertoire base, the European market is now the strong, credible force in the global music scene that its music business desired in the early part of the decade.

Now that the dream has become a reality, execs looking at the tougher climate, corporate maneuvers and a difficult media landscape facing them in 1999 can take some comfort in looking backward to see how far they have come. ■



GSA success: Eros Ramazzotti



Aqua led Denmark's international charge.

## THE YEAR IN CHARTS

Continued from page YE-10

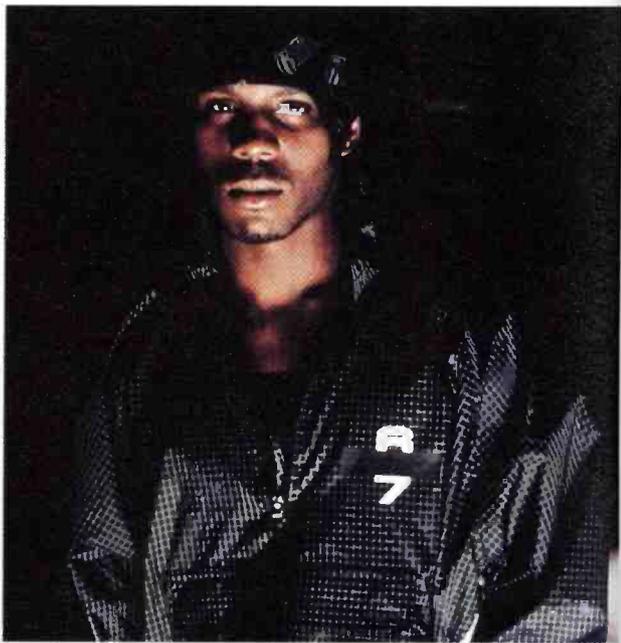
After yielding to its own Bad Boy label last year, Arista is back on top as the No. 1 Hot 100 Singles imprint and repeats as the No. 1 label, an honor it has taken for six years running. To complete its sweep, Arista has the No. 1 single of the year in "Too Close" by Next—the first time for the logo since 1994, when Ace Of Base took the title for Arista with "The Sign."

"Titanic" isn't the only soundtrack in the top 10 albums. "City Of Angels" (Warner Sunset/Reprise), which also topped The Billboard 200, is No. 7 for the year. In third place is "Spiceworld" (Virgin). The top album by a solo female artist is Dion's "Let's Talk About Love," followed by Shania Twain's "Come On Over" (Mercury) and LeAnn Rimes' "You Light Up My Life—Inspirational Songs" (Curb). The top album by a solo male artist is "Sevens" (Capitol) by Garth Brooks, followed by Will Smith's "Big Willie Style" (Columbia) and Usher's "My Way" (Arista). The top album by a duo or group is the Backstreet Boys' eponymously titled U.S. debut album on Jive, followed by matchbox 20's "Yourself Or Someone Like You" (Lava/Atlantic) and Savage Garden's eponymously titled debut on Columbia.

Moving up from fifth place two years ago to third place last year to become the top album artist of the year is Celine Dion. Garth Brooks is the top male, and Spice Girls are the top group. Columbia is the top imprint and label, while parent Sony is the top distributing corporation.

## R&B

After taking top honors for singles in 1995 and 1996 but yielding the crown in 1997 (when Dru Hill's "In My Bed" on Island was No. 1), the Arista family reclaims the title for single of the year, with "Too Close" by Next. The year-end R&B champ repeats its feat on the Hot 100, as it is also the top R&B airplay song of the year. Jon B. lays claim to the most successful single of his career, as the double-A-sided "They Don't Know"/"Are U Still Down" (Yab Yum/550 Music/Epic) is the No. 2 single of the year. The top 10 includes a good share of newcomers, led by Destiny's Child at No. 4 with "No, No, No" (Columbia). Uncle Sam and Kelly Price are also in the top 10, with "I Don't Ever Want To See You Again" (Stonycreek/Epic) at No. 9 and "Friend



DMX was runner-up for top R&B-album honors.

Of Mine" (T-Neck/Island) at No. 10, respectively. At No. 7, "My Body" (EastWest) might be considered a debut effort, although the individual members of LSG—Gerald Levert, Keith Sweat and Johnny Gill—are all veteran acts.

Uncle Sam's success means the protégé has surpassed the mentor. He is the first act on the Stonycreek label, a Sony imprint founded by Boyz II Men. That Motown quartet ranks No. 12 with the top R&B soundtrack single of the year, "A Song For Mama" from "Soul Food."

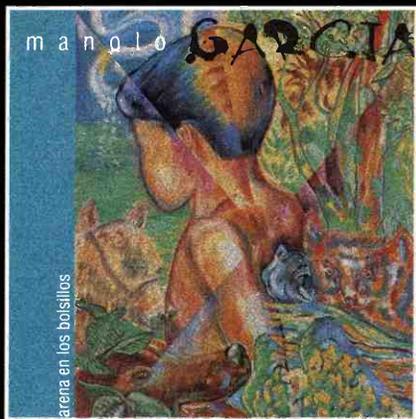
The airplay top 10 includes two tracks that were not released as commercial singles. "Anytime" (Motown) by Brian McKnight is the runner-up behind "Too Close" by Next, and "Are You That Somebody?" by Aaliyah (Blackground) is No. 7. On the sales recap, the top two titles appear in the same order as they do on the pop sales list: "The Boy Is Mine" (Atlantic) by Brandy & Monica is No. 1, followed by "Too Close."

The top singles artist of the year is Next. Usher is the top solo male artist, followed by Jon B. and Mase. Monica is the

Continued on page YE-24

# Manolo García

His debut album with BMG



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**AMIGO AWARDS 1998:**

*Best Spanish Artist*

*Best Spanish Album*

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*Best Live Artist*



# THE YEAR IN MUSIC 1998

## THE YEAR IN JAPAN

Amid Changes And Downturns, Labels Look For A Way Up And Out

BY STEVE McCLURE

TOKYO—Japan is at a crossroads as it tries to find a way out of its worst recession since the end of World War II. The Japanese music industry, like other sectors of the country's economy, is undergoing a major rethink of how it does business.

Part of this process involves cutting advertising and other promotional costs, slashing payrolls by encouraging older employees to take early retirement and reducing artist rosters. But it's also forcing music companies to take a hard look at the industry's long-term future.

Despite the recession, Japanese labels keep churning out product. Production of prerecorded audio software by the Recording Industry Assn. of Japan's 28 member companies in the first three quarters of calendar 1998 rose 2%, to 351.2 million units, for a wholesale value of ¥428.6 billion (\$3.16 billion), up 3%.

Company-by-company results tell a different story, however. Take the sagging fortunes of Japan's biggest label, Sony Music Entertainment (Japan), for example. Reflecting Japan's weak music market and a lack of major hits in the March–September period, the company's sales fell 9.9% to ¥48.4 billion (\$356.5 million as of Sept. 30). Pretax profit was down 93.4% to ¥491 million (\$3.6 million), while after-tax profit fell 88.4% to ¥355 million (\$2.6 million).

Other major labels, such as Toshiba-EMI, are also experiencing sales downturns. The discrepancy between the RIAJ's overall production data and individual companies' lackluster results is, to some extent, explained by what many industry insiders say are mounting returns of big-name titles whose sales don't always meet expectations.

### PAYROLL AND ROSTER CUTS

Michael Smellie, senior VP of BMG Entertainment International Asia/Pacific, estimates Japan's music sales are down 3% to 5% industrywide, compared with the previous year. In the past year, Smellie has overseen one of the Japanese industry's more radical exercises in restructur-



Music Copyright Navigator site

ing, as BMG Japan becomes leaner and, presumably, meaner. The label's payroll has been cut from 540 to 290, and the artist roster reduced from more than 200 acts to around 40.

Another label that has introduced an early-retirement program is Toshiba-EMI. The label suffered a 15.3% sales decline in the year ending March 31, to ¥71.4 billion (\$513.8 million), and blamed the poor result on weak sales of domestic music, which were down some 20% from the previous year.

Japanese labels have been careful to emphasize that no one is actually being fired—still anathema in a country where lifetime employment is the norm in major companies.

On the subject of personnel, there continued to be key executive-level changes in the Japanese industry in 1998. In a move that had been rumored for several months, Hiroshi Inagaki was named chairman of Warner Music Japan March 1. Inagaki had worked at Sony Music Entertainment (Japan) and its predecessor,

CBS/Sony, for 28 years.

In November, Hidehiko Tashiro was named president of BMG Japan. The post had been vacant for several months following the elevation of BMG Japan president Osamu Sato to the chairmanship. Tashiro's appointment came as a surprise to just about everyone in the Japanese music industry, since he has no previous music-industry experience. But his solid track record in the direct-marketing field was seen as a plus in an industry that needs to reach beyond its existing consumer base.

News of another historic appointment came in November, when former gymnast and politician Kiyoko Ono was elected president of Japanese authors' body JASRAC, becoming the first woman to hold that post.

### 10 MILLION USERS

Another major issue faced by the Japanese industry in the past year was online delivery of

music. In October, six Japanese music-industry organizations launched a Web site to educate the online community about music copyright.

Music Copyright Navigator ([www.music-copyright.gr.jp](http://www.music-copyright.gr.jp))

Continued on page YE-26

### THE YEAR IN CHARTS

Continued from page YE-22

top solo female artist, followed by Kelly Price and Tamia. After Next, the top duos and/or groups are Destiny's Child and Dru Hill.

On the strength of just three titles, the No. 1 songwriter of the year is Babyface. He retakes the crown after winning it in 1994, 1995 and 1996 but relinquishing it last year to R. Kelly. The top producer, for the first time, is Jermaine Dupri, with 11 titles charted. The top publisher is EMI April. Arista is the leading imprint and is the top label for the fourth consecutive year.

With her first album as a solo artist, Lauryn Hill has the No. 1 R&B set of 1998. "The Miseducation Of Lauryn Hill" also gives the Ruffhouse label its first top album of the year. The only other female artist in the top 10 is Erykah Badu, with "Live" (Kedar/Universal) at No. 9. DMX has the runner-up album with "It's Dark And Hell Is Hot" (Ruff Ryders/Def Jam/Mercury). The highest-ranked album by a solo male artist is Jay-Z's "Vol. 2...Hard Knock Life" (Roc-A-Fella/Def Jam/Mercury). The top R&B soundtrack is "The Players Club" (Heavyweight/A&M) at No. 19, followed by "Dr. Dolittle: The Album" (Blackground) at No. 21 and "Soul Food" (LaFace) at No. 31.

The top albums artist is Jay-Z. As a solo male artist, he is followed by Master P and DMX. Lauryn Hill is the top solo female artist, followed by Erykah Badu and Janet. The top imprint is No Limit, and the top label is Priority, both first-time winners. The top distributor is EMD.

Combining singles and albums, the top R&B artist is Usher. Following him as solo male artists are Jon B. and Mase. The top solo females are Janet, Monica and Mariah Carey. The top duos and/or groups are Next, K-Ci & JoJo and Dru Hill. The No. 1 imprint is No Limit and the leading label is Arista.

### COUNTRY

Almost all of the artists in the upper echelons of the year-end country charts are repeats from previous years. Names like McGraw, Hill, Rimes, Twain and Brooks dominate. Nestled among these well-known monikers is one fresh name, as the Dixie Chicks are the newcomer story of 1998, bringing the reactivated Monument label new-found glory.

The name on top of the singles recap is especially familiar. Tim McGraw has appeared in the top-5 portion of the year-end country singles chart for four years running. Three years ago, he was No. 3 with "I Like It, I Love It." Two years ago, "She Never Lets It Go To Her Heart" was No. 5. Last year, his duet with wife Faith Hill on "It's Your Love" was the top single of the year. McGraw is No. 1 again this year, with "Just To See You Smile" (Curb), while Hill ranks No. 3



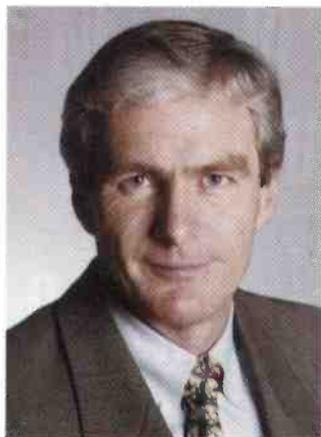
Singles couple: McGraw and Hill

with "This Kiss" (Warner Bros.), a song that also earned impressive top-40 airplay. The Curb label takes the top two singles of the year, as Jo Dee Messina is No. 2 with "Bye Bye." The B-side, "I'm Alright," is the No. 4 single. The Dixie Chicks earn their stripes with "There's Your Trouble" (Monument), which ranks No. 5.

Although his highest-charting year-end song is the Bob Dylan-penned "To Make You Feel My Love" (Capitol) at No. 32, Garth Brooks is the No. 1 singles artist of the year. There's strength in numbers for Brooks, who had 16 titles chart during the year. That's twice the total of his nearest competitor, Shania Twain, whose eight singles rank her No. 4 on the artists roster, good enough to be the top solo female artist. Following Brooks, the top solo males are Tim McGraw and George Strait, while the top females after Twain are Jo Dee Messina and Trisha Yearwood. The top duos and/or groups are Brooks & Dunn, Dixie Chicks and Diamond Rio.

He didn't appear anywhere in the top-25 country songwriters recap for the past three years, but Phil Vassar vaults

Continued on page YE-100



Radical restructurer: BMG's Smellie



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# THE YEAR <sup>19</sup>~~98~~<sub>98</sub> MUSIC

## THE YEAR IN ASIA

### Currency Drops, Idols Fall, Labels Regroup

BY VICTOR WONG

TAIPEI—The fires of Asia's economic crisis continued to spread throughout the region in 1998, causing civil unrest, toppling governments and bringing sharp declines to all retail markets.

According to figures compiled by the International Federation of the Phonographic Industry (IFPI), South Korea was the worst hit by the crisis and lost 54% of its record sales in the first half of 1998, compared to the same period of 1997. Other market losses were in Indonesia (down 45%), Hong Kong (33%), Malaysia (27%), Singapore (24%) and the Philippines (19%).

Despite new laws, piracy in the region continued to increase in 1998.

"Piracy was much worse this year, especially in Hong Kong and Malaysia," says Matthew Allison, regional president of EMI.

Hong Kong led the fight against piracy, with new legislation passed March 25. In addition, high-profile raids in the first three months of 1998 netted 13.5 million CDs, compared to 4.5 million for all of 1997, according to IFPI.

The IFPI also estimated that the CD-manufacturing capacity of Hong Kong grew over four times, to 400 million a year, with a legitimate demand for only 17 million discs. Its neighbor, Macao, with less than a million inhabitants, also has an estimated production capacity of more than 200 million.

#### MORE PIRATES, MORE PLANTS

Part of the increase was due to stricter law enforcement in China, which forced pirates to move their production base elsewhere. Two or three new plants opened up in Singapore, 15 in Malaysia and a couple in Indonesia,



Singer-writer Wu Bai

increasing production capacity throughout the region.

In addition, the currency devaluation and drop in incomes that have occurred due to the crisis have made the cheaper pirated CDs—which can sell for less than one-fifth the price of a legal CD—increasingly attractive. In Hong Kong, the passing of a ban on parallel imports last year has pushed the prices even higher.

"I do not believe that 1998 is a year we'll see much improvement, mainly due to the Asian economic crisis that has created an impetus for people to buy cheaper products," Jui Chian Giouw, Asia regional director of IFPI, has stated.

Sam Duann, head of Rock Records, Southeast Asia's largest independent, believes that internal political tensions caused by the crisis have kept combating piracy low on most governments' lists of priorities. "Right now, most governments in Asia are just trying to survive," he says. "We just have to wait for the political situation to stabilize before we can expect them to do anything about piracy."

#### LABELS SEEK LONG-TERM ARTISTS

In May, executives from around the region gathered for the first Asian Music Conference, co-sponsored by Billboard and MTV Asia. During a seminar on regional A&R issues, they agreed that labels are focusing on breaking new acts or established artists, with little or nothing in between, and the focus in recent years on marketing has created artists with limited customer loyalty.

Part of the problem was signing artists without regard for their musical talent and giving little time to their develop-

ment. "Everybody's stopped and thought about it," EMI Music Asia senior VP Pheng Beh remarked at the conference. Previously, he says, "Anybody who could sing a few notes [was signed]."

However, due to shrinking profits, companies are now forced to be more conservative when signing new artists. But customers in the Chinese music market, which accounts for more than half the sales of the region, are demanding more new music, while sales of established artists are dropping.

"No one imagined the decline of the established artist would happen so quickly," says one industry insider. "Only a few of these artists will have careers beyond two or three more years."

In fact, the Chinese music market, which was monopolized by pop idols a few years ago, is broadening, as proven by the strong sales of domestic R&B artists David Tao and IPIS, as well as Rock subsidiary Magic Stone's singer/songwriters Wu Bai, Faith Yang and Shunza. A similar situation is occurring in Malaysia on a smaller scale, with the independent Positive Tone label scoring with hip-hop and domestic English music.

"It's too early to tell what 1999 will hold; there are too many factors that we're still unsure of—fluctuations in the property market, possible devaluations of the Hong Kong dollar, the health of the Japanese economy," says EMI's Allison. "But, given the time it takes for new-artist development, companies must start the process now, so we'll be ready when the market recovers."

#### LABELS STRUGGLE TO COPE

The restructuring of record companies in Asia has been another major story of this year.

"Look for significant restructuring, with significant casualties—whether it's at the employee level or higher up, these are significant circumstances for all levels of the industry." Those prophetic words were spoken by Michael Smellie, senior VP of BMG Entertainment International's Asia-Pacific division, at the beginning of the year. Since then, almost every major label has undergone changes to cope with the crisis.

"Many companies were either in the process or considering restructuring even before the crisis, but the crisis forced all of us to re-evaluate. In that way, I think the crisis has pushed companies to change in a healthy way," says Allison.

Among the top-level changes were Warner Music regional VP in Asia Harry Hui to MTV Asia, and former EMI Asia president Lachlan Rutherford, who moved to senior VP of Warner Music Southeast Asia.

One of the biggest restructuring efforts was by Rock Taiwan, headquarters of Southeast Asian music giant Rock Records. It converted itself and its subsidiary, Magic Stone, into five smaller record companies at the end of May. Rock president Duann says the changes were necessary to keep up with changes in the Chinese music market.

"Every company had to change its approach toward artist development and marketing," Duann explains, "and we couldn't do this without restructuring. We don't know when the crisis will end, but if we don't adapt now, we won't survive." ■



Chinese artist Shunza

#### THE YEAR IN JAPAN

Continued from page YE-24

was set up by The Network-Project for the Diffusion and Enlightenment of Musical Copyrights, established earlier this year in reaction to the growing number of Japan-based Internet sites offering downloadable music files in the MP3 format. Japan now has an estimated 10 million-plus Internet users.

"A large number of illegal MP3 files are being uploaded on the Internet by some thoughtless users without obtaining permission from copyright and neighboring right owners," the site's introduction explains. The site is written in Japanese and English.

Earlier in the year, Japanese authors body JASRAC's decades-long monopoly on collection and distribution of music-copyright royalties was challenged head-on by a new company, Music Copyright Agency (MCA). It applied to Japan's Cultural Affairs Agency, which oversees copyright-related matters, for a license enabling MCA to collect and distribute royalty payments for new media, such as CD-ROM, DVD and the Internet.

MCA's backers say the company aims to give multimedia-rights holders more choice in how royalties are set and collected. The fledgling company says JASRAC offers rights

**Earlier in the year, Japanese authors body JASRAC's decades-long monopoly on collection and distribution of music-copyright royalties was challenged head-on by a new company, Music Copyright Agency (MCA).**

holders no choice but full consignment contracts, which do not allow them any leeway to exercise their rights once the contract is signed, and that JASRAC's administration fees are too high.

#### SET PRICING TO STAY

Japan's controversial resale price-maintenance system was granted a temporary reprieve in March, when the government's Fair Trade Commission accepted the findings of an advisory panel and came out against the system's imme-

diated abolition.

The system enables Japanese labels to set the retail prices of domestically pressed product, including non-import foreign repertoire, for two years from the release date. The FTC found that, while there are compelling reasons to abolish the system (such as the need to increase competition), its immediate abolition would cause problems. The FTC concluded that more time is needed to study the effects of doing away with the system, known as *saihan* in Japanese.

The only thing that seems clear about the future of the Japanese industry is that it's time for a serious reappraisal about the way it does business.

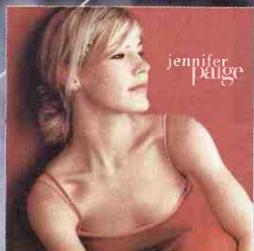
"You can see changes in all aspects of the business," says BMG's Smellie. "The business is Westernizing, but in a Japanese way. That's going to continue in a difficult market."

Avex chairman Tom Yoda says he doesn't think the music industry is having as tough a time as other industries in Japan, but adds, "Every single industry in Japan should tighten its belt. The business forecast ahead for us is unforeseeable." ■

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# THE YEAR <sup>1998</sup> IN MUSIC

## THE YEAR IN LATIN MUSIC

### U.S. And Argentine Markets Fly While Others Fizzle

BY JOHN LANNERT

**S**addled with its terminally troublesome pair of plagues—piracy and shaky economies—Latin America's record industry went flat in 1998, with some industryites predicting the region's sales will fall 5% to 10% short of the \$2.6 billion registered in 1997.

Particular attention is being paid to Brazil, whose wobbly economy and uncertain future are undermining confidence of many record-label executives in the rest of Latin America.

According to the International Federation of the Phonographic Industry (IFPI), sales in Latin America in the first half of 1998 were down 3% in units and 1% in dollar value, compared to the corresponding period in 1997.

Brazil, the region's largest market, which, according to the IFPI, accounted for 46% of all sales in Latin America last year, was hit hard by high-volume CD counterfeiters, who caused the country's sales in the first half of this year to crater 16% in value, to \$432.2 million retail.

#### STARS AGAINST PIRACY

Latin American trade group FLAPF and Brazilian trade associations acted quickly to stem the rising tide of piracy with several initiatives, including a TV campaign featuring Brazilian stars warning of the dangers of buying pirated product.

Fortunately, the piracy morass has caught the attention of the Brazilian government. During a Sept. 19 meeting with ABPD president Manuel V. Camero and such Brazilian superstars as Milton Nascimento and Gilberto Gil, Brazilian president Fernando Henrique Cardoso promised to crack down on counterfeiters.

FLAPF's anti-piracy thrusts began to bear fruit in September, as 7 million pirate CDs bound for Brazil were seized in Panama and Paraguay. The wholesale value of the illicit booty was \$15 million.

Despite Brazil's piracy ills, as well as its sluggish economy, two prominent companies opened record labels—Grupo Abril and Grupo VR. And samba sounds kept selling well, as several samba recording artists rang up big sales figures.

BMG Brasil's *Só Pra Contrariar*'s cumulative sales of 5 million made the hugely popular samba band the best-selling Brazilian act ever. Continental earned a diamond award for sales of more than 1 million units for its fourth album, "Brincadeira De Criança."

#### FLATNESS IN MEXICO

Industry forecasts in Mexico, the region's top Spanish-language market, call for the market to match 1997's dollar value of \$472 million, provided the government does not devalue the peso. In unit terms, Mexico sold 69 million pieces in 1997.



Samba success story: Brazil's *Só Pra Contrariar*



Gold idol: Marc Anthony

The Mexican record industry got in line with the rest of the region by hiring an outside executive director—Alicia Cazorla—to manage the affairs of the country's recording trade association, Amprofon. Previously, Amprofon was headed up by a rotating group of record-label executives.

Cazorla has drawn praise from executives, including EMI Mexico president Mario Ruiz, who gives her high marks for her professionalism. For the first time in its history, Amprofon will begin submitting monthly sales reports to IFPI, starting in January.

Among Mexico's biggest-selling artists were such multi-platinum artists as Warner's Alejandro Sanz and Maná; Sony's Alejandro Fernández, Ricky Martin and Onda Vaselina; PolyGram's Grupo Limite; Fonovisa's Banda El Recodo; and EMI's Intocable. Albums are awarded platinum discs for sales in excess of 250,000 units.

Mexico's sales performance is all the more noteworthy considering the rampant piracy that plagues the industry. For instance, sales of pirated cassettes of regional Mexican artists can be five times larger than legitimate sales.

#### BACK IN ARGENTINA

Argentina, Latin America's third-largest record market in 1997, with a soaring 35% increase to \$386 million, was expected to realize a slight gain, though label executives based there were expecting a recession to clamp down sales in 1999.

The largest-selling act in Argentina was Back-

street Boys, whose eponymous debut was certified triple-platinum by Argentine recording trade association CAPIF for sales of 180,000 units. More impressively, Backstreet Boys' follow-up disc, "Backstreet's Back," earned five platinum discs for sales, surpassing 300,000 units.

Moreover, the Sept. 18–19 shows at Buenos Aires' Boca Juniors Stadium drew 85,000 fans.

Latin America's fourth-largest market—Colombia—was expected to drop about 10% from the \$233 million sold in 1997. The country's two-year economic recession has stagnated the record industry, despite 300,000-unit sales of albums released by Sony pop star Shakira and vallenato titan Diomedes Díaz, and Sonolux rock/vallenato idol Carlos Vives.

#### CHILE COOLS

After a period of mild growth in 1997, Chile's \$100 million market is expected to drop about 15% this year. One of the country's hottest acts—EMI's rap act Tiro De Gracia—has sold 50,000 units of its debut disc, "Ser Humano." Platinum awards are given in Chile to CDs selling more than 25,000 pieces.

In contrast to most of its Latin American counterparts, the U.S. Latino market was up, according to both SoundScan and the Recording Industry Assn. of America (RIAA). SoundScan's mid-year report showed that the stateside Hispanic sector moved 6.9 million units, up 11% from the corresponding period in 1997.

According to the RIAA, 22.9 million units of Spanish-language product was shipped between January and June 1998, a 17% increase over the same time frame in 1997. The value of the Stateside Latino market as measured by the RIAA was \$263.8 million—up a lofty 24%, compared with the same period in 1997.

Propelling the U.S. Latino market were gold albums from a variety of big-name artists, including RMM's salsa idol Marc Anthony, Sony Discos' pop crooners Alejandro Fernández and Ricky Martin, WEA Latina's rock titans Maná, Sonolux's bolero specialist Charlie Zaa and Fonovisa's Mexican-flavored pop luminaries Los Temerarios.

Breakout titles from sultry pop rocker Shakira, pop heartthrob Enrique Iglesias and pop chanteuse Olga Tañón were expected to pump up fourth-

**In contrast to most of its Latin American counterparts, the U.S. Latino market was up, according to the RIAA. SoundScan's mid-year report showed that the Stateside Hispanic sector moved 6.9 million units, up 11% from the corresponding period in 1997.**

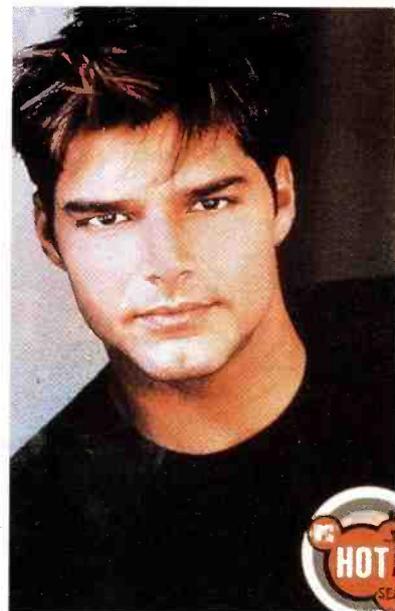
quarter sales, along with new product from EMI Latin's regional Mexican notables Los Tucanes De Tijuana and Fonovisa's famed troubadour Marco Antonio Solís.

Apart from veteran artists, a couple of newcomers—

Sony Discos' merengue maven Elvis Crespo and EMI Latin's clean-cut, actor/singer Carlos Ponce—helped jumpstart the U.S. market in 1998. The Epic/Sony soundtrack to the film "Dance With Me" was an unexpected hit, as well.

If the U.S. Latino market was performing well, Spanish-language radio was performing even better. WSKQ-FM became the first Spanish station to top the New York market in the summer Arbitron book.

The summer Arbitron book also revealed two Spanish-language stations—KLVE-FM and KSCA-FM—tied for No. 1 for the first time ever in Los Angeles. Both stations were owned by Heftel, and it's the first time two top-rated stations have been owned by the same radio group. ■



Multi-platinum in Mexico: Ricky Martin

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Hot Latin Tracks by Label  
#3 WEA Latina

Billboard Latin 50 by Label  
#3 WEA Latina

Pop by Label  
#2 WEA Latina

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First ever by a Latin artist

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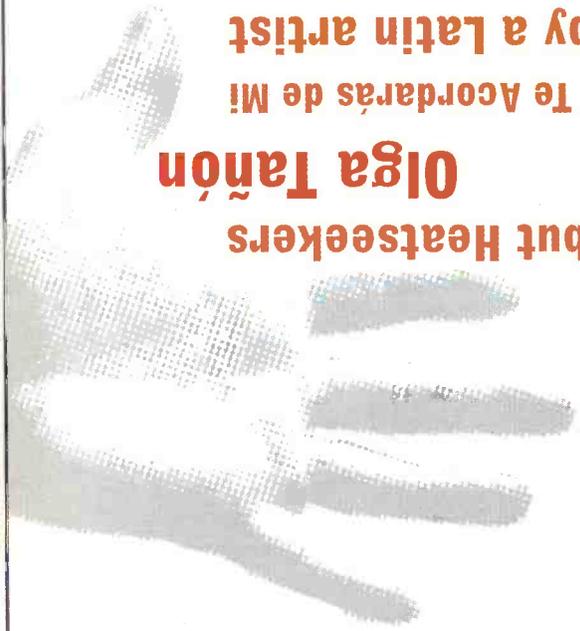
First ever by a Latin Pop/Rock group

The most #1 singles on Hot Latin Tracks  
in the last decade...

**Luis Miguel**



MATTER OF TIME



# THE YEAR 1988 IN MUSIC

## PAST YEARS IN MUSIC

Continued from page YE-14

Night Fever" was omnipresent, and the Bee Gees-led soundtrack easily ranked No. 1. Another RSO soundtrack was in the runner-up position: "Grease," the Broadway show translated to the silver screen that featured a title song written by Barry Gibb and recorded by Frankie Valli. That meant soundtracks to two John Travolta movies were the year's two best-selling albums. "Rumours," the longest-running No. 1 album (at 31 weeks) since the soundtrack of "West Side Story" (at 54 weeks) in 1962, gave Fleetwood

**Like 1998, with "Titanic" on top of the album list, 1978 saw soundtracks dominate the year-end chart. "Saturday Night Fever" was omnipresent, and the Bee Gees-led soundtrack easily ranked No. 1. Another RSO soundtrack was in the runner-up position: "Grease," the Broadway show translated to the silver screen. That meant soundtracks to two John Travolta movies were the year's two best-selling albums.**

Mac the No. 3 album of the year. Billy Joel had his first top-10 album of the year with "The Stranger" at No. 4. Steely Dan had the biggest album of its career, "Aja," No. 5 for the year. Chuck Mangione's "Feels So Good" put an instrumental collection back in the year-end top 10, at No. 6, while A&M labelmate Styx was No. 7 with "The Grand Illusion." The highest-ranked solo female artist was Linda Ronstadt, No. 8 with "Simple Dreams." Completing the top 10 were Kansas with "Point Of Know Return" at No. 9 and Eric Clapton with "Slowhand" at No. 10.

## 1988

George Michael became one of the few artists to have more than one No. 1 single of the year when "Faith" topped the 1988 recap; in 1985, he had been No. 1 with "Careless Whisper." The former Wham! star pulled off a double-whammy, as his "Faith" album topped that list. With Australia's INXS at No. 2 with "Need You Tonight" and British acts George Harrison and Rick Astley occupying the next two slots with "Got My Mind Set On You" and "Never Gonna Give You Up," respectively, the highest-ranked single by a domestic act was "Sweet Child O' Mine" by Guns N' Roses at No. 5. Whitney Houston had the year's biggest single by a solo female artist, as "So Emotional" placed sixth. She was followed closely by Belinda Carlisle, No. 7 with "Heaven Is A Place On Earth," and Tiffany, No. 8 with "Could've Been." London-based Breathe was No. 9 with "Hands To Heaven." Like Michael, Harrison and Carlisle, Steve Winwood was a former member of a group who scored well as a solo artist in 1988. The former member of the Spencer Davis Group and Traffic was No. 10 with "Roll With It."

Years ending in "8" must be good luck for soundtracks, as "Dirty Dancing" was the No. 2 album of the year (and the sequel, "More Dirty Dancing," was the year's second-best-selling soundtrack at No. 18). Britain's Def Leppard ranked third with "Hysteria," and INXS was fourth with "Kick," making Michael Jackson the highest-ranked domestic artist on the year-end recap with "Bad" at No. 5. If that didn't compare well with "Thriller," well, what would? There were two other rock albums in the top 10: "Appetite For Destruction" by Guns N' Roses at No. 6 and "Permanent Vacation" by Aerosmith at No. 10. A pair of female teenagers had berths in the top 10: Debbie Gibson was No. 7 with "Out Of The Blue," and Tiffany was No. 9 with an eponymously titled album. The "Richard Marx" debut album completed the top 10, ranking No. 8. ■

## PASSINGS

Continued from page YE-18

Brothers. He also wrote "A Million To One," "Fat Daddy" and "Peace Of Mind."

Tin Pan Alley songwriter **Bob Merrill**, in Los Angeles. Unable to read or write music, Merrill nonetheless wrote scores for major musicals and many hit songs in the '40s and '50. His lyrics for "Funny Girl" provided Barbra Streisand with her first hit, "People," and Merrill with a Grammy.

"Sesame Street" co-founder **Jeffrey Moss**, in New York. Moss won 14 Emmys and four Grammys as head writer and composer/lyricist for "Sesame Street." He earned an Oscar nomination for his lyrics for "The Muppets Take Manhattan."

South African producer **West Nkosi**, in Johannesburg. Nkosi produced Ladysmith Black Mambazo, whose greatest-hits package appeared at No. 2 on the official U.K. album chart in October. Nkosi revived Mahlathini and the Mahotella Queens, who toured the world and recorded with Art Of Noise.

Producer **Gene Page**, in Westwood, Calif. Page was a well-known arranger/producer for such artists as Whitney Houston ("The Greatest Love Of All"), Barry White, Barbra Streisand ("Stoney End"), Johnny Mathis ("Too Much, Too Little, Too Late") and Elton John ("Philadelphia Freedom").

Christian Death founder **Roger Alan Painter**, in West Hollywood, Calif. Under the name Rozz Williams, Painter formed the goth-rock band in 1980. His record label, Triple X, plans to release two albums later this year in his memory.

Rockabilly guitarist-songwriter **Carl Perkins**, in Jackson, Tenn. One of the major architects of rock 'n' roll, Perkins laid the groundwork for guitarists to come. His songs were recorded by rock legends ranging from Elvis Presley ("Blue Suede Shoes") to the Beatles ("Honey Don't"). In 1987, Perkins was inducted into the Rock And Roll Hall Of Fame.

Jazz musician-composer **William B. Phillips**, in Tom's River, N.J. Phillips played bass with Johnny Smith, Sonny Rollins, Lee Konitz, Chet Baker and Coleman Hawkins. An advocate for using rock and pop music in advertising, he created jingles for Pepsi, Kent Cigarettes and others.

**Robert "Rob" Pilatus**, in Frankfurt. Pilatus was half of the duo Milli Vanilli, whose 1989 single "Girl You Know It's True" spent eight weeks at No. 1. Milli Vanilli won a Grammy as the year's best new artist, but the award was revoked after it was revealed that the duo lip-synced songs that were recorded by others.

Singer/songwriter **Eddie Rabbitt**, in Nashville. After writing songs for Elvis Presley ("Kentucky Rain") and Ronnie Milsap ("Pure Love"), Rabbitt began singing his own songs. He charted 17 No. 1 country singles in the '70s and '80s, crossing over to the pop charts with such songs as "I Love A Rainy Night."

Songwriter **Kent Robbins**, in Clanton, Ala. In 1974, Robbins signed with Charley Pride's Pi-Gem Music, later writing Pride's 1978 hit "When I Stop Leaving (I'll Be Gone)." Most recently, Robbins wrote Trace Adkins' hit "Every Light In The House Is On" and Gary Allen's "He Man."

Blues singer-guitarist **Jimmy Rogers**, in Chicago. A member of Muddy Waters' Chicago-based electric band in the '50s, Rogers was also a sideman with Howlin' Wolf and Sonny Boy Williamson.

"King Of The Cowboys" **Roy Rogers**, in Apple Valley, Calif. Rogers formed the Sons Of The Pioneers in 1934 and started a solo career in 1946. His four top-10 hits include "My Chickashay Gal" and "Stampede." A TV and film star, he was voted into the Country Music Hall Of Fame in 1980.

Sha Na Na member **David-Allen "Chico" Ryan**, in Boston. Ryan joined the band as singer/bassist in 1973. Previously, he was a member of the Happenings, which scored top-10 hits with "See You In September" and "I Got Rhythm."

Former Oak Ridge Boys baritone **Steve Sanders**, in Cape Coral, Fla. A member of the group from 1987 to 1996, Sanders sang such hits as "Gonna Take A Lot Of River" and "This Crazy Love."

Classical composer **Alfred Schnittke**, in Hamburg. Born in 1934 in the Volga Republic, Schnittke was an eclectic composer who often used music to satirize the Communist Party.

between 1961 and 1984, he composed more than 60 film scores, operas, sonatas and symphonies.

**Eldon Shamblin**, in Tulsa, Okla. Guitarist with Bob Wills & The Texas Playboys from the late 1930s, Shamblin created arrangements that fused country and big-band music on songs such as "Faded Love" and "San Antonio Rose."

Singer **Frank Sinatra**, in Los Angeles. Regarded by many as the greatest pop singer of the 20th century, Sinatra emerged as the first truly modern pop star, whose incendiary presence inspired the screams of frenzied bobby-soxers. Born in Hoboken in 1915, Sinatra sang with Harry James (1939-1940) and Tommy Dorsey (1940-42) before going solo. Brunswick released his first recording in 1939. Between 1942

and 1980, Sinatra landed 144 records on the Billboard's Best Sellers and Hot 100 charts. He began his own record company—Reprise—in 1961, which was sold to Warner Bros. in 1963. In 1965, Sinatra was presented with the Lifetime Achievement Grammy award.

Musician-A&R director-radio personality **Cliffie Stone**, in Santa Clarita, Calif. In his radio heyday, Stone hosted more than 30 weekly radio shows. As Capitol's A&R director in the late '40s, he discovered Tennessee Ernie Ford and recorded six albums with his own band. Stone is in the Country Music Hall Of Fame.

Singer **Joe Stubbs**, in Detroit. Stubbs was a member of the Falcons at the time of the group's hit "I Found A Love" in 1959. Later, he joined Motown Records, where his older brother Levi fronted the Four Tops. Stubbs also sang with the Originals, the Contours and 100 Proof Aged In Soul.

Gospel singer **J.D. Sumner**, in Myrtle Beach, S.C. Sumner became leader of the Stamps vocal quartet in 1963 and was inducted into the Gospel Hall Of Fame in 1983. The Stamps gained international renown from 1972 to 1977, when they performed with Elvis Presley.

Classical composer **Sir Michael Tippett**, in London. Born in 1905 in England, Tippett was one of the most profound and prolific composers of contemporary classical music. His recordings have been released by Decca, EMI, Nimbus, Philips and other labels.

Singer/songwriter **Justin Tubb**, in Nashville. Son of Country Music Hall Of Fame member Ernest Tubb, Justin was a Grand Ole Opry member for 42 years. He recorded top-10 hits in the '50s and '60s and wrote hits for Dottie West, George Jones, Del Reeves and Highway 101.

Drummer **Carlos Vega**, in Los Angeles. An L.A.-based session drummer, Vega recorded and toured with James Taylor. He also recorded and/or performed with Lee Ritenour, Vince Gill, Reba McEntire, Linda Ronstadt, Randy Newman and others.

Musician **Nick Webb**, in London. Webb was a founding member of the Grammy-nominated smooth-jazz group Acoustic Alchemy. At the time of his death, he was working on the act's 10th album.

Songwriter **Bob Wells**, in Santa Monica. He co-wrote the yuletide favorite "The Christmas Song" and collaborated with Henry Mancini, Cy Coleman, Dave Grusin and others.

Harmonica bluesman **Junior Wells**, in Chicago. One of the greatest exponents of Chicago's extroverted harmonica style, Wells introduced the blues to a new, young audience with a groundbreaking album in 1966. His recordings included "Hoodoo Man" and "Snatch It Back And Hold It."

Gospel singer **Carol White**, in New York. Widow of singer Josh White, Carol was a singer on the "Kate Smith Show," writing songs for her husband and occasionally recording them with him, Sonny Terry, Brownie McGhee and others.

Beach Boys guitarist **Carl Wilson**, in Los Angeles. Along with his older brothers Brian and Dennis, and cousin Mike Love, Carl was a founding member of the Beach Boys in 1961 and became the group's "anchor." He recorded his first lead vocal in 1965, and his singing became increasingly prominent the following year. He took the lead on "God Only Knows," a key track on "Pet Sounds," and shared lead vocals with Mike Love on the No. 1 hit "Good Vibrations."

"The first lady of country music" **Tammy Wynette**, in Nashville. Wynette released 20 No. 1 country hits between 1967 and 1980, including Grammy-winners "I Don't Wanna Play House" and "Stand By Your Man."

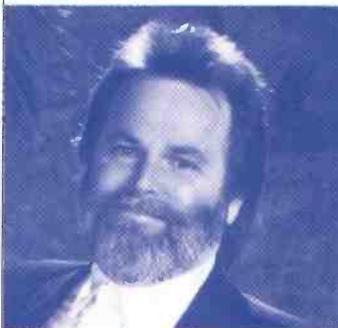
—TERRY BARNES



Frank Sinatra



Junior Wells



Carl Wilson

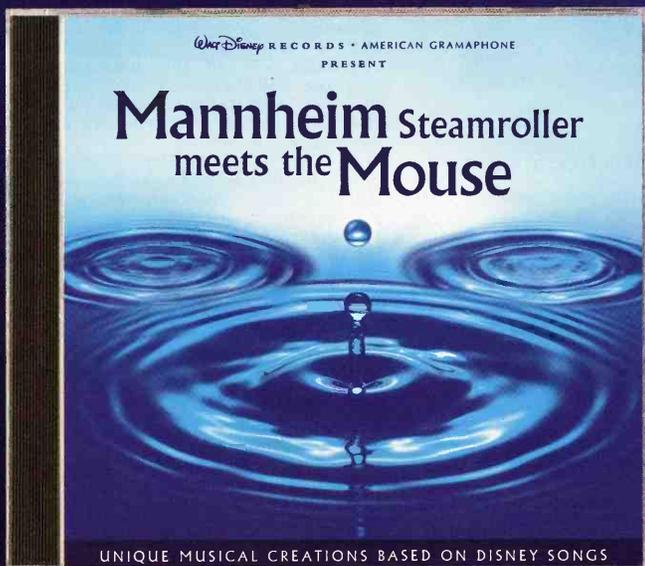


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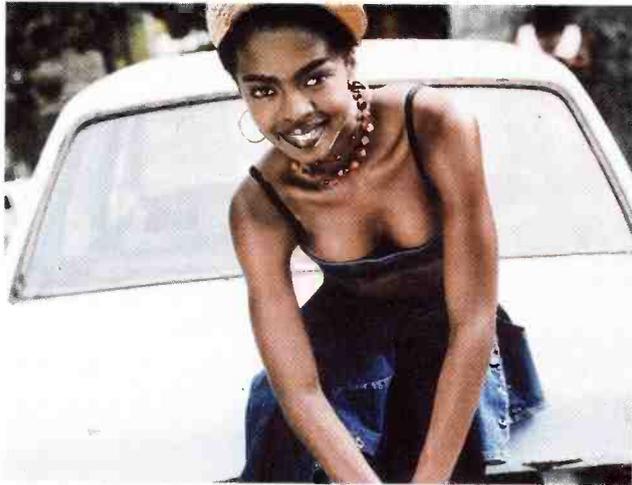
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# THE YEAR <sup>1998</sup> IN MUSIC

## The Critics' Poll

**B**illboard's editors reflect the diversity of the music industry by endorsing a mixture of old and new, male and female, mainstream and cutting-edge artists across a wide musical spectrum.

Two women tied for the most votes (seven) in the annual Critics' Poll: Fugees star Lauryn Hill, with her debut solo album, "The Miseducation Of Lauryn Hill," and other projects, and left-field country singer/songwriter Lucinda Williams, with her album "Car Wheels On A Gravel Road." Last year's Critics' Poll winner, Bob Dylan, scores a close second this year, with six votes for the newly released



High scorer: Lauryn Hill

"Live 1966/The Bootleg Series Vol. 4: The 'Royal Albert Hall' Concert." Pop superstar Madonna is next in line, with five votes for her "Ray Of Light" album. Tied for fourth place, with four votes apiece, are Australian TV-star-turned-pop-singer Natalie Imbruglia ("Torn" single and "Left Of The Middle" album), Semisonic ("Feeling Strangely Fine" album), Billy Bragg & Wilco ("Mermaid Avenue" album) and the unlikely-but-dynamic duo of Elvis Costello & Burt Bacharach, who won critics' hearts with "Painted From Memory." In the three-vote category are Tori Amos, Belle & Sebastian, Black Eyed Peas, Bran Van 3000, Sheryl Crow, Olu Dara, Herbie Hancock, Jay-Z, Lyle Lovett, the Dave Matthews Band, Mercury Rev, Outkast, Amy Rigby and the Temptations.

Thirty-six Billboard staff members

contributed Critic's Choice lists, which are based solely on personal taste and are not related to any of the charts that appear elsewhere in the magazine.



**BRADLEY BAMBARGER**  
Senior Writer

1. **Cecilia Bartoli** in an intimate recital for Classical Action in New York. Beautiful beyond words.
2. **Leonard Bernstein**, "Bernstein Century" edition (Sony Classical). For starters, Mahler's Symphony No. 2 and Bernstein's "On The Waterfront" suite. A soul man, a shaman.
3. Tie: **Miles Davis**, "The Quintet 1965-68" (Columbia/Legacy); **The New York Philharmonic/ various conductors**, "The Mahler Broadcasts, 1948-82" (N.Y. Phil Special Editions). Sounds of the century.
4. **Schnittke**, "Complete Quartets," Kronos Quartet (Nonesuch). And the Kronos' silver-jubilee concerts at Brooklyn's Majestic Theater were thrilling.



"Royal" second: Dylan



Tied for first: Lucinda Williams

5. **Afghan Whigs**, "1965" (Columbia). That rare thing: rock taken to the sublime. Even more so live.
6. **Bruckner**, Symphony No. 7, Simon Rattle/City Of Birmingham Symphony Orchestra (EMI Classics). A cathedral in sound.
7. **Jordi Savall**, "Les Voix Humaines" (Alia Vox). Poetry in motion.
8. **Astor Piazzolla**, "Maria De Buenos Aires," Gidon Kremer, et. al. (Teldec). For the head, heart and hip.
9. **The Kennedy Collective** at New York's Avery Fisher Hall. A life-affirming mélange of Bach, Bartók and Hendrix.
10. Singles Goin' Steady: **Jeff Buckley**, "Vancouver" (Columbia); **The Lounge Lizards**, "Queen Of All Ears" (Strange & Beautiful Music); **Dave Douglas**, "Charms Of The Night Sky" (Winter & Winter); **Edgard Varèse**, "Un Grand Sommeil Noir" (Decca/London).



**CARRIE BELL**  
Editorial Assistant

1. **Ani DiFranco**, "Little Plastic Castles" (Righteous Babe).
2. **Lauryn Hill**, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia).
3. **R.E.M.**, "Up" (Warner Bros.).
4. Tie: **Heather Nova**, "Siren" (Big Cat/Work); **PJ Harvey**, "Is This Desire?" (Island); **Tori Amos**, "From The Choirgirl Hotel" (Atlantic); **Kristen Hersh**, "Strange Angels" (Rykodisc).
5. Tie: **Bran Van 3000**, "Glee" (Capitol); **Reiss**, "Vibe Of Life" (Mercury).
6. Tie: **Steve Poltz**, "One Left Shoe" (Mercury); **Chris Isaak**, "Speak Of The Devil" (Reprise/Warner Bros.).
7. Tie: **Remy Zero**, "Villa Elaine" (DGC/Geffen); **Snowpony**, "The Slowmotion World Of Snowpony" (Radioactive/MCA).
8. Tie: **Craig Armstrong**, "The Space Between Us" (Melankolic/Astralwerks); **Baxter**, "Baxter" (Maverick/Warner Bros.).
9. Tie: **Rancid**, "Life Won't Wait" (Epitaph); **Dave Matthews Band**, "Before These Crowded Streets" (RCA).
10. Tie: **Rasputunia**, "How We Quit The Forest" (Columbia); **Medeski, Martin & Wood**, "Combustication" (Blue Note).



**JIM BESSMAN**  
Contributing writer

1. **Lisa Germano**, "Slide" (4AD). Brighter in outlook than past work but no less intense—and ever captivating.
2. **Elvis Costello with Burt Bacharach**, "Painted From Memory" (Mercury). Best songwriter collaboration since Bacharach-David and McCartney-Costello.
3. **Laura Love**, "Shum Ticky" (Mercury). Funkifying her inventive Afro/Celtic folk sound, Love deserves major mainstream breakthrough with this second major-label turn.
4. **Ceili Rain**, "Ceili Rain" (Punch Records). Versatile songwriter Bob Halligan (covered by Judas Priest, Cher and Kathy Mattea) scores big himself, fronting a novel Celtic Christian rock group featuring bagpipe, accordion and tin whistle.
5. **Corky Siegel's Chamber Blues**, "Complimentary Colors" (Gadfly). Second blues-classical fusing from legendary Chicago blues harmonica/piano ace again blurs boundaries, delightfully so.
6. Tie: **Richard X. Heyman**, "Cornerstone" (Permanent Press); **Greg Trooper**, "Popular Demons" (Koch). Outstanding discs from veteran New York singer/songwriters.
7. **Sweet Honey In The Rock**, "25" (Rykodisc). A cappella female group's continued celebration of African-American musical heritage makes it an enduring national treasure, as this 25th-anniversary commemorative re-emphasizes.
8. **Bruce Hornsby**, "Spirit Trail" (RCA). Hornsby showcases expanded keyboard mastery on ambitious two-disc set that never flags.
9. **Kristin Mooney**, "Living Alone" (Egg). Beautifully moody outing from Roseanne Cash-like Minneapolis singer/songwriter, known to some for longtime vocal backing for fellow Gopher Peter Dinklage.
10. **Mas Mamonnes**, "Aguagero Y Parranda" (Conconjones). Tangy New Orleans Afro-Cuban jazz nonet blows new life into the venerable Crescent City Jazz scene.

Continued on page YE-75

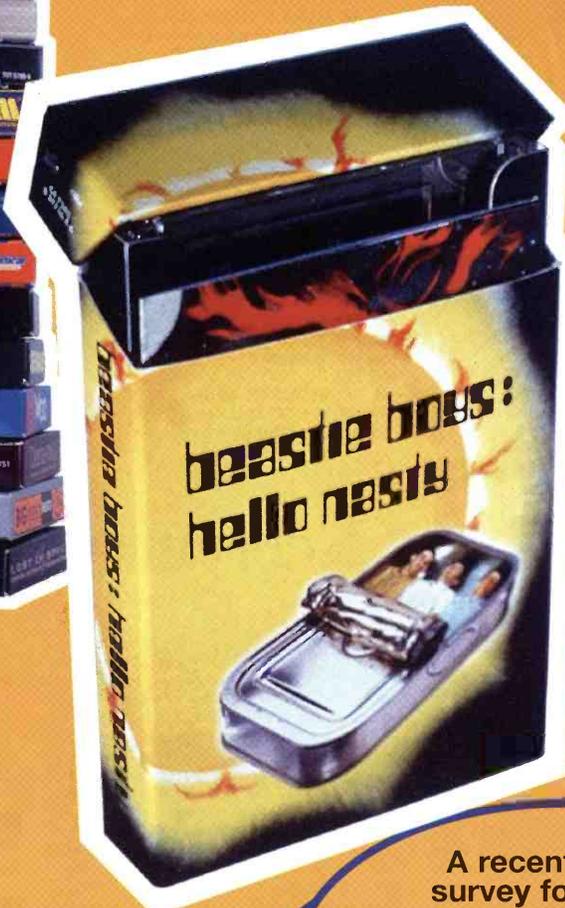
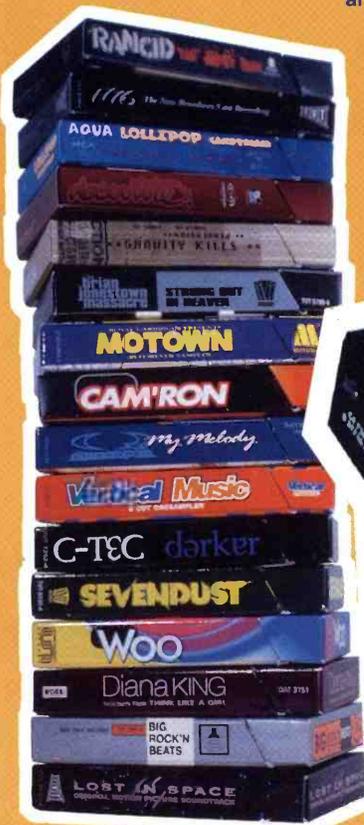
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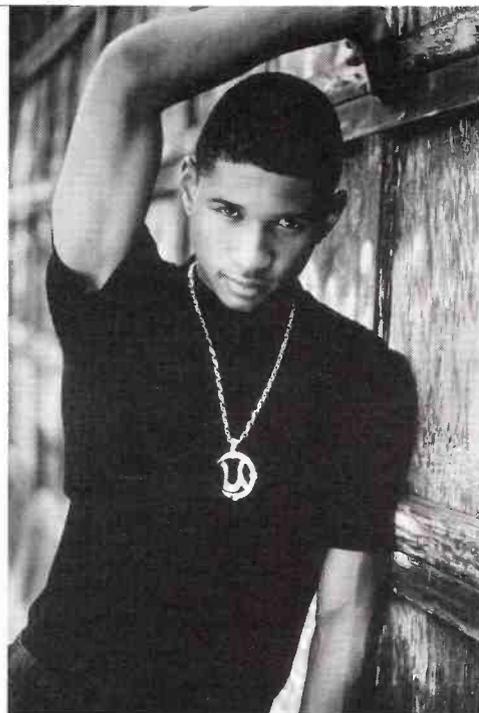


# THE YEAR 1998 MUSIC

## top pop artists

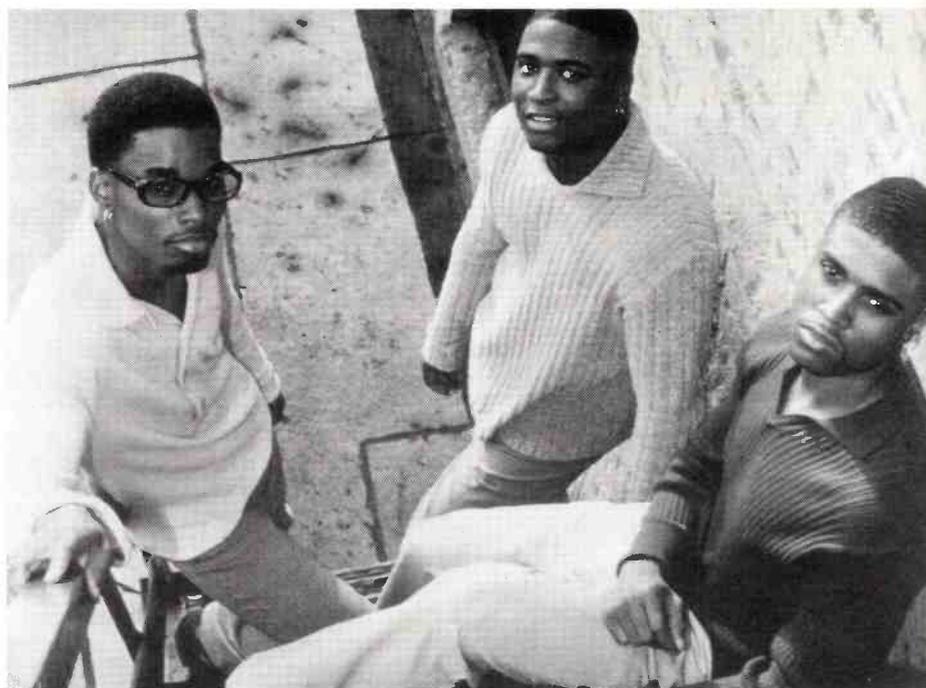
Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **USHER** (4) LaFace/Arista
- 2 **SHANIA TWAIN** (4) Mercury (Nashville) (1) Epic
- 3 **SAVAGE GARDEN** (3) Columbia
- 4 **LEANN RIMES** (7) Curb
- 5 **NEXT** (4) Arista
- 6 **BACKSTREET BOYS** (3) Jive
- 7 **CELINE DION** (3) 550 Music/Epic (1) 550 Music (1) Epic
- 8 **SPICE GIRLS** (6) Virgin
- 9 **JANET** (3) Virgin
- 10 **MONICA** (2) Arista (1) Atlantic
- 11 **WILL SMITH** (3) Columbia
- 12 **MASE** (7) Bad Boy/Arista (1) Mercury (1) Entertainment/Epic
- 13 **K-CI & JOJO** (3) MCA
- 14 **MADONNA** (4) Maverick/Warner Bros.
- 15 **SARAH McLACHLAN** (4) Arista
- 16 **MARIAH CAREY** (3) Columbia (1) Epic
- 17 **THIRD EYE BLIND** (3) Elektra/EEG
- 18 **MASTER P** (8) No Limit/Priority (2) Def Jam/Mercury
- 19 **PUFF DADDY** (6) Bad Boy/Arista (1) Epic (1) RCA
- 20 **BARENAKED LADIES** (2) Reprise (2) Reprise/Warner Bros.



Usher

- 21 **BRANDY** (1) Atlantic (1) Atlantic/AG
- 22 **GARTH BROOKS** (2) Capitol (Nashville)
- 23 **MATCHBOX 20** (1) Lava/Atlantic/AG
- 24 **FAITH HILL** (2) Warner Bros. (Nashville)
- 25 **CHUMBAWAMBA** (2) Republic/Universal
- 26 **JENNIFER PAIGE** (2) Edel America/Hollywood
- 27 **'N SYNC** (3) RCA
- 28 **HANSON** (4) Mercury (1) MOE/Mercury
- 29 **AEROSMITH** (3) Columbia (1) Geffen
- 30 **MARCY PLAYGROUND** (2) Capitol
- 31 **ELTON JOHN** (2) Rocket/A&M (1) MCA (1) Rocket/Island
- 32 **DESTINY'S CHILD** (2) Columbia (1) No Limit/Priority
- 33 **BOYZ II MEN** (3) Motown
- 34 **ALL SAINTS** (3) London/Island
- 35 **SILKK THE SHOCKER** (5) No Limit/Priority (1) Def Jam/Mercury (1) University/Interscope



Next

- 36 **PAULA COLE** (2) Imago/Warner Bros.
- 37 **CREED** (1) Wind-up
- 38 **METALLICA** (4) Elektra/EEG
- 39 **JON B.** (2) Yab Yum/550 Music (1) Payday/London/Island (1) Yab Yum/550 Music/Epic
- 40 **XSCAPE** (3) So So Def/Columbia (1) Keia/Universal
- 41 **BUSTA RHYMES** (3) Elektra/EEG (1) Bad Boy/Arista
- 42 **ROBYN** (3) RCA
- 43 **DMX** (4) Ruff Ryders/Def Jam/Mercury (1) Bad Boy/Arista (1) Blunt/TVT (1) Def Jam/Mercury
- 44 **DAVE MATTHEWS BAND** (2) RCA (1) Bama Rags/RCA
- 45 **GERALD LEVERT** (4) EastWest/EEG (1) Hoo Bangin'/Priority
- 46 **MYA** (3) University/Interscope (1) Interscope
- 47 **BEASTIE BOYS** (2) Grand Royal/Capitol
- 48 **THE NOTORIOUS B.I.G.** (5) Bad Boy/Arista
- 49 **UNCLE SAM** (2) Stonecreek/Epic
- 50 **BRIAN MCKNIGHT** (1) Mercury (1) Motown

## top new pop artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **NEXT** (4) Arista
- 2 **JENNIFER PAIGE** (2) Edel America/Hollywood
- 3 **'N SYNC** (3) RCA
- 4 **MARCY PLAYGROUND** (2) Capitol
- 5 **DESTINY'S CHILD** (2) Columbia (1) No Limit/Priority
- 6 **ALL SAINTS** (3) London/Island
- 7 **DMX** (4) Ruff Ryders/Def Jam/Mercury (1) Bad Boy/Arista (1) Blunt/TVT (1) Def Jam/Mercury
- 8 **MYA** (3) University/Interscope (1) Interscope
- 9 **UNCLE SAM** (2) Stonecreek/Epic
- 10 **LAURYN HILL** (2) Ruffhouse/Columbia

## HOW THE CHARTS ARE COMPILED

The 1998 Year In Music charts were compiled by computer from Billboard's weekly and bi-weekly charts, published during the chart year, which ran from the Dec. 6, 1997, Billboard through the Nov. 28 issue. The recaps were orchestrated by Anthony Colombo and Michael Cusson, with assistance from Keith Caulfield, Silvio Pietroluongo, Alex Vitoulis and the rest of the Billboard charts staff.

Artist, imprint, label and distributor categories reflect accumulated chart performance for all titles on the pertinent chart. The umbrella "label" categories in this issue's recaps refer to the "distributing labels" and/or "promotion labels" that are listed on our weekly charts.

Most of these annual recaps are based on accumulated airplay or sales data, provided weekly by Broadcast Data Systems (BDS) and SoundScan, respectively.

Rankings for the Country Singles & Tracks, Modern Rock, Mainstream Rock, Adult Contemporary and Adult Top 40 lists are based on accumulated BDS-monitored plays for each week that a title appeared on the chart. Similarly, the Hot 100 Airplay, Hot R&B Airplay and Hot Latin Tracks standings (includ-

ing those of the three Latin-genre radio charts) were determined by calculating the total number of gross impressions, as determined by BDS, for each week a track charted.

In the Hot 100 Singles and Hot R&B Singles categories, accumulated radio and sales points—based specifically on BDS and SoundScan data, respectively—are combined with accumulated small-market radio-playlist points.

Year-end rankings for The Billboard 200, Top Pop Catalog Albums, all singles-sales charts and albums lists for R&B, Country, Latin, Jazz, Classical, New Age, Gospel, Contemporary Christian, Reggae, World, Blues and Kid Audio are determined by accumulating the SoundScan units for each week titles appeared on the appropriate chart (including, in the case of charts that are published bi-weekly, data from the unpublished weeks).

The overall imprint, label and distributor rankings in Classical reflect weekly performance on The Billboard Classical 50, an in-house chart that combines titles from the magazine's Top Classical Albums, Top Classical Crossover, Top Mid-Price Classical and Top Budget Classical lists. Similarly, the overall company standings in Jazz combine results from both the Top Jazz Albums and Top Contemporary Jazz charts.

The Top Soundtrack Albums recap is culled from SoundScan units accumulated on The Billboard 200, and Hot Soundtrack Singles log is determined by accumulating Hot 100 chart points.

Since it is difficult to compare album sales with the sales and airplay data that build our singles charts, a recap point system is used to determine the Pop, Country and R&B categories, which combine data from, respectively, The Billboard 200 and Hot 100 Singles, Top Country Albums and Hot Country Singles & Tracks, and Top R&B Albums and Hot R&B Singles. The rankings in this methodology are determined by a recap-point system, reflecting an accumulation of points for each week a title appeared on the chart, with the value of these points based on a complex, inverse relationship to chart position.

The recap-point system is likewise employed in the construction of the Dance Club Play rankings, as well as the overall Dance categories, which merge data from the Maxi-Singles Sales and Club Play charts.

Catalog albums are titles that are two years old and have fallen below the top half of The Billboard 200. Since a title can move from current to catalog status during the chart year, there are cases where an album appears on both title lists. ■

## COLUMBIA

## top pop imprints

Pos. IMPRINT (No. Of Charted Singles & Albums)

- 1 **COLUMBIA** (42)
- 2 **ARISTA** (35)
- 3 **VIRGIN** (23)
- 4 **LAFACE** (15)
- 5 **ATLANTIC** (41)
- 6 **BAD BOY** (21)
- 7 **NO LIMIT** (30)
- 8 **ELEKTRA** (31)
- 9 **REPRISE** (22)
- 10 **RCA** (26)
- 11 **MERCURY (NASHVILLE)** (12)
- 12 **CURB** (16)
- 13 **MCA** (19)
- 14 **550 MUSIC** (15)
- 15 **JIVE** (12)

## top pop labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 **ARISTA** (71)
- 2 **COLUMBIA** (72)
- 3 **WARNER BROS.** (65)
- 4 **EPIC** (68)
- 5 **ATLANTIC GROUP** (55)

**ARISTA**

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# THE YEAR 1998 MUSIC

## top billboard 200 album artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **CELINE DION** (3) 550 Music/ Epic (1) Epic
- 2 **GARTH BROOKS** (2) Capitol (Nashville)
- 3 **SPICE GIRLS** (2) Virgin
- 4 **BACKSTREET BOYS** (1) Jive
- 5 **SHANIA TWAIN** (1) Mercury (Nashville) (1) Epic
- 6 **LEANN RIMES** (4) Curb
- 7 **MATCHBOX 20** (1) Lava/Atlantic/AG
- 8 **WILL SMITH** (1) Columbia
- 9 **MASTER P** (3) No Limit/Priority
- 10 **SAVAGE GARDEN** (1) Columbia
- 11 **HANSON** (3) Mercury (1) MOE/Mercury
- 12 **USHER** (1) LaFace/Arista
- 13 **METALLICA** (2) Elektra/EEG
- 14 **DAVE MATTHEWS BAND** (2) RCA (1) Bama Rags/RCA
- 15 **BEASTIE BOYS** (1) Grand Royal/Capitol
- 16 **BARBRA STREISAND** (1) Columbia
- 17 **CHUMBAWAMBA** (1) Republic/Universal
- 18 **MADONNA** (1) Maverick/Warner Bros.
- 19 **BARENAKED LADIES** (2) Reprise/Warner Bros.
- 20 **K-CI & JOJO** (1) MCA
- 21 **MASE** (1) Bad Boy/Arista
- 22 **'N SYNC** (2) RCA
- 23 **MARIAH CAREY** (1) Columbia (1) Epic
- 24 **PUFF DADDY** (1) Bad Boy/Arista
- 25 **LAURYN HILL** (1) Ruffhouse/Columbia
- 26 **JAY-Z** (2) Roc-A-Fella/Def Jam/Mercury
- 27 **BROOKS & DUNN** (2) Arista Nashville
- 28 **CREED** (1) Wind-up
- 29 **JANET** (1) Virgin
- 30 **SARAH McLACHLAN** (1) Arista
- 31 **BRANDY** (1) Atlantic/AG
- 32 **2PAC** (1) Amaru/Jive (1) Death Row/Interscope (1) Death Row/Interscope/Island (1) Mecca/K-Tel
- 33 **FLEETWOOD MAC** (1) Reprise/Warner Bros.
- 34 **DMX** (1) Ruff Ryders/Def Jam/Mercury
- 35 **THIRD EYE BLIND** (1) Elektra/EEG
- 36 **AQUA** (1) MCA
- 37 **NATALIE IMBRUGLIA** (1) RCA
- 38 **ANDREA BOCELLI** (3) Philips
- 39 **ERYKAH BADU** (2) Kedar/Universal
- 40 **SNOOP DOGG** (1) No Limit/Priority
- 41 **BRIAN MCKNIGHT** (1) Motown
- 42 **GEORGE STRAIT** (2) MCA Nashville
- 43 **SUBLIME** (3) Gasoline Alley/MCA
- 44 **TRISHA YEARWOOD** (2) MCA Nashville
- 45 **SILKK THE SHOCKER** (1) No Limit/Priority
- 46 **SMASH MOUTH** (1) Interscope
- 47 **TIM MCGRAW** (1) Curb
- 48 **PEARL JAM** (1) Epic
- 49 **KENNY G** (1) Arista
- 50 **DIXIE CHICKS** (1) Monument/Sony (Nashville)
- 51 **CHERRY POPPIN' DADDIES** (1) Mojo/Universal



- 52 **MARCY PLAYGROUND** (1) Capitol
- 53 **THE BRIAN SETZER ORCHESTRA** (1) Interscope
- 54 **BIG PUNISHER** (1) Loud/RCA
- 55 **FAITH HILL** (1) Warner Bros. (Nashville)
- 56 **JEWEL** (1) Atlantic/AG
- 57 **ERIC CLAPTON** (1) Duck/Reprise/Warner Bros.
- 58 **BOYZ II MEN** (1) Motown
- 59 **LOREENA MCKENITT** (1) Quinlan Road/Warner Bros.
- 60 **YANNI** (1) Private Music/Windham Hill (1) Virgin
- 61 **VONDA SHEPARD** (1) 550 Music
- 62 **EVERCLEAR** (1) Capitol
- 63 **GREEN DAY** (1) Reprise/Warner Bros.
- 64 **GERALD LEVERT** (2) EastWest/EEG
- 65 **KORN** (2) Immortal/Epic
- 66 **JON B.** (1) Yab Yum/550 Music/Epic
- 67 **NEXT** (1) Arista
- 68 **KEITH SWEAT** (1) EastWest/EEG (1) Elektra/EEG
- 69 **JERMAINE DUPRI** (1) So So Def/Columbia
- 70 **ENYA** (1) Reprise/Warner Bros.
- 71 **THE VERVE** (1) VC/Hut/Virgin
- 72 **THE SMASHING PUMPKINS** (1) Virgin
- 73 **MYA** (1) University/Interscope
- 74 **FASTBALL** (1) Hollywood
- 75 **MYSTIKAL** (1) Big Boy/No Limit/Jive
- 76 **NATALIE MERCHANT** (1) Elektra/EEG
- 77 **JOHN MELLENCAMP** (1) Columbia (1) Mercury
- 78 **MONICA** (1) Arista
- 79 **ALAN JACKSON** (2) Arista Nashville
- 80 **BUSTA RHYMES** (1) Elektra/EEG
- 81 **C-MURDER** (1) No Limit/Priority
- 82 **FIONA APPLE** (1) Clean Slate/WORK/Epic
- 83 **ALANIS MORISSETTE** (1) Maverick/Reprise/Warner Bros.
- 84 **AEROSMITH** (1) Columbia (1) Geffen
- 85 **MARY J. BLIGE** (2) MCA
- 86 **PAULA COLE** (1) Imago/Warner Bros.
- 87 **ROB ZOMBIE** (1) Geffen
- 88 **LED ZEPPELIN** (1) Atlantic/AG
- 89 **OZZY OSBOURNE** (1) Epic
- 90 **DAYS OF THE NEW** (1) Outpost/Geffen
- 91 **MARTINA MCBRIDE** (2) RCA (Nashville)/RLG
- 92 **OUTKAST** (1) LaFace/Arista
- 93 **MARILYN MANSON** (2) Nothing/Interscope
- 94 **DRU HILL** (1) Island (1) University/Island
- 95 **BIG BAD VOODOO DADDY** (1) Coolsville/Interscope
- 96 **THE NOTORIOUS B.I.G.** (1) Bad Boy/Arista
- 97 **KIRK FRANKLIN** (1) B-Rite/Interscope (1) Gospo Centric/Interscope
- 98 **SEMISONIC** (1) MCA
- 99 **SUGAR RAY** (1) Lava/Atlantic/AG
- 100 **MAXWELL** (1) Columbia



Celine Dion

## top billboard 200 albums

Pos. TITLE—Artist—Imprint/Label

- 1 **TITANIC**—Soundtrack—Sony Classical
- 2 **LET'S TALK ABOUT LOVE**—Celine Dion—550 Music/Epic
- 3 **SEVENS**—Garth Brooks—Capitol (Nashville)
- 4 **BACKSTREET BOYS**—Backstreet Boys—Jive
- 5 **COME ON OVER**—Shania Twain—Mercury (Nashville)
- 6 **YOURSELF OR SOMEONE LIKE YOU**—matchbox 20—Lava/Atlantic/AG
- 7 **CITY OF ANGELS**—Soundtrack—Warner Sunset/Reprise/Warner Bros.
- 8 **BIG WILLIE STYLE**—Will Smith—Columbia
- 9 **SAVAGE GARDEN**—Savage Garden—Columbia
- 10 **SPICEWORLD**—Spice Girls—Virgin
- 11 **MY WAY**—Usher—LaFace/Arista
- 12 **RELOAD**—Metallica—Elektra/EEG
- 13 **HELLO NASTY**—Beastie Boys—Grand Royal/Capitol
- 14 **YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS**—LeAnn Rimes—Curb
- 15 **ARMAGEDDON - THE ALBUM**—Soundtrack—Columbia
- 16 **HIGHER GROUND**—Barbra Streisand—Columbia
- 17 **TUBTHUMPER**—Chumbawamba—Republic/Universal
- 18 **RAY OF LIGHT**—Madonna—Maverick/Warner Bros.
- 19 **LOVE ALWAYS**—K-Ci & JoJo—MCA
- 20 **HARLEM WORLD**—Mase—Bad Boy/Arista
- 21 **BUTTERFLY**—Mariah Carey—Columbia
- 22 **'N SYNC**—'N Sync—RCA
- 23 **NO WAY OUT**—Puff Daddy & The Family—Bad Boy/Arista
- 24 **THE MISEDUCATION OF LAURYN HILL**—Lauryn Hill—Ruffhouse/Columbia
- 25 **SPICE**—Spice Girls—Virgin
- 26 **MY OWN PRISON**—Creed—Wind-up
- 27 **THE VELVET ROPE**—Janet—Virgin
- 28 **SURFACING**—Sarah McLachlan—Arista
- 29 **NEVER S-A-Y NEVER**—Brandy—Atlantic/AG
- 30 **BEFORE THESE CROWDED STREETS**—Dave Matthews Band—RCA
- 31 **MP DA LAST DON**—Master P—No Limit/Priority
- 32 **THE DANCE**—Fleetwood Mac—Reprise/Warner Bros.
- 33 **STUNT**—Barenaked Ladies—Reprise/Warner Bros.
- 34 **IT'S DARK AND HELL IS HOT**—DMX—Ruff Ryders/Def Jam/Mercury
- 35 **THIRD EYE BLIND**—Third Eye Blind—Elektra/EEG
- 36 **AQUARIUM**—Aqua—MCA
- 37 **HOPE FLOATS**—Soundtrack—Capitol
- 38 **R U STILL DOWN? [REMEMBER ME]**—2Pac—Amaru/Jive
- 39 **LEFT OF THE MIDDLE**—Natalie Imbruglia—RCA
- 40 **DR. DOLITTLE: THE ALBUM**—Soundtrack—Blackground/Atlantic/AG
- 41 **MIDDLE OF NOWHERE**—Hanson—Mercury
- 42 **DA GAME IS TO BE SOLD, NOT TO BE TOLD**—Snoop Dogg—No Limit/Priority
- 43 **ANYTIME**—Brian McKnight—Motown
- 44 **THE LIMITED SERIES**—Garth Brooks—Capitol (Nashville)
- 45 **LEVERT.SWEAT.GILL**—LSG—EastWest/EEG
- 46 **VOL. 2... HARD KNOCK LIFE**—Jay-Z—Roc-A-Fella/Def Jam/Mercury
- 47 **GHETTO D**—Master P—No Limit/Priority
- 48 **LIVE**—Erykah Badu—Kedar/Universal
- 49 **CHARGE IT 2 DA GAME**—Silkk The Shocker—No Limit/Priority
- 50 **FUSH YU MANG**—Smash Mouth—Interscope
- 51 **EVERYWHERE**—Tim McGraw—Curb
- 52 **THE WEDDING SINGER**—Soundtrack—Maverick/Warner Bros.
- 53 **YIELD**—Pearl Jam—Epic
- 54 **THE GREATEST HITS COLLECTION**—Brooks & Dunn—Arista Nashville
- 55 **KENNY G GREATEST HITS**—Kenny G—Arista
- 56 **WIDE OPEN SPACES**—Dixie Chicks—Monument/Sony (Nashville)
- 57 **ZOOT SUIT RIOT**—Cherry Poppin' Daddies—Mojo/Universal
- 58 **MARCY PLAYGROUND**—Marcy Playground—Capitol
- 59 **ROMANZA**—Andrea Bocelli—Philips
- 60 **THE DIRTY BOOGIE**—The Brian Setzer Orchestra—Interscope
- 61 **CAPITAL PUNISHMENT**—Big Punisher—Loud/RCA
- 62 **FAITH**—Faith Hill—Warner Bros. (Nashville)
- 63 **PIECES OF YOU**—Jewel—Atlantic/AG
- 64 **GODZILLA - THE ALBUM**—Soundtrack—Epic
- 65 **PILGRIM**—Eric Clapton—Duck/Reprise/Warner Bros.
- 66 **EVOLUTION**—Boyz II Men—Motown
- 67 **THE BOOK OF SECRETS**—Loreena McKennitt—Quinlan Road/Warner Bros.
- 68 **BULWORTH - THE SOUNDTRACK**—Soundtrack—Interscope
- 69 **SITTIN' ON TOP OF THE WORLD**—LeAnn Rimes—Curb

Continued on page YE-38

# Top 200

# THE YEAR <sup>19</sup>98 <sub>2</sub> MUSIC

## TOP 200

Continued from page YE-36

- 70 ONE STEP AT A TIME—George Strait—MCA Nashville
- 71 (SONGBOOK) A COLLECTION OF HITS—Trisha Yearwood—MCA Nashville
- 72 SONGS FROM ALLY McBEAL (TV SOUNDTRACK)—Vonda Shepard—550 Music/Epic
- 73 SOUL FOOD—Soundtrack—LaFace/Arista
- 74 SO MUCH FOR THE AFTERGLOW—Everclear—Capitol
- 75 NIMROD—Green Day—Reprise/Warner Bros.
- 76 TRIBUTE—Yanni—Virgin
- 77 FOLLOW THE LEADER—Korn—Immortal/Epic
- 78 COOL RELAX—Jon B.—Yab Yum/550 Music/Epic
- 79 RATED NEXT—Next—Arista
- 80 MEN IN BLACK - THE ALBUM—Soundtrack—Columbia
- 81 SNOWED IN—Hanson—Mercury
- 82 JERMAINE DUPRI PRESENTS - LIFE IN 1472 THE ORIGINAL SOUNDTRACK—Jermaine Dupri—So So Def/Columbia
- 83 PAINT THE SKY WITH STARS - THE BEST OF ENYA—Enya—Reprise/Warner Bros.
- 84 WELCOME TO OUR WORLD—Timbaland And Magoo—Blackground/Atlantic/AG
- 85 URBAN HYMNS—The Verve—VC/Hut/Virgin
- 86 ADORE—The Smashing Pumpkins—Virgin
- 87 MYA—Mya—University/Interscope
- 88 ALL THE PAIN MONEY CAN BUY—Fastball—Hollywood
- 89 THE PLAYERS CLUB—Soundtrack—Heavyweight/A&M
- 90 UNPREDICTABLE—Mystikal—Big Boy/No Limit/Jive
- 91 WYCLEF JEAN PRESENTS THE CARNIVAL FEATURING REFUGEE ALLSTARS—Wyclef Jean Featuring Refugee Allstars—Ruffhouse/Columbia
- 92 OPHELIA—Natalie Merchant—Elektra/EEG
- 93 I GOT THE HOOK-UP!—Soundtrack—No Limit/Priority
- 94 MY BEST FRIEND'S WEDDING—Soundtrack—WORK/Epic
- 95 THE BOY IS MINE—Monica—Arista
- 96 WHEN DISASTER STRIKES...—Busta Rhymes—Elektra/EEG
- 97 LIFE OR DEATH—C-Murder—No Limit/Priority
- 98 TIDAL—Fiona Apple—Clean Slate/WORK/Epic
- 99 SUPPOSED FORMER INFATUATION JUNKIE—Alanis Morissette—Maverick/Reprise/Warner Bros.
- 100 SUBLIME—Sublime—Gasoline Alley/MCA
- 101 BACK TO TITANIC—Soundtrack—Sony Classical
- 102 THIS FIRE—Paula Cole—Imago/Warner Bros.
- 103 HELLBILLY DELUXE—Rob Zombie—Geffen
- 104 BBC SESSIONS—Led Zeppelin—Atlantic/AG
- 105 THE OZZMAN COMETH—Ozzy Osbourne—Epic
- 106 DAYS OF THE NEW—Days Of The New—Outpost/Geffen
- 107 ESPN PRESENTS: JOCK JAMS VOLUME 3—Various Artists—Tommy Boy
- 108 EVOLUTION—Martina McBride—RCA (Nashville)/RLG

- 109 AQUEMINI—OutKast—LaFace/Arista
- 110 IN THA BEGINNING...THERE WAS RAP—Various Artists—Priority
- 111 BIG BAD VOODOO DADDY—Big Bad Voodoo Daddy—Coolsville/Interscope
- 112 LIFE AFTER DEATH—The Notorious B.I.G.—Bad Boy/Arista
- 113 RUSH HOUR—Soundtrack—Def Jam/Mercury
- 114 FEELING STRANGELY FINE—Semisonic—MCA
- 115 IF YOU SEE HER—Brooks & Dunn—Arista Nashville
- 116 FLOORED—Sugar Ray—Lava/Atlantic/AG
- 117 EMBRYA—Maxwell—Columbia
- 118 VERSION 2.0—Garbage—Almo Sounds/Interscope
- 119 MECHANICAL ANIMALS—Marilyn Manson—Nothing/Interscope
- 120 IF YOU SEE HIM—Reba McEntire—MCA Nashville
- 121 THE BEST THAT I COULD DO 1978-1988—John Mellencamp—Mercury
- 122 ALL SAINTS—All Saints—London/Island
- 123 THE SOURCE PRESENTS HIP HOP HITS - VOLUME 1—Various Artists—PolyGram TV
- 124 THE COLOUR AND THE SHAPE—Foo Fighters—Roswell/Capitol
- 125 EVE 6—Eve 6—RCA
- 126 SPARKLE—Sparkle—Rock Land/Interscope
- 127 MONEY, POWER & RESPECT—The Lox—Bad Boy/Arista
- 128 THE FAT OF THE LAND—Prodigy—XL Mute/Maverick/Warner Bros.
- 129 NINE LIVES—Aerosmith—Columbia
- 130 ROBYN IS HERE—Robyn—RCA
- 131 N.O.R.E.—Noreaga—Penalty/Tommy Boy
- 132 ROCK SPECTACLE—Barenaked Ladies—Reprise/Warner Bros.
- 133 TRACES OF MY LIPSTICK—Xscape—So So Def/Columbia
- 134 ULTIMATE DANCE PARTY 1998—Various Artists—Arista
- 135 BLUE—LeAnn Rimes—Curb
- 136 TROUBLE IS...—Kenny Wayne Shepherd Band—Revolution/Warner Bros.
- 137 BRINGING DOWN THE HORSE—The Wallflowers—Interscope
- 138 WHATEVER AND EVER AMEN—Ben Folds Five—Caroline/550 Music/Epic
- 139 SOUL OF A WOMAN—Kelly Price—T-Neck/Island
- 140 LIVE AT RED ROCKS 8.15.95—Dave Matthews Band—Bama Rags/RCA
- 141 ANASTASIA—Soundtrack—Atlantic/AG
- 142 OK COMPUTER—Radiohead—Capitol
- 143 THE GLOBE SESSIONS—Sheryl Crow—A&M
- 144 FALLING INTO YOU—Celine Dion—550 Music/Epic
- 145 HIGH MILEAGE—Alan Jackson—Arista Nashville
- 146 MY HOMIES—Scarface—Rap-A-Lot/Virgin
- 147 SECOND-HAND SMOKE—Sublime—Gasoline Alley/MCA
- 148 FROM THE CHOIRGIRL HOTEL—Tori Amos—Atlantic/AG
- 149 PURE DISCO 2—Various Artists—PolyGram TV/Polydor/A&M
- 150 IN MY LIFETIME, VOL. 1—Jay-Z—Roc-A-Fella/Def Jam/Mercury
- 151 HOW STELLA GOT HER GROOVE BACK—Soundtrack—Flyte Tyme/MCA
- 152 CELEBRITY SKIN—Hole—DGC/Geffen
- 153 3 CAR GARAGE: THE INDIE RECORDINGS '95-'96—Hanson—MOE/Mercury
- 154 LOVE & CONSEQUENCES—Gerald Levert—EastWest/EEG
- 155 STILL STANDING—Goodie Mob—LaFace/Arista
- 156 DUDE RANCH—Blink 182—Cargo/MCA
- 157 BRIDGES TO BABYLON—The Rolling Stones—Virgin
- 158 CHRISTMAS LIVE—Mannheim Steamroller—American Gramophone
- 159 SHARE MY WORLD—Mary J. Blige—MCA
- 160 LABOR OF LOVE—Sammy Kershaw—Mercury (Nashville)
- 161 SEHNSUCHT—Rammstein—Motor/Slash/Island
- 162 DIZZY UP THE GIRL—Goo Goo Dolls—Warner Bros.
- 163 DEUCES WILD—B.B. King—MCA
- 164 THE NU NATION PROJECT—Kirk Franklin—Gospo Centric/Interscope
- 165 FOR THE RECORD: 41 NUMBER ONE HITS—Alabama—RCA (Nashville)/RLG
- 166 ESPN PRESENTS: JOCK JAMS VOL. 4—Various Artists—Tommy Boy
- 167 THERE'S ONE IN EVERY FAMILY—Fiend—No Limit/Priority
- 168 I'M ALRIGHT—Jo Dee Messina—Curb
- 169 DIANA, PRINCESS OF WALES - TRIBUTE—Various Artists—Diana, Princess Of Wales Memorial Fund/Columbia

- 170 LET'S RIDE—Montell Jordan—Def Jam/Mercury
- 171 WOW - 1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS—Various Artists—Sparrow
- 172 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
- 173 THE KEY—Vince Gill—MCA Nashville
- 174 MISGUIDED ROSES—Edwin McCain—Lava/Atlantic/AG
- 175 GOD'S PROPERTY—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
- 176 VAN HALEN 3—Van Halen—Warner Bros.
- 177 THE GREAT MILENKO—Insane Clown Posse—Island
- 178 FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION—Mo Thugs Family—Mo Thugs/Relativity
- 179 MUSICAL CHAIRS—Hootie & The Blowfish—Atlantic/AG
- 180 AENIMA—Tool—Volcano
- 181 5—Lenny Kravitz—Virgin
- 182 MTV PARTY TO GO 98—Various Artists—Tommy Boy
- 183 FUNDAMENTAL—Bonnie Raitt—Capitol
- 184 CAN'T HARDLY WAIT—Soundtrack—Elektra/EEG
- 185 THE WEDDING SINGER VOLUME 2—Soundtrack—Maverick/Warner Bros.
- 186 EL NINO—Def Squad—Jive/Def Jam/Mercury
- 187 THE LOVE MOVEMENT—A Tribe Called Quest—Jive
- 188 PURE FUNK—Various Artists—PolyGram TV/Mercury
- 189 SPACE JAM—Soundtrack—Warner Sunset/Atlantic/AG
- 190 STILL IN THE GAME—Keith Sweat—Elektra/EEG
- 191 TIME OUT OF MIND—Bob Dylan—Columbia
- 192 AM I MY BROTHERS KEEPER—Kane & Abel—No Limit/Priority
- 193 LONG TIME NO SEE—Chico DeBarge—Kedar/Universal
- 194 ALL I HAVE IN THIS WORLD, ARE...MY BALLS AND MY WORD—Young Bleed—No Limit/Priority
- 195 GREATEST HITS—John Michael Montgomery—Atlantic (Nashville)/AG
- 196 GLORIA!—Gloria Estefan—Epic
- 197 LOST—Eightball—Suave House/Universal
- 198 THE FIRM - THE ALBUM—NAS Escobar, Foxy Brown, AZ And Nature—Aftermath/Interscope
- 199 THE SWARM—Wu-Tang Killa Bees—Wu-Tang/Priority
- 200 A VERY SPECIAL CHRISTMAS 3—Various Artists—A&M

## top billboard 200 album artists — duo/group

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 SPICE GIRLS (2) Virgin
- 2 BACKSTREET BOYS (1) Jive
- 3 MATCHBOX 20 (1) Lava/Atlantic/AG
- 4 SAVAGE GARDEN (1) Columbia
- 5 HANSON (3) Mercury (1) MOE/Mercury
- 6 METALLICA (2) Elektra/EEG
- 7 DAVE MATTHEWS BAND (2) RCA (1) Bama Rags/RCA
- 8 BEASTIE BOYS (1) Grand Royal/Capitol
- 9 CHUMBAWAMBA (1) Republic/Universal
- 10 BARENAKED LADIES (2) Reprise/Warner Bros.
- 11 K-CI & JOJO (1) MCA
- 12 'N SYNC (2) RCA
- 13 BROOKS & DUNN (2) Arista Nashville
- 14 CREED (1) Wind-up
- 15 FLEETWOOD MAC (1) Reprise/Warner Bros.
- 16 THIRD EYE BLIND (1) Elektra/EEG
- 17 AQUA (1) MCA
- 18 SUBLIME (3) Gasoline Alley/MCA
- 19 SMASH MOUTH (1) Interscope
- 20 PEARL JAM (1) Epic
- 21 DIXIE CHICKS (1) Monument/Sony (Nashville)
- 22 CHERRY POPPIN' DADDIES (1) Mojo/Universal
- 23 MARCY PLAYGROUND (1) Capitol
- 24 THE BRIAN SETZER ORCHESTRA (1) Interscope
- 25 BOYZ II MEN (1) Motown



Spice Girls

# Top 200

**SORRY WE'RE SOLD OUT!!!**



March 96  
to  
December 98  
228 Shows  
2,320,610  
Attendance

**THERE'S  
NOWHERE ELSE TO GO!**



**MOLSON**  
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# THE YEAR <sup>19</sup><sub>98</sub> MUSIC

## top billboard 200 album artists - female

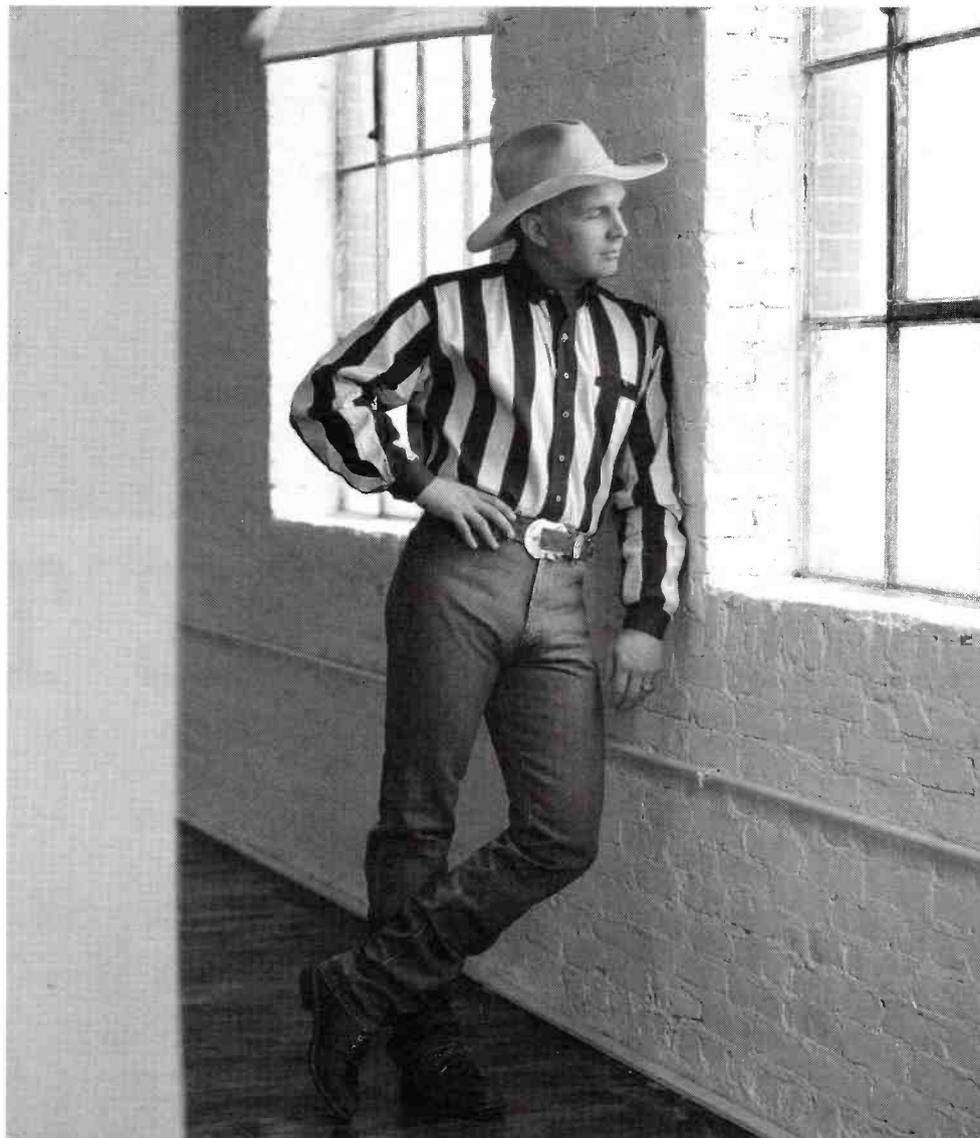
Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	<b>CELINE DION</b> (3)	550 Music/Epic (1) Epic
2	SHANIA TWAIN (1)	Epic (1) Mercury (Nashville)
3	LEANN RIMES (4)	Curb
4	BARBRA STREISAND (1)	Columbia
5	MADONNA (1)	Maverick/Warner Bros.
6	MARIAH CAREY (1)	Columbia (1) Epic
7	LAURYN HILL (1)	Ruffhouse/Columbia
8	JANET (1)	Virgin
9	SARAH McLACHLAN (1)	Arista
10	BRANDY (1)	Atlantic/AG
11	NATALIE IMBRUGLIA (1)	RCA
12	ERYKAH BADU (2)	Kedar/Universal
13	TRISHA YEARWOOD (2)	MCA Nashville
14	FAITH HILL (1)	Warner Bros. (Nashville)
15	JEWEL (1)	Atlantic/AG
16	LOREENA McKENNITT (1)	Quinlan Road/Warner Bros.
17	VONDA SHEPARD (1)	550 Music
18	ENYA (1)	Reprise/Warner Bros.
19	MYA (1)	University/Interscope
20	NATALIE MERCHANT (1)	Elektra/EEG
21	MONICA (1)	Arista
22	FIONA APPLE (1)	Clean Slate/WORK/Epic
23	ALANIS MORISSETTE (1)	Maverick/Reprise/Warner Bros.
24	MARY J. BLIGE (2)	MCA
25	PAULA COLE (1)	Imago/Warner Bros.



Celine Dion

## top billboard 200 album artists - male

Pos.	ARTIST (No. Of Charted Albums)	Imprint/Label
1	<b>GARTH BROOKS</b> (2)	Capitol (Nashville)
2	WILL SMITH (1)	Columbia
3	MASTER P (3)	No Limit/Priority
4	USHER (1)	LaFace/Arista
5	MASE (1)	Bad Boy/Arista
6	PUFF DADDY (1)	Bad Boy/Arista
7	JAY-Z (2)	Roc-A-Fella/Def Jam/Mercury
8	2PAC (1)	Amaru/Jive (1) Death Row/Interscope (1) Death Row/Interscope/Island (1) Mecca/K-Tel
9	DMX (1)	Ruff Ryders/Def Jam/Mercury
10	ANDREA BOCELLI (3)	Philips
11	SNOOP DOGG (1)	No Limit/Priority
12	BRIAN McKNIGHT (1)	Motown
13	GEORGE STRAIT (2)	MCA Nashville
14	SILKK THE SHOCKER (1)	No Limit/Priority
15	TIM MCGRAW (1)	Curb
16	KENNY G (1)	Arista
17	BIG PUNISHER (1)	Loud/RCA
18	ERIC CLAPTON (1)	Duck/Reprise/Warner Bros.



Garth Brooks

19	YANNI (1)	Private Music/Windham Hill (1) Virgin
20	GERALD LEVERT (2)	EastWest/EEG
21	JON B. (1)	Yab Yum/550 Music/Epic
22	KEITH SWEAT (1)	EastWest/EEG (1) Elektra/EEG
23	JERMAINE DUPRI (1)	So So Def/Columbia
24	JOHN MELLENCAMP (1)	Columbia (1) Mercury
25	ALAN JACKSON (2)	Arista Nashville

## top billboard 200 album imprints

Pos. IMPRINT (No. Of Charted Albums)

1	<b>COLUMBIA</b> (29)
2	550 MUSIC (13)
3	NO LIMIT (23)
4	ATLANTIC (30)
5	VIRGIN (13)
6	SONY CLASSICAL (5)
7	REPRISE (16)
8	ELEKTRA (21)
9	RCA (13)
10	CAPITOL (NASHVILLE) (4)
11	ARISTA (16)
12	CURB (10)
13	JIVE (7)
14	MCA (12)
15	BAD BOY (8)

# COLUMBIA

## top heatseeker impact imprints

Pos. IMPRINT (No. Of Heatseeker Impact Albums)

1	RCA (5)
T2	ARISTA (4)
T2	INTERSCOPE (4)
T2	ISLAND (4)
T2	LONDON (4)
T2	NO LIMIT (4)
T2	WORD (4)
T2	WORK (4)



THE RCA RECORDS LABEL

## top heatseeker impact labels

Pos. LABEL (No. Of Heatseeker Impact Albums)

1	EPIC (16)
2	INTERSCOPE (11)
3	ISLAND (10)
T4	RCA (7)
T4	UNIVERSAL (7)
T4	WARNER BROS. (7)



## top billboard 200 album labels

Pos. LABEL (No. Of Charted Albums)

1	<b>COLUMBIA</b> (45)
2	WARNER BROS. (49)
3	EPIC (56)
4	ARISTA (28)
5	ATLANTIC GROUP (38)

## top billboard 200 album distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

1	<b>SONY</b> (122)
2	WEA (145)
3	BMG (109)
4	EMD (116)
5	UNIVERSAL (112)
6	PGD (128)
7	INDEPENDENTS (87)

Sony Music Entertainment Inc

# Top 200



Thanks to our

Artists

and

Customers

for another

great year!



**Warner/Elektra/Atlantic Corporation  
and Its Family of Labels**

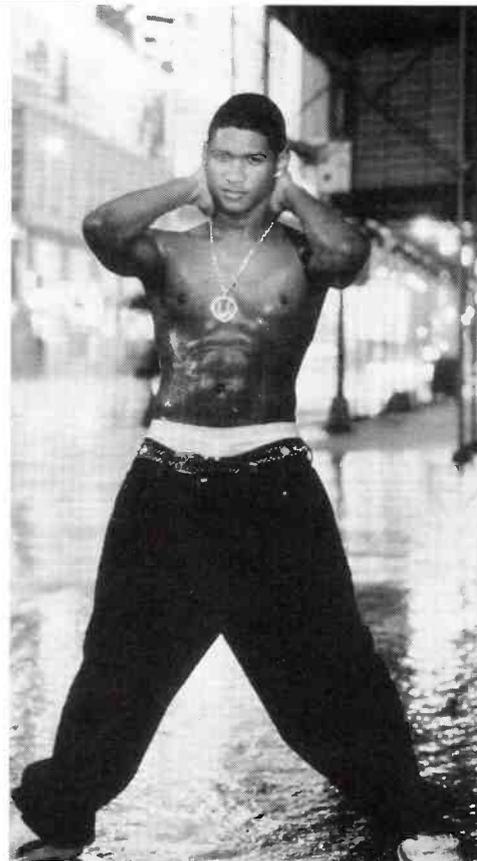
A Time Warner Company

# THE YEAR IN 1998 MUSIC

## hot 100 singles artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **USHER** (3) LaFace/Arista
- 2 **NEXT** (3) Arista
- 3 **SHANIA TWAIN** (3) Mercury (Nashville)
- 4 **SAVAGE GARDEN** (2) Columbia
- 5 **LEANN RIMES** (3) Curb
- 6 **MONICA** (1) Arista  
(1) Atlantic
- 7 **JANET** (2) Virgin
- 8 **MASE** (6) Bad Boy/Arista  
(1) Mercury  
(1) Entertainment/Epic
- 9 **THIRD EYE BLIND** (2) Elektra/EEG
- 10 **ELTON JOHN** (1) Rocket/A&M  
(1) Rocket/Island
- 11 **K-CI & JOJO** (2) MCA
- 12 **MADONNA** (3) Maverick/Warner Bros.
- 13 **BACKSTREET BOYS** (2) Jive
- 14 **SARAH McLACHLAN** (3) Arista
- 15 **WILL SMITH** (2) Columbia
- 16 **DESTINY'S CHILD** (1) Columbia  
(1) No Limit/Priority
- 17 **PAULA COLE** (1) Imago/Warner Bros.
- 18 **CELINE DION** (1) 550 Music
- 19 **SPICE GIRLS** (4) Virgin
- 20 **BRANDY** (1) Atlantic
- 21 **MARIAH CAREY** (2) Columbia
- 22 **PUFF DADDY** (5) Bad Boy/Arista  
(1) Epic  
(1) RCA
- 23 **BOYZ II MEN** (2) Motown
- 24 **AEROSMITH** (2) Columbia
- 25 **JENNIFER PAIGE** (1) Edel America/Hollywood
- 26 **BUSTA RHYMES** (2) Elektra/EEG  
(1) Bad Boy/Arista
- 27 **PUBLIC ANNOUNCEMENT** (1) A&M
- 28 **FAITH HILL** (1) Warner Bros. (Nashville)
- 29 **ALL SAINTS** (2) London/Island
- 30 **UNCLE SAM** (1) Stonecreek/Epic
- 31 **MASTER P** (5) No Limit/Priority  
(2) Def Jam/Mercury
- 32 **ROBYN** (2) RCA
- 33 **MARCY PLAYGROUND** (1) Capitol
- 34 **THE NOTORIOUS B.I.G.** (4) Bad Boy/Arista
- 35 **WYCLEF JEAN** (2) Ruffhouse/Columbia
- 36 **INOJ** (2) So So Def/Columbia
- 37 **XSCAPE** (2) So So Def/Columbia  
(1) Keia/Universal
- 38 **CHUMBAWAMBA** (1) Republic/Universal
- 39 **'N SYNC** (1) RCA
- 40 **FIVE** (2) Arista
- 41 **JON B.** (2) Yab Yum/550 Music  
(1) Payday/London/Island
- 42 **VOICES OF THEORY** (2) H.O.L.A./Red Ant
- 43 **SILKK THE SHOCKER** (4) No Limit/Priority  
(1) Def Jam/Mercury  
(1) University/Interscope
- 44 **DRU HILL** (1) Island  
(1) Island/Def Jam/Mercury  
(1) LaFace/Arista
- 45 **TOTAL** (2) Bad Boy/Arista  
(1) LaFace/Arista
- 46 **BARENAKED LADIES** (2) Reprise
- 47 **BILLIE MYERS** (1) Universal



Usher

- 48 **HANSON** (1) Mercury
- 49 **MONTPELL JORDAN** (2) Def Jam/Mercury
- 50 **K.P. & ENVYI** (1) EastWest/EEG
- 51 **GERALD LEVERT** (2) EastWest/EEG  
(1) Hoo Bangin'/Priority
- 52 **MYA** (2) University/Interscope  
(1) Interscope
- 53 **LISA LOEB** (2) Geffen
- 54 **TATYANA ALI** (1) MJJ/WORK
- 55 **TAMIA** (2) Qwest/Warner Bros.
- 56 **98 DEGREES** (2) Motown
- 57 **DIVINE** (1) Pendulum/Red Ant
- 58 **ACE OF BASE** (2) Arista
- 59 **JIMMY RAY** (1) Epic
- 60 **MISSY "MISDEMEANOR" ELLIOTT** (1) Bad Boy/Arista  
(1) EastWest/EEG  
(1) The Gold Mind/EastWest/EEG
- 61 **KELLY PRICE** (1) T-Neck/Island
- 62 **EDWIN McCAIN** (1) Lava/Atlantic
- 63 **BLACKSTREET** (1) Roc-A-Fella/Def Jam/Mercury  
(1) Virgin
- 64 **SISTER HAZEL** (1) Universal
- 65 **KEITH SWEAT** (1) EastWest/EEG  
(1) Elektra/EEG  
(1) Keia/Universal
- 66 **MONIFAH** (1) Uptown/Universal
- 67 **THE VERVE** (1) VC/Hut/Virgin
- 68 **PETER GUNZ** (1) Codeine/Columbia
- 69 **LORD TARIQ** (1) Codeine/Columbia
- 70 **LOREENA MCKENNITT** (1) Quinlan Road/Warner Bros.
- 71 **ARETHA FRANKLIN** (2) Arista
- 72 **NU FLAVOR** (2) Reprise
- 73 **AALIYAH** (1) Blackground/Atlantic
- 74 **JEWEL** (1) Atlantic
- 75 **PEARL JAM** (2) Epic
- 76 **DA BRAT** (1) Def Jam/Mercury  
(1) EastWest/EEG  
(1) So So Def/Columbia
- 77 **DMX** (3) Ruff Ryders/Def Jam/Mercury  
(1) Bad Boy/Arista  
(1) Blunt/TVT  
(1) Def Jam/Mercury
- 78 **LL COOL J** (3) Def Jam/Mercury
- 79 **SNOOP DOGG** (1) Elektra/EEG  
(1) No Limit/Priority
- 80 **SHE MOVES** (2) Geffen
- 81 **THE LOX** (2) Bad Boy/Arista
- 82 **JIMMY PAGE** (1) Epic
- 83 **CHILL** (1) Grand Jury/RCA
- 84 **SYLK-E. FYNE** (1) Grand Jury/RCA
- 85 **SISQO** (1) University/Interscope
- 86 **PLAYA** (2) Def Jam/Mercury
- 87 **SOMETHIN' FOR THE PEOPLE** (2) Warner Bros.
- 88 **112** (2) Bad Boy/Arista  
(1) Track Masters/Crave
- 89 **METALLICA** (2) Elektra/EEG
- 90 **DEBORAH COX** (1) Arista
- 91 **TQ** (1) ClockWork/Epic
- 92 **BIG PUNISHER** (2) Loud/RCA
- 93 **ERIC WILLIAMS** (1) Amaru/Jive  
(1) Lil' Man/Interscope
- 94 **SONS OF FUNK** (2) No Limit/Priority
- 95 **GLORIA ESTEFAN** (2) Epic
- 96 **JOHNNY GILL** (1) EastWest/EEG
- 97 **JO DEE MESSINA** (1) Curb
- 98 **JAY-Z** (4) Roc-A-Fella/Def Jam/Mercury  
(1) Big Beat/Atlantic  
(1) Def Jam/Mercury  
(1) So So Def/Columbia
- 99 **CANIBUS** (1) Def Jam/Mercury  
(1) Universal
- 100 **FIEND** (1) No Limit/Priority



Next

## hot 100 singles

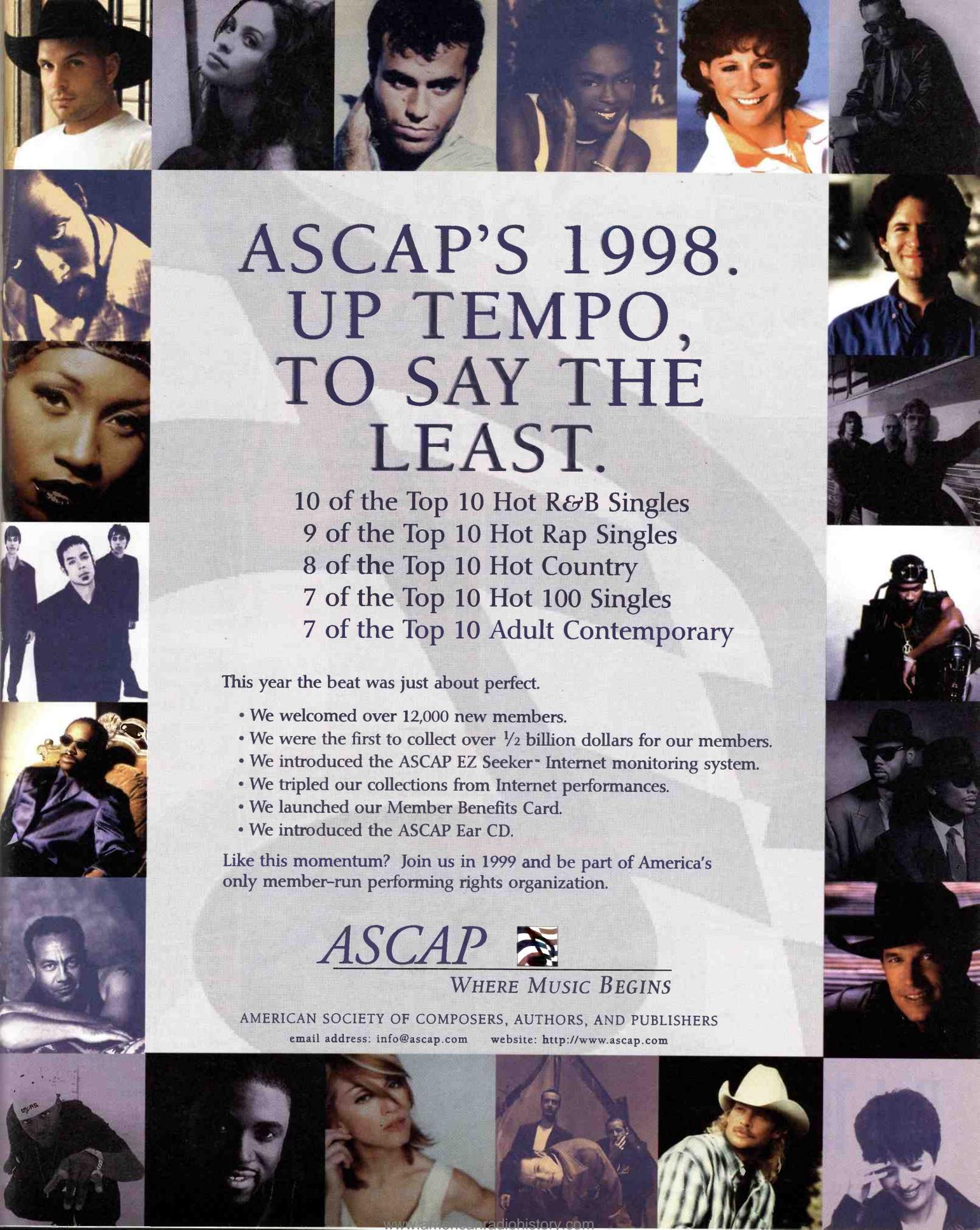
Pos. TITLE—Artist—Imprint/Label

- 1 **TOO CLOSE**—Next—Arista
- 2 **THE BOY IS MINE**—Brandy & Monica—Atlantic
- 3 **YOU'RE STILL THE ONE**—Shania Twain—Mercury (Nashville)
- 4 **TRULY MADLY DEEPLY**—Savage Garden—Columbia
- 5 **HOW DO I LIVE**—LeAnn Rimes—Curb
- 6 **TOGETHER AGAIN**—Janet—Virgin
- 7 **ALL MY LIFE**—K-Ci & JoJo—MCA
- 8 **CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT**—Elton John—Rocket/A&M
- 9 **NICE & SLOW**—Usher—LaFace/Arista
- 10 **I DON'T WANT TO WAIT**—Paula Cole—Imago/Warner Bros.
- 11 **HOW'S IT GOING TO BE**—Third Eye Blind—Elektra/EEG
- 12 **NO, NO, NO**—Destiny's Child—Columbia
- 13 **MY HEART WILL GO ON**—Celine Dion—550 Music
- 14 **GETTIN' JIGGY WIT IT**—Will Smith—Columbia
- 15 **YOU MAKE ME WANNA...**—Usher—LaFace/Arista
- 16 **MY WAY**—Usher—LaFace/Arista
- 17 **MY ALL**—Mariah Carey—Columbia
- 18 **THE FIRST NIGHT**—Monica—Arista
- 19 **BEEN AROUND THE WORLD**—Puff Daddy & The Family (Featuring The Notorious B.I.G. & Mase)—Bad Boy/Arista
- 20 **ADIA**—Sarah McLachlan—Arista
- 21 **CRUSH**—Jennifer Paige—Edel America/Hollywood
- 22 **EVERYBODY [BACKSTREET'S BACK]**—Backstreet Boys—Jive
- 23 **I DON'T WANT TO MISS A THING**—Aerosmith—Columbia
- 24 **BODY BUMPIN' YIPPIE-YI-YO**—Public Announcement—A&M
- 25 **THIS KISS**—Faith Hill—Warner Bros. (Nashville)
- 26 **I DON'T EVER WANT TO SEE YOU AGAIN**—Uncle Sam—Stonecreek/Epic
- 27 **LET'S RIDE**—Montell Jordan Featuring Master P & Silkk The Shocker—Def Jam/Mercury
- 28 **SEX AND CANDY**—Marcy Playground—Capitol
- 29 **SHOW ME LOVE**—Robyn—RCA
- 30 **A SONG FOR MAMA**—Boyz II Men—Motown
- 31 **WHAT YOU WANT**—Mase (Featuring Total)—Bad Boy/Arista
- 32 **FROZEN**—Madonna—Maverick/Warner Bros.
- 33 **GONE TILL NOVEMBER**—Wyclef Jean—Ruffhouse/Columbia
- 34 **MY BODY**—LSG—EastWest/EEG
- 35 **TUBTHUMPING**—Chumbawamba—Republic/Universal
- 36 **DEJA VU [UPTOWN BABY]**—Lord Tariq & Peter Gunz—Codeine/Columbia
- 37 **I WANT YOU BACK**—'N Sync—RCA
- 38 **WHEN THE LIGHTS GO OUT**—Five—Arista
- 39 **THEY DON'T KNOW**—Jon B.—Yab Yum/550 Music
- 40 **MAKE EM' SAY UHH!**—Master P Featuring Fiend, Silkk The Shocker, Mia X & Mystikal—No Limit/Priority
- 41 **MAKE IT HOT**—Nicole Featuring Missy "Misdemeanor" Elliott & Mocha—The Gold Mind/EastWest/EEG
- 42 **NEVER EVER**—All Saints—London/Island
- 43 **I GET LONELY**—Janet (Featuring Blackstreet)—Virgin
- 44 **FEEL SO GOOD**—Mase—Bad Boy/Arista
- 45 **SAY IT**—Voices Of Theory—H.O.L.A./Red Ant
- 46 **KISS THE RAIN**—Billie Myers—Universal
- 47 **COME WITH ME**—Puff Daddy Featuring Jimmy Page—Epic
- 48 **ROMEO AND JULIET**—Sykk-E. Fyne Featuring Chill—Grand Jury/RCA
- 49 **IT'S ALL ABOUT ME**—Mya & Sisqo—University/Interscope
- 50 **I WILL COME TO YOU**—Hanson—Mercury
- 51 **ONE WEEK**—Barenaked Ladies—Reprise
- 52 **SWING MY WAY**—K.P. & Envyi—EastWest/EEG
- 53 **THE ARMS OF THE ONE WHO LOVES YOU**—Xscape—So So Def/Columbia
- 54 **MY LOVE IS THE SHHH!**—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 55 **DAYDREAMIN'**—Tatyana Ali—MJJ/WORK
- 56 **WE'RE NOT MAKING LOVE NO MORE**—Dru Hill—LaFace/Arista
- 57 **SEMI-CHARMED LIFE**—Third Eye Blind—Elektra/EEG
- 58 **I DO**—Lisa Loeb—Geffen
- 59 **LOOKIN' AT ME**—Mase Featuring Puff Daddy—Bad Boy/Arista

Continued on page YE-44

# Hot 100





# ASCAP'S 1998. UP TEMPO, TO SAY THE LEAST.

- 10 of the Top 10 Hot R&B Singles
- 9 of the Top 10 Hot Rap Singles
- 8 of the Top 10 Hot Country
- 7 of the Top 10 Hot 100 Singles
- 7 of the Top 10 Adult Contemporary

This year the beat was just about perfect.

- We welcomed over 12,000 new members.
- We were the first to collect over 1/2 billion dollars for our members.
- We introduced the ASCAP EZ Seeker™ Internet monitoring system.
- We tripled our collections from Internet performances.
- We launched our Member Benefits Card.
- We introduced the ASCAP Ear CD.

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# THE YEAR <sup>1998</sup> IN MUSIC

## HOT 100

Continued from page YE-42

- 60 **LOOKING THROUGH YOUR EYES**—LeAnn Rimes—Curb
- 61 **LATELY**—Divine—Pendulum/Red Ant
- 62 **QUIT PLAYING GAMES (WITH MY HEART)**—Backstreet Boys—Jive
- 63 **I STILL LOVE YOU**—Next—Arista
- 64 **TIME AFTER TIME**—Inoj—So So Def/Columbia
- 65 **ARE YOU JIMMY RAY?**—Jimmy Ray—Epic
- 66 **CRUEL SUMMER**—Ace Of Base—Arista
- 67 **I GOT THE HOOK UP!**—Master P Featuring Sons Of Funk—No Limit/Priority
- 68 **VICTORY**—Puff Daddy & The Family Featuring The Notorious B.I.G. & Busta Rhymes—Bad Boy/Arista
- 69 **TOO MUCH**—Spice Girls—Virgin
- 70 **GHETTO SUPASTER (THAT IS WHAT YOU ARE)**—Pras Michel Featuring Ol' Dirty Bastard & Introducing Mya—Interscope
- 71 **HOW DEEP IS YOUR LOVE**—Dru Hill Featuring Redman—Island/Def Jam/Mercury
- 72 **FRIEND OF MINE**—Kelly Price—T-Neck/Island
- 73 **TURN IT UP [REMIX]/FIRE IT UP**—Busta Rhymes—Elektra/EEG
- 74 **I'LL BE**—Edwin McCain—Lava/Atlantic
- 75 **RAY OF LIGHT**—Madonna—Maverick/Warner Bros.
- 76 **ALL FOR YOU**—Sister Hazel—Universal
- 77 **TOUCH IT**—Monifah—Uptown/Universal
- 78 **MONEY, POWER & RESPECT**—The Lox [Featuring DMX & Lil' Kim]—Bad Boy/Arista
- 79 **BITTER SWEET SYMPHONY**—The Verve—VC/Hut/Virgin
- 80 **DANGEROUS**—Busta Rhymes—Elektra/EEG
- 81 **SPICE UP YOUR LIFE**—Spice Girls—Virgin
- 82 **BECAUSE OF YOU**—98 Degrees—Motown
- 83 **THE MUMMERS' DANCE**—Loreena McKennitt—Quinlan Road/Warner Bros.
- 84 **ALL CRIED OUT**—Allure Featuring 112—Track Masters/Crave
- 85 **STILL NOT A PLAYER**—Big Punisher Featuring Joe—Loud/RCA
- 86 **THE ONE I GAVE MY HEART TO**—Aaliyah—Blackground/Atlantic
- 87 **FOOLISH GAMES/YOU WERE MEANT FOR ME**—Jewel—Atlantic
- 88 **LOVE YOU DOWN**—Inoj—So So Def/Columbia
- 89 **DO FOR LOVE**—2Pac Featuring Eric Williams—Amaru/Jive
- 90 **RAISE THE ROOF**—Luke Featuring No Good But So Good—Luke II/Island
- 91 **HEAVEN**—Nu Flavor—Reprise
- 92 **THE PARTY CONTINUES**—JD Featuring Da Brat—So So Def/Columbia
- 93 **SOCK IT 2 ME**—Missy "Misdemeanor" Elliott Featuring Da Brat—EastWest/EEG
- 94 **BUTTA LOVE**—Next—Arista
- 95 **A ROSE IS STILL A ROSE**—Aretha Franklin—Arista
- 96 **4 SEASONS OF LONELINESS**—Boyz II Men—Motown
- 97 **FATHER**—LL Cool J—Def Jam/Mercury

- 98 **THINKIN' BOUT IT**—Gerald Levert—EastWest/EEG
- 99 **NOBODY'S SUPPOSED TO BE HERE**—Deborah Cox—Arista
- 100 **WESTSIDE**—TQ—ClockWork/Epic

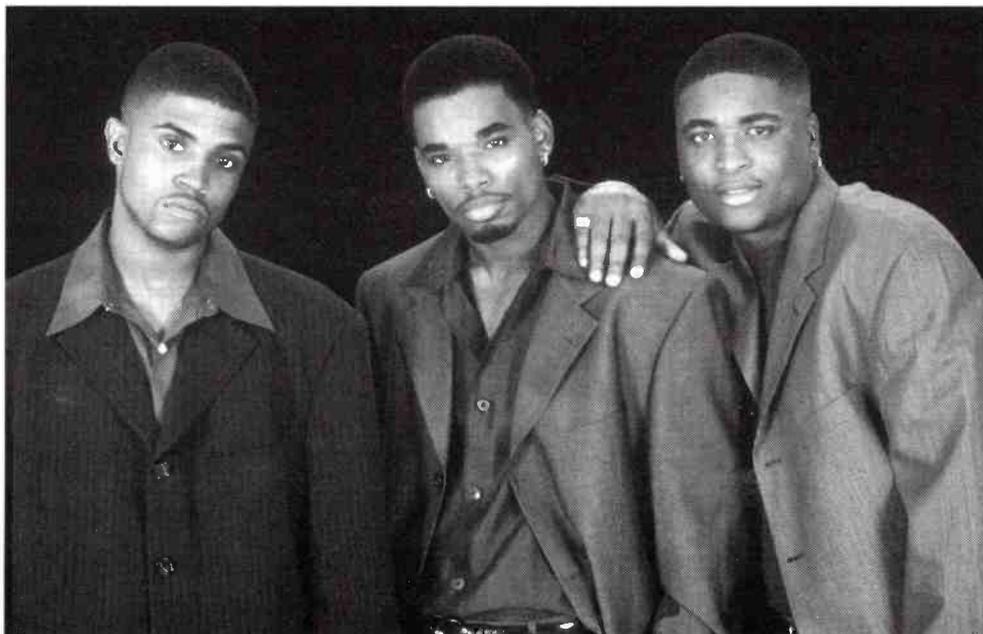
### hot 100 singles artists - duo/group

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **NEXT (3)** Arista
- 2 **SAVAGE GARDEN (2)** Columbia
- 3 **THIRD EYE BLIND (2)** Elektra/EEG
- 4 **K-CI & JOJO (2)** MCA
- 5 **BACKSTREET BOYS (2)** Jive
- 6 **DESTINY'S CHILD (1)** Columbia (1) No Limit/Priority
- 7 **SPICE GIRLS (4)** Virgin
- 8 **BOYZ II MEN (2)** Motown
- 9 **AEROSMITH (2)** Columbia
- 10 **PUBLIC ANNOUNCEMENT (1)** A&M



Shania Twain



Next



Usher



Jermaine Dupri

### hot 100 singles artists - female

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **SHANIA TWAIN (3)** Mercury (Nashville)
- 2 **LEANN RIMES (3)** Curb
- 3 **MONICA (1)** Arista (1) Atlantic
- 4 **JANET (2)** Virgin
- 5 **MADONNA (3)** Maverick/Warner Bros.
- 6 **SARAH McLACHLAN (3)** Arista
- 7 **PAULA COLE (1)** Imago/Warner Bros.
- 8 **CELINE DION (1)** 550 Music
- 9 **BRANDY (1)** Atlantic
- 10 **MARIAH CAREY (2)** Columbia

### hot 100 singles artists - male

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **USHER (3)** LaFace/Arista
- 2 **MASE (6)** Bad Boy/Arista (1) Mercury (1) Untertainment/Epic
- 3 **ELTON JOHN (1)** Rocket/A&M (1) Rocket/Island
- 4 **WILL SMITH (2)** Columbia
- 5 **PUFF DADDY (5)** Bad Boy/Arista (1) Epic (1) RCA
- 6 **BUSTA RHYMES (2)** Elektra/EEG (1) Bad Boy/Arista
- 7 **UNCLE SAM (1)** Stonecreek/Epic
- 8 **MASTER P (5)** No Limit/Priority (2) Def Jam/Mercury
- 9 **THE NOTORIOUS B.I.G. (4)** Bad Boy/Arista
- 10 **WYCLEF JEAN (2)** Ruffhouse/Columbia

### hot 100 singles imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 **ARISTA (19)**
- 2 **COLUMBIA (13)**
- 3 **BAD BOY (13)**
- 4 **LAFACE (10)**
- 5 **VIRGIN (10)**
- 6 **ELEKTRA (10)**
- 7 **ATLANTIC (11)**
- 8 **MERCURY (NASHVILLE) (7)**
- 9 **CURB (6)**
- 10 **EASTWEST (8)**
- 11 **DEF JAM (17)**
- 12 **RCA (13)**
- 13 **SO SO DEF (7)**
- 14 **MCA (7)**
- 15 **EPIC (9)**



### hot 100 singles labels

Pos. LABEL (No. Of Charted Singles)

- 1 **ARISTA (43)**
- 2 **COLUMBIA (27)**
- 3 **ELEKTRA ENTERTAINMENT GROUP (18)**
- 4 **WARNER BROS. (16)**
- 5 **VIRGIN (17)**

### hot 100 singles producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 **JERMAINE DUPRI (10)**
- 2 **ROBERT JOHN "MUTT" LANGE (3)**
- 3 **CHARLES FISHER (2)**
- 4 **SEAN "PUFFY" COMBS (12)**
- 5 **WYCLEF JEAN (7)**
- 6 **POKE & TONE (3)**
- 7 **TIMBALAND (6)**
- 8 **MAX MARTIN (7)**
- T9 **KAYGEE (3)**
- T9 **DARREN LIGHTY (3)**
- 11 **PIERRE MARCHAND (3)**
- 12 **RODNEY JERKINS (4)**
- 13 **MATT SERLETIC (2)**
- 14 **DARRELL DELITE ALLAMBY (3)**
- 15 **DENNIZ POP (4)**
- 16 **PAULA COLE (1)**
- 17 **WALTER AFANASIEFF (3)**
- 18 **BABYFACE (3)**
- 19 **TEDDY BISHOP (2)**
- 20 **WILBUR C. RIMES (3)**
- 21 **TIM & BOB (2)**
- T22 **JIMMY JAM (5)**
- T22 **TERRY LEWIS (5)**
- 24 **KLC (3)**
- 25 **EARL ROBINSON (1)**

# Hot 100

# Solid State Logic

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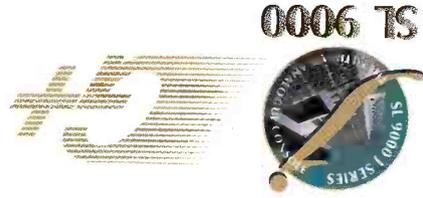
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Paris  
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Milan  
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Toronto  
 +1 (1)416 431 9131

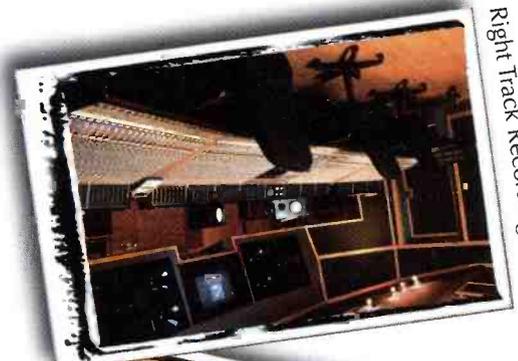
Singapore  
 +65 (0)438 2272



As usual, more #1 hits have been produced on SSLs  
 in the last 12 months than on any other console.  
 Information based on Billboard's Production Credit Charts,  
 July 19th 1997 to July 11th 1998.

Billboard		
Hot 100	R&B	Country
1 SSL	1 SSL	1 SSL
2 Harrison	2 Harrison	2 Neve
3 Neve	3 DDA	3 Trident

# Look who's done it again!



Right Track Recording



Conway Recording



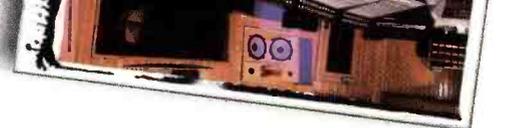
Beardsville Studios



Larrabee North



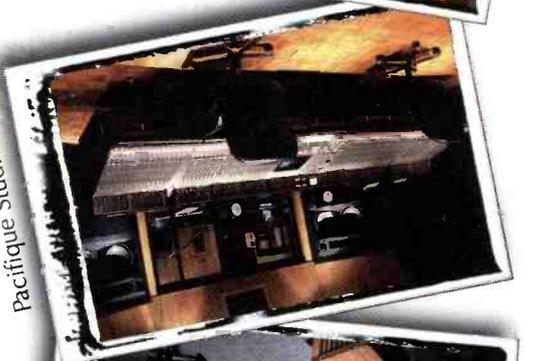
The Enterprise



Electric Lady



Room With A View



Pacificque Studios



Quad Recording



Record Plant



Brandon's Way



Ocean Way Recording

# THE YEAR <sup>1998</sup> IN MUSIC



Brandy



Monica

## hot 100 singles sales

Pos. TITLE—Artist—Imprint/Label

- 1 **THE BOY IS MINE**—Brandy & Monica—Atlantic
- 2 **TOO CLOSE**—Next—Arista
- 3 **YOU'RE STILL THE ONE**—Shania Twain—Mercury (Nashville)
- 4 **SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997**—Elton John—Rocket/A&M
- 5 **BEEN AROUND THE WORLD**—Puff Daddy & The Family—Bad Boy/Arista
- 6 **HOW DO I LIVE**—LeAnn Rimes—Curb
- 7 **NICE & SLOW**—Usher—LaFace/Arista
- 8 **NO, NO, NO**—Destiny's Child—Columbia
- 9 **MY WAY**—Usher—LaFace/Arista
- 10 **MY ALL**—Mariah Carey—Columbia
- 11 **BODY BUMPIN' YIPPIE-YI-YO**—Public Announcement—A&M
- 12 **THE FIRST NIGHT**—Monica—Arista
- 13 **LET'S RIDE**—Montell Jordan Featuring Master P & Silk The Shocker—Def Jam/Mercury
- 14 **EVERYBODY [BACKSTREET'S BACK]**—Backstreet Boys—Jive
- 15 **MAKE EM' SAY UHH!**—Master P—No Limit/Priority
- 16 **TOGETHER AGAIN**—Janet—Virgin
- 17 **GONE TILL NOVEMBER**—Wyclef Jean—Ruffhouse/Columbia
- 18 **A SONG FOR MAMA**—Boyz II Men—Motown
- 19 **MY BODY**—LSG—EastWest/EEG
- 20 **DEJA VU [UPTOWN BABY]**—Lord Tariq & Peter Gunz—Codeine/Columbia
- 21 **THEY DON'T KNOW**—Jon B.—Yab Yum/550 Music
- 22 **COME WITH ME**—Puff Daddy Featuring Jimmy Page—Epic

- 23 **I DON'T EVER WANT TO SEE YOU AGAIN**—Uncle Sam—Stonecreek/Epic
- 24 **ANGEL/ADIA**—Sarah McLachlan—Arista
- 25 **WHAT YOU WANT**—Mase (Featuring Total)—Bad Boy/Arista
- 26 **I GET LONELY**—Janet (Featuring BLACKstreet)—Virgin
- 27 **I WILL COME TO YOU**—Hanson—Mercury
- 28 **GETTIN' JIGGY WIT IT**—Will Smith—Columbia
- 29 **THIS KISS**—Faith Hill—Warner Bros. (Nashville)
- 30 **THE ARMS OF THE ONE WHO LOVES YOU**—Xscape—So So Def/Columbia
- 31 **IT'S ALL ABOUT ME**—Mya & Sisqo—University/Interscope
- 32 **FEEL SO GOOD**—Mase—Bad Boy/Arista
- 33 **ROMEO AND JULIET**—Sylk-E. Fyne Featuring Chill—Grand Jury/RCA
- 34 **WHEN THE LIGHTS GO OUT**—Five—Arista
- 35 **MAKE IT HOT**—Nicole—The Gold Mind/EastWest/EEG
- 36 **WE'RE NOT MAKING LOVE NO MORE**—Dru Hill—LaFace/Arista
- 37 **I GOT THE HOOK UP!**—Master P—No Limit/Priority
- 38 **LOOKIN' AT ME**—Mase Featuring Puff Daddy—Bad Boy/Arista
- 39 **SAY IT**—Voices Of Theory—H.O.L.A./Red Ant
- 40 **TURN IT UP [REMIX]/FIRE IT UP**—Busta Rhymes—Elektra/EEG
- 41 **LOOKING THROUGH YOUR EYES**—LeAnn Rimes—Curb
- 42 **CRUSH**—Jennifer Paige—Edel America/Hollywood
- 43 **MY HEART WILL GO ON**—Celine Dion—550 Music
- 44 **VICTORY**—Puff Daddy & The Family—Bad Boy/Arista
- 45 **SWING MY WAY**—K.P. & Envyi—EastWest/EEG
- 46 **ALL MY LIFE**—K-Ci & JoJo—MCA
- 47 **SPICE UP YOUR LIFE**—Spice Girls—Virgin
- 48 **FROZEN**—Madonna—Maverick/Warner Bros.
- 49 **LATELY**—Divine—Pendulum/Red Ant
- 50 **I STILL LOVE YOU**—Next—Arista
- 51 **TRULY MADLY DEEPLY**—Savage Garden—Columbia
- 52 **FRIEND OF MINE**—Kelly Price—T-Neck/Island
- 53 **I WANT YOU BACK**—'N Sync—RCA
- 54 **DAYDREAMIN'**—Tatyana Ali—MJJ/WORK

- 55 **RAISE THE ROOF**—Luke Featuring No Good But So Good—Luke II/Island
- 56 **I'M ALRIGHT**—Jo Dee Messina—Curb
- 57 **THE ONE I GAVE MY HEART TO**—Aaliyah—Blackground/Atlantic
- 58 **DANGEROUS**—Busta Rhymes—Elektra/EEG
- 59 **TOO MUCH**—Spice Girls—Virgin
- 60 **BUTTA LOVE**—Next—Arista
- 61 **ARE YOU JIMMY RAY?**—Jimmy Ray—Epic
- 62 **MONEY, POWER & RESPECT**—The Lox [Featuring DMX & Lil' Kim]—Bad Boy/Arista
- 63 **HOW DEEP IS YOUR LOVE**—Dru Hill Featuring Redman—Island/Def Jam/Mercury
- 64 **MY LOVE IS THE SHHH!**—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 65 **RAY OF LIGHT**—Madonna—Maverick/Warner Bros.
- 66 **THE PARTY CONTINUES**—JD Featuring Da Brat—So So Def/Columbia
- 67 **A ROSE IS STILL A ROSE**—Aretha Franklin—Arista
- 68 **I DON'T WANT TO MISS A THING**—Aerosmith—Columbia
- 69 **SHOW ME LOVE**—Robyn—RCA
- 70 **CRUEL SUMMER**—Ace Of Base—Arista
- 71 **DO FOR LOVE**—2Pac Featuring Eric Williams—Amaru/Jive
- 72 **FATHER**—LL Cool J—Def Jam/Mercury
- 73 **BECAUSE OF YOU**—98 Degrees—Motown
- 74 **YOU MAKE ME WANNA...**—Usher—LaFace/Arista
- 75 **NEVER EVER**—All Saints—London/Island

## hot 100 singles airplay

Pos. TITLE—Artist—Imprint/Label

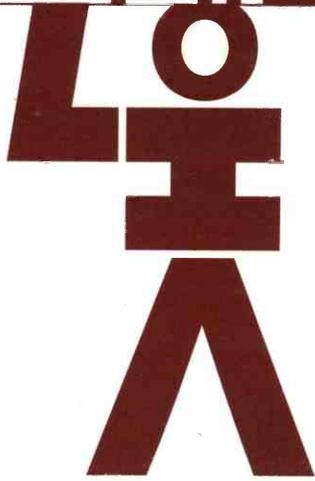
- 1 **TRULY MADLY DEEPLY**—Savage Garden—Columbia
- 2 **TORN**—Natalie Imbruglia—RCA
- 3 **3 AM**—matchbox 20—Lava/Atlantic
- 4 **IRIS**—Goo Goo Dolls—Warner Sunset/Reprise
- 5 **ALL MY LIFE**—K-Ci & JoJo—MCA
- 6 **AS LONG AS YOU LOVE ME**—Backstreet Boys—Jive
- 7 **YOU'RE STILL THE ONE**—Shania Twain—Mercury
- 8 **MY HEART WILL GO ON**—Celine Dion—550 Music
- 9 **WALKIN' ON THE SUN**—Smash Mouth—Interscope
- 10 **I DON'T WANT TO WAIT**—Paula Cole—Imago/Warner Bros.
- 11 **TOO CLOSE**—Next—Arista
- 12 **THE WAY**—Fastball—Hollywood
- 13 **SEX AND CANDY**—Marcy Playground—Capitol
- 14 **TOGETHER AGAIN**—Janet—Virgin
- 15 **ANYTIME**—Brian McKnight—Motown
- 16 **FLY**—Sugar Ray—Lava/Atlantic
- 17 **I DON'T WANT TO MISS A THING**—Aerosmith—Columbia
- 18 **HOW'S IT GOING TO BE**—Third Eye Blind—Elektra/EEG
- 19 **TIME OF YOUR LIFE (GOOD RIDDANCE)**—Green Day—Reprise
- 20 **THE BOY IS MINE**—Brandy & Monica—Atlantic
- 21 **YOU MAKE ME WANNA...**—Usher—LaFace/Arista
- 22 **I'LL BE**—Edwin McCain—Lava/Atlantic
- 23 **REAL WORLD**—matchbox 20—Lava/Atlantic
- 24 **GETTIN' JIGGY WIT IT**—Will Smith—Columbia
- 25 **HOW DO I LIVE**—LeAnn Rimes—Curb
- 26 **UNINVITED**—Alanis Morissette—Warner Sunset/Reprise
- 27 **CLOSING TIME**—Semisonic—MCA
- 28 **TUBTHUMPING**—Chumbawamba—Republic/Universal
- 29 **ONE WEEK**—Barenaked Ladies—Reprise
- 30 **IF YOU COULD ONLY SEE**—Tonic—Polydor/A&M
- 31 **ARE YOU THAT SOMEBODY?**—Aaliyah—Blackground/Atlantic
- 32 **JUST THE TWO OF US**—Will Smith—Columbia
- 33 **CRUSH**—Jennifer Paige—Edel America/Hollywood
- 34 **I'LL NEVER BREAK YOUR HEART**—Backstreet Boys—Jive
- 35 **ADIA**—Sarah McLachlan—Arista
- 36 **PUSH**—matchbox 20—Lava/Atlantic
- 37 **FROZEN**—Madonna—Maverick/Warner Bros.
- 38 **SHOW ME LOVE**—Robyn—RCA
- 39 **SOMETHING ABOUT THE WAY YOU LOOK TONIGHT**—Elton John—Rocket/A&M
- 40 **GHETTO SUPASTAR (THAT IS WHAT YOU ARE)**—Pras Michel Featuring Ol' Dirty Bastard & Mya—Interscope
- 41 **NICE & SLOW**—Usher—LaFace/Arista
- 42 **KISS THE RAIN**—Billie Myers—Universal
- 43 **SEMI-CHARMED LIFE**—Third Eye Blind—Elektra/EEG
- 44 **BITTER SWEET SYMPHONY**—The Verve—VC/Hut/Virgin
- 45 **TO LOVE YOU MORE**—Celine Dion—550 Music
- 46 **NEVER EVER**—All Saints—London/Island
- 47 **THE NUMMERS' DANCE**—Loreena McKennitt—Quinlan Road/Warner Bros.
- 48 **KIND & GENEROUS**—Natalie Merchant—Elektra/EEG
- 49 **TEARIN' UP MY HEART**—'N Sync—RCA
- 50 **STILL NOT A PLAYER**—Big Punisher Featuring Joe—Loud/RCA
- 51 **I WANT YOU BACK**—'N Sync—RCA
- 52 **QUIT PLAYING GAMES (WITH MY HEART)**—Backstreet Boys—Jive
- 53 **ALL FOR YOU**—Sister Hazel—Universal
- 54 **MY FATHER'S EYES**—Eric Clapton—Duck/Reprise
- 55 **I DO**—Lisa Loeb—Geffen
- 56 **THIS KISS**—Faith Hill—Warner Bros.
- 57 **BRICK**—Ben Folds Five—550 Music
- 58 **NO, NO, NO**—Destiny's Child—Columbia
- 59 **MY WAY**—Usher—LaFace/Arista
- 60 **I DON'T EVER WANT TO SEE YOU AGAIN**—Uncle Sam—Stonecreek/Epic
- 61 **LOVE YOU DOWN**—Inoj—So So Def/Columbia
- 62 **SAVE TONIGHT**—Eagle-Eye Cherry—WORK
- 63 **THANK U**—Alanis Morissette—Maverick/Reprise
- 64 **GO DEEP**—Janet—Virgin
- 65 **INSIDE OUT**—Eve 6—RCA
- 66 **JUMPER**—Third Eye Blind—Elektra/EEG
- 67 **THE FIRST NIGHT**—Monica—Arista
- 68 **MY FAVORITE MISTAKE**—Sheryl Crow—A&M
- 69 **WHAT YOU WANT**—Mase (Featuring Total)—Bad Boy/Arista
- 70 **ONE HEADLIGHT**—The Wallflowers—Interscope
- 71 **FOOLISH GAMES**—Jewel—Atlantic
- 72 **CAN'T TAKE MY EYES OFF OF YOU**—Laurny Hill—Ruffhouse/Columbia
- 73 **I WILL BUY YOU A NEW LIFE**—Everclear—Capitol
- 74 **ALL CRIED OUT**—Allure Featuring 112—Track Masters/Crave
- 75 **JUMP JIVE AN' WAIL**—The Brian Setzer Orchestra—Interscope



Savage Garden

# Hot 100

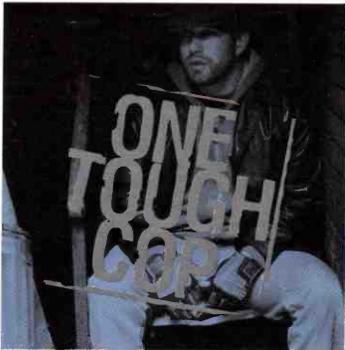
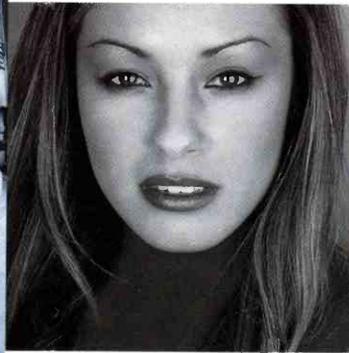
H.O.L.A.



voices of theory



proyecto uno



veronica

one tough cop

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# THE YEAR <sup>1998</sup> IN MUSIC



Usher

## top r&b artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **USHER** (4) LaFace/Arista
- 2 **NEXT** (4) Arista
- 3 **JON B.** (4) Yab Yum/550 Music/Epic (1) Payday/London/Island
- 4 **MASE** (7) Bad Boy/Arista (1) Mercury (1) Entertainment/Epic
- 5 **MASTER P** (9) No Limit/Priority (2) Def Jam/Mercury
- 6 **K-CI & JOJO** (3) MCA
- 7 **JANET** (3) Virgin
- 8 **JAY-Z** (7) Roc-A-Fella/Def Jam (1) Big Beat/Atlantic (1) Def Jam (1) So So Def/Columbia
- 9 **GERALD LEVERT** (4) EastWest/EEG (1) Hoo Bangin'/Priority
- 10 **SILKK THE SHOCKER** (6) No Limit/Priority (1) Def Jam (1) University/Interscope
- 11 **BRIAN MCKNIGHT** (1) Mercury (1) Motown
- 12 **DRU HILL** (3) Island (1) Island/Def Jam (1) LaFace/Arista (1) University/Island (1) Violator/Def Jam
- 13 **DMX** (5) Ruff Ryders/Def Jam (2) Def Jam (1) Bad Boy/Arista (1) Blunt/TVT (1) JMJ/Def Jam
- 14 **MONICA** (2) Arista (1) Atlantic
- 15 **XSCAPE** (3) So So Def/Columbia (1) Keia/Universal
- 16 **MARIAH CAREY** (3) Columbia
- 17 **DESTINY'S CHILD** (2) Columbia (1) No Limit/Priority

- 18 **BOYZ II MEN** (3) Motown
- 19 **2PAC** (3) Amaru/Jive (1) Death Row/Interscope (1) Death Row/Interscope/Island (1) Mecca/K-Tel
- 20 **MARY J. BLIGE** (4) MCA
- 21 **MYA** (3) University/Interscope (1) Interscope
- 22 **PUFF DADDY** (6) Bad Boy/Arista (1) Epic (1) Mystic/Big Beat/Atlantic (1) RCA
- 23 **TAMIA** (3) Qwest/Warner Bros.
- 24 **KELLY PRICE** (2) T-Neck/Island
- 25 **BUSTA RHYMES** (3) Elektra/EEG (1) Bad Boy/Arista
- 26 **WILL SMITH** (3) Columbia
- 27 **BIG PUNISHER** (3) Loud (1) 550 Music/Epic (1) Loud/RCA (1) Violator/Relativity
- 28 **KEITH SWEAT** (2) EastWest/EEG (2) Elektra/EEG (1) Keia/Universal
- 29 **BRANDY** (1) Atlantic (1) Atlantic/AG
- 30 **MONTELL JORDAN** (3) Def Jam (1) Relativity
- 31 **UNCLE SAM** (2) Stonecreek/Epic
- 32 **ARETHA FRANKLIN** (3) Arista
- 33 **PUBLIC ANNOUNCEMENT** (2) A&M
- 34 **MYSTIKAL** (2) Big Boy/No Limit/Jive (1) No Limit/Priority
- 35 **ERYKAH BADU** (2) Kedar/Universal
- 36 **TOTAL** (3) Bad Boy/Arista (1) LaFace/Arista
- 37 **JAGGED EDGE** (3) So So Def/Columbia
- 38 **THE LOX** (3) Bad Boy/Arista
- 39 **THE NOTORIOUS B.I.G.** (5) Bad Boy/Arista
- 40 **JERMAINE DUPRI** (4) So So Def/Columbia (1) Penalty/Tommy Boy
- 41 **CHICO DEBARGE** (1) Kedar/Universal
- 42 **NOREAGA** (3) Penalty/Tommy Boy (1) Loud (1) Tommy Boy
- 43 **JOE** (1) Jive (1) Loud



Janet



Next

- 44 **SNOOP DOGG** (2) No Limit/Priority (1) Elektra/EEG (1) Track Masters/Columbia
- 45 **PLAYA** (3) Def Jam
- 46 **MISSY "MISDEMEANOR" ELLIOTT** (2) EastWest/EEG (1) Bad Boy/Arista (1) The Gold Mind/EastWest/EEG
- 47 **LAURYN HILL** (2) Ruffhouse/Columbia
- 48 **QUEEN PEN** (4) Lil' Man/Interscope (1) Ruffhouse/Columbia
- 49 **JOHNNY GILL** (2) EastWest/EEG
- 50 **WYCLEF JEAN** (3) Ruffhouse/Columbia

## top new r&b artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **NEXT** (4) Arista
- 2 **DMX** (5) Ruff Ryders/Def Jam (2) Def Jam (1) Bad Boy/Arista (1) Blunt/TVT (1) JMJ/Def Jam
- 3 **DESTINY'S CHILD** (2) Columbia (1) No Limit/Priority
- 4 **MYA** (3) University/Interscope (1) Interscope
- 5 **TAMIA** (3) Qwest/Warner Bros.
- 6 **KELLY PRICE** (2) T-Neck/Island
- 7 **BIG PUNISHER** (3) Loud (1) 550 Music (1) Loud/RCA (1) Violator/Relativity
- 8 **UNCLE SAM** (2) Stonecreek/Epic
- 9 **JAGGED EDGE** (3) So So Def/Columbia
- 10 **THE LOX** (3) Bad Boy/Arista

## top r&b artists - duo/group

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **NEXT** (4) Arista
- 2 **K-CI & JOJO** (3) MCA
- 3 **DRU HILL** (3) Island (1) Island/Def Jam (1) LaFace/Arista (1) University/Island (1) Violator/Def Jam
- 4 **XSCAPE** (3) So So Def/Columbia (1) Keia/Universal
- 5 **DESTINY'S CHILD** (2) Columbia (1) No Limit/Priority
- 6 **BOYZ II MEN** (3) Motown
- 7 **PUBLIC ANNOUNCEMENT** (2) A&M
- 8 **TOTAL** (3) Bad Boy/Arista (1) LaFace/Arista
- 9 **JAGGED EDGE** (3) So So Def/Columbia
- 10 **THE LOX** (3) Bad Boy/Arista

**ARISTA**

## top r&b artists - female

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **JANET** (3) Virgin
- 2 **MONICA** (2) Arista (1) Atlantic
- 3 **MARIAH CAREY** (3) Columbia
- 4 **MARY J. BLIGE** (4) MCA
- 5 **MYA** (3) University/Interscope (1) Interscope
- 6 **TAMIA** (3) Qwest/Warner Bros.
- 7 **KELLY PRICE** (2) T-Neck/Island
- 8 **BRANDY** (1) Atlantic (1) Atlantic/AG
- 9 **ARETHA FRANKLIN** (3) Arista
- 10 **ERYKAH BADU** (2) Kedar/Universal

## top r&b artists - male

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **USHER** (4) LaFace/Arista
- 2 **JON B.** (4) Yab Yum/550 Music/Epic (1) Payday/London/Island
- 3 **MASE** (7) Bad Boy/Arista (1) Mercury (1) Entertainment/Epic
- 4 **MASTER P** (9) No Limit/Priority (2) Def Jam
- 5 **JAY-Z** (7) Roc-A-Fella/Def Jam (1) Big Beat/Atlantic (1) Def Jam (1) So So Def/Columbia
- 6 **GERALD LEVERT** (4) EastWest/EEG (1) Hoo Bangin'/Priority
- 7 **SILKK THE SHOCKER** (6) No Limit/Priority (1) Def Jam (1) University/Interscope
- 8 **BRIAN MCKNIGHT** (1) Mercury (1) Motown
- 9 **DMX** (5) Ruff Ryders/Def Jam (2) Def Jam (1) Bad Boy/Arista (1) Blunt/TVT (1) JMJ/Def Jam
- 10 **2PAC** (3) Amaru/Jive (1) Death Row/Interscope (1) Death Row/Interscope/Island (1) Mecca/K-Tel

## top r&b imprints

Pos. IMPRINT (No. Of Charted Singles & Albums)

- 1 **NO LIMIT** (36)
- 2 **ARISTA** (21)
- 3 **DEF JAM** (47)
- 4 **BAD BOY** (22)
- 5 **LAFACE** (19)
- 6 **COLUMBIA** (16)
- 7 **EASTWEST** (19)
- 8 **MCA** (19)
- 9 **MOTOWN** (13)
- 10 **SO SO DEF** (13)
- 11 **ATLANTIC** (18)
- 12 **LOUD** (19)
- 13 **VIRGIN** (5)
- 14 **RUFFHOUSE** (13)
- 15 **UNIVERSITY** (4)



## top r&b labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 **ARISTA** (62)
- 2 **COLUMBIA** (47)
- 3 **PRIORITY** (57)
- 4 **ELEKTRA ENTERTAINMENT GROUP** (26)
- 5 **EPIC** (40)

**r&b**

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"Been there, done that" crowd.

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# THE YEAR IN 1998 MUSIC

## top r&b album artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **JAY-Z** (2) Roc-A-Fella/Def Jam/Mercury
- 2 **MASTER P** (3) No Limit/Priority
- 3 **LAURYN HILL** (1) Ruffhouse/Columbia
- 4 **DMX** (1) Ruff Ryders/Def Jam/Mercury
- 5 **BRIAN MCKNIGHT** (1) Motown
- 6 **2PAC** (1) Amaru/Jive  
(1) Death Row/Interscope  
(1) Death Row/Interscope/Island  
(1) Mecca/K-Tel
- 7 **ERYKAH BADU** (2) Kedar/Universal
- 8 **USHER** (1) LaFace/Arista
- 9 **SILKK THE SHOCKER** (2) No Limit/Priority
- 10 **BIG PUNISHER** (1) Loud/RCA
- 11 **SNOOP DOGG** (1) No Limit/Priority
- 12 **MASE** (1) Bad Boy/Arista
- 13 **JON B.** (1) Yab Yum/550 Music/Epic
- 14 **GERALD LEVERT** (2) EastWest/EEG
- 15 **K-CI & JOJO** (1) MCA
- 16 **JANET** (1) Virgin
- 17 **MYSTIKAL** (1) Big Boy/No Limit/Jive
- 18 **BRANDY** (1) Atlantic/AG
- 19 **MARY J. BLIGE** (2) MCA
- 20 **WILL SMITH** (1) Columbia
- 21 **MAXWELL** (3) Columbia
- 22 **NOREAGA** (1) Penalty/Tommy Boy
- 23 **SCARFACE** (1) Rap-A-Lot/Noo Trybe/Virgin  
(1) Rap-A-Lot/Virgin
- 24 **KEITH SWEAT** (1) EastWest/EEG  
(1) Elektra/EEG
- 25 **JERMAINE DUPRI** (1) So So Def/Columbia
- 26 **C-MURDER** (1) No Limit/Priority
- 27 **SPARKLE** (1) Rock Land/Interscope
- 28 **THE LOX** (1) Bad Boy/Arista
- 29 **KELLY PRICE** (1) T-Neck/Island
- 30 **MARIAH CAREY** (1) Columbia
- 31 **CHICO DEBARGE** (1) Kedar/Universal
- 32 **NEXT** (1) Arista
- 33 **PUFF DADDY** (1) Bad Boy/Arista
- 34 **DRU HILL** (1) Island  
(1) University/Island
- 35 **OUTKAST** (1) LaFace/Arista
- 36 **KIRK FRANKLIN** (1) B-Rite/Interscope  
(1) Gospo Centric/Interscope
- 37 **GOODIE MOB** (1) LaFace/Arista
- 38 **MYA** (1) University/Interscope
- 39 **YOUNG BLEED** (1) No Limit/Priority
- 40 **BUSTA RHYMES** (1) Elektra/EEG
- 41 **FIEND** (1) No Limit/Priority
- 42 **XSCAPE** (1) So So Def/Columbia
- 43 **MONICA** (1) Arista
- 44 **LUTHER VANDROSS** (2) LV/Epic  
(1) Virgin
- 45 **JOHNNY GILL** (1) EastWest/EEG
- 46 **JAGGED EDGE** (1) So So Def/Columbia
- 47 **THE TEMPTATIONS** (2) Motown
- 48 **BOYZ II MEN** (1) Motown
- 49 **MONTPELL JORDAN** (1) Def Jam/Mercury
- 50 **CAM'RON** (1) Entertainment/Epic



Jay-Z



Lauryn Hill

## top r&b albums

Pos. TITLE—Artist—Imprint/Label

- 1 **THE MISEDUCATION OF LAURYN HILL**—Lauryn Hill—Ruffhouse/Columbia
- 2 **IT'S DARK AND HELL IS HOT**—DMX—Ruff Ryders/Def Jam/Mercury
- 3 **VOL. 2... HARD KNOCK LIFE**—Jay-Z—Roc-A-Fella/Def Jam/Mercury
- 4 **ANYTIME**—Brian McKnight—Motown
- 5 **LEVERT.SWEAT.GILL**—LSG—EastWest/EEG
- 6 **MY WAY**—Usher—LaFace/Arista
- 7 **MP DA LAST DON**—Master P—No Limit/Priority
- 8 **CHARGE IT 2 DA GAME**—Silkk The Shocker—No Limit/Priority
- 9 **LIVE**—Erykah Badu—Kedar/Universal
- 10 **R U STILL DOWN? [REMEMBER ME]**—2Pac—Amaru/Jive
- 11 **CAPITAL PUNISHMENT**—Big Punisher—Loud/RCA
- 12 **DA GAME IS TO BE SOLD, NOT TO BE TOLD**—Snoop Dogg—No Limit/Priority
- 13 **HARLEM WORLD**—Mase—Bad Boy/Arista
- 14 **COOL RELAX**—Jon B.—Yab Yum/550 Music/Epic
- 15 **LOVE ALWAYS**—K-Ci & JoJo—MCA
- 16 **THE VELVET ROPE**—Janet—Virgin
- 17 **UNPREDICTABLE**—Mystikal—Big Boy/No Limit/Jive
- 18 **NEVER S-A-Y NEVER**—Brandy—Atlantic/AG
- 19 **THE PLAYERS CLUB**—Soundtrack—Heavyweight/A&M
- 20 **BIG WILLIE STYLE**—Will Smith—Columbia
- 21 **DR. DOLITTLE: THE ALBUM**—Soundtrack—Blackground/Atlantic/AG
- 22 **N.O.R.E.**—Noreaga—Penalty/Tommy Boy
- 23 **MY HOMIES**—Scarface—Rap-A-Lot/Virgin
- 24 **JERMAINE DUPRI PRESENTS - LIFE IN 1472 THE ORIGINAL SOUNDTRACK**—Jermaine Dupri—So So Def/Columbia
- 25 **LIFE OR DEATH**—C-Murder—No Limit/Priority
- 26 **SPARKLE**—Sparkle—Rock Land/Interscope
- 27 **GHETTO D**—Master P—No Limit/Priority
- 28 **MONEY, POWER & RESPECT**—The Lox—Bad Boy/Arista
- 29 **SOUL OF A WOMAN**—Kelly Price—T-Neck/Island
- 30 **BUTTERFLY**—Mariah Carey—Columbia
- 31 **SOUL FOOD**—Soundtrack—LaFace/Arista
- 32 **EMBRYA**—Maxwell—Columbia
- 33 **LONG TIME NO SEE**—Chico DeBarge—Kedar/Universal
- 34 **I GOT THE HOOK-UP!**—Soundtrack—No Limit/Priority
- 35 **RATED NEXT**—Next—Arista
- 36 **IN MY LIFETIME, VOL. 1**—Jay-Z—Roc-A-Fella/Def Jam/Mercury
- 37 **NO WAY OUT**—Puff Daddy & The Family—Bad Boy/Arista
- 38 **LOVE & CONSEQUENCES**—Gerald Levert—EastWest/EEG
- 39 **WELCOME TO OUR WORLD**—Timbaland And Magoo—Blackground/Atlantic/AG
- 40 **SHARE MY WORLD**—Mary J. Blige—MCA
- 41 **AQUEMINI**—OutKast—LaFace/Arista
- 42 **STILL STANDING**—Goodie Mob—LaFace/Arista
- 43 **MYA**—Mya—University/Interscope
- 44 **BULWORTH - THE SOUNDTRACK**—Soundtrack—Interscope
- 45 **ALL I HAVE IN THIS WORLD, ARE...MY BALLS AND MY WORD**—Young Bleed—No Limit/Priority
- 46 **WHEN DISASTER STRIKES...**—Busta Rhymes—Elektra/EEG
- 47 **THERE'S ONE IN EVERY FAMILY**—Fiend—No Limit/Priority
- 48 **TRACES OF MY LIPSTICK**—Xscape—So So Def/Columbia
- 49 **THE BOY IS MINE**—Monica—Arista
- 50 **RUSH HOUR**—Soundtrack—Def Jam/Mercury
- 51 **A JAGGED ERA**—Jagged Edge—So So Def/Columbia
- 52 **PHOENIX RISING**—The Temptations—Motown
- 53 **EVOLUTION**—Boyz II Men—Motown
- 54 **LET'S RIDE**—Montell Jordan—Def Jam/Mercury
- 55 **CONFESSIONS OF FIRE**—Cam'Ron—Entertainment/Epic
- 56 **ALL THAT I AM**—Joe—Jive
- 57 **LOST**—Eightball—Suave House/Universal
- 58 **EL NINO**—Def Squad—Jive/Def Jam/Mercury
- 59 **MOMENT OF TRUTH**—Gang Starr—Noo Trybe/Virgin
- 60 **AM I MY BROTHERS KEEPER**—Kane & Abel—No Limit/Priority
- 61 **IN THA BEGINNING...THERE WAS RAP**—Various Artists—Priority
- 62 **TAMIA**—Tania—Qwest/Warner Bros.
- 63 **MY MELODY**—Queen Pen—Lil' Man/Interscope
- 64 **DON CARTAGENA**—Fat Joe—Mystic/Atlantic/AG
- 65 **THE NU NATION PROJECT**—Kirk Franklin—Gospo Centric/Interscope
- 66 **THE FIRM - THE ALBUM**—NAS Escobar, Foxy Brown, AZ And Nature—Aftermath/Interscope
- 67 **GOD'S PROPERTY**—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
- 68 **HEADZ OR TAILZ**—Do Or Die—Neighborhood Watch/Rap-A-Lot/Virgin
- 69 **THE PILLAGE**—Cappadonna—Razor Sharp/Epic Street/Epic
- 70 **THE 18TH LETTER**—Rakim—Universal
- 71 **ALL WORK, NO PLAY**—Public Announcement—A&M
- 72 **FUNKMASTER FLEX - THE MIX TAPE VOLUME III: 60 MINUTES OF FUNK - THE FINAL CHAPTER**—Various Artists—Loud/RCA
- 73 **SHELL SHOCKED**—Mac—No Limit/Priority
- 74 **THE SWARM**—Wu-Tang Killa Bees—Wu-Tang/Priority
- 75 **HOW STELLA GOT HER GROOVE BACK**—Soundtrack—Flyte Tyme/MCA
- 76 **SHUT 'EM DOWN**—Onyx—JMJ/Def Jam/Mercury
- 77 **THE LOVE MOVEMENT**—A Tribe Called Quest—Jive
- 78 **DRU HILL**—Dru Hill—Island
- 79 **LIFE AFTER DEATH**—The Notorious B.I.G.—Bad Boy/Arista
- 80 **STREETS IS WATCHING**—Soundtrack—Roc-A-Fella/Def Jam/Mercury
- 81 **WYCLEF JEAN PRESENTS THE CARNIVAL FEATURING REFUGEE ALLSTARS**—Wyclef Jean Featuring Refugee Allstars—Ruffhouse/Columbia
- 82 **NO MORE GLORY**—MJG—Suave House/Universal
- 83 **KENNY G GREATEST HITS**—Kenny G—Arista
- 84 **THE TOUR**—Mary J. Blige—MCA
- 85 **A ROSE IS STILL A ROSE**—Aretha Franklin—Arista
- 86 **THE LAST SHALL BE FIRST**—Sunz Of Man—Threat/Wu-Tang/Red Ant
- 87 **STILL IN THE GAME**—Keith Sweat—Elektra/EEG
- 88 **I KNOW**—Luther Vandross—Virgin
- 89 **THE ELEMENT OF SURPRISE**—E-40—Sick Wid' It/Jive
- 90 **R.—R. Kelly—Jive**
- 91 **RETALIATION, REVENGE AND GET BACK**—Daz Dillinger—Death Row/Priority
- 92 **HEAVEN'Z MOVIE**—Bizzy Bone—Mo Thugs/Ruthless/Relativity
- 93 **DESTINY'S CHILD**—Destiny's Child—Columbia
- 94 **ENTER THE DRU**—Dru Hill—University/Island
- 95 **TRIN-I-TEE 5:7**—Trin-i-tee 5:7—B-Rite/Interscope
- 96 **CAN-I-BUS**—Canibus—Universal
- 97 **FINALLY KAREN**—Karen Clark-Sheard—Island
- 98 **KURUPTION!**—Kuruption—Antra/A&M
- 99 **GIVE IT 2 'EM RAW**—Soujja Slim—No Limit/Priority
- 100 **FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION**—Mo Thugs Family—Mo Thugs/Relativity

## top r&b album imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **NO LIMIT** (27)
- 2 **DEF JAM** (18)
- 3 **LAFACE** (8)
- 4 **BAD BOY** (9)
- 5 **COLUMBIA** (10)
- 6 **MOTOWN** (8)
- 7 **MCA** (11)
- 8 **EASTWEST** (9)
- 9 **RUFFHOUSE** (6)
- 10 **ARISTA** (11)
- 11 **ATLANTIC** (12)
- 12 **KEDAR** (5)
- 13 **LOUD** (6)
- 14 **SO SO DEF** (5)
- 15 **ROC-A-FELLA** (4)



## top r&b album labels

Pos. LABEL (No. Of Charted Albums)

- 1 **PRIORITY** (44)
- 2 **ARISTA** (28)
- 3 **COLUMBIA** (23)
- 4 **MERCURY** (25)
- 5 **INTERSCOPE** (15)



## top r&b album distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **EMD** (69)
- 2 **BMG** (59)
- 3 **PGD** (60)
- 4 **UNIVERSAL** (52)
- 5 **SONY** (45)
- 6 **WEA** (33)
- 7 **INDEPENDENTS** (80)



EMI MUSIC DISTRIBUTION

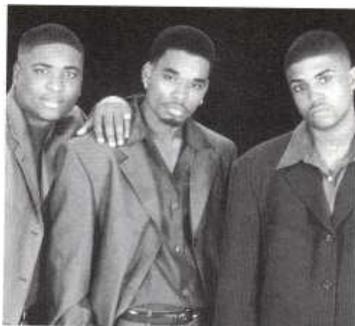
# r&b



hot r&b singles artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 NEXT (3) Arista
- 2 USHER (3) LaFace/Arista
- 3 JON B. (3) Yab Yum/550 Music/Epic  
(1) Payday/London/Island
- 4 MASE (6) Bad Boy/Arista  
(1) Mercury  
(1) Entertainment/Epic
- 5 MONICA (1) Arista  
(1) Atlantic
- 6 DESTINY'S CHILD (1) Columbia  
(1) No Limit/Priority
- 7 DRU HILL (2) Island  
(1) Island/Def Jam  
(1) LaFace/Arista  
(1) Violator/Def Jam
- 8 K-CI & JOJO (2) MCA
- 9 BOYZ II MEN (2) Motown
- 10 XSCAPE (2) So So Def/Columbia  
(1) Keia/Universal
- 11 TOTAL (2) Bad Boy/Arista  
(1) LaFace/Arista
- 12 UNCLE SAM (1) Stonecreek/Epic
- 13 KELLY PRICE (1) T-Neck/Island
- 14 GERALD LEVERT (2) EastWest/EEG  
(1) Hoo Bangin'/Priority
- 15 TAMIA (2) Qwest/Warner Bros.
- 16 JANET (2) Virgin
- 17 BUSTA RHYMES (2) Elektra/EEG  
(1) Bad Boy/Arista
- 18 SILKK THE SHOCKER (4) No Limit/Priority  
(1) Def Jam  
(1) University/Interscope
- 19 PUBLIC ANNOUNCEMENT (1) A&M
- 20 MYA (2) University/Interscope  
(1) Interscope
- 21 ARETHA FRANKLIN (2) Arista
- 22 MASTER P (6) No Limit/Priority  
(2) Def Jam
- 23 BRANDY (1) Atlantic
- 24 MARIAH CAREY (2) Columbia
- 25 MONTELL JORDAN (2) Def Jam  
(1) Relativity
- 26 PUFF DADDY (5) Bad Boy/Arista  
(1) Epic  
(1) Mystic/Big Beat/Atlantic  
(1) RCA
- 27 JAY-Z (5) Roc-A-Fella/Def Jam  
(1) Big Beat/Atlantic  
(1) Def Jam  
(1) So So Def/Columbia
- 28 WYCLEF JEAN (2) Ruffhouse/Columbia
- 29 DMX (4) Ruff Ryders/Def Jam  
(2) Def Jam  
(1) Bad Boy/Arista  
(1) Blunt/TVT  
(1) JMJ/Def Jam
- 30 KEITH SWEAT (1) EastWest/EEG  
(1) Elektra/EEG  
(1) Keia/Universal
- 31 K.P. & ENVYI (1) EastWest/EEG
- 32 PLAYA (2) Def Jam
- 33 VOICES OF THEORY (2) H.O.L.A./Red Ant
- 34 MISSY "MISDEMEANOR" ELLIOTT (1) Bad Boy/Arista  
(1) EastWest/EEG  
(1) The Gold Mind/EastWest/EEG
- 35 THE NOTORIOUS B.I.G. (4) Bad Boy/Arista
- 36 DIVINE (1) Pendulum/Red Ant
- 37 DEBORAH COX (1) Arista
- 38 SISQO (1) University/Interscope
- 39 BIG PUNISHER (3) Loud  
(1) 550 Music/Epic  
(1) Violator/Relativity
- 40 2PAC (2) Amaru/Jive
- 41 BLACKSTREET (1) Interscope  
(1) Virgin
- 42 PETER GUNZ (1) Codeine/Columbia
- 43 LORD TARIQ (1) Codeine/Columbia
- 44 DA BRAT (3) So So Def/Columbia  
(1) EastWest/EEG  
(1) Undeas/Tommy Boy/Atlantic
- 45 SOMETHIN' FOR THE PEOPLE (2) Warner Bros.
- 46 SWV (2) RCA  
(1) Jive
- 47 MARY J. BLIGE (2) MCA
- 48 LL COOL J (3) Def Jam  
(1) Jive



Next

- 49 JERMAINE DUPRI (3) So So Def/Columbia  
(1) Penalty/Tommy Boy
- 50 JOHNNY GILL (1) EastWest/EEG

hot r&b singles

Pos. TITLE—Artist—Imprint/Label

- 1 TOO CLOSE—Next—Arista
- 2 THEY DON'T KNOW/ARE U STILL DOWN—Jon B.—Yab Yum/550 Music/Epic
- 3 THE BOY IS MINE—Brandy & Monica—Atlantic
- 4 NO, NO, NO—Destiny's Child—Columbia
- 5 NICE & SLOW—Usher—LaFace/Arista
- 6 LET'S RIDE—Montell Jordan Featuring Master P & Silkk The Shocker—Def Jam
- 7 MY BODY—LSG—EastWest/EEG
- 8 ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY)—K-Ci & JoJo—MCA
- 9 I DON'T EVER WANT TO SEE YOU AGAIN—Uncle Sam—Stonecreek/Epic
- 10 FRIEND OF MINE—Kelly Price—T-Neck/Island
- 11 IT'S ALL ABOUT ME—Mya & Sisqo—University/Interscope
- 12 A SONG FOR MAMA—Boyz II Men—Motown
- 13 I GET LONELY—Janet (Featuring BLACKstreet)—Virgin
- 14 WHAT YOU WANT—Mase (Featuring Total)—Bad Boy/Arista
- 15 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 16 BODY BUMPIN' YIPPIE-YI-YO—Public Announcement—A&M
- 17 DEJA VU (UPTOWN BABY)—Lord Tariq & Peter Gunz—Codeine/Columbia
- 18 MAKE IT HOT—Nicole Featuring Missy "Misdemeanor" Elliott & Mocha—The Gold Mind/EastWest/EEG
- 19 THE FIRST NIGHT—Monica—Arista
- 20 WE'RE NOT MAKING LOVE NO MORE—Dru Hill—LaFace/Arista
- 21 BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS—Puff Daddy & The Family (Featuring The Notorious B.I.G. & Mase)—Bad Boy/Arista
- 22 A ROSE IS STILL A ROSE—Aretha Franklin—Arista
- 23 THE ARMS OF THE ONE WHO LOVES YOU—Xscape—So So Def/Columbia
- 24 MY ALL/BREAKDOWN—Mariah Carey—Columbia
- 25 GONE TILL NOVEMBER—Wyclef Jean—Ruffhouse/Columbia
- 26 SWING MY WAY—K.P. & Envyi—EastWest/EEG
- 27 STILL NOT A PLAYER—Big Punisher Featuring Joe—Loud
- 28 ROMEO AND JULIET—Sylk-E. Fyne Featuring Chill—Grand Jury/RCA
- 29 MY WAY—Usher—LaFace/Arista
- 30 WHAT ABOUT US—Total—LaFace/Arista
- 31 THINKIN' Bout It—Gerald Levert—EastWest/EEG
- 32 SO INTO YOU—Tania—Qwest/Warner Bros.
- 33 LATELY—Divine—Pendulum/Red Ant
- 34 AM I DREAMING—Ol' Skool [Featuring Keith Sweat & Xscape]—Keia/Universal
- 35 BUTTA LOVE—Next—Arista
- 36 MOVIN' ON—Mya Featuring Silkk The Shocker—University/Interscope
- 37 I STILL LOVE YOU—Next—Arista
- 38 NOBODY'S SUPPOSED TO BE HERE—Deborah Cox—Arista
- 39 MONEY, POWER & RESPECT—The Lox [Featuring DMX & Lil' Kim]—Bad Boy/Arista
- 40 DANGEROUS—Busta Rhymes—Elektra/EEG
- 41 SAY IT—Voices Of Theory—H.O.L.A./Red Ant
- 42 GET AT ME DOG—DMX (Featuring Sheek Of The Lox)—Ruff Ryders/Def Jam
- 43 CHEERS 2 U—Playa—Def Jam
- 44 TOGETHER AGAIN—Janet—Virgin
- 45 HOW DEEP IS YOUR LOVE—Dru Hill Featuring Redman—Island/Def Jam
- 46 DO FOR LOVE—2Pac Featuring Eric Williams—Amaru/Jive
- 47 MY LOVE IS THE SHHH!—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 48 MAKE EM' SAY UH!—Master P Featuring Fiend, Silkk The Shocker, Mia X & Mystikal—No Limit/Priority
- 49 VICTORY—Puff Daddy & The Family Featuring The Notorious B.I.G. & Busta Rhymes—Bad Boy/Arista
- 50 IMAGINATION—Tania—Qwest/Warner Bros.
- 51 SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY)—Missy "Misdemeanor" Elliott Featuring Da Brat—EastWest/EEG
- 52 MONEY AIN'T A THANG—JD Featuring Jay-Z—So So Def/Columbia
- 53 FEEL SO GOOD—Mase—Bad Boy/Arista
- 54 RAIN—SWV—RCA
- 55 WHO AM I—Beenie Man—2 Hard/VP
- 56 I GOT THE HOOK UP!—Master P Featuring Sons Of Funk—No Limit/Priority
- 57 DAYDREAMIN'—Tatyana Ali—MJJ/WORK/Epic
- 58 LOOKIN' AT ME—Mase Featuring Puff Daddy—Bad Boy/Arista
- 59 HORSE & CARRIAGE—Cam'Ron Featuring Mase—Entertainment/Epic
- 60 GHETTO SUPASTAR (THAT IS WHAT YOU ARE)—Pras Michel Featuring Of Dirty Bastard & Introducing Mya—Interscope
- 61 STRAWBERRIES—Smooth—Perspective/A&M
- 62 THE PARTY CONTINUES—JD Featuring Da Brat—So So Def/Columbia
- 63 TOUCH IT—Monifah—Uptown/Universal
- 64 BRING IT ON—Keith Washington—Silas/MCA
- 65 GOTTA BE—Jagged Edge—So So Def/Columbia
- 66 EVERYTHING—Mary J. Blige—MCA
- 67 I CAN DO THAT—Montell Jordan—Def Jam
- 68 SECOND ROUND K.O.—Canibus—Universal
- 69 DO YOUR THING—7 Mile—Crave
- 70 RAISE THE ROOF—Luke Featuring No Good But So Good—Luke II/Island
- 71 OFF THE HOOK—Jody Watley—Atlantic
- 72 GETTIN' JIGGY WIT IT—Will Smith—Columbia
- 73 ALL I DO—Somethin' For The People—Warner Bros.
- 74 I CARE 'BOUT YOU—Milestone—LaFace/Arista
- 75 TURN IT UP [REMIX]/FIRE IT UP—Busta Rhymes—Elektra/EEG
- 76 MY LITTLE SECRET—Xscape—So So Def/Columbia
- 77 I WONDER IF HEAVEN GOT A GHETTO—2Pac—Amaru/Jive
- 78 HOW DO I SAY I'M SORRY—Tami Davis—Red Ant
- 79 DOO WOP (THAT THING)—Laurn Hill—Ruffhouse/Columbia
- 80 FATHER—LL Cool J—Def Jam
- 81 WHATCHA GONE DO?—Link—Relativity
- 82 WESTSIDE—TQ—ClockWork/Epic
- 83 THE ONE I GAVE MY HEART TO—Aaliyah—Blackground/Atlantic
- 84 JUST CLOWNIN'—WC From Westside Connection—Payday/FFRR/Island
- 85 ALL MY LOVE—Queen Pen Featuring Eric Williams—Lil' Man/Interscope
- 86 CAN I GET A...—Jay-Z Featuring Amil (Of Major Coinz) And Ja—Def Jam
- 87 NOBODY ELSE—Tyrese—RCA
- 88 SUPERTHUG (WHAT WHAT)—Noreaga—Penalty/Tommy Boy
- 89 THEY LIKE IT SLOW—H-Town—Relativity
- 90 HOW'S IT GOIN' DOWN—DMX (Featuring Faith Evans)—Ruff Ryders/Def Jam
- 91 ALL THE PLACES (I WILL KISS YOU)—Aaron Hall—MCA
- 92 BURN—Militia—Red Ant
- 93 DESTINY—Myron—Island
- 94 SPLACKAVELLIE—Pressha—Tony Mercedes/LaFace/Arista
- 95 4 SEASONS OF LONELINESS—Boyz II Men—Motown
- 96 4, 3, 2, 1—LL Cool J Featuring Method Man, Redman, DMX, Canibus And Master P—Def Jam
- 97 COME AND GET WITH ME—Keith Sweat Featuring Snoop Dogg—Elektra/EEG
- 98 IN HARM'S WAY—BeBe Winans—Atlantic
- 99 STILL A G THANG—Snoop Dogg—No Limit/Priority
- 100 IF YOU THINK I'M JIGGY—The Lox—Bad Boy/Arista

# THE YEAR 1998 MUSIC

hot r&b singles imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 ARISTA (10)
- 2 LAFACE (11)
- 3 BAD BOY (13)
- 4 EASTWEST (10)
- 5 DEF JAM (15)
- 6 COLUMBIA (6)
- 7 ATLANTIC (6)
- 8 SO SO DEF (8)
- 9 MCA (8)
- 10 UNIVERSITY (2)
- 11 VIRGIN (3)
- 12 MOTOWN (5)
- 13 LOUD (13)
- 14 NO LIMIT (9)
- 15 RUFFHOUSE (7)



hot r&b singles labels

Pos. LABEL (No. Of Charted Singles)

- 1 ARISTA (34)
- 2 COLUMBIA (24)
- 3 DEF JAM (29)
- 4 ELEKTRA ENTERTAINMENT GROUP (14)
- 5 EPIC (18)



# THE YEAR IN 1998 MUSIC

## hot r&b producers

Pos. PRODUCER (No. Of Charted Singles)

- 1 JERMAINE DUPRI (11)
- 2 TIMBALAND (8)
- 3 DARRELL DELITE ALLAMBY (4)
- 4 BABYFACE (3)
- 5 WYCLEF JEAN (7)
- 6 DARRYL PEARSON (3)
- 7 TEDDY BISHOP (2)
- T8 KAYGEE (3)
- T8 DARREN LIGHTY (3)
- 10 TIM & BOB (2)
- 11 SEAN "PUFFY" COMBS (13)
- 12 STEVIE J. (10)
- 13 NASHIEM MYRICK (3)
- 14 NATHAN MORRIS (1)
- 15 LAURYN HILL (2)
- 16 POKE & TONE (5)
- 17 RODNEY JERKINS (6)
- 18 GUY ROCHE (2)
- 19 EARL ROBINSON (1)
- 20 KNS (1)
- 21 TEDDY RILEY (8)
- 22 2PAC (1)
- 23 DERIC ANGELETTIE (4)
- T24 JIMMY JAM (7)
- T24 TERRY LEWIS (7)

## hot r&b singles sales

Pos. TITLE—Artist—Imprint/Label

- 1 THE BOY IS MINE—Brandy & Monica—Atlantic
- 2 TOO CLOSE—Next—Arista
- 3 NO, NO, NO—Destiny's Child—Columbia
- 4 LET'S RIDE—Montell Jordan Featuring Master P & Silkk The Shocker—Def Jam/Mercury
- 5 THEY DON'T KNOW/ARE U STILL DOWN—Jon B.—Yab Yum/550 Music/Epic
- 6 NICE & SLOW—Usher—LaFace/Arista
- 7 BODY BUMPIN' YIPPIE-YI-YO—Public Announcement—A&M
- 8 DEJA VU [UPTOWN BABY]—Lord Tariq & Peter Gunz—Codeine/Columbia
- 9 MY ALL/BREAKDOWN—Mariah Carey—Columbia
- 10 IT'S ALL ABOUT ME—Mya & Sisqo—University/Interscope
- 11 I GET LONELY—Janet (Featuring BLACKstreet)—Virgin
- 12 I DON'T EVER WANT TO SEE YOU AGAIN—Uncle Sam—Stonecreek/Epic
- 13 A SONG FOR MAMA—Boyz II Men—Motown
- 14 GONE TILL NOVEMBER—Wyclef Jean—Ruffhouse/Columbia
- 15 THE ARMS OF THE ONE WHO LOVES YOU—Xscape—So So Def/Columbia



Jermaine Dupri

- 16 MY BODY—LSG—EastWest/EEG
- 17 MAKE IT HOT—Nicole Featuring Missy "Misdemeanor" Elliott & Mocha—The Gold Mind/ EastWest/EEG
- 18 CHEERS 2 U—Playa—Def Jam/Mercury
- 19 WHAT YOU WANT—Mase (Featuring Total)—Bad Boy/Arista
- 20 ROMEO AND JULIET—Sylk-E. Fyne Featuring Chill—Grand Jury/RCA
- 21 BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS—Puff Daddy & The Family—Bad Boy/Arista
- 22 FRIEND OF MINE—Kelly Price—T-Neck/ Island
- 23 THE FIRST NIGHT—Monica—Arista
- 24 SAY IT—Voices Of Theory—H.O.L.A./Red Ant



Brandy

- 25 GET AT ME DOG—DMX (Featuring Sheek Of The Lox)—Ruff Ryders/Def Jam/Mercury
- 26 LATELY—Divine—Pendulum/Red Ant
- 27 VICTORY—Puff Daddy & The Family—Bad Boy/Arista
- 28 TOGETHER AGAIN—Janet—Virgin
- 29 A ROSE IS STILL A ROSE—Aretha Franklin—Arista
- 30 MY WAY—Usher—LaFace/Arista
- 31 MONEY, POWER & RESPECT—The Lox [Featuring DMX & Lil' Kim]—Bad Boy/Arista
- 32 ALL MY LIFE/DON'T RUSH (TAKE LOVE SLOWLY)—K-Ci & JoJo—MCA
- 33 NOBODY'S SUPPOSED TO BE HERE—Deborah Cox—Arista
- 34 MAKE EM' SAY UHH!—Master P—No Limit/Priority
- 35 WE'RE NOT MAKING LOVE NO MORE—Dru Hill—LaFace/Arista
- 36 SWING MY WAY—K.P. & Envyi—EastWest/EEG
- 37 SECOND ROUND K.O.—Canibus—Universal
- 38 RAISE THE ROOF—Luke Featuring No Good But So Good—Luke II/Island
- 39 THE PARTY CONTINUES—JD Featuring Da Brat—So So Def/Columbia
- 40 FATHER—LL Cool J—Def Jam/Mercury
- 41 DANGEROUS—Busta Rhymes—Elektra/EEG
- 42 SO INTO YOU—Tamia—Qwest/Warner Bros.
- 43 BUTTA LOVE—Next—Arista
- 44 DAYDREAMIN'—Tatyana Ali—MJJ/WORK/ Epic
- 45 THINKIN' BOUT IT—Gerald Levert—EastWest/EEG
- 46 IMAGINATION—Tamia—Qwest/Warner Bros.
- 47 DO FOR LOVE—2Pac Featuring Eric Williams—Amaru/Jive
- 48 STRAWBERRIES—Smooth—Perspective/A&M
- 49 GETTIN' JIGGY WIT IT—Will Smith—Columbia
- 50 LOOKIN' AT ME—Mase Featuring Puff Daddy—Bad Boy/Arista
- 51 TURN IT UP [REMIK]/FIRE IT UP—Busta Rhymes—Elektra/EEG
- 52 I STILL LOVE YOU—Next—Arista
- 53 FEEL SO GOOD—Mase—Bad Boy/Arista
- 54 I GOT THE HOOK UP!—Master P—No Limit/Priority
- 55 HOW DEEP IS YOUR LOVE—Dru Hill Featuring Redman—Island/Def Jam/Mercury
- 56 I CAN DO THAT—Montell Jordan—Def Jam/Mercury
- 57 HOW DO I SAY I'M SORRY—Tami Davis—Red Ant
- 58 WHO AM I—Beenie Man—2 Hard/VP
- 59 MY LOVE IS THE SHHH!—Somethin' For The People Featuring Trina & Tamara—Warner Bros.
- 60 ALL I DO—Somethin' For The People—Warner Bros.



Next

- 61 RAIN—SWV—RCA
- 62 WESTSIDE—TQ—ClockWork/Epic
- 63 DO YOUR THING—7 Mile—Crave
- 64 JUST CLOWNIN'—WC From Westside Connection—Payday/FFRR/Island
- 65 THE ONE I GAVE MY HEART TO—Aaliyah—Background/Atlantic
- 66 DESTINY—Myron—Island
- 67 GITTY UP—Salt-N-Pepa—Red Ant/London/ Island
- 68 TOUCH IT—Monifah—Uptown/Universal
- 69 I'M NOT A PLAYER—Big Punisher—Loud
- 70 OFF THE HOOK—Jody Watley—Atlantic
- 71 WHATCHA GONE DO?—Link—Relativity
- 72 YOU MAKE ME WANNA...—Usher—LaFace/Arista
- 73 BRING IT ON—Keith Washington—Silas/MCA
- 74 THEY LIKE IT SLOW—H-Town—Relativity
- 75 ALL THE PLACES (I WILL KISS YOU)—Aaron Hall—MCA

## hot r&b singles airplay

Pos. TITLE—Artist—Imprint/Label

- 1 TOO CLOSE—Next—Arista
- 2 ANYTIME—Brian McKnight—Motown
- 3 ALL MY LIFE—K-Ci & JoJo—MCA
- 4 NICE & SLOW—Usher—LaFace/Arista
- 5 I GET LONELY—Janet (Featuring BLACKstreet)—Virgin
- 6 THEY DON'T KNOW—Jon B.—Yab Yum/550 Music/Epic
- 7 ARE YOU THAT SOMEBODY?—Aaliyah—Background/Atlantic
- 8 THE BOY IS MINE—Brandy & Monica—Atlantic
- 9 FRIEND OF MINE—Kelly Price—T-Neck/ Island
- 10 YOU MAKE ME WANNA...—Usher—LaFace/ Arista
- 11 STILL NOT A PLAYER—Big Punisher Featuring Joe—Loud
- 12 SEVEN DAYS—Mary J. Blige—MCA
- 13 MY BODY—LSG—EastWest/EEG
- 14 WHAT YOU WANT—Mase (Featuring Total)—Bad Boy/Arista
- 15 NO, NO, NO—Destiny's Child—Columbia
- 16 THE ONLY ONE FOR ME—Brian McKnight—Motown
- 17 BE CAREFUL—Sparkle—Rock Land/ Interscope
- 18 A SONG FOR MAMA—Boyz II Men—Motown
- 19 I DON'T EVER WANT TO SEE YOU AGAIN—Uncle Sam—Stonecreek/Epic
- 20 THE FIRST NIGHT—Monica—Arista
- 21 WE'RE NOT MAKING LOVE NO MORE—Dru Hill—LaFace/Arista
- 22 DOO WOP (THAT THING)—Lauryn Hill—Ruffhouse/Columbia
- 23 LET'S RIDE—Montell Jordan Featuring Master P & Silkk The Shocker—Def Jam



Monica

# r&b

# Rap



- 1 **BMG** (35)
- 2 **SONY** (18)
- 3 **PGD** (37)
- 4 **INDEPENDENTS** (80)
- 5 **WEA** (22)
- 6 **EMD** (17)
- 7 **UNIVERSAL** (16)

Pos. DISTRIBUTOR (No. Of Charted Singles)

## hot rap distributors



- 1 **ARISTA** (13)
- 2 **COLUMBIA** (13)
- 3 **MERCURY** (22)
- 4 **PRIORITY** (12)
- 5 **ELEKTRA ENTERTAINMENT GROUP** (5)

Pos. LABEL (No. Of Charted Singles)

## hot rap labels



- 1 **BAD BOY** (10)
- 2 **NO LIMIT** (8)
- 3 **RUFFHOUSE** (7)
- 4 **CODEINE** (1)
- 5 **DEF JAM** (17)
- 6 **ELEKTRA** (4)
- 7 **GRAND JURY** (1)
- 8 **LOU D** (10)
- 9 **EASTWEST** (1)
- 10 **COLUMBIA** (2)

Pos. IMPRINT (No. Of Charted Singles)

## hot rap imprints

- 45 **NOTHIN' MOVE BUT THE MONEY**—Mica Germino Featuring DMX & Black Rob—Blunt/TVT
- 46 **STILL PO' PIMPIN'**—Do Or Die Featuring Johnny P & Twista—Neighborhood Watch/Rap-A-Lot/Virgin
- 47 **YOU KNOW MY STEEZ**—Gang Starr—Noo Tybe/Virgin
- 48 **ROXANNE '97 - PUFF DADDY REMIX**—Sting & The Police—A&M
- 49 **JUST THE TWO OF US**—Will Smith—Columbia
- 50 **DO YOU**—Heather B.—MCA

- 16 **DO FOR LOVE**—2Pac Featuring Eric Williams—Amaru/Jive
- 17 **GETTIN' JIGGY WIT IT**—Will Smith—Columbia
- 18 **TURN IT UP [REMIX]/FIRE IT UP**—Busta Rhymes—Elektra/EEG
- 19 **LOOKIN' AT ME**—Mase Featuring Puff Daddy—Bad Boy/Arista
- 20 **FEL SO GOOD**—Mase—Bad Boy/Arista
- 21 **I GOT THE HOOK UP!**—Master P Featuring Sons Of Funk—No Limit/Priority
- 22 **WHO AM I**—Beanie Man—2 Hard/VP
- 23 **JUST CLOWNIN'**—WC From Westside Connection—Payday/FFRR/Island
- 24 **GITTY UP**—Salt-N-Pepa—Red Ant/London/Island
- 25 **I'M NOT A PLAYER**—Big Punisher—Loud/RCA
- 26 **BURN**—Milita—Red Ant/Mercury
- 27 **NINETY NINE [FLASH THE MESSAGE]**—John Forte—Ruffhouse/Columbia
- 28 **COME WITH ME**—Puff Daddy Featuring Jimmy Page—Epic
- 29 **WOOF WOOF**—The 69 Boyz—Quadrasonic/Atlantic/Ag
- 30 **2 LIVE PARTY**—The 2 Live Crew (Featuring KC Of KC & The Sunshine Band & Freak Nasty)—Lit' Joe
- 31 **SUPERHUG (WHAT WHAT)**—Noreaga—Penalty/Tommy Boy
- 32 **THROW YO HOOD UP**—Mr. Money Loc Featuring Above The Law—Loc-N-Up
- 33 **WHAT U SEE IS WHAT U GET**—Xzibit—Loud/RCA
- 34 **DOO WOP (THAT THING)**—Laurnyn Hill—Ruffhouse/Columbia
- 35 **GOING BACK TO CALI**—The Notorious B.I.G.—Bad Boy/Arista
- 36 **IF YOU THINK I'M JIGGY**—The Lox—Bad Boy/Arista
- 37 **CLOCK STRIKES**—Timbaland And Magoo—Blackground/Atlantic/Ag
- 38 **JUST BE STRAIGHT WITH ME**—Sikk The Shocker Featuring Master P, Destiny's Child, O'Jell & Mo—No Limit/Priority
- 39 **BANANAS [WHO YOU GONNA CALL?]**—Queen Latifah Featuring Apache—Flavor Unit/Motown
- 40 **THE ACTUAL**—All City—Arnee/MCA
- 41 **STILL A G THANG**—Snoop Dogg—No Limit/Phonix
- 42 **A MILLION AND ONE QUESTIONS/THE CITY**—A Million and One Questions/Phonix
- 43 **CHOKÉ**—B.L.H.U.N.T.—Select Mercury
- 44 **DEFINITION**—Mos Def & Kwee! Are Black Star—Rawkus



Lord Tanq & Peter Gunz

- 1 **MASE** (5) **BAD BOY/ARISTA** (1) **ENTERTAINMENT/EPIC**
- 2 **BUSTA RHYMES** (2) **ELEKTRA/EEG** (1) **EPIC**
- 3 **WYCLEF JEAN** (2) **RUFFHOUSE/COLUMBIA** (1) **BAD BOY/ARISTA**
- 4 **PUFF DADDY** (5) **BAD BOY/ARISTA**
- 5 **THE NOTORIOUS B.I.G.** (4) **BAD BOY/ARISTA** (1) **EPIC**
- 6 **DMX** (2) **DEF JAM** (1) **DEFF TRAPP/INTERSOUND**
- 7 **K.P. & ENVI** (1) **EASTWEST/EEG** (1) **BLUNT/TVT**
- 8 **WILL SMITH** (2) **COLUMBIA**
- 9 **PETER GUNZ** (1) **CODEINE/COLUMBIA** (1) **CODEINE/COLUMBIA**
- 10 **LORD TARIQ** (1) **CODEINE/COLUMBIA**
- 11 **MASE** (5) **BAD BOY/ARISTA** (1) **ENTERTAINMENT/EPIC**
- 12 **THE BENJAMINIS**—Puff Daddy & The Family (Featuring The Notorious B.I.G. & Mase)—Bad Boy/Arista
- 13 **BEEN AROUND THE WORLD/T'S ALL ABOUT**—Bad Boy/Arista
- 14 **WHAT YOU WANT**—Mase (Featuring Total)—Ruffhouse/Columbia
- 15 **WANT YOU WANT**—Mase (Featuring Total)—Bad Boy/Arista
- 16 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista
- 17 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista
- 18 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista
- 19 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista
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- 24 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista
- 25 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista
- 26 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista
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- 75 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista

## hot rap artists



- 24 **MAKE IT HOT**—Nicole Featuring Missy "Misdemeanor" Elliott & Mo'Nique—The Gold Mind/EastWest/EEG
- 25 **MOVIN' ON**—Mya Featuring Sikk The Shocker—University/Interscope
- 26 **IT'S ALL ABOUT ME**—Mya & Sisqo—University/Interscope
- 27 **LUV 2 LUV U**—Timbaland And Magoo—Blackground/Atlantic
- 28 **A ROSE IS STILL A ROSE**—Aetha Franklin—Arista
- 29 **TYRONE**—Erykah Badu—Kedar/Universal
- 30 **RAIN**—SWV—RCA
- 31 **TOP OF THE WORLD**—Brandy (Featuring Mase)—Atlantic
- 32 **THINKIN' 'BOUT IT**—Gerald Levert—EastWest/EEG
- 33 **MY LITTLE SECRET**—Xscape—So Def/EastWest/EEG
- 34 **MONEY AIN'T A THANG**—JD Featuring Columbia
- 35 **GHETTO SUPASTAR (THAT IS WHAT YOU ARE)**—Fras Michel Featuring Ol' Dirty Bastard & Mya—Interscope
- 36 **WHAT ABOUT US**—Total—Laface/Arista
- 37 **GOTTA BE**—Jagged Edge—So Def/Def/Columbia
- 38 **WE BE CLUBBIN'**—Ice Cube—Heavyweight/Def/Columbia
- 39 **CAN'T TAKE MY EYES OFF OF YOU**—Laurnyn Hill—Ruffhouse/Columbia
- 40 **MY WAY**—Usher—Laface/Arista
- 41 **PARTY AIN'T A PARTY**—Queen Pen—Lit' Man/Interscope
- 42 **5 STEPS**—Dru Hill—Island
- 43 **AM I DREAMING**—Ol' Skool (Featuring Keith Sweat & Xscape)—Keat/Universal
- 44 **HORSE & CARRIAGE**—Cam'Ron Featuring Mase—Entertainment/EPIC
- 45 **BEEN AROUND THE WORLD**—Puff Daddy & The Family—Bad Boy/Arista
- 46 **BOY BUMPTIN' YIPPEE-YI-YO**—Public Announcement—A&M
- 47 **DO FOR LOVE**—2Pac Featuring Eric Williams—Amaru/Jive
- 48 **DEJA VU [LUPDOWN BABY]**—Lord Tanq & Peter Gunz—Codeine/Columbia
- 49 **PUT YOUR HANDS WHERE MY EYES COULD SEE**—Busta Rhymes—Elektra/EEG
- 50 **DANGEROUS**—Busta Rhymes—Elektra/EEG
- 51 **HOW DEEP IS YOUR LOVE**—Dru Hill (Featuring Redman)—Island/Def Jam
- 52 **SWING MY WAY**—K.P. & Envy!—EastWest/EEG
- 53 **NO GUARANTEE**—Chico DeBarge—Kedar/Atlantic
- 54 **HALF ON A BABY**—R. Kelly—Jive Universal
- 55 **I STILL LOVE YOU**—Next—Arista
- 56 **A DREAM**—Mary J. Blige—Arista
- 57 **GOE TILL NOVEMBER**—Wyclef Jean—Ruffhouse/Columbia
- 58 **THE ARMS OF THE ONE WHO LOVES YOU**—Xscape—So Def/Columbia
- 59 **SAME OL' G**—Ginuwine—Blackground/Atlantic
- 60 **BREAKDOWN**—Manah Carey (Featuring Kayzie Bone & Wish Bone)—Columbia
- 61 **BUTTA LOVE**—Next—Arista
- 62 **LOVE LIKE THIS**—Faith Evans—Bad Boy/Arista
- 63 **EVERYTHING**—Mary J. Blige—MCA
- 64 **SOCK IT 2 ME**—Missy "Misdemeanor" Elliott (Featuring Da Brat)—EastWest/EEG
- 65 **ARE U STILL DOWN**—Jon B.—Yab Yum/550 Music/Epic
- 66 **MONEY, POWER & RESPECT**—The Lox (Featuring DMX & Lil' Kim)—Bad Boy/Arista
- 67 **LUXURY: COCOURE**—Maxwell—Columbia
- 68 **SO INTO YOU**—Tami Qwest/Warner Bros. People Featuring Trina & Tamara—Warner Bros.
- 70 **NOBODY'S SUPPOSED TO BE HERE**—Deborah Cox—Arista
- 71 **I WONDER IF HEAVEN GOT A GHETTO**—2Pac—Amaru/Jive
- 72 **GO DEEP**—Janet—Virgin
- 73 **IT AIN'T MY FAULT**—Sikk The Shocker (Featuring Mystikal)—No Limit/Priority
- 74 **ROMEO AND JULIET**—Slyk-E. Fyne Featuring Chill—Grand Jury/RCA
- 75 **HOW'S IT GOIN' DOWN**—DMX (Featuring Faith Evans)—Ruff Ryders/Def Jam

# THE YEAR 1998 MUSIC

# THE YEAR 1998 MUSIC

## hot dance club-play artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **MADONNA** (3) *Maverick/Warner Bros.*
- 2 **JANET** (4) *Virgin*
- 3 **HANNAH JONES** (2) *Ariola Dance/BMG Latin*
- 4 **CLUB 69** (4) *Twisted/MCA*
- 5 **ULTRA NATE** (2) *Strictly Rhythm*  
(1) *Tommy Boy*
- 6 **ARETHA FRANKLIN** (2) *Arista*
- 7 **GLORIA ESTEFAN** (3) *Epic*
- 8 **BT** (2) *Perfecto/Kinetic/Reprise*
- 9 **BRAINBUG** (2) *Groovilicious/Strictly Rhythm*
- 10 **LISA STANSFIELD** (2) *Arista*
- 11 **JODY WATLEY** (2) *Atlantic*
- 12 **BYRON STINGILY** (3) *Nervous*
- 13 **DAT OVEN** (3) *Jellybean*
- 14 **RALPHI ROSARIO** (2) *Underground Construction*  
(1) *Nitegrooves/King Street*
- 15 **SASH!** (2) *Ultra/FFRR/Island*
- 16 **PURE SUGAR** (2) *Geffen*  
(1) *Geffen/Aqua Boogie*
- 17 **OLIVE** (2) *RCA*
- 18 **STARDUST** (1) *Roule/Virgin*
- 19 **VERONICA** (2) *H.O.L.A.*
- 20 **MARIAH CAREY** (2) *Columbia*
- 21 **URBAN SOUL** (2) *King Street*
- 22 **THE NEW HIPPIE MOVEMENT** (2) *Maxi*
- 23 **DANNY TENAGLIA** (2) *Twisted/MCA*
- 24 **MICHELLE WEEKS** (1) *Definity*  
(1) *Playland/Priority*  
(1) *ZYX*
- 25 **BLACK CONNECTION** (2) *Edel America*

## hot dance club-play singles

Pos. TITLE—Artist—Imprint/Label

- 1 **RAY OF LIGHT**—Madonna—*Maverick/Warner Bros.*
- 2 **MUSIC SOUNDS BETTER WITH YOU**—Stardust—*Roule/Virgin*
- 3 **FOUND A CURE**—Ultra Nate—*Strictly Rhythm*
- 4 **UNTIL THE DAY**—Funky Green Dogs—*Twisted/MCA*
- 5 **FROZEN**—Madonna—*Maverick/Warner Bros.*
- 6 **REMEMBER**—BT—*Perfecto/Kinetic/Reprise*
- 7 **YOU ONLY HAVE TO SAY YOU LOVE ME**—Hannah Jones—*Ariola Dance/BMG Latin*
- 8 **CAN'T GET HIGH WITHOUT U**—Joey Negro Featuring Taka Boom—*Subliminal/Strictly Rhythm*
- 9 **LET ME GO...RELEASE ME**—Veronica—*H.O.L.A.*
- 10 **STAY**—Sash! Featuring La Trec—*Ultra/FFRR/Island*
- 11 **SHOUT TO THE TOP**—Fire Island Featuring Loleatta Holloway—*JBO/V2*



Madonna

- 12 **IT'S OVER LOVE**—Todd Terry Featuring Shannon—*Logic*
- 13 **WE HAVE THE HOUSE SURROUNDED**—The Colombian Drum Cartel—*Calima*
- 14 **BENEDICTUS**—Brainbug—*Groovilicious/Strictly Rhythm*
- 15 **OYE**—Gloria Estefan—*Epic*
- 16 **GOD IS A DJ**—Faithless—*Arista*
- 17 **FUN**—Da Mob Featuring Jocelyn Brown—*Subliminal/Strictly Rhythm*
- 18 **NOBODY'S SUPPOSED TO BE HERE**—Deborah Cox—*Arista*
- 19 **IF YOU COULD READ MY MIND**—Stars On 54: Ultra Nate, Amber, Jocelyn Enriquez—*Tommy Boy*
- 20 **A ROSE IS STILL A ROSE**—Aretha Franklin—*Arista*
- 21 **GIVE ME RHYTHM**—Black Connection—*Edel America*
- 22 **NEEDIN' U**—David Morales Presents The Face—*Definity*
- 23 **KISS YOU ALL OVER**—No Mercy—*Arista*
- 24 **ELEMENTS**—Danny Tenaglia—*Twisted/MCA*
- 25 **EVERYTIME**—Lustral—*Hooj Choons/Popular*
- 26 **BEAUTIFUL DAY**—Hypertrophy—*Tommy Boy Silver Label/Tommy Boy*
- 27 **I'M LEAVIN'**—Lisa Stansfield—*Arista*
- 28 **SUNCHYME**—Dario G—*Eternal/Kinetic/Reprise*
- 29 **YOU MAKE ME FEEL (MIGHTY REAL)**—Byron Stingily—*Nervous*
- 30 **TAKE ME UP (GOTTA GET UP)**—Ralphie Rosario Featuring Donna Blakely—*Underground Construction*
- 31 **THE HORN SONG**—The Don—*Strictly Rhythm*
- 32 **FEEL IT**—The Tamperer Featuring Maya—*Battery/Jive*
- 33 **MUCH BETTER**—Club 69 Featuring Suzanne Palmer—*Twisted/MCA*
- 34 **IF I'M NOT IN LOVE**—Jody Watley—*Atlantic*
- 35 **COMIN' BACK**—The Crystal Method—*Outpost/Twisted/MCA*
- 36 **REASONS FOR LIVING**—Duncan Sheik—*Atlantic*
- 37 **CATCH THE LIGHT**—Martha Wash—*Logic*
- 38 **CATCH**—Sunscream—*Pulse-8/Popular*
- 39 **TEMPTATION**—Staxx—*Champion*
- 40 **SWEET FREEDOM**—Shawn Christopher—*4 Play*
- 41 **TWISTED**—Wayne G—*FFRR/London/Island*
- 42 **GO DEEP**—Janet—*Virgin*
- 43 **HERE WE GO AGAIN**—Aretha Franklin—*Arista*
- 44 **HAPPY**—Towa Tei—*Elektra/EEG*

- 45 **PERFECT LOVE**—House Of Prince Featuring Oezlem—*Twisted/MCA*
- 46 **EVERYBODY DANCE**—Barbara Tucker—*Strictly Rhythm*
- 47 **DISTORTION**—Pianoheadz—*Subliminal/Strictly Rhythm*
- 48 **IN MY LIFE**—Jose Nunez Featuring Octahvia—*Subliminal/Strictly Rhythm*
- 49 **WHAT THE CHILD NEEDS**—Hannah Jones—*Ariola Dance/BMG Latin*
- 50 **TOGETHER AGAIN**—Janet—*Virgin*

## hot dance club-play imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 **ARISTA** (10)
- 2 **TWISTED** (11)
- 3 **STRICTLY RHYTHM** (13)
- 4 **ATLANTIC** (7)
- 5 **GROOVILICIOUS** (8)
- 6 **SUBLIMINAL** (5)
- 7 **VIRGIN** (7)
- 8 **LOGIC** (9)
- 9 **JELLYBEAN** (7)
- 10 **NERVOUS** (8)
- 11 **EDEL AMERICA** (9)
- 12 **KINETIC** (7)
- 13 **MAVERICK** (3)
- 14 **COLUMBIA** (5)
- 15 **EPIC** (7)

## hot dance club-play labels

Pos. LABEL (No. Of Charted Singles)

- 1 **STRICTLY RHYTHM** (31)
- 2 **MCA** (13)
- 3 **ARISTA** (10)
- 4 **VIRGIN** (11)
- 5 **ATLANTIC** (11)



## hot dance maxi-singles sales artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **MARIAH CAREY** (2) *Columbia*
- T2 **BRANDY** (1) *Atlantic/AG*
- T2 **MONICA** (1) *Atlantic/AG*
- 4 **MADONNA** (2) *Maverick/Warner Bros.*
- 5 **SHANIA TWAIN** (1) *Mercury (Nashville)*
- 6 **JANET** (2) *Virgin*
- 7 **BACKSTREET BOYS** (1) *Jive*
- 8 **SPICE GIRLS** (2) *Virgin*
- 9 **RICKY MARTIN** (2) *Columbia*
- 10 **DEBORAH COX** (2) *Arista*
- 11 **LEANN RIMES** (1) *Curb*
- 12 **LORDS OF ACID** (1) *Antler Subway/Never*
- 13 **ULTRA NATE** (2) *Strictly Rhythm*  
(1) *Tommy Boy*
- 14 **DEPECHE MODE** (2) *Mute/Reprise/Warner Bros.*



Mariah Carey



Brandy



Monica

- 15 **DEJA VU** (1) *Interhit/Priority*
- 16 **FATBOY SLIM** (1) *Skint/Astralwerks/Caroline*
- 17 **ACE OF BASE** (2) *Arista*
- 18 **DMX** (1) *Bad Boy/Arista*  
(1) *Blunt/TVT*  
(1) *JMJ/Def Jam/Mercury*  
(1) *Ruff Ryders/Def Jam/Mercury*
- 19 **ARETHA FRANKLIN** (2) *Arista*
- 20 **THE CRYSTAL METHOD** (1) *City Of Angels*  
(1) *City Of Angels/Outpost/Geffen*  
(1) *Outpost/Twisted/MCA*
- 21 **SHEEK** (1) *Ruff Ryders/Def Jam/Mercury*
- 22 **AMBER** (2) *Tommy Boy*
- 23 **BROOKLYN BOUNCE** (1) *Edel America*
- 24 **GLORIA ESTEFAN** (2) *Epic*
- 25 **BUSTA RHYMES** (2) *Elektra/EEG*  
(1) *Bad Boy/Arista*

## hot dance maxi-singles sales

Pos. TITLE—Artist—Imprint/Label

- 1 **THE BOY IS MINE**—Brandy & Monica—*Atlantic/AG*
- 2 **MY ALL/FLY AWAY (BUTTERFLY REPRISE)**—Mariah Carey—*Columbia*
- 3 **YOU'RE STILL THE ONE**—Shania Twain—*Mercury (Nashville)*
- 4 **RAY OF LIGHT**—Madonna—*Maverick/Warner Bros.*
- 5 **EVERYBODY [BACKSTREET'S BACK]**—Backstreet Boys—*Jive*
- 6 **I GET LONELY**—Janet—*Virgin*
- 7 **STOP**—Spice Girls—*Virgin*
- 8 **FROZEN**—Madonna—*Maverick/Warner Bros.*
- 9 **GET AT ME DOG**—DMX (Featuring Sheek Of The Lox)—*Ruff Ryders/Def Jam/Mercury*
- 10 **THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98)**—Ricky Martin—*Columbia*
- 11 **HOW DO I LIVE**—LeAnn Rimes—*Curb*
- 12 **PUSSY**—Lords Of Acid—*Antler Subway/Never*
- 13 **ONLY WHEN I LOSE MYSELF**—Depeche Mode—*Mute/Reprise/Warner Bros.*
- 14 **MY HEART WILL GO ON**—Deja Vu—*Interhit/Priority*
- 15 **THE ROCKAFELLER SKANK**—Fatboy Slim—*Skint/Astralwerks/Caroline*
- 16 **IF YOU COULD READ MY MIND**—Stars On 54: Ultra Nate, Amber, Jocelyn Enriquez—*Tommy Boy*
- 17 **CRUEL SUMMER**—Ace Of Base—*Arista*
- 18 **NOBODY'S SUPPOSED TO BE HERE**—Deborah Cox—*Arista*

# dance

# THE YEAR <sup>1998</sup> MUSIC

- 19 CAN'T WE TRY—Rockell [Duet With Collage]—Robbins
- 20 GET READY TO BOUNCE—Brooklyn Bounce—Edel America
- 21 YOU WON'T FORGET ME—La Bouche—RCA
- 22 INTERGALACTIC—Beastie Boys—Grand Royal/Capitol
- 23 MUSIC SOUNDS BETTER WITH YOU—Stardust—Roule/Virgin
- 24 DEJA VU [UPTOWN BABY]—Lord Tariq & Peter Gunz—Codeine/Columbia
- 25 FOUND A CURE—Ultra Nate—Strictly Rhythm
- 26 TOGETHER AGAIN—Janet—Virgin
- 27 HEAVEN'S WHAT I FEEL—Gloria Estefan—Epic
- 28 THINGS JUST AIN'T THE SAME—Deborah Cox—Arista
- 29 CLOSING TIME—Sokaotic—Under The Cover
- 30 FRIGHT TRAIN—Robbie Tranco—Forbidden
- 31 WHO AM I—Beenie Man—2 Hard/VP
- 32 TOO CLOSE—Next—Arista
- 33 SMACK MY BITCH UP—Prodigy—XL Mute/Maverick/Warner Bros.
- 34 A ROSE IS STILL A ROSE—Aretha Franklin—Arista
- 35 TORN—Natalie Browne—Interhit/Priority
- 36 THINKIN' BOUT IT—Gerald Levert—EastWest/EEG
- 37 KEEP HOPE ALIVE—The Crystal Method—City Of Angels
- 38 NO, NO, NO—Destiny's Child—Columbia
- 39 HERE WE GO AGAIN—Aretha Franklin—Arista
- 40 BEEN AROUND THE WORLD/IT'S ALL ABOUT THE BENJAMINS—Puff Daddy & The Family—Bad Boy/Arista
- 41 HONEY—Mariah Carey—Columbia
- 42 ROXANNE '97 - PUFF DADDY REMIX—Sting & The Police—A&M
- 43 GODZILLA—Thunderpuss 2000—Interhit/Priority
- 44 SUNCHYME—Dario G—Kinetic/Reprise/Warner Bros.
- 45 SWEET HONESTY—M:G—Classified
- 46 ONE MORE NIGHT—Amber—Tommy Boy

- 47 DELICIOUS—Pure Sugar—Geffen
- 48 GONE TILL NOVEMBER—Wyclef Jean—Ruffhouse/Columbia
- 49 I'M AFRAID OF AMERICANS—David Bowie—Virgin
- 50 YOU ONLY HAVE TO SAY YOU LOVE ME—Hannah Jones—Ariola Dance/BMG Latin

## hot dance maxi-singles sales imprints

Pos. IMPRINT (No. Of Charted Singles)

### 1 ATLANTIC (10)

- 2 COLUMBIA (8)
- 3 MAVERICK (3)
- 4 VIRGIN (6)
- 5 ARISTA (10)
- 6 MERCURY (NASHVILLE) (1)
- 7 JIVE (2)
- 8 INTERHIT (5)
- 9 TOMMY BOY (8)
- 10 TWISTED (21)
- 11 BAD BOY (8)
- 12 CURB (1)
- 13 DEF JAM (10)
- 14 ANTLER SUBWAY (1)
- 15 REPRISE (8)



## hot dance maxi-singles sales labels

Pos. LABEL (No. Of Charted Singles)

### 1 ATLANTIC GROUP (11)

- 2 COLUMBIA (17)
- 3 WARNER BROS. (16)
- 4 ARISTA (21)
- 5 VIRGIN (12)



## hot dance imprints

Pos. IMPRINT (No. Of Charted Singles)

### 1 ARISTA (20)

- 2 COLUMBIA (13)
- 3 ATLANTIC (17)
- 4 TWISTED (33)
- 5 VIRGIN (13)
- 6 MAVERICK (6)
- 7 STRICTLY RHYTHM (18)
- 8 GROOVILICIOUS (13)
- 9 LOGIC (16)
- 10 BAD BOY (8)
- 11 SUBLIMINAL (11)
- 12 TOMMY BOY (10)
- 13 EDEL AMERICA (11)
- 14 INTERHIT (10)
- 15 EPIC (10)

## hot dance labels

Pos. LABEL (No. Of Charted Singles)

### 1 ARISTA (31)

- 2 STRICTLY RHYTHM (47)
- 3 COLUMBIA (25)
- 4 VIRGIN (23)
- 5 ATLANTIC GROUP (22)

## hot dance distributors

Pos. DISTRIBUTOR (No. Of Charted Singles)

### 1 INDEPENDENTS (252)

- 2 BMG (83)
- 3 WEA (65)
- 4 SONY (49)
- 5 EMD (45)
- 6 UNIVERSAL (68)
- 7 PGD (40)



# dance

# MARINA

Debut Album Spring '99

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# THE YEAR <sup>1998</sup> IN MUSIC

## top country artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **GARTH BROOKS** (20) Capitol  
(2) MCA Nashville
- 2 **LEANN RIMES** (4) Curb  
(5) Curb/MCG
- 3 **GEORGE STRAIT** (11) MCA Nashville
- 4 **TIM MCGRAW** (7) Curb  
(1) Warner Bros.
- 5 **SHANIA TWAIN** (6) Mercury
- 6 **BROOKS & DUNN** (8) Arista Nashville
- 7 **TRISHA YEARWOOD** (7) MCA Nashville
- 8 **DIXIE CHICKS** (3) Monument  
(1) Monument/Sony
- 9 **CLINT BLACK** (5) RCA  
(2) RCA/RLG
- 10 **COLLIN RAYE** (4) Epic  
(2) Epic/Sony
- 11 **MARTINA MCBRIDE** (4) RCA  
(2) RCA/RLG  
(1) BNA  
(1) I.R.S./RCA
- 12 **ALAN JACKSON** (8) Arista Nashville
- 13 **JO DEE MESSINA** (4) Curb
- 14 **JOHN MICHAEL MONTGOMERY** (4) Atlantic  
(3) Atlantic/AG
- 15 **FAITH HILL** (4) Warner Bros.
- 16 **CLAY WALKER** (4) Giant/Reprise  
(2) Giant/Warner Bros.  
(1) ABC Radio Networks
- 17 **SAMMY KERSHAW** (7) Mercury
- 18 **REBA McENTIRE** (7) MCA Nashville
- 19 **MARK WILLS** (3) Mercury
- 20 **KENNY CHESNEY** (4) BNA  
(2) BNA/RLG
- 21 **DIAMOND RIO** (5) Arista Nashville
- 22 **LEE ANN WOMACK** (3) Decca  
(2) Decca/MCA Nashville
- 23 **STEVE WARINER** (5) Capitol  
(1) Warner Bros.
- 24 **TRACE ADKINS** (5) Capitol
- 25 **ALABAMA** (5) RCA/RLG  
(4) RCA  
(1) BMG Special Products
- 26 **TOBY KEITH** (6) Mercury
- 27 **MICHAEL PETERSON** (4) Reprise  
(1) Reprise/Warner Bros.
- 28 **TRACY BYRD** (3) MCA Nashville
- 29 **RANDY TRAVIS** (3) DreamWorks  
(1) DreamWorks/Geffen  
(1) Warner Bros.
- 30 **ROY D. MERCER** (4) Capitol
- 31 **TY HERNDON** (3) Epic  
(2) Epic/Sony
- 32 **TERRI CLARK** (3) Mercury
- 33 **LILA McCANN** (3) Asylum  
(1) Asylum/EEG
- 34 **DAVID KERSH** (4) Curb
- 35 **LONESTAR** (3) BNA  
(1) BNA/RLG
- 36 **VINCE GILL** (6) MCA Nashville  
(1) Decca
- 37 **PAM TILLIS** (5) Arista Nashville



Garth Brooks

- 38 **BRYAN WHITE** (4) Asylum  
(2) Asylum/EEG  
(1) Mercury
- 39 **DEANA CARTER** (5) Capitol
- 40 **PATTY LOVELESS** (4) Epic  
(1) Epic/Sony
- 41 **WYNONNA** (4) Curb/Universal  
(1) Curb/MCA Nashville  
(1) Curb/Universal/Asylum
- 42 **WADE HAYES** (3) Columbia  
(1) Columbia/Sony
- 43 **NEAL McCOY** (3) Atlantic  
(2) Atlantic/AG
- 44 **THE KINLEYS** (5) Epic  
(1) Epic/Sony
- 45 **JOHN DENVER** (2) RCA  
(1) Legacy/Sony  
(1) Madacy  
(1) River North
- 46 **MINDY MCCREADY** (4) BNA  
(2) BNA/RLG
- 47 **JOE DIFFIE** (4) Epic  
(1) Epic/Sony
- 48 **THE WILKINSONS** (2) Giant/Reprise  
(1) Giant/Warner Bros.
- 49 **GARY ALLAN** (3) Decca  
(1) Decca/MCA Nashville
- 50 **DWIGHT YOAKAM** (3) Reprise  
(3) Reprise/Warner Bros.



Brooks & Dunn



Dixie Chicks



LeAnn Rimes

- 3 **TRISHA YEARWOOD** (7) MCA Nashville
- 4 **MARTINA MCBRIDE** (4) RCA  
(2) RCA/RLG  
(1) BNA  
(1) I.R.S./RCA
- 5 **JO DEE MESSINA** (4) Curb
- 6 **FAITH HILL** (4) Warner Bros.
- 7 **REBA McENTIRE** (7) MCA Nashville
- 8 **LEE ANN WOMACK** (3) Decca  
(2) Decca/MCA Nashville
- 9 **TERRI CLARK** (3) Mercury
- 10 **LILA McCANN** (3) Asylum  
(1) Asylum/EEG

## top country artists - male

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

## top new country artists

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **DIXIE CHICKS** (3) Monument  
(1) Monument/Sony
- 2 **THE WILKINSONS** (2) Giant/Reprise  
(1) Giant/Warner Bros.
- 3 **KEITH HARLING** (3) MCA Nashville
- 4 **THE LYNNS** (2) Reprise  
(1) Reprise/Warner Bros.
- 5 **MONTY HOLMES** (3) Bang II
- 6 **THE WARREN BROTHERS** (1) BNA  
(1) BNA/RLG
- 7 **MARK NESLER** (2) Asylum  
(1) Asylum/EEG
- 8 **CLINT DANIELS** (2) Arista Nashville
- 9 **MELODIE CRITTENDEN** (2) Asylum
- 10 **SHANE STOCKTON** (2) Decca

- 1 **GARTH BROOKS** (20) Capitol  
(2) MCA Nashville
- 2 **GEORGE STRAIT** (11) MCA Nashville
- 3 **TIM MCGRAW** (7) Curb  
(1) Warner Bros.
- 4 **CLINT BLACK** (5) RCA  
(2) RCA/RLG
- 5 **COLLIN RAYE** (4) Epic  
(2) Epic/Sony
- 6 **ALAN JACKSON** (8) Arista Nashville
- 7 **JOHN MICHAEL MONTGOMERY** (4) Atlantic  
(3) Atlantic/AG
- 8 **CLAY WALKER** (4) Giant/Reprise  
(2) Giant/Warner Bros.  
(1) ABC Radio Networks
- 9 **SAMMY KERSHAW** (7) Mercury
- 10 **MARK WILLS** (3) Mercury

## top country artists - duo/group

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **BROOKS & DUNN** (8) Arista Nashville
- 2 **DIXIE CHICKS** (3) Monument  
(1) Monument/Sony
- 3 **DIAMOND RIO** (5) Arista Nashville
- 4 **ALABAMA** (5) RCA/RLG  
(4) RCA  
(1) BMG Special Products
- 5 **LONESTAR** (3) BNA  
(1) BNA/RLG
- 6 **THE KINLEYS** (5) Epic  
(1) Epic/Sony
- 7 **THE WILKINSONS** (2) Giant/Reprise  
(1) Giant/Warner Bros.
- 8 **BLACKHAWK** (5) Arista Nashville
- 9 **THE MAVERICKS** (3) MCA Nashville
- 10 **SAWYER BROWN** (5) Curb

## top country artists - female

Pos. ARTIST (No. Of Charted Singles & Albums) Imprint/Label

- 1 **LEANN RIMES** (4) Curb  
(5) Curb/MCG
- 2 **SHANIA TWAIN** (6) Mercury

## top country imprints

Pos. IMPRINT (No. Of Charted Singles & Albums)

- 1 **CURB** (49)
- 2 **MCA NASHVILLE** (55)
- 3 **MERCURY** (33)
- 4 **CAPITOL** (57)
- 5 **ARISTA NASHVILLE** (45)
- 6 **RCA** (41)
- 7 **EPIC** (35)
- 8 **WARNER BROS.** (26)
- 9 **BNA** (30)
- 10 **ATLANTIC** (27)
- 11 **DECCA** (29)
- 12 **GIANT** (15)
- 13 **MONUMENT** (5)
- 14 **ASYLUM** (18)
- 15 **REPRISE** (18)

**CURB**  
RECORDS

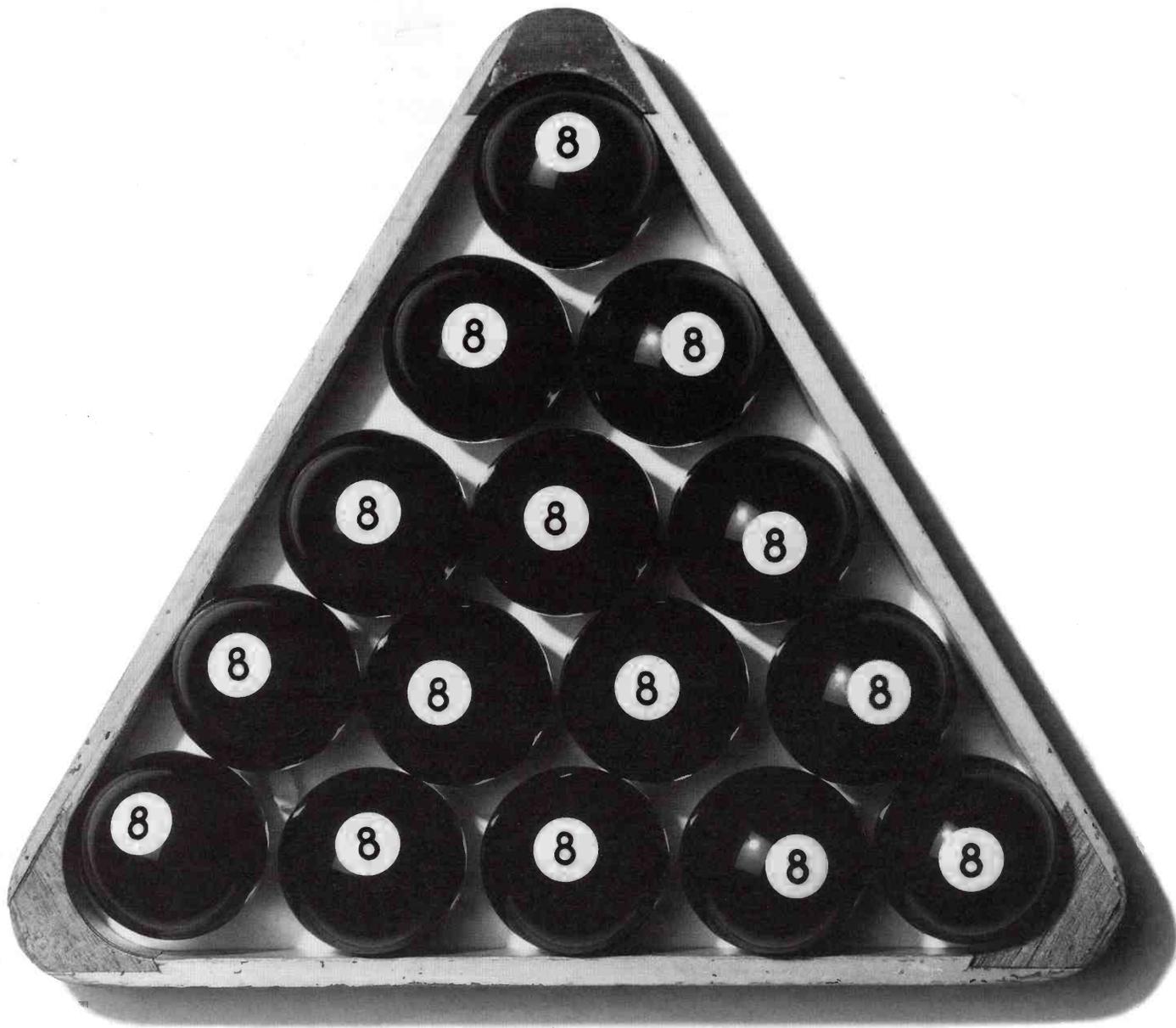
## top country labels

Pos. LABEL (No. Of Charted Singles & Albums)

- 1 **MCA NASHVILLE** (66)
- 2 **MERCURY** (33)
- 3 **CAPITOL** (57)
- 4 **CURB** (26)
- 5 **ARISTA NASHVILLE** (46)

**MCA**  
NASHVILLE

**COUNTRY**



# Racking up #8

For the 8th year in a row, MCA Nashville has racked up Billboard's **Country Label Of The Year** honor.

Thank You.

**MCA**  
**NASHVILLE**  
A UNIVERSAL MUSIC COMPANY

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# THE YEAR <sup>19</sup>98 <sub>98</sub> MUSIC

## top country album artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **GARTH BROOKS** (2) Capitol
- 2 SHANIA TWAIN (1) Mercury
- 3 LEANN RIMES (4) Curb
- 4 BROOKS & DUNN (3) Arista Nashville
- 5 GEORGE STRAIT (3) MCA Nashville
- 6 TRISHA YEARWOOD (2) MCA Nashville
- 7 TIM MCGRAW (1) Curb
- 8 DIXIE CHICKS (1) Monument/Sony
- 9 FAITH HILL (1) Warner Bros.
- 10 ALAN JACKSON (2) Arista Nashville
- 11 MARTINA MCBRIDE (2) RCA/RLG
- 12 REBA MCENTIRE (2) MCA Nashville
- 13 JOHN MICHAEL MONTGOMERY (3) Atlantic/AG
- 14 ROY D. MERCER (4) Capitol
- 15 ALABAMA (5) RCA/RLG  
(1) BMG Special Products
- 16 CLINT BLACK (2) RCA/RLG
- 17 COLLIN RAYE (2) Epic/Sony
- 18 SAMMY KERSHAW (2) Mercury
- 19 CLAY WALKER (2) Giant/Warner Bros.
- 20 DEANA CARTER (2) Capitol
- 21 VINCE GILL (3) MCA Nashville
- 22 JOHN DENVER (2) RCA  
(1) Legacy/Sony  
(1) Madacy  
(1) River North
- 23 JO DEE MESSINA (1) Curb
- 24 TRACE ADKINS (2) Capitol
- 25 KENNY CHESNEY (2) BNA/RLG
- 26 DIAMOND RIO (2) Arista Nashville
- 27 NEAL MCCOY (2) Atlantic/AG
- 28 MARK WILLS (1) Mercury
- 29 WYNONNA (1) Curb/MCA Nashville  
(1) Curb/Universal
- 30 LILA MCCANN (1) Asylum/EEG
- 31 TOBY KEITH (2) Mercury
- 32 STEVE WARINER (1) Capitol
- 33 JEFF FOXWORTHY (2) Warner Bros.
- 34 MICHAEL PETERSON (1) Reprise/Warner Bros.
- 35 MINDY MCCREADY (2) BNA/RLG
- 36 BRYAN WHITE (2) Asylum/EEG
- 37 LEE ANN WOMACK (2) Decca/MCA Nashville
- 38 DWIGHT YOAKAM (3) Reprise/Warner Bros.
- 39 TERRI CLARK (1) Mercury
- 40 PATTY LOVELESS (1) Epic/Sony
- 41 PAM TILLIS (2) Arista Nashville
- 42 THE KINLEYS (1) Epic/Sony
- 43 RANDY TRAVIS (1) DreamWorks/Geffen  
(1) Warner Bros.
- 44 TRACY BYRD (1) MCA Nashville
- 45 DAVID KERSH (1) Curb
- 46 WILLIE NELSON (1) American/Columbia  
(1) Finer Arts/Allegro  
(1) Island  
(1) Legacy/Columbia
- 47 TY HERNDON (2) Epic/Sony
- 48 THE MAVERICKS (1) MCA Nashville
- 49 DELBERT McCLINTON (1) Curb/Rising Tide
- 50 TRACY LAWRENCE (2) Atlantic/AG

## top country albums

Pos. TITLE—Artist—Imprint/Label

- 1 **SEVENS**—Garth Brooks—Capitol
- 2 COME ON OVER—Shania Twain—Mercury
- 3 YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS—LeAnn Rimes—Curb
- 4 HOPE FLOATS—Soundtrack—Capitol (Los Angeles)
- 5 THE LIMITED SERIES—Garth Brooks—Capitol
- 6 EVERYWHERE—Tim McGraw—Curb
- 7 THE GREATEST HITS COLLECTION—Brooks & Dunn—Arista Nashville
- 8 WIDE OPEN SPACES—Dixie Chicks—Monument/Sony
- 9 FAITH—Faith Hill—Warner Bros.
- 10 SITTING ON TOP OF THE WORLD—LeAnn Rimes—Curb
- 11 (SONGBOOK) A COLLECTION OF HITS—Trisha Yearwood—MCA Nashville
- 12 ONE STEP AT A TIME—George Strait—MCA Nashville
- 13 EVOLUTION—Martina McBride—RCA/RLG
- 14 IF YOU SEE HER—Brooks & Dunn—Arista Nashville
- 15 IF YOU SEE HIM—Reba McEntire—MCA Nashville
- 16 BLUE—LeAnn Rimes—Curb
- 17 LABOR OF LOVE—Sammy Kershaw—Mercury
- 18 HIGH MILEAGE—Alan Jackson—Arista Nashville
- 19 CARRYING YOUR LOVE WITH ME—George Strait—MCA Nashville
- 20 GREATEST HITS—John Michael Montgomery—Atlantic/AG
- 21 DID I SHAVE MY LEGS FOR THIS?—Deana Carter—Capitol

- 22 FOR THE RECORD: 41 NUMBER ONE HITS—Alabama—RCA/RLG
- 23 I'M ALRIGHT—Jo Dee Messina—Curb
- 24 THE KEY—Vince Gill—MCA Nashville
- 25 NOTHIN' BUT THE TAILLIGHTS—Clint Black—RCA/RLG
- 26 THE BEST OF COLLIN RAYE - DIRECT HITS—Collin Raye—Epic/Sony
- 27 I WILL STAND—Kenny Chesney—BNA/RLG
- 28 WHERE YOUR ROAD LEADS—Trisha Yearwood—MCA Nashville
- 29 EVERYTHING I LOVE—Alan Jackson—Arista Nashville
- 30 WISH YOU WERE HERE—Mark Wills—Mercury
- 31 UNCHAINED MELODY/THE EARLY YEARS—LeAnn Rimes—Curb
- 32 GREATEST HITS—Clay Walker—Giant/Warner Bros.
- 33 LILA—Lila McCann—Asylum/EEG
- 34 BIG TIME—Trace Adkins—Capitol
- 35 BURNIN' THE ROADHOUSE DOWN—Steve Wariner—Capitol
- 36 MICHAEL PETERSON—Michael Peterson—Reprise/Warner Bros.
- 37 TOTALLY COMMITTED—Jeff Foxworthy—Warner Bros.
- 38 THE OTHER SIDE—Wynonna—Curb/Universal
- 39 RUMOR HAS IT—Clay Walker—Giant/Warner Bros.
- 40 HOW I FEEL—Terri Clark—Mercury
- 41 LONG STRETCH OF LONESOME—Patty Loveless—Epic/Sony
- 42 THE RIGHT PLACE—Bryan White—Asylum/EEG
- 43 IF I DON'T STAY THE NIGHT—Mindy McCready—BNA/RLG
- 44 DREAM WALKIN'—Toby Keith—Mercury
- 45 UNBELIEVABLE—Diamond Rio—Arista Nashville
- 46 JUST BETWEEN YOU AND ME—The Kinleys—Epic/Sony
- 47 A LONG WAY HOME—Dwight Yoakam—Reprise/Warner Bros.
- 48 HOW BIG'A BOY ARE YA? VOLUME 3—Roy D. Mercer—Capitol
- 49 ULTIMATE COUNTRY PARTY—Various Artists—Arista Nashville
- 50 GREATEST HITS—Neal McCoy—Atlantic/AG
- 51 LEE ANN WOMACK—Lee Ann Womack—Decca/MCA Nashville
- 52 A CELEBRATION OF LIFE/THE LAST RECORDINGS—John Denver—River North
- 53 YOU AND YOU ALONE—Randy Travis—DreamWorks/Geffen

- 54 THE WALLS CAME DOWN—Collin Raye—Epic/Sony
- 55 I'M FROM THE COUNTRY—Tracy Byrd—MCA Nashville
- 56 THE GREATEST HITS—Clint Black—RCA/RLG
- 57 GREATEST HITS—Diamond Rio—Arista Nashville
- 58 IF I NEVER STOP LOVING YOU—David Kersh—Curb
- 59 HOW BIG'A BOY ARE YA? VOLUME 1—Roy D. Mercer—Capitol
- 60 GREATEST HITS—Pam Tillis—Arista Nashville
- 61 BE GOOD AT IT—Neal McCoy—Atlantic/AG
- 62 THE BEST OF JOHN DENVER LIVE—John Denver—Legacy/Sony
- 63 HOW BIG'A BOY ARE YA? VOLUME 2—Roy D. Mercer—Capitol
- 64 LEAVE A MARK—John Michael Montgomery—Atlantic/AG
- 65 DREAMIN' OUT LOUD—Trace Adkins—Capitol
- 66 HOW BIG'A BOY ARE YA? VOLUME 4—Roy D. Mercer—Capitol
- 67 TRAMPOLINE—The Mavericks—MCA Nashville
- 68 THE HORSE WHISPERER—Soundtrack—MCA Nashville
- 69 ONE OF THE FORTUNATE FEW—Delbert McClinton—Curb/Rising Tide
- 70 GREATEST HITS—Joe Diffie—Epic/Sony
- 71 DID I SHAVE MY BACK FOR THIS?—Cledus T. Judd—Razor & Tie
- 72 STEP INSIDE THIS HOUSE—Lyle Lovett—Curb/MCA
- 73 BACK WITH A HEART—Olivia Newton-John—MCA Nashville
- 74 BIG HOPES—Ty Herndon—Epic/Sony
- 75 NOTHING BUT LOVE—The Wilkinsons—Giant/Warner Bros.

## top country album imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **CAPITOL** (15)
- 2 CURB (15)
- 3 MERCURY (10)
- 4 MCA NASHVILLE (20)
- 5 ARISTA NASHVILLE (14)
- 6 RCA (18)
- 7 WARNER BROS. (9)
- 8 CAPITOL (LOS ANGELES) (1)
- 9 EPIC (8)
- 10 MONUMENT (1)
- 11 ATLANTIC (11)
- 12 BNA (13)
- 13 GIANT (5)
- 14 ASYLUM (7)
- 15 DECCA (10)



## top country album labels

Pos. LABEL (No. Of Charted Albums)

- 1 **CAPITOL** (15)
- 2 CURB (11)
- 3 MERCURY (10)
- 4 MCA NASHVILLE (31)
- 5 ARISTA NASHVILLE (15)

## top country album distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **WEA** (49)
- 2 EMD (20)
- 3 BMG (50)
- 4 PGD (14)
- 5 UNIVERSAL (40)
- 6 SONY (15)
- 7 INDEPENDENTS (11)



Garth Brooks

# country



# CURB RECORDS WINS 4 MAJOR '98 BILLBOARD AWARDS

Curb #1 Top Country Imprint (Albums & Singles Combined)

Curb #1 Top Contemporary Christian Imprint (Albums & Singles Combined)

Curb #1 Top Country Singles Sales Imprint • Curb #1 Top Country Singles Sales Label

**Tim McGraw**



"Just To See You Smile,"  
#1 Top Billboard Country Singles  
and Tracks  
CMA Album of the Year "Everywhere"  
Certified Triple Platinum

**LeAnn Rimes**



#1 Top Billboard Country Artist - Female  
#1 Top Billboard Country Single Sales Artist  
#1 Top Billboard Contemporary  
Christian Artist  
#1 Top Billboard Contemporary  
Christian Album "You Light Up My Life  
- Inspirational Songs"

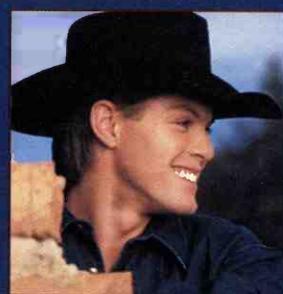
"How Do I Live" Longest running Top 10  
single in the history of Billboard's Hot 100  
Chart - 32 weeks.  
Longest running single record in the history  
of Billboard's Hot 100 Chart - 69 weeks.  
Certified Triple Platinum

**Sawyer Brown**



"Greatest Hits" - Certified Gold

**David Kersh**



"If I Never Stop Lovin' You"  
Top Billboard Country Singles and Tracks

**Wynonna**



"The Other Side, featuring Come Some  
Rainy Day" - Certified Gold

**Hank Williams Jr.**



"Maverick" - Certified Gold

**Jeff Carson**



"Shine On" #1 Christian Country

**Lyle Lovett**



"Step Inside This House" - Certified Gold

**Junior Brown**



"Long Walk Back" #1 Gavin Americana

**Michael English**



"Gospel" Contemporary Christian Album

**Jonathan Pierce**



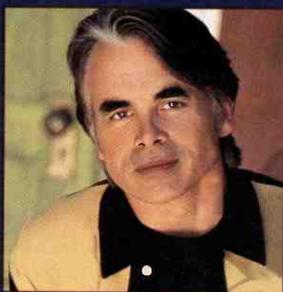
"I Believe In Christ" -  
#1 Contemporary Christian Chart - CCM

**Jo Dee Messina**



"Bye Bye"  
Top Billboard Country Singles and  
Tracks by a Female Artist  
"I'm Alright" - Certified Gold

**Hal Ketchum**



"I Saw The Light"  
Country Album and Singles Charts

**CURB**  
RECORDS

# THE YEAR 1998 MUSIC

## hot country singles & tracks artists

Pos. Artist (No. Of Charted Singles & Tracks)

- 1 **GARTH BROOKS** (18) Capitol  
(2) MCA Nashville
- 2 **TIM MCGRAW** (6) Curb  
(1) Warner Bros.
- 3 **GEORGE STRAIT** (8) MCA Nashville
- 4 **SHANIA TWAIN** (5) Mercury
- 5 **BROOKS & DUNN** (5) Arista Nashville
- 6 **DIXIE CHICKS** (3) Monument
- 7 **JO DEE MESSINA** (3) Curb
- 8 **COLLIN RAYE** (4) Epic
- 9 **CLINT BLACK** (5) RCA
- 10 **TRISHA YEARWOOD** (5) MCA Nashville
- 11 **MARTINA MCBRIDE** (4) RCA  
(1) BNA  
(1) I.R.S./RCA
- 12 **LEANN RIMES** (5) Curb/MCG
- 13 **ALAN JACKSON** (6) Arista Nashville
- 14 **FAITH HILL** (3) Warner Bros.
- 15 **JOHN MICHAEL MONTGOMERY** (4) Atlantic
- 16 **MARK WILLS** (2) Mercury
- 17 **LEE ANN WOMACK** (3) Decca
- 18 **KENNY CHESNEY** (4) BNA
- 19 **TRACY BYRD** (2) MCA Nashville
- 20 **RANDY TRAVIS** (3) DreamWorks
- 21 **DIAMOND RIO** (3) Arista Nashville
- 22 **CLAY WALKER** (4) Giant/Reprise  
(1) ABC Radio Networks
- 23 **TY HERNDON** (3) Epic
- 24 **LONESTAR** (3) BNA
- 25 **SAMMY KERSHAW** (5) Mercury
- 26 **REBA McENTIRE** (5) MCA Nashville
- 27 **STEVE WARINER** (4) Capitol  
(1) Warner Bros.
- 28 **MICHAEL PETERSON** (4) Reprise
- 29 **TOBY KEITH** (4) Mercury
- 30 **TERRI CLARK** (2) Mercury
- 31 **PATTY LOVELESS** (4) Epic
- 32 **TRACE ADKINS** (3) Capitol
- 33 **ALABAMA** (4) RCA
- 34 **WADE HAYES** (3) Columbia
- 35 **DAVID KERSH** (3) Curb
- 36 **PAM TILLIS** (3) Arista Nashville
- 37 **BRYAN WHITE** (4) Asylum  
(1) Mercury
- 38 **VINCE GILL** (3) MCA Nashville  
(1) Decca
- 39 **LILA McCANN** (3) Asylum
- 40 **JOE DIFFIE** (4) Epic
- 41 **THE WILKINSONS** (2) Giant/Reprise
- 42 **THE KINLEYS** (5) Epic
- 43 **WYNONNA** (3) Curb/Universal  
(1) Curb/Universal/Asylum
- 44 **GARY ALLAN** (3) Decca
- 45 **NEAL McCOY** (3) Atlantic
- 46 **MARK CHESNUTT** (5) Decca
- 47 **LARI WHITE** (2) Lyric Street  
(1) Warner Bros.
- 48 **MINDY McCREADY** (4) BNA
- 49 **TRAVIS TRITT** (3) Warner Bros.
- 50 **LORRIE MORGAN** (3) BNA



Garth Brooks

## hot country singles & tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **JUST TO SEE YOU SMILE**—Tim McGraw—Curb
- 2 **BYE BYE**—Jo Dee Messina—Curb
- 3 **THIS KISS**—Faith Hill—Warner Bros.
- 4 **I'M ALRIGHT**—Jo Dee Messina—Curb
- 5 **THERE'S YOUR TROUBLE**—Dixie Chicks—Monument
- 6 **I'M FROM THE COUNTRY**—Tracy Byrd—MCA Nashville
- 7 **I JUST WANT TO DANCE WITH YOU**—George Strait—MCA Nashville
- 8 **I CAN STILL FEEL YOU**—Collin Raye—Epic
- 9 **THERE GOES MY BABY**—Trisha Yearwood—MCA Nashville
- 10 **LOVE OF MY LIFE**—Sammy Kershaw—Mercury
- 11 **TRUE**—George Strait—MCA Nashville
- 12 **THEN WHAT?**—Clay Walker—Giant/Reprise
- 13 **HOW LONG GONE**—Brooks & Dunn—Arista Nashville
- 14 **NOTHIN' BUT THE TAILLIGHTS**—Clint Black—RCA
- 15 **NOW THAT I FOUND YOU**—Terri Clark—Mercury
- 16 **I DO [CHERISH YOU]**—Mark Wills—Mercury
- 17 **WHERE THE GREEN GRASS GROWS**—Tim McGraw—Curb
- 18 **IF I NEVER STOP LOVING YOU**—David Kersh—Curb
- 19 **PERFECT LOVE**—Trisha Yearwood—MCA Nashville
- 20 **THAT'S WHY I'M HERE**—Kenny Chesney—BNA
- 21 **LITTLE RED RODEO**—Collin Raye—Epic
- 22 **WHAT IF I SAID**—Anita Cochran (Duet With Steve Wariner)—Warner Bros.
- 23 **HOLES IN THE FLOOR OF HEAVEN**—Steve Wariner—Capitol
- 24 **YOU'RE STILL THE ONE**—Shania Twain—Mercury
- 25 **26 CENTS**—The Wilkinsons—Giant/Reprise
- 26 **DON'T LAUGH AT ME**—Mark Wills—Mercury
- 27 **OUT OF MY BONES**—Randy Travis—DreamWorks
- 28 **JUST TO HEAR YOU SAY THAT YOU LOVE ME**—Faith Hill (With Tim McGraw)—Warner Bros.
- 29 **I WANNA FALL IN LOVE**—Lila McCann—Asylum
- 30 **TEXAS SIZE HEARTACHE**—Joe Diffie—Epic
- 31 **IF YOU SEE HIM/IF YOU SEE HER**—Reba/Brooks & Dunn—MCA Nashville/Arista Nashville
- 32 **TO MAKE YOU FEEL MY LOVE**—Garth Brooks—Capitol
- 33 **COMMITMENT**—LeAnn Rimes—Curb/MCG
- 34 **HAPPY GIRL**—Martina McBride—RCA
- 35 **YOU'VE GOT TO TALK TO ME**—Lee Ann Womack—Decca
- 36 **THE SHOES YOU'RE WEARING**—Clint Black—RCA
- 37 **HE'S GOT YOU**—Brooks & Dunn—Arista Nashville
- 38 **I'LL GO ON LOVING YOU**—Alan Jackson—Arista Nashville
- 39 **YOU'RE GONE**—Diamond Rio—Arista Nashville
- 40 **COVER YOU IN KISSES**—John Michael Montgomery—Atlantic
- 41 **FOREVER LOVE**—Reba—MCA Nashville
- 42 **EVERYTHING'S CHANGED**—Lonestar—BNA
- 43 **IF YOU EVER HAVE FOREVER IN MIND**—Vince Gill—MCA Nashville
- 44 **ROUND ABOUT WAY**—George Strait—MCA Nashville
- 45 **ONE OF THESE DAYS**—Tim McGraw—Curb
- 46 **DREAM WALKIN'**—Toby Keith—Mercury
- 47 **A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)**—Ty Herndon—Epic
- 48 **TWO PINA COLADAS**—Garth Brooks—Capitol
- 49 **IMAGINE THAT**—Diamond Rio—Arista Nashville
- 50 **HONEY, I'M HOME**—Shania Twain—Mercury
- 51 **SHE'S GONNA MAKE IT**—Garth Brooks—Capitol
- 52 **LONGNECK BOTTLE**—Garth Brooks—Capitol
- 53 **THE DAY THAT SHE LEFT TULSA (IN A CHEVY)**—Wade Hayes—Columbia
- 54 **DON'T BE STUPID (YOU KNOW I LOVE YOU)**—Shania Twain—Mercury
- 55 **IT WOULD BE YOU**—Gary Allan—Decca
- 56 **TOO GOOD TO BE TRUE**—Michael Peterson—Reprise
- 57 **I CAN LOVE YOU BETTER**—Dixie Chicks—Monument
- 58 **FROM THIS MOMENT ON**—Shania Twain (With Bryan White)—Mercury
- 59 **A LITTLE PAST LITTLE ROCK**—Lee Ann Womack—Decca
- 60 **A BROKEN WING**—Martina McBride—RCA
- 61 **WIDE OPEN SPACES**—Dixie Chicks—Monument
- 62 **HOW DO YOU FALL IN LOVE**—Alabama—RCA



Tim McGraw



Tony Brown

- 63 **THE HOLE**—Randy Travis—DreamWorks
- 64 **JUST BETWEEN YOU AND ME**—The Kinleys—Epic
- 65 **ON THE SIDE OF ANGELS**—LeAnn Rimes—Curb/MCG
- 66 **BETWEEN THE DEVIL AND ME**—Alan Jackson—Arista Nashville
- 67 **I SAID A PRAYER**—Pam Tillis—Arista Nashville
- 68 **I WANNA FEEL THAT WAY AGAIN**—Tracy Byrd—MCA Nashville
- 69 **TO HAVE YOU BACK AGAIN**—Patty Loveless—Epic
- 70 **ANGEL IN MY EYES**—John Michael Montgomery—Atlantic
- 71 **COME SOME RAINY DAY**—Wynonna—Curb/Universal
- 72 **LONELY WON'T LEAVE ME ALONE**—Trace Adkins—Capitol
- 73 **YOU MOVE ME**—Garth Brooks—Capitol
- 74 **I'M SO HAPPY I CAN'T STOP CRYING**—Toby Keith With Sting—Mercury
- 75 **NOTHIN' NEW UNDER THE MOON**—LeAnn Rimes—Curb/MCG

## hot country singles & tracks imprints

Pos. IMPRINT (No. Of Charted Singles & Tracks)

- 1 **MCA NASHVILLE** (35)
- 2 **MERCURY** (23)
- 3 **CURB** (34)
- 4 **ARISTA NASHVILLE** (31)
- 5 **EPIC** (27)
- 6 **CAPITOL** (42)
- 7 **RCA** (23)
- 8 **BNA** (17)
- 9 **WARNER BROS.** (17)
- 10 **DECCA** (19)
- 11 **ATLANTIC** (16)
- 12 **GIANT** (10)
- 13 **MONUMENT** (4)
- 14 **REPRISE** (12)
- 15 **DREAMWORKS** (5)

**MCA**  
NASHVILLE

## hot country singles & tracks labels

Pos. LABEL (No. Of Charted Singles & Tracks)

- 1 **MCA NASHVILLE** (35)
- 2 **MERCURY** (23)
- 3 **ARISTA NASHVILLE** (31)
- 4 **EPIC** (27)
- 5 **CAPITOL** (42)

## hot country producers

Pos. PRODUCER (No. Of Charted Singles & Tracks)

- 1 **TONY BROWN** (19)
- 2 **KEITH STEGALL** (16)
- 3 **JAMES STROUD** (30)
- 4 **DON COOK** (20)
- 5 **ALLEN REYNOLDS** (19)
- 6 **BYRON GALLIMORE** (16)
- 7 **ROBERT JOHN "MUTT" LANGE** (5)
- 8 **MARK WRIGHT** (14)
- 9 **PAUL WORLEY** (12)
- 10 **TIM MCGRAW** (9)
- 11 **WILBUR C. RIMES** (5)
- 12 **BILLY JOE WALKER, JR.** (12)
- 13 **CARSON CHAMBERLAIN** (2)
- 14 **GEORGE STRAIT** (6)
- 15 **WALLY WILSON** (8)
- 16 **DOUG JOHNSON** (10)
- 17 **CSABA PETOCZ** (4)
- 18 **SCOTT HENDRICKS** (7)
- 19 **EMORY GORDY, JR.** (8)
- 20 **PAT McMAKIN** (4)
- 21 **BLAKE CHANCEY** (8)
- 22 **FAITH HILL** (3)
- 23 **DANN HUFF** (5)
- 24 **CLINT BLACK** (5)
- 25 **STEVE WARINER** (4)

country

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Whitey Shafer  
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# THE YEAR <sup>19</sup>~~98~~<sub>98</sub> MUSIC

## top country singles sales artists

Pos. ARTIST (No. Of Charted Singles) Imprint/Label

- 1 **LEANN RIMES** (4) *Curb*
- 2 **SHANIA TWAIN** (3) *Mercury*
- 3 **FAITH HILL** (1) *Curb*  
(1) *Warner Bros.*
- 4 **JO DEE MESSINA** (1) *Curb*
- 5 **DIXIE CHICKS** (3) *Monument/Sony*
- 6 **CLAY WALKER** (3) *Giant/Warner Bros.*
- 7 **THE WILKINSONS** (2) *Giant/Warner Bros.*
- 8 **GEORGE STRAIT** (1) *MCA Nashville*
- 9 **TRACY BYRD** (1) *MCA Nashville*
- 10 **REBA McENTIRE** (1) *MCA Nashville*



LeAnn Rimes

## top country singles sales

Pos. TITLE—Artist—Imprint/Label

- 1 **YOU'RE STILL THE ONE**—Shania Twain—Mercury
- 2 **HOW DO I LIVE**—LeAnn Rimes—Curb
- 3 **THIS KISS**—Faith Hill—Warner Bros.
- 4 **COMMITMENT**—LeAnn Rimes—Curb
- 5 **I'M ALRIGHT/BYE BYE**—Jo Dee Messina—Curb
- 6 **DON'T BE STUPID (YOU KNOW I LOVE YOU)**—Shania Twain—Mercury
- 7 **THERE'S YOUR TROUBLE**—Dixie Chicks—Monument/Sony
- 8 **26 CENTS**—The Wilkinsons—Giant/Warner Bros.
- 9 **I JUST WANT TO DANCE WITH YOU**—George Strait—MCA Nashville



Shania Twain

- 10 **I'M FROM THE COUNTRY**—Tracy Byrd—MCA Nashville
- 11 **THEN WHAT?**—Clay Walker—Giant/Warner Bros.
- 12 **LOVE GETS ME EVERY TIME**—Shania Twain—Mercury
- 13 **ONE HEART AT A TIME**—Various Artists—Atlantic/AG
- 14 **WHAT IF I SAID**—Anita Cochran (Duet With Steve Wariner)—Warner Bros.
- 15 **WHAT IF**—Reba McEntire—MCA Nashville
- 16 **YOU LIGHT UP MY LIFE**—LeAnn Rimes—Curb
- 17 **IF I NEVER STOP LOVING YOU**—David Kersh—Curb
- 18 **I DO [CHERISH YOU]**—Mark Wills—Mercury
- 19 **IF YOU EVER HAVE FOREVER IN MIND**—Vince Gill—MCA Nashville
- 20 **NOW THAT I FOUND YOU**—Terri Clark—Mercury
- 21 **A MAN HOLDIN' ON (TO A WOMAN LETTIN' GO)**—Ty Herndon—Epic/Sony
- 22 **IT'S YOUR LOVE**—Tim McGraw (With Faith Hill)—Curb
- 23 **OUT OF MY BONES**—Randy Travis—DreamWorks/Geffen
- 24 **ONE OF THESE DAYS/JUST TO SEE YOU SMILE**—Tim McGraw—Curb
- 25 **STEPPING STONE**—Lari White—Lyric Street/Hollywood

## top country singles sales imprints

Pos. IMPRINT (No. Of Charted Singles)

- 1 **CURB** (11)
- 2 **MERCURY** (8)
- 3 **WARNER BROS.** (3)
- 4 **MCA NASHVILLE** (8)
- 5 **GIANT** (6)
- 6 **MONUMENT** (3)
- 7 **BNA** (8)
- 8 **ATLANTIC** (4)
- 9 **EPIC** (5)
- 10 **RCA** (6)



## top country singles sales labels

Pos. LABEL (No. Of Charted Singles)

- 1 **CURB** (10)
- 2 **MERCURY** (8)
- 3 **WARNER BROS.** (10)
- 4 **MCA NASHVILLE** (12)
- 5 **SONY** (9)

## top country singles sales distributors

Pos. DISTRIBUTOR (No. Of Charted Singles)

- 1 **WEA** (25)
- 2 **PGD** (10)
- 3 **UNIVERSAL** (15)
- 4 **SONY** (9)
- 5 **BMG** (18)
- 6 **EMD** (3)



# country

# Never miss a Billboard chart



all charts not shown

## January 2nd unpublished Charts are for Sale

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- The Billboard Hot 100
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- Top 40 Tracks
- Hot Adult Contemporary/Adult Top 40
- Mainstream Rock/Modern Rock Tracks
- Billboard Latin 50
- Hot Latin Tracks
- Dance/Maxi-Singles Sales
- Top R&B Albums
- Hot R&B Singles
- Hot R&B Singles Sales & Airplay
- Hot Rap Singles
- Top Country Albums/Country Catalog Albums
- Hot Country Singles & Tracks/Country Singles Sales
- Heatseekers
- Top World Music/Blues/Reggae Albums
- Top Pop Catalog Albums
- Top Kid Audio
- Top Gospel Albums
- Top Contemporary Christian Albums
- Top Music Videos
- Top DVD Sales
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## hot country songwriters

Pos. SONGWRITER (No. Of Charted Singles & Tracks)

- 1 PHIL VASSAR (6)
- 2 ROBERT JOHN "MUTT" LANGE (6)
- 3 ANNIE ROBOFF (6)
- 4 SHANIA TWAIN (5)
- 5 STEVE WARINER (7)
- 6 CLINT BLACK (5)
- 7 SKIP EWING (8)
- 8 DIANE WARREN (3)
- 9 CRAIG WISEMAN (6)
- 10 BILLY KIRSCH (4)
- 11 KEITH STEGALL (3)
- 12 DAN HILL (2)
- 13 TONY MARTIN (10)
- 14 JAMIE O'HARA (5)
- 15 RORY MICHAEL BOURKE (2)
- 16 ANITA COCHRAN (2)
- 17 JON VEZNER (2)
- 18 BOB DYLAN (1)
- 19 MARK NESLER (4)
- 20 BETH NEILSEN CHAPMAN (2)
- 21 KIERAN KANE (1)
- 22 ARNIE ROMAN (3)
- 23 TIA SILLERS (4)
- 24 SHAWN CAMP (3)
- 25 SUNNY RUSS (2)



Phil Vassar

## hot country publishers

Pos. PUBLISHER (No. Of Charted Singles & Tracks)

- 1 WARNER-TAMERLANE, BMI (36)
- 2 SONY/ATV TREE, BMI (38)
- 3 SONGS OF POLYGRAM INTERNATIONAL, BMI (20)
- 4 EMI BLACKWOOD, BMI (27)
- 5 ACUFF-ROSE, BMI (13)
- 6 SONY/ATV CROSS KEYS, ASCAP (25)
- 7 EMI APRIL, ASCAP (27)
- 8 ALMO, ASCAP (20)
- 9 BLACKENED, BMI (4)
- 10 WB, ASCAP (20)
- 11 ZOMBA, ASCAP (8)
- 12 STEVE WARINER, BMI (7)
- 13 POLYGRAM INTERNATIONAL, ASCAP (14)
- 14 LOON ECHO, BMI (5)
- 15 REALSONGS, ASCAP (3)
- 16 MCA, ASCAP (21)
- 17 PHIL VASSAR, ASCAP (5)
- 18 TOM COLLINS, BMI (6)
- 19 HAMSTEIN CUMBERLAND, BMI (18)
- 20 ANWA, ASCAP (6)
- 21 CAREERS-BMG, BMI (16)
- 22 SPECIAL RIDER, SESAC (1)
- 23 FAMOUS, ASCAP (12)
- 24 IRVING, BMI (8)
- 25 MUSIC CORP. OF AMERICA, BMI (5)
- 26 MAYPOP, BMI (5)
- 27 CMI, BMI (7)
- 28 MAGNASONG, BMI (2)
- 29 BUG, BMI (6)
- 30 RORY BOURKE, BMI (3)
- 31 RED BRAZOS, BMI (4)
- 32 DADDY RABBIT, ASCAP (6)
- 33 STILL WORKING FOR THE MAN, BMI (4)
- 34 STARSTRUCK ANGEL, BMI (11)
- 35 IF DREAMS HAD WINGS, ASCAP (2)
- 36 STARSTRUCK WRITERS GROUP, ASCAP (20)
- 37 MILENE, ASCAP (5)
- 38 SIXTEEN STARS, BMI (2)
- 39 MARK ALAN SPRINGER, BMI (2)
- 40 JEFF STEVENS, BMI (2)
- 41 BABY MAE, BMI (9)
- 42 BNC, ASCAP (2)
- 43 MAGIC KNEE, BMI (5)
- 44 KIAYASONGS, SOCAN (2)
- 45 GOLDEN PHOENIX, SOCAN (2)
- 46 CHENOWEE, BMI (2)
- 47 POST OAK, BMI (3)
- 48 TERILEE, BMI (4)
- 49 WILDCOUNTRY, BMI (4)
- 50 MISSOULA, BMI (2)

## hot country publishing corporations

Pos. PUBLISHING CORP. (No. Of Charted Singles)

- 1 WARNER/CHAPPELL MUSIC (70)
- 2 EMI MUSIC (69)
- 3 SONY/ATV MUSIC (63)
- 4 ALMO/IRVING MUSIC (27)
- 5 POLYGRAM MUSIC (37)

## hot 100 singles songwriters

Pos. SONGWRITER (No. Of Charted Singles)

- 1 DIANE WARREN (8)
- 2 JERMAINE DUPRI (10)
- 3 MAX MARTIN (7)
- 4 BABYFACE (3)
- 5 ROBERT JOHN "MUTT" LANGE (4)
- 6 SHANIA TWAIN (3)
- 7 MANUEL SEAL (7)
- 8 PAULA COLE (1)
- 9 DARREN HAYES (2)
- 10 DANIEL JONES (2)
- 11 STEPHAN JENKINS (2)
- 12 USHER RAYMOND (3)
- 13 MISSY ELLIOTT (4)
- 14 NATHAN MORRIS (1)
- 15 DENNIZ POP (3)
- 16 JOHN WOZNIAK (1)
- T17 ELTON JOHN (2)
- T17 BERNIE TAUPIN (2)
- T19 JAMES HARRIS III (6)
- T19 TERRY LEWIS (6)
- 21 CHUMBAWAMBA (2)
- 22 SARAH McLACHLAN (3)
- T23 RORY BENNETT (1)
- T23 JOJO HAILEY (1)
- 25 MASTER P (6)

## hot 100 singles publishers

Pos. PUBLISHER (No. Of Charted Singles)

- 1 EMI APRIL, ASCAP (68)
- 2 WB, ASCAP (59)
- 3 EMI BLACKWOOD, BMI (46)
- 4 REALSONGS, ASCAP (8)
- 5 WARNER-TAMERLANE, BMI (45)
- 6 ENSIGN, BMI (11)
- 7 SONY/ATV SONGS, BMI (19)
- 8 BMG, ASCAP (23)

# THE YEAR 1998 MUSIC



Diane Warren



WARNER/CHAPPELL  
MUSIC, INC.

- 9 ZOMBA, ASCAP (23)
- 10 MUSIC CORP. OF AMERICA, BMI (15)
- 11 SONGS OF POLYGRAM INTERNATIONAL, BMI (7)
- 12 ROUGH CUT/EMI AUSTRALIA, APRA (2)
- 13 SO SO DEF, ASCAP (10)
- 14 SONY/ATV TUNES, ASCAP (14)
- 15 FLYTE TYME, ASCAP (6)
- 16 SMELZGOOD, ASCAP (1)
- 17 BIG P, BMI (6)
- 18 LOON ECHO, BMI (3)
- 19 SLACK A.D., ASCAP (7)
- 20 MCA, ASCAP (26)
- 21 MASS CONFUSION, ASCAP (4)
- 22 JUSTIN COMBS, ASCAP (17)
- 23 BLACK ICE, BMI (2)
- 24 U.R. IV, ASCAP (3)
- 25 FOX FILM, BMI (5)
- 26 3EB, BMI (2)
- 27 CHEIRON, ASCAP (3)
- 28 POLYGRAM INTERNATIONAL, ASCAP (14)
- 29 HINGFACE, BMI (1)
- 30 ALMO, ASCAP (10)
- 31 HORRIBLE, ASCAP (1)
- 32 FAMOUS, ASCAP (12)
- 33 GRANTSVILLE, ASCAP (2)
- 34 WARNER CHAPPELL, ASCAP (9)
- 35 FOREIGN IMPORTED PRODUCTIONS & PUBLISHING, INC., BMI (3)
- 36 TYDE, BMI (3)
- 37 IRVING, BMI (12)
- 38 ECAF, BMI (3)
- 39 JOBETE, ASCAP (7)
- T40 DO WHAT I GOTTA, ASCAP (3)
- T40 UH, OH, ASCAP (3)
- 42 VANDERPOOL, BMI (1)
- 43 WIXEN, ASCAP (3)
- 44 TCF, ASCAP (3)
- 45 BURRIN AVE., BMI (3)
- 46 WOZNIAK, ASCAP (1)
- 47 FRED JERKINS III, BMI (2)

- 48 CAPPAGH, BMI (1)
- 49 STUDIO NOMADE, SOCAN (2)
- 50 WEBO GIRL, ASCAP (3)

## hot 100 singles publishing corporations

Pos. PUBLISHING CORP. (No. Of Charted Singles)

- 1 EMI MUSIC (149)
- 2 WARNER/CHAPPELL MUSIC (129)
- 3 FAMOUS MUSIC (23)
- 4 REALSONGS MUSIC (8)
- 5 SONY/ATV MUSIC (45)



EMI MUSIC PUBLISHING

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# songwriters & publishers

# THE YEAR <sup>19</sup><sub>98</sub> MUSIC

## hot r&b songwriters

Pos. SONGWRITER (No. Of Charted Singles)

### 1 BABYFACE (3)

- 2 JERMAINE DUPRI (12)
- 3 MISSY ELLIOTT (7)
- 4 MANUEL SEAL (8)
- 5 NATHAN MORRIS (1)
- 6 DIANE WARREN (4)
- 7 MONTELL JORDAN (5)
- 8 USHER RAYMOND (3)
- 9 MASTER P (7)
- 10 TIMOTHY MOSLEY (7)
- 11 DARRELL ALLAMBY (4)
- T12 LINCOLN BROWDER (3)
- T12 ANTOINETTE ROBERSON (3)
- 14 JAMES HARRIS III (9)
- 15 TERRY LEWIS (8)
- 16 SILKK THE SHOCKER (6)
- 17 SEAN "PUFFY" COMBS (9)
- 18 SAM DEES (1)
- T19 WALTER BECKER (2)
- T19 DONALD FAGEN (2)
- 21 FRED JERKINS III (5)
- 22 RODNEY JERKINS (6)
- 23 STEVEN JORDAN (7)
- 24 TUPAC SHAKUR (3)
- 25 MASON BETHA (6)

## hot r&b publishers

Pos. PUBLISHER (No. Of Charted Singles)

### 1 EMI APRIL, ASCAP (78)

- 2 WB, ASCAP (48)
- 3 MUSIC CORP. OF AMERICA, BMI (15)
- 4 WARNER-TAMERLANE, BMI (34)
- 5 SONY/ATV SONGS, BMI (20)
- 6 MASS CONFUSION, ASCAP (5)
- 7 SO SO DEF, ASCAP (12)
- 8 BMG, ASCAP (14)
- 9 REALSONGS, ASCAP (4)
- 10 EMI BLACKWOOD, BMI (36)
- 11 ENSIGN, BMI (6)
- 12 SMELZGOOD, ASCAP (1)
- 13 SLACK A.D., ASCAP (8)
- 14 BIG P, BMI (7)
- 15 FOX FILM, BMI (4)
- 16 SONY/ATV TUNES, ASCAP (14)
- 17 FLYTE TYME, ASCAP (8)
- 18 ECAF, BMI (3)
- 19 JUSTIN COMBS, ASCAP (19)
- 20 WIXEN, ASCAP (3)
- 21 HORRIBLE, ASCAP (1)
- T22 2000 WATTS, ASCAP (4)
- T22 TONI ROBI, ASCAP (4)
- 24 U.R. IV, ASCAP (3)
- 25 VANDERPOOL, BMI (1)
- 26 FAMOUS, ASCAP (10)
- 27 JOBETE, ASCAP (9)
- 28 VIRGINIA BEACH, ASCAP (7)
- 29 WARNER CHAPPELL, ASCAP (8)

songwriters & publishers

- 30 BLACK ICE, BMI (2)
- 31 IRVING, BMI (8)
- 32 DO WHAT I GOTTA, ASCAP (3)
- 33 UH, OH, ASCAP (3)
- 34 HUDSON JORDAN, ASCAP (3)
- 35 MOOD SWING, BMI (2)
- 36 STEVEN A. JORDAN, ASCAP (6)
- 37 FRED JERKINS III, BMI (2)
- 38 ZOMBA, ASCAP (30)
- 39 NEUTRAL GRAY, ASCAP (3)
- 40 MCA, ASCAP (16)
- 41 JOSHUA'S DREAM, BMI (3)
- 42 NAUGHTY, ASCAP (2)
- 43 THEM DAMN TWINS, ASCAP (3)
- 44 BOOMER X, ASCAP (7)
- 45 D. EXTRAORDINARY, ASCAP (3)
- 46 PURE LOVE, ASCAP (1)
- 47 BURRIN AVE., BMI (3)
- 48 HENCH, BMI (1)
- 49 BRAN-BRAN, BMI (1)
- 50 LIJESRIKA, BMI (1)

## hot r&b publishing corporations

Pos. PUBLISHING CORP. (No. Of Charted Singles)

### 1 EMI MUSIC (146)

- 2 WARNER/CHAPPELL MUSIC (119)
- 3 FAMOUS MUSIC (21)
- 4 MCA MUSIC (43)
- 5 SONY/ATV MUSIC (45)

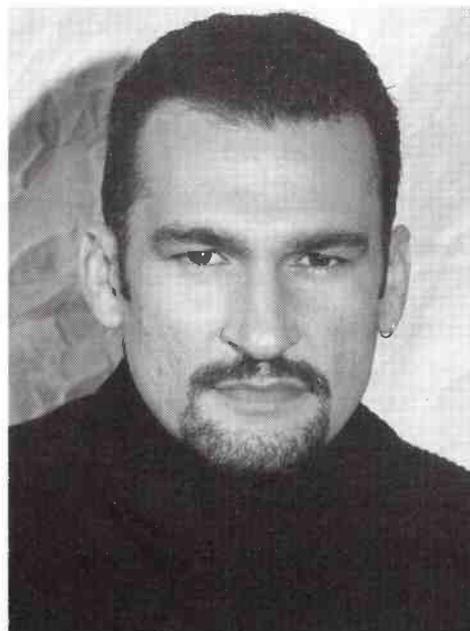


## hot latin tracks songwriters

Pos. SONGWRITER (No. Of Charted Singles)

### 1 KIKE SANTANDER (8)

- 2 JUAN GABRIEL (7)
- 3 OMAR ALFANNO (8)
- 4 MARIO QUINTERO LARA (6)
- 5 ELVIS CRESPO (3)
- 6 FATO (2)
- 7 RUDY PEREZ (5)
- 8 ALEJANDRO SANZ (7)
- 9 RICARDO MONTANER (5)
- 10 ANA GABRIEL (3)
- 11 ADOLFO ANGEL ALBA (2)
- 12 FRANCO DE VITA (1)
- 13 MARCO ANTONIO SOLIS (7)
- 14 JESUS NAVARRO (3)
- 15 GIL FRANCISCO (2)
- 16 MIGUEL MENDOZA (2)
- 17 FERNANDO ARIAS (1)
- 18 ARMANDO MANZANERO (3)
- 19 RODOLFO BARRERA (3)



Kike Santander



Babyface

- 20 JORGE MEJIA AVANTE (3)
- 21 RALDY VASQUEZ (3)
- 22 JOAN SEBASTIAN (3)
- 23 PEDRO FERNANDEZ (1)
- 24 ALICIA VILLAREAL (1)
- 25 TEODORO BELLO (2)

## hot latin tracks publishers

Pos. PUBLISHER (No. Of Charted Tracks)

### 1 FOREIGN IMPORTED PRODUCTIONS & PUBLISHING, INC., BMI (11)

- 2 SONY DISCOS, ASCAP (7)
- 3 BMG, ASCAP (9)
- 4 EMI APRIL, ASCAP (13)
- 5 NEW EDITION EMOA, SESAC (8)
- 6 VANDER, ASCAP (5)
- 7 EMI BLACKWOOD, BMI (10)
- 8 SONY/ATV SONGS, BMI (5)
- 9 UNIMUSICA, ASCAP (9)
- 10 PEER INTERNATIONAL, BMI (7)
- 11 MAS FLAMINGO, BMI (6)
- 12 TN EDICIONES, BMI (5)
- 13 CRISMA, SESAC (5)
- 14 EDITORA ANNA MUSICAL, SESAC (1)
- 15 SER-CA, BMI (3)
- 16 EDIMONSA, ASCAP (4)
- 17 R.C. MUSIC, SESAC (4)
- 18 DE LUNA, BMI (2)
- 19 JKMC, ASCAP (3)
- 20 W.B.M. MUSIC, SESAC (2)
- 21 LIDASOCAPI, ASCAP (3)
- 22 WARNER-TAMERLANE, BMI (4)
- 23 SONGS OF POLYGRAM INTERNATIONAL, BMI (2)
- 24 SONY MUSIC, ASCAP (4)
- 25 CASA EDITORA YAIDELICE, ASCAP (2)
- 26 MCA, ASCAP (4)
- 27 RUBET, ASCAP (2)
- 28 EDIMUSA, ASCAP (2)
- T29 GILFRAN, BMI (2)
- T29 NELIA, BMI (2)
- 31 J&N, ASCAP (1)
- 32 VIORLI, ASCAP (2)
- 33 ERNESTO MUSICAL, BMI (1)
- 34 REALSONGS, ASCAP (2)
- 35 LANFRANCO, ASCAP (3)
- 36 MAR Y SOL, BMI (1)
- T37 BLUE SKY RIDER SONGS, BMI (1)
- T37 FAMOUS, ASCAP (1)
- 39 YELAPA SONGS, ASCAP (5)
- 40 CARIBBEAN WAVES, ASCAP (3)
- 41 PEERMUSIC, BMI (2)
- 42 PSO, ASCAP (2)
- 43 MANZAMUSIC, ASCAP (2)
- 44 WB, ASCAP (3)
- 45 PMC, ASCAP (2)
- 46 DRACO CORNELIUS, BMI (5)
- 47 POLYGRAM MUSICA CALACA, SGAE (3)
- 48 HEARTBEAT, ASCAP (2)
- 49 SAMALEA SONGS, ASCAP (2)
- 50 MARFRE, BMI (1)

## hot latin publishing corporations

Pos. PUBLISHING CORP. (No. Of Charted Tracks)

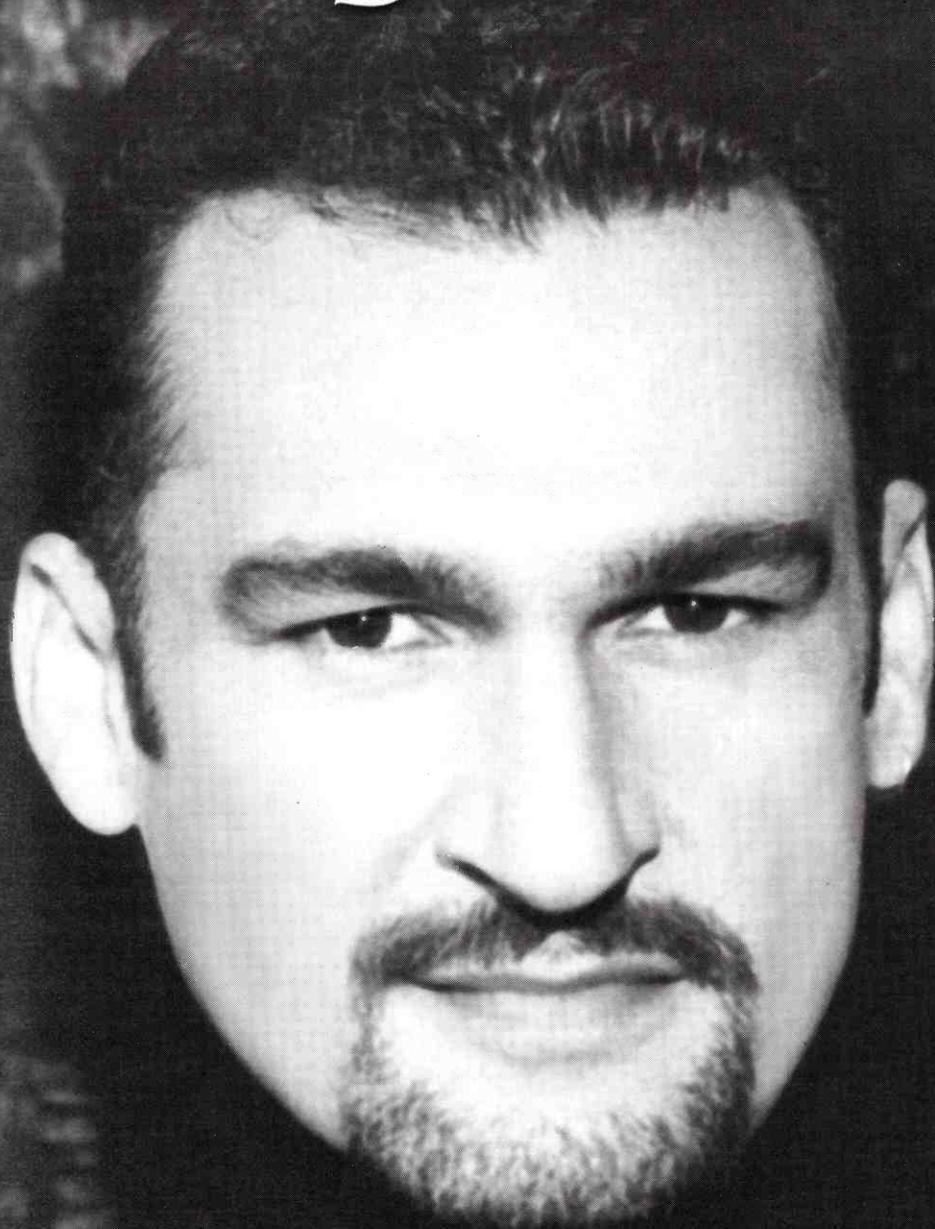
### 1 FOREIGN IMPORTED PRODUCTIONS & PUBLISHING INC. (11)

- 2 SONY/ATV MUSIC (19)
- 3 EMI MUSIC (37)
- 4 BMG MUSIC (11)
- 5 POLYGRAM MUSIC (15)



FOREIGN IMPORTED PRODUCTIONS & PUBLISHING, INC.

# ***Congratulations***



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SANTANDER

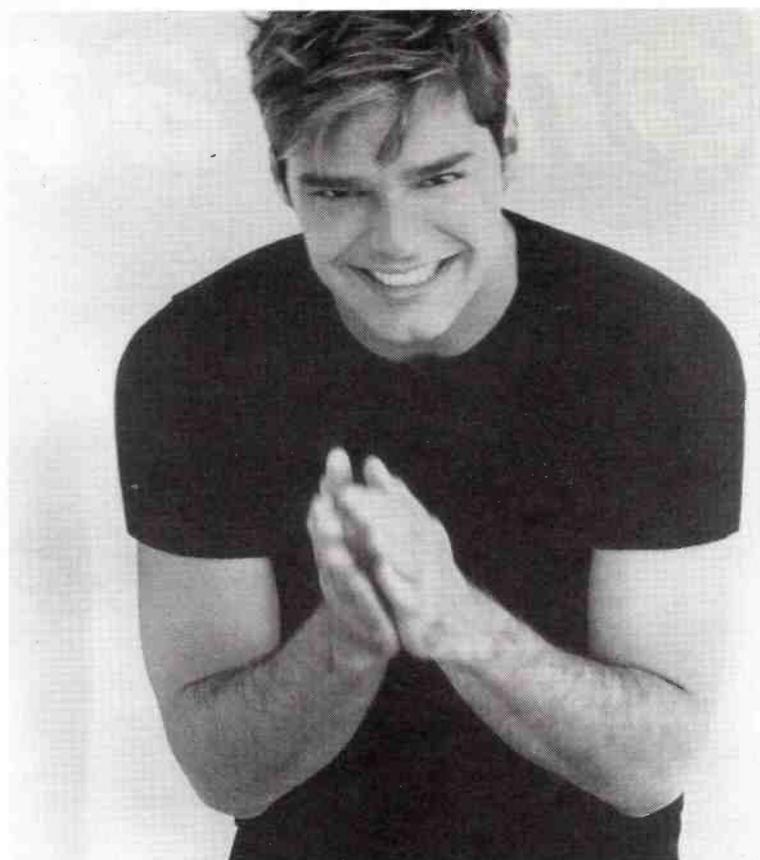
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*It is with great pride that we at Estefan Enterprises, Inc.,  
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applaud you for your enormous contribution to Latin Music in 1998.*

# THE YEAR <sup>19</sup>98 <sub>2</sub> MUSIC



Alejandro Fernández



Ricky Martin

## top latin pop album artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **ALEJANDRO FERNANDEZ** (1) Sony Discos
- 2 RICKY MARTIN (1) Sony Discos
- 3 LUIS MIGUEL (2) WEA Latina
- 4 MANA (1) WEA Latina
- 5 ENRIQUE IGLESIAS (2) Fonovisa
- 6 ALEJANDRO SANZ (1) WEA Latina
- 7 GIPSY KINGS (2) Nonesuch/Atlantic/AG
- 8 CRISTIAN (1) Ariola/BMG Latin
- 9 SHAKIRA (3) Sony Discos
- 10 JULIO IGLESIAS (1) Columbia
- 11 JULIO IGLESIAS (1) Columbia/Sony Discos

## top latin pop albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ME ESTOY ENAMORANDO**—Alejandro Fernández—Sony Discos
- 2 VUELVE—Ricky Martin—Sony Discos
- 3 SUENOS LIQUIDOS—Maná—WEA Latina

## top latin pop album imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **SONY DISCOS** (13)
- 2 WEA LATINA (7)
- 3 FONOVISA (4)
- 4 ARIOLA (6)
- 5 EMI LATIN (3)

- 4 ROMANCES—Luis Miguel—WEA Latina
- 5 MAS—Alejandro Sanz—WEA Latina
- 6 INOLVIDABLE—Jose Luis Rodriguez With Los Panchos—Sony Discos
- 7 COSAS DEL AMOR—Enrique Iglesias—Fonovisa
- 8 DONDE ESTAN LOS LADRONES?—Shakira—Sony Discos
- 9 LO MEJOR DE MI—Cristian—Ariola/BMG Latin
- 10 COMPAS—Gipsy Kings—Nonesuch/Atlantic/AG
- 11 CARLOS PONCE—Carlos Ponce—EMI Latin
- 12 OZOMATLI—Ozomatli—Almo Sounds/Interscope
- 13 CANTOS DE AMOR—Gipsy Kings—Nonesuch/Atlantic/AG
- 14 EROS—Eros Ramazzotti—DDD/BMG Latin
- 15 VIVIR—Enrique Iglesias—Fonovisa

## top latin pop album labels

Pos. LABEL (No. Of Charted Albums)

- 1 **SONY DISCOS** (16)
- 2 WEA LATINA (7)
- 3 FONOVISA (4)
- 4 BMG LATIN (7)
- 5 ATLANTIC GROUP (3)

## hot latin pop tracks artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 **ALEJANDRO FERNANDEZ** (6) Sony Discos
- 2 RICKY MARTIN (5) Sony Discos
- 3 CRISTIAN (3) Ariola/BMG Latin
- 4 LUIS MIGUEL (5) WEA Latina
- 5 ALEJANDRO SANZ (5) WEA Latina
- 6 JUAN GABRIEL (4) Ariola/BMG Latin
- 7 CARLOS PONCE (2) EMI Latin
- 8 GLORIA ESTEFAN (2) Epic/Sony Discos
- 9 ENRIQUE IGLESIAS (3) Fonovisa
- 10 CELINE DION (1) 550 Music/Epic/Sony Discos

## hot latin pop tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **VUELVE**—Ricky Martin—Sony Discos
- 2 LO MEJOR DE MI—Cristian—Ariola/BMG Latin
- 3 NO SE OLVIDAR—Alejandro Fernández—Sony Discos
- 4 ASI FUE—Juan Gabriel—Ariola/BMG Latin
- 5 SI TU SUPIERAS—Alejandro Fernández—Sony Discos
- 6 EN EL JARDIN—Alejandro Fernández Featuring Gloria Estefan—Sony Discos
- 7 MY HEART WILL GO ON—Celine Dion—550 Music/Epic/Sony Discos

## hot latin tracks imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 **SONY DISCOS** (51)
- 2 FONOVISA (36)
- 3 WEA LATINA (28)
- 4 EMI LATIN (24)
- 5 RMM (16)
- 6 ARIOLA (10)
- 7 RODVEN (13)
- 8 MUSART (3)
- 9 RCA (8)
- 10 EPIC (4)

**Sony**  
DISCOS

## hot latin tracks labels

Pos. LABEL (No. Of Charted Tracks)

- 1 **SONY DISCOS** (69)
- 2 FONOVISA (38)
- 3 WEA LATINA (32)
- 4 EMI LATIN (28)
- 5 BMG LATIN (21)

# Latin Pop

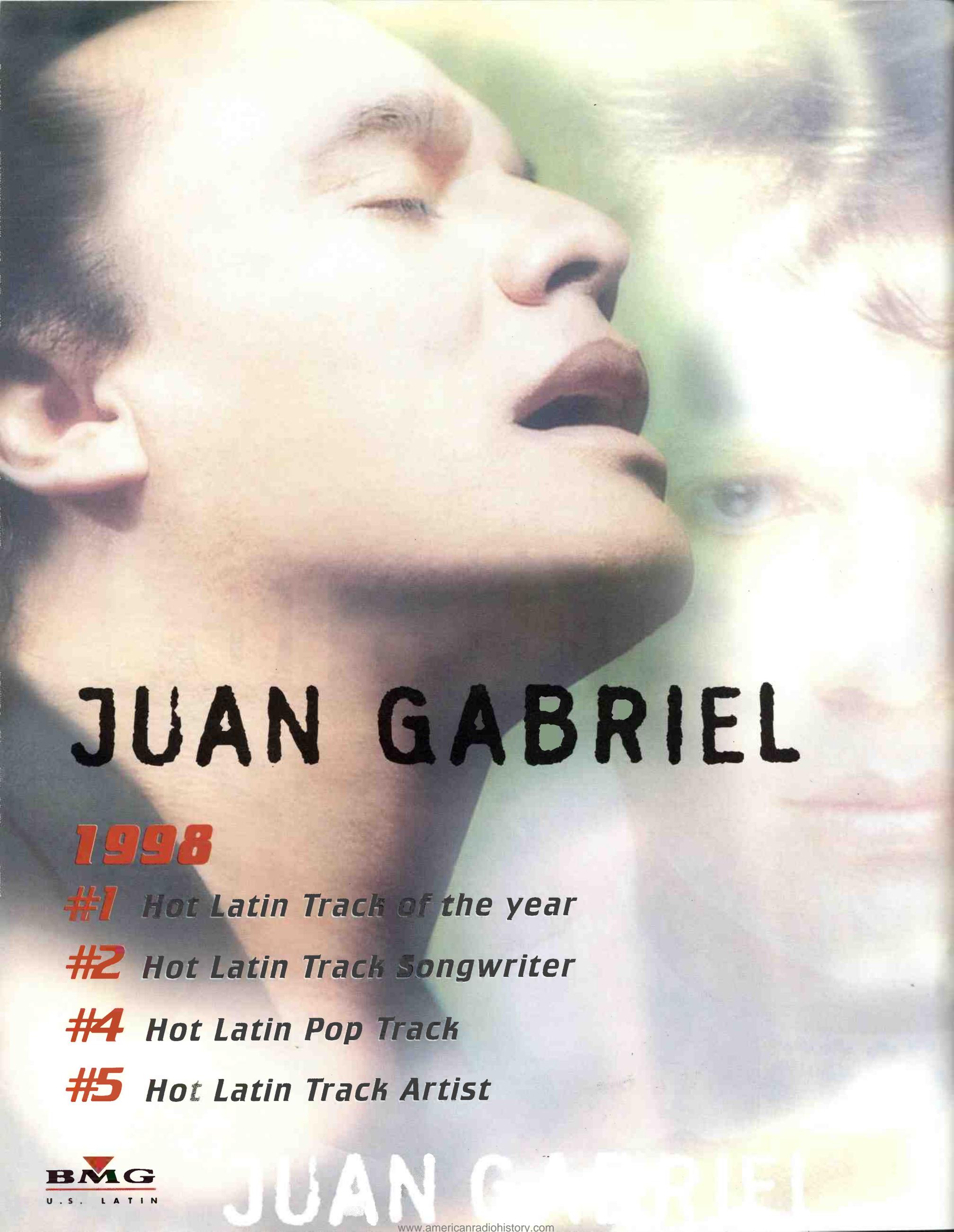




*Just*  
**MUSIC**

Regional Mexican

TROPICAL



# JUAN GABRIEL

**1998**

**#1** *Hot Latin Track of the year*

**#2** *Hot Latin Track Songwriter*

**#4** *Hot Latin Pop Track*

**#5** *Hot Latin Track Artist*

**BMG**  
U.S. LATIN

JUAN GABRIEL

**SOMEbody SAID...  
SUCCESS?**

**ACHIEVEMENTS, VISION AND  
DEDICATION TO THE MUSIC INDUSTRY  
AND COMMUNITY**

**OVER 75 MILLION ALBUM SOLD  
WORLDWIDE**

**OVER 25 YEARS OF REMARKABLE  
MUSICAL HISTORY**

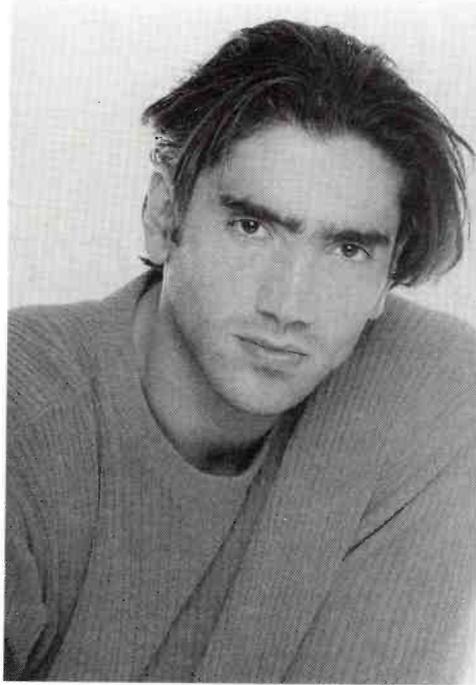
TIAN GARRIEL

# THE YEAR <sup>19</sup>~~98~~<sub>98</sub> MUSIC

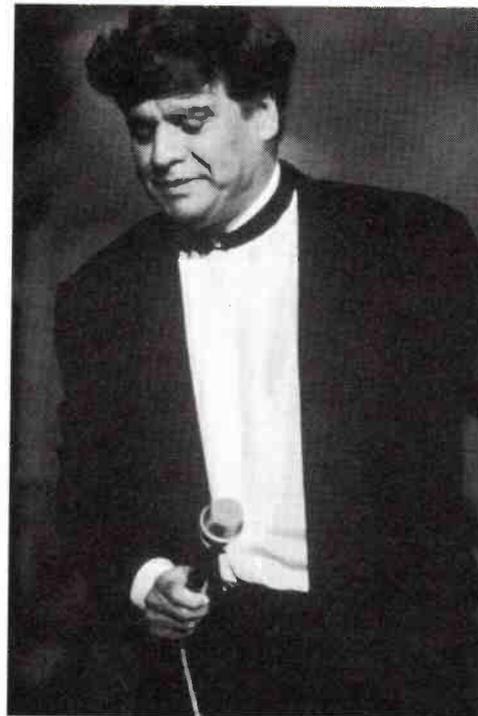
## top billboard latin 50 album artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 ALEJANDRO FERNANDEZ (2) Sony Discos
- 2 RICKY MARTIN (1) Sony Discos
- 3 CHARLIE ZAA (2) Sonolux/Sony Discos
- 4 LUIS MIGUEL (2) WEA Latina
- 5 BUENA VISTA SOCIAL CLUB (1) World Circuit/Nonesuch/AG
- 6 MARC ANTHONY (1) RMM
- 7 MANA (1) WEA Latina
- 8 GRUPO LIMITE (4) Rodven/PolyGram Latino
- 9 ENRIQUE IGLESIAS (2) Fonovisa
- 10 SELENA (3) EMI Latin
- 11 ELVIS CRESPO (1) Sony Discos
- 12 LOS TUCANES DE TIJUANA (3) EMI Latin
- 13 ALEJANDRO SANZ (1) WEA Latina
- 14 CRISTIAN (1) Ariola/BMG Latin (1) Universal Latino
- 15 SHAKIRA (3) Sony Discos
- 16 GIPSY KINGS (2) Nonesuch/Atlantic/AG
- 17 VICTOR MANUELLE (2) Sony Discos
- 18 LOS TIGRES DEL NORTE (3) Fonovisa
- 19 LOS TEMERARIOS (2) Fonovisa
- 20 INDIA (1) RMM
- 21 ANA GABRIEL (2) Sony Discos
- 22 INTOCABLE (2) EMI Latin
- 23 JULIO IGLESIAS (1) Columbia (1) Columbia/Sony Discos (1) Sony Discos
- 24 OLGA TANON (2) WEA Latina
- 25 CARLOS PONCE (1) EMI Latin



Alejandro Fernández



Juan Gabriel

- 49 14 SUPER CUMBIAS—Grupo Bryndis—Disa/EMI Latin
- 50 LLEVAME CONTIGO—Olga Tañón—WEA Latina

## top billboard latin 50 album imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 SONY DISCOS (34)
- 2 WEA LATINA (9)
- 3 EMI LATIN (27)
- 4 FONOVisA (24)
- 5 RMM (5)
- 6 RODVEN (8)
- 7 SONOLUX (2)
- 8 NONESUCH (5)
- 9 ARIOLA (9)
- 10 EPIC (1)

**Sony DISCOS**

## top billboard latin 50 album labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY DISCOS (46)
- 2 EMI LATIN (33)
- 3 WEA LATINA (14)
- 4 FONOVisA (28)
- 5 ATLANTIC GROUP (6)

## top billboard latin 50 album distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 SONY (47)
- 2 WEA (20)
- 3 EMD (34)
- 4 INDEPENDENTS (38)
- 5 UNIVERSAL (12)
- 6 PGD (10)
- 7 BMG (19)

Sony Music Entertainment Inc

## hot latin tracks artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 ALEJANDRO FERNANDEZ (5) Sony Discos
- 2 MARC ANTHONY (5) RMM
- 3 RICKY MARTIN (5) Sony Discos
- 4 LUIS MIGUEL (5) WEA Latina
- 5 JUAN GABRIEL (3) Ariola/BMG Latin
- 6 GRUPO LIMITE (4) Rodven/PolyGram Latino
- 7 ELVIS CRESPO (3) Sony Discos
- 8 LOS TUCANES DE TIJUANA (5) EMI Latin
- 9 LOS TEMERARIOS (4) Fonovisa
- 10 VICTOR MANUELLE (4) Sony Discos

## hot latin tracks

Pos. TITLE—Artist—Imprint/Label

- 1 ASI FUE—Juan Gabriel—Ariola/BMG Latin
- 2 SI TU SUPIERAS—Alejandro Fernández—Sony Discos
- 3 A PESAR DE TODOS—Ana Gabriel—Sony Discos
- 4 VUELVE—Ricky Martin—Sony Discos
- 5 POR MUJERES COMO TU—Pepe Aguilar—Musart/Balboa
- 6 NO SE OLVIDAR—Alejandro Fernández—Sony Discos
- 7 YO NACI PARA AMARTE—Alejandro Fernández—Sony Discos
- 8 EN EL JARDIN—Alejandro Fernández Featuring Gloria Estefan—Sony Discos
- 9 POR QUE TE CONOCI—Los Temerarios—Fonovisa
- 10 SUAVEMENTE—Elvis Crespo—Sony Discos
- 11 NO ME CONOCES—Marc Anthony—RMM
- 12 MY HEART WILL GO ON—Celine Dion—550 Music/Epic/Sony Discos
- 13 REZO—Carlos Ponce—EMI Latin
- 14 CONTIGO (ESTAR CONTIGO)—Luis Miguel—WEA Latina
- 15 TU SONRISA—Elvis Crespo—Sony Discos
- 16 LO MEJOR DE MI—Cristian—Ariola/BMG Latin
- 17 SE ME ROMPE EL ALMA—Victor Manuelle—Sony Discos
- 18 SI TE VAS—Marc Anthony—RMM
- 19 LA COPA DE LA VIDA—Ricky Martin—Sony Discos
- 20 SENTIMIENTOS—Grupo Limite—Rodven/PolyGram Latino
- 21 UNA FAN ENAMORADA—Servando Y Florentino—WEA Latina
- 22 TE QUIERO TANTO, TANTO—Onda Vaselina—Sony Discos
- 23 VOY A PINTAR MI RAYA—Banda Arkangel R-15—Luna/Fonovisa
- 24 CORAZON PARTIO—Alejandro Sanz—WEA Latina
- 25 CONTRA LA CORRIENTE—Marc Anthony—RMM
- 26 EL FRIO DE TU ADIOS—Olga Tañón—WEA Latina
- 27 ESPERANZA—Enrique Iglesias—Fonovisa
- 28 DESDE QUE TE AMO—Los Tucanes De Tijuana—EMI Latin
- 29 HASTA MANANA—Grupo Limite—Rodven/PolyGram Latino
- 30 ERES MI DROGA—Intocable—EMI Latin
- 31 ME VOY A QUITAR DE EN MEDIO—Vicente Fernández—Sony Discos
- 32 ME HACES FALTA TU—Los Angeles Azules—Disa/EMI Latin
- 33 HACEMOS BONITA PAREJA—Los Tucanes De Tijuana—EMI Latin
- 34 EL RELOJ—Luis Miguel—WEA Latina
- 35 MI MAYOR VENGANZA—India—RMM
- 36 Y HUBO ALGUIEN—Marc Anthony—RMM

Latin 50

Latin Tracks

- 37 SI TU ME AMARAS—Cristian—Ariola/BMG Latin  
 38 NOS ESTORBO LA ROPA—Vicente Fernández—Sony Discos  
 39 DECIR ADIOS—Carlos Ponce—EMI Latin  
 40 CON QUE DERECHO—Los Tigres Del Norte—Fonovisa

### hot latin pop tracks imprints

Pos. IMPRINT (No. Of Charted Tracks)

#### 1 SONY DISCOS (36)

- 2 WEA LATINA (24)  
 3 ARIOLA (10)  
 4 EMI LATIN (10)  
 5 FONOVISA (8)

**Sony**  
DISCOS

### hot latin pop tracks labels

Pos. LABEL (No. Of Charted Tracks)

#### 1 SONY DISCOS (48)

- 2 WEA LATINA (25)  
 3 BMG LATIN (17)  
 4 EMI LATIN (11)  
 5 FONOVISA (8)



Emilio Estefan Jr.

### hot latin tracks producers

Pos. PRODUCER (No. Of Charted Tracks)

#### 1 EMILIO ESTEFAN JR. (6)

- 2 KIKE SANTANDER (4)  
 3 RUDY PEREZ (5)  
 4 LUIS MIGUEL (5)  
 5 JUAN GABRIEL (3)  
 6 JESUS CARRILLO (4)  
 7 GUSTAVO FELIX (5)  
 8 ADOLFO ANGEL ALBA (4)  
 9 ANGEL CUCCO PENA (7)  
 10 PEPE AGUILAR (2)  
 11 MARCO ANTONIO SOLIS (8)  
 12 ANA GABRIEL (4)  
 13 RAFAEL PEREZ-BOTIJA (5)  
 14 SERGIO GEORGE (9)  
 15 JOSE LUIS AYALA (3)  
 16 ROBI ROSA (5)  
 17 PEDRO RAMIREZ (3)  
 18 ISIDRO INFANTE (5)  
 19 K.C. PORTER (7)  
 20 ABEL DE LUNA (2)  
 21 ROBERTO CORA (4)  
 22 PIERO CASSANO (4)  
 23 MARC ANTHONY (4)  
 24 FREDDY PINERO JR. (1)  
 25 JOAN SEBASTIAN (3)



Grupo Limite

### top regional mexican album artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

#### 1 GRUPO LIMITE (4) Rodven/PolyGram Latino

- 2 SELENA (3) EMI Latin  
 3 LOS TUCANES DE TIJUANA (3) EMI Latin  
 4 LOS TEMERARIOS (2) Fonovisa  
 5 LOS TIGRES DEL NORTE (2) Fonovisa  
 6 ANA GABRIEL (1) Sony Discos  
 7 INTOCABLE (2) EMI Latin  
 8 VICENTE FERNANDEZ (2) Sony Discos  
 9 BANDA ARKANGEL R-15 (1) Fonovisa  
 (1) Luna/Fonovisa  
 10 GRUPO BRYNDIS (2) Disa/EMI Latin

### top regional mexican albums

Pos. TITLE—Artist—Imprint/Label

#### 1 ANTHOLOGY—Selena—EMI Latin

- 2 SENTIMIENTOS—Grupo Limite—Rodven/PolyGram Latino  
 3 COMO TE RECUERDO—Los Temerarios—Fonovisa  
 4 DE FIESTA CON...—Los Tucanes De Tijuana—EMI Latin  
 5 CON UN MISMO CORAZON—Ana Gabriel—Sony Discos  
 6 ASI COMO TU—Los Tigres Del Norte—Fonovisa  
 7 AMOR PLATONICO—Los Tucanes De Tijuana—EMI Latin  
 8 PARTIENDOME EL ALMA—Grupo Limite—Rodven/PolyGram Latino  
 9 ENTRE EL AMOR Y YO—Vicente Fernández—Sony Discos  
 10 IV—Intocable—EMI Latin  
 11 LA 4X4—Banda Arkangel R-15—Luna/Fonovisa  
 12 CANTA A JOSE ALFREDO JIMENEZ—Pedro Fernández—Rodven/PolyGram Latino  
 13 CONFESIONES DE AMOR—Los Angeles Azules—Disa/EMI Latin  
 14 INTOCABLE—Intocable—EMI Latin  
 15 CON MARIACHI—Pepe Aguilar—Musart/Balboa

### top regional mexican album imprints

Pos. IMPRINT (No. Of Charted Albums)

#### 1 EMI LATIN (18)

- 2 FONOVISA (17)  
 3 RODVEN (5)  
 4 SONY DISCOS (7)  
 5 DISA (6)



# THE YEAR 1998 MUSIC



Los Temerarios



Selena

### top regional mexican album labels

Pos. LABEL (No. Of Charted Albums)

#### 1 EMI LATIN (24)

- 2 FONOVISA (19)  
 3 POLYGRAM LATINO (5)  
 4 SONY DISCOS (8)  
 5 BMG LATIN (4)

### hot regional mexican tracks artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

#### 1 GRUPO LIMITE (4) Rodven/PolyGram Latino

- 2 LOS TEMERARIOS (5) Fonovisa  
 3 LOS TUCANES DE TIJUANA (6) EMI Latin  
 4 INTOCABLE (3) EMI Latin  
 5 VICENTE FERNANDEZ (4) Sony Discos  
 6 MARCO ANTONIO SOLIS (4) Fonovisa  
 7 BANDA ARKANGEL R-15 (2) Luna/Fonovisa  
 8 LOS TIGRES DEL NORTE (6) Fonovisa  
 9 LOS ANGELES AZULES (2) Disa/EMI Latin  
 (1) EMI Latin  
 10 PEPE AGUILAR (2) Musart/Balboa

### hot regional mexican tracks

Pos. TITLE—Artist—Imprint/Label

#### 1 POR QUE TE CONOCI—Los Temerarios—Fonovisa

- 2 VOY A PINTAR MI RAYA—Banda Arkangel R-15—Luna/Fonovisa  
 3 SENTIMIENTOS—Grupo Limite—Rodven/PolyGram Latino  
 4 POR MUJERES COMO TU—Pepe Aguilar—Musart/Balboa  
 5 HASTA MANANA—Grupo Limite—Rodven/PolyGram Latino  
 6 ME HACES FALTA TU—Los Angeles Azules—Disa/EMI Latin

### 7 ERES MI DROGA—Intocable—EMI Latin

### 8 A PESAR DE TODOS—Ana Gabriel—Sony Discos

### 9 DESDE QUE TE AMO—Los Tucanes De Tijuana—EMI Latin

### 10 ACABO DE ENTERARME—Dinastia Norteña—Platina/Fonovisa

### 11 HACEMOS BONITA PAREJA—Los Tucanes De Tijuana—EMI Latin

### 12 ME VOY A QUITAR DE EN MEDIO—Vicente Fernández—Sony Discos

### 13 TU OPORTUNIDAD—Grupo Limite—Rodven/PolyGram Latino

### 14 CON QUE DERECHO—Los Tigres Del Norte—Fonovisa

### 15 QUIERO VOLVER—Banda Maguay—RCA/BMG Latin

### hot regional mexican tracks imprints

Pos. IMPRINT (No. Of Charted Tracks)

#### 1 FONOVISA (39)

- 2 EMI LATIN (17)  
 3 SONY DISCOS (18)  
 4 RODVEN (5)  
 5 MUSART (3)



### hot regional mexican tracks labels

Pos. LABEL (No. Of Charted Tracks)

#### 1 FONOVISA (44)

- 2 EMI LATIN (22)  
 3 SONY DISCOS (19)  
 4 POLYGRAM LATINO (5)  
 5 BALBOA (3)

regional  
mexican

# Sony Discos

We salute our artists,  
songwriters  
and producers  
for being  
the creative force  
behind our success



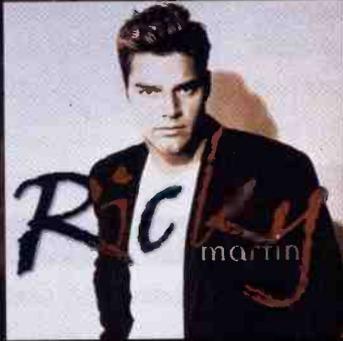
Gloria Estefan



Shakira



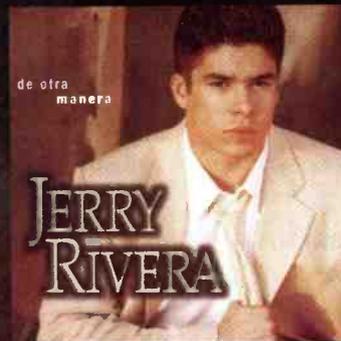
Elvis Crespo



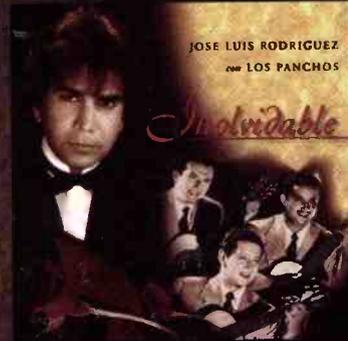
Ricky Martin



Fey



Jerry Rivera



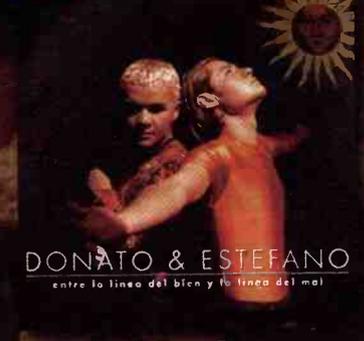
Jose Luis Rodriguez



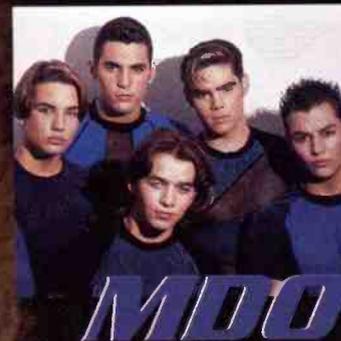
Milly Quesada



Ana Gabriel



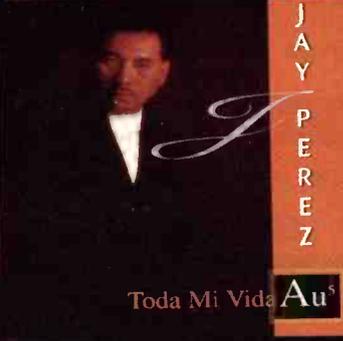
Donato & Estefano



MDO



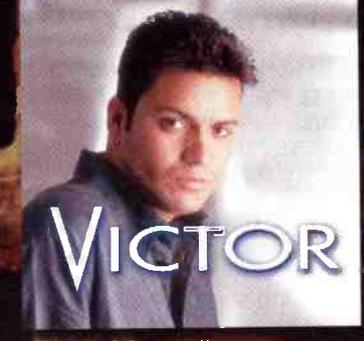
Grupo Mania



Jay Perez



Kinito Mendez



Victor Manuelle



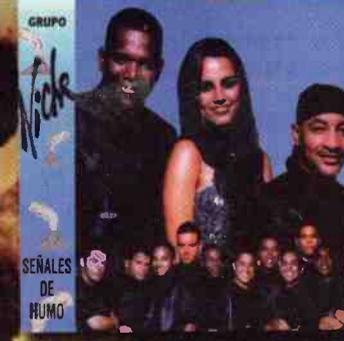
Melina León



Michael Salgado



Los Tiranos del Norte



Grupo Niche



La Makina



Alejandro Fernandez



La Mafia



Ricardo Arjona



Onça Vaselina



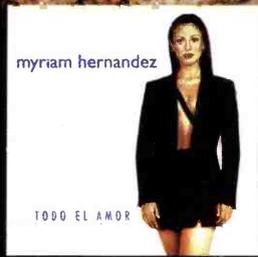
Charlie Zaa



Julio Iglesias



DL6



Myriam Hernandez



Rikarena



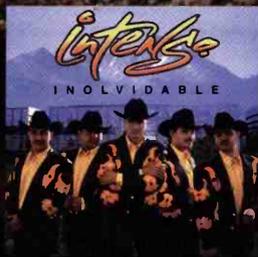
Eddie Gonzalez



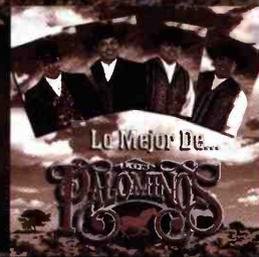
Chayanne



Vicente Fernández



Intenso



Los Palominos



Son By Four

# number in 23 Out of 36 Billboard YearEnd Categories

# 1



Gilberto Santa Rosa



Emilio Estefan Jr.

- Top Billboard Latin 50 Album Distributors • Sony Discos
- Top Billboard Latin 50 Album Artists • Alejandro Fernandez
- Top Billboard Latin 50 Albums • "Me Estoy Enamorando" Alejandro Fernandez
- Top Billboard Latin 50 Album Imprints • Sony Discos
- Top Billboard Latin 50 Album Labels • Sony Discos
- Hot Latin Tracks Artists • Alejandro Fernandez
- Hot Latin Tracks Imprints • Sony Discos
- Hot Latin Tracks Labels • Sony Discos
- Hot Latin Tracks Producers • Emilio Estefan Jr.
- Top Latin Pop Album Artists • Alejandro Fernandez
- Top Latin Pop Albums • "Me Estoy Enamorando" Alejandro Fernandez
- Top Latin Pop Album Imprints • Sony Discos
- Top Latin Pop Album Labels • Sony Discos
- Hot Latin Pop Tracks Artists • Alejandro Fernandez
- Hot Latin Pop Tracks • "Vuelve" Ricky Martin
- Hot Latin Pop Tracks Imprints • Sony Discos
- Hot Latin Pop Tracks Labels • Sony Discos
- Top Tropical/Salsa Album Artists • Charlie Zaa
- Top Tropical/Salsa Album Imprints • Sony Discos
- Top Tropical/Salsa Album Labels • Sony Discos
- Top Tropical/Salsa Tracks • "Suavemente" Elvis Crespo
- Top Tropical/Salsa Tracks Imprints • Sony Discos
- Top Tropical/Salsa Tracks Labels • Sony Discos



# THE YEAR <sup>1998</sup> IN MUSIC

## top tropical/salsa album artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 CHARLIE ZAA (2) Sonolux/Sony Discos
- 2 BUENA VISTA SOCIAL CLUB (1) World Circuit/Nonesuch/AG
- 3 MARC ANTHONY (1) RMM
- 4 ELVIS CRESPO (1) Sony Discos
- 5 VICTOR MANUELLE (2) Sony Discos
- 6 INDIA (1) RMM
- 7 GRUPO MANIA (1) Sony Discos
- 8 AFRO-CUBAN ALL STARS (1) World Circuit/Nonesuch/AG
- 9 RUBEN GONZALEZ (1) World Circuit/Nonesuch/AG
- 10 DLG (1) Sony Discos



Charlie Zaa



Buena Vista Social Club

- 3 DANCE WITH ME—Soundtrack—Epic/Sony Discos
- 4 SUAVEMENTE—Elvis Crespo—Sony Discos
- 5 SENTIMIENTOS—Charlie Zaa—Sonolux/Sony Discos
- 6 UN SEGUNDO SENTIMIENTO—Charlie Zaa—Sonolux/Sony Discos
- 7 SOBRE EL FUEGO—India—RMM
- 8 IRONIAS—Victor Manuelle—Sony Discos
- 9 ALTO HONOR—Grupo Mania—Sony Discos
- 10 A TODA CUBA LE GUSTA—Afro-Cuban All Stars—World Circuit/Nonesuch/AG

## top tropical/salsa album imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 SONY DISCOS (9)
- 2 RMM (5)
- 3 SONOLUX (2)
- 4 EPIC (1)
- 5 NONESUCH (4)

## top tropical/salsa albums

Pos. TITLE—Artist—Imprint/Label

- 1 BUENA VISTA SOCIAL CLUB—Buena Vista Social Club—World Circuit/Nonesuch/AG
- 2 CONTRA LA CORRIENTE—Marc Anthony—RMM



Marc Anthony

## top tropical/salsa album labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY DISCOS (16)
- 2 RMM (6)
- 3 ATLANTIC GROUP (4)
- 4 WEA LATINA (8)
- 5 POLYGRAM LATINO (1)

## hot tropical/salsa tracks artists

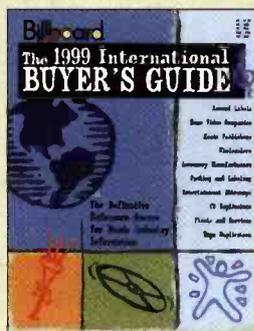
Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 MARC ANTHONY (5) RMM
- 2 ELVIS CRESPO (4) Sony Discos
- 3 VICTOR MANUELLE (4) Sony Discos
- 4 SERVANDO Y FLORENTINO (3) WEA Latina
- 5 INDIA (4) RMM

# tropical salsa

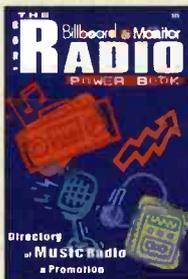
# Need a name?

We've got every name you need to do business in the music & entertainment industry.



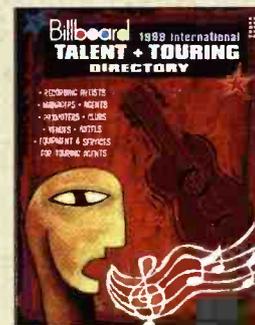
## INTERNATIONAL BUYER'S GUIDE

Now in its 40th year, the IBG is the industry's most complete source of information. More than 15,000 domestic and international listings. Names, addresses, phone numbers, e-mail addresses. \$139



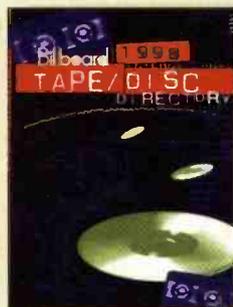
## THE RADIO POWER BOOK

Comprehensive listings of 15 formats in all major markets. Arbitron ratings and history for top 100 markets plus a complete record label promotion executive directory. \$95



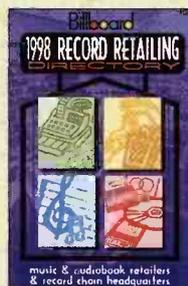
## INT'L TALENT & TOURING DIRECTORY

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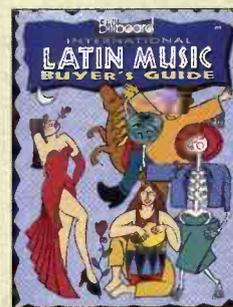
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# THE YEAR <sup>19</sup>98 <sub>2</sub> MUSIC



Elvis Crespo

- 6 UNA FAN ENAMORADA—Servando Y Florentino—WEA Latina
- 7 EL FRIO DE TU ADIOS—Olga Tañón—WEA Latina
- 8 CONTRA LA CORRIENTE—Marc Anthony—RMM
- 9 Y HUBO ALGUIEN—Marc Anthony—RMM
- 10 ME MIRAS Y TE MIRO—Grupo Mania—Sony Discos
- 11 NADIE SE MUERE—La Makina—J&N/Sony Discos
- 12 NO ME CONOCES—Marc Anthony—RMM
- 13 COMO DUELE—Manny Manuel—Merengazo/RMM
- 14 SI TU SUPIERAS—Tony Vega—RMM
- 15 MY HEART WILL GO ON—Celine Dion—550 Music/Epic/Sony Discos

## hot tropical/salsa tracks imprints

Pos. **IMPRINT** (No. Of Charted Tracks)

### 1 SONY DISCOS (32)

- 2 RMM (17)
- 3 WEA LATINA (21)
- 4 RCA (5)
- 5 EMI LATIN (9)



## hot tropical/salsa tracks labels

Pos. **LABEL** (No. Of Charted Tracks)

### 1 SONY DISCOS (50)

- 2 RMM (20)
- 3 WEA LATINA (26)
- 4 BMG LATIN (11)
- 5 EMI LATIN (10)

- 6 GRUPO MANIA (3) Sony Discos
- 7 OLGA TANON (4) WEA Latina  
(1) WEA Caribe/WEA Latina
- 8 GISELLE (5) RCA/BMG Latin  
(1) Ariola/BMG Latin
- 9 RICKY MARTIN (5) Sony Discos
- 10 DOMINGO QUINONES (4) RMM

## hot tropical/salsa tracks

Pos. **TITLE**—Artist—Imprint/Label

- 1 **SUAVEMENTE**—Elvis Crespo—Sony Discos
- 2 TU SONRISA—Elvis Crespo—Sony Discos
- 3 SI TE VAS—Marc Anthony—RMM
- 4 SE ME ROMPE EL ALMA—Victor Manuel—Sony Discos
- 5 MI MAYOR VENGANZA—India—RMM

## CRITICS' POLL

Continued from page YE-32



**DALET BRADY**  
Associate Director of Special Issues

1. **Elvis Costello with Burt Bacharach**, Oct. 20 at Universal Amphitheatre in Los Angeles.
2. **U2**, "The Best Of 1980-1990" (Island Records).
3. **Saw Doctors**, "Songs From Sun Street" (Paradigm Records).
4. **Alanis Morissette**, "Supposed Former Infatuation Junkie" (Maverick/Warner Bros.).
5. **Nick Lowe**, "Dig My Mood" (Rounder Records).
6. **Barenaked Ladies**, "Stunt" (Reprise).
7. **R. E. M.**, "Up" (Warner Bros.).
8. **Natalie Imbruglia**, "Left Of The Middle" (RCA).
9. **Ozomatli**, "Ozomatli" (Almo Sounds).
10. Favorite Singles: **Goo Goo Dolls**, "Iris" (Warner Bros.); **Faith Hill**, "This Kiss" (Warner Bros.); **Ricky Martin**, "La Copa De Vida" (Sony Discos).



**FRED BRONSON**  
Chart Beat Columnist

1. **Ace Of Base**, "Cruel Summer" (Arista). Credit Clive Davis for transforming the original release into one of the greatest pop albums of all time.
  2. **Melanie Cohl**, "Mes Iles" (AMC, Belgium). Sixteen-year-old schoolgirl has what it takes to be worldwide superstar.
  3. **Steps**, "Step One" (Jive, U.K.). More pure pop for now people.
  4. **Shirtsville**, "Shirtsville" (RCA, Denmark). More serious than Aqua, but still fun. Should be the next big Danish export.
  5. **Des'ree**, "Supernatural" (550 Music). Why hasn't the U.S. discovered this hit-laden gem? "Life" could be No. 1.
  6. **The Aluminum Group**, "Plano" (Minty Fresh). It followed me home. Can I keep it?
  7. **Peggy March**, "Meilensteine" (Koch International, Germany). I will follow her, follow her wherever she may go.
  8. **Agnetha Faltskog**, "That's Me" (Polar/Polydor, Sweden). Greatest hits and an
- Continued on page YE-79

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# THE YEAR 1998 MUSIC

## top classical artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **ANDREA BOCELLI**  
(2) DG/PolyGram Classics  
(2) Philips/PolyGram Classics
- 2 **YO-YO MA** (5) Sony Classical
- 3 **MICHAEL BOLTON** (1) Sony Classical
- 4 **ANDRE RIEU** (4) Philips/PolyGram Classics  
(1) Koch Classics/Koch International
- 5 **LUCIANO PAVAROTTI** (2) London/PolyGram Classics  
(1) Atlantic/AG
- 6 **DON CAMPBELL** (2) Children's Group/BMG Classics  
(2) Spring Hill/Allegro
- 7 **JAMES LEVINE** (1) Atlantic/AG  
(1) London/PolyGram Classics
- 8 **PLACIDO DOMINGO** (1) Atlantic/AG  
(1) Sony Classical
- 9 **CECILIA BARTOLI** (2) DG/PolyGram Classics  
(2) London/PolyGram Classics
- 10 **JOSE CARRERAS** (1) Atlantic/AG

## top classical albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ARIA - THE OPERA ALBUM**—  
Andrea Bocelli—Philips/PolyGram Classics
- 2 **VIAGGIO ITALIANO**—Andrea Bocelli—  
Philips/PolyGram Classics
- 3 **THE 3 TENORS: PARIS 1998**—Carreras-  
Domingo-Pavarotti (Levine)—Atlantic/AG
- 4 **MY SECRET PASSION - THE ARIAS**—Michael  
Bolton—Sony Classical
- 5 **PIAZZOLLA: THE SOUL OF THE TANGO**—  
Yo-Yo Ma—Sony Classical
- 6 **PAUL McCARTNEY'S STANDING STONE**—  
London Symphony Orchestra (Foster)—MPL/  
EMI Classics/Angel Records
- 7 **BACH: THE CELLO SUITES**—Yo-Yo Ma—Sony  
Classical
- 8 **THE VIENNA I LOVE**—Andre Rieu—Philips/  
PolyGram Classics
- 9 **PAVAROTTI'S GREATEST HITS - THE  
ULTIMATE COLLECTION**—Luciano Pavarotti—  
London/PolyGram Classics
- 10 **IN CONCERT**—Andre Rieu—Philips/PolyGram  
Classics
- 11 **THE MOZART EFFECT - VOLUME 1**—Don  
Campbell—Children's Group/BMG Classics
- 12 **A HYMN FOR THE WORLD**—Cecilia  
Bartoli/Andrea Bocelli—DG/PolyGram Classics
- 13 **APPALACHIA WALTZ**—Ma/Meyer/O'Connor—  
Sony Classical
- 14 **AN ITALIAN SONGBOOK**—Cecilia  
Bartoli/James Levine—London/PolyGram  
Classics
- 15 **THE CHRISTMAS I LOVE**—Andre Rieu—  
Philips/PolyGram Classics

## top classical imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **PHILIPS** (7)
- 2 **SONY CLASSICAL** (14)
- 3 **ATLANTIC** (1)
- 4 **LONDON** (8)
- 5 **DG** (6)

## PHILIPS

## top classical labels

Pos. LABEL (No. Of Charted Albums)

- 1 **POLYGRAM CLASSICS** (22)
- 2 **SONY CLASSICAL** (14)
- 3 **ATLANTIC GROUP** (8)
- 4 **ANGEL RECORDS** (8)
- 5 **BMG CLASSICS** (7)

P O L Y G R A M  
C L A S S I C S  
& J A Z Z

## top classical crossover artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **LONDON SYMPHONY ORCHESTRA**  
(3) RCA Victor/BMG Classics  
(2) Sony Classical  
(1) Nemo Studio/Angel/Angel  
Records
- 2 **JAMES HORNER** (1) Sony Classical
- 3 **SARAH BRIGHTMAN** (1) Nemo Studio/  
Angel/Angel Records
- 4 **JOHN WILLIAMS** (3) RCA Victor/BMG Classics  
(3) Sony Classical



Andrea Bocelli



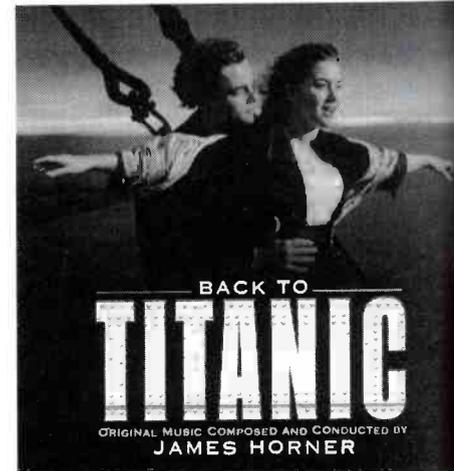
James Horner conducting the London Symphony Orchestra

- T5 **LONDON PHILHARMONIC ORCHESTRA** (1)  
Point Music/PolyGram Classics
- T5 **PETER SCHOLES** (1) Point Music/PolyGram  
Classics
- 7 **ARIA** (1) Astor Place
- 8 **OTTMAR LIEBERT** (1) Sony Classical
- 9 **PLACIDO DOMINGO** (1) Atlantic/AG  
(1) Sony Classical
- T10 **THE BOSTON POPS ORCHESTRA** (3) RCA  
Victor/BMG Classics
- T10 **KEITH LOCKHART** (3) RCA Victor/BMG  
Classics

## top classical crossover albums

Pos. TITLE—Artist—Imprint/Label

- 1 **BACK TO TITANIC**—London  
Symphony Orchestra (Horner)—Sony  
Classical
- 2 **TIME TO SAY GOODBYE**—Sarah Brightman &  
The London Symphony Orchestra—Nemo  
Studio/Angel/Angel Records
- 3 **KASHMIR: SYMPHONIC LED ZEPPELIN**—  
London Philharmonic (Scholes)—Point  
Music/PolyGram Classics
- 4 **THE CELTIC ALBUM**—Boston Pops Orchestra  
(Lockhart)—RCA Victor/BMG Classics
- 5 **MERRY CHRISTMAS FROM VIENNA**—  
Domingo/Huang/Bolton—Sony Classical
- 6 **DIANA PRINCESS OF WALES - BBC  
RECORDING OF THE FUNERAL**—Various  
Artists—London/PolyGram Classics
- 7 **ARIA**—Aria—Astor Place
- 8 **CINEMA SERENADE**—John Williams/Itzhak  
Perlman—Sony Classical



- 9 **LEANING INTO THE NIGHT**—Ottmar  
Liebert—Sony Classical
- 10 **SHINE**—Soundtrack—Philips/PolyGram  
Classics
- 11 **KUNDUN (PHILIP GLASS)**—Soundtrack—  
Nonesuch/AG
- 12 **STORM**—Vanessa-Mae—Virgin
- 13 **TITANIC: THE ULTIMATE COLLECTION**—  
Various Artists—Varèse Sarabande
- 14 **STAR WARS: A NEW HOPE**—London  
Symphony (Williams)—RCA Victor/BMG  
Classics
- 15 **GOES CLASSIC**—Helmut Lotti—RCA  
Victor/BMG Classics

## top classical crossover imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **SONY CLASSICAL** (12)
- 2 **ANGEL** (2)
- 3 **NEMO STUDIO** (1)
- 4 **RCA VICTOR** (10)
- 5 **POINT MUSIC** (1)



## top classical crossover labels

Pos. LABEL (No. Of Charted Albums)

- 1 **SONY CLASSICAL** (12)
- 2 **ANGEL RECORDS** (2)
- 3 **POLYGRAM CLASSICS** (7)
- 4 **BMG CLASSICS** (10)
- 5 **ATLANTIC GROUP** (5)

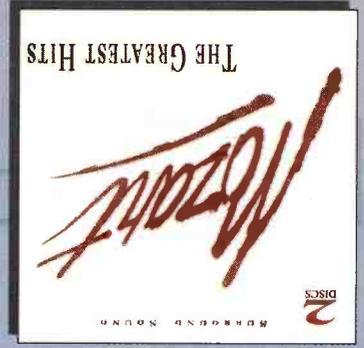
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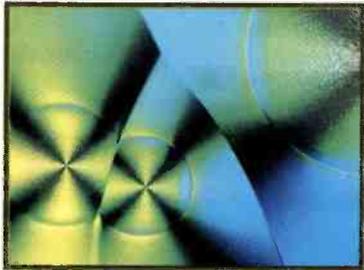
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Royal Philharmonic Orchestra

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THE NUTCRACKER  
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CLASSICAL LABEL  
OF THE YEAR

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# THE YEAR <sup>1998</sup> IN MUSIC

## top combined classical imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 SONY CLASSICAL (43)
- 2 PHILIPS (19)
- 3 LONDON (20)
- 4 ANGEL (6)
- 5 RCA VICTOR (24)
- 6 NEMO STUDIO (1)
- 7 ATLANTIC (2)
- 8 DG (17)
- 9 POINT CLASSICS (1)
- 10 EMI CLASSICS (17)

## top combined classical labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY CLASSICAL (43)
- 2 POLYGRAM CLASSICS (59)
- 3 ANGEL RECORDS (24)
- 4 BMG CLASSICS (31)
- 5 ATLANTIC GROUP (16)



## top combined classical distributors

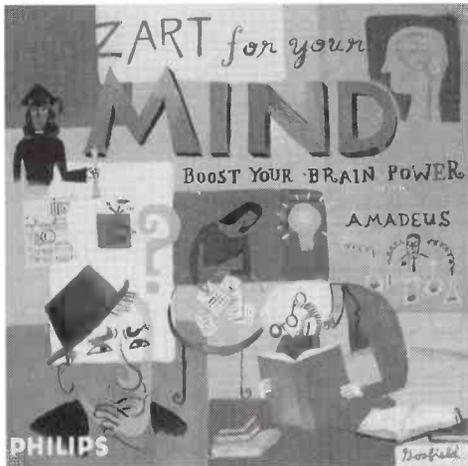
Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 SONY (43)
- 2 PGD (59)
- 3 EMD (26)
- 4 INDEPENDENTS (48)
- 5 BMG (32)
- 6 WEA (17)
- 7 UNIVERSAL (1)

## top mid-price classical artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 PLACIDO DOMINGO (4) Sony Classical (1) DG/PolyGram Classics
- T2 JOSE CARRERAS (3) Sony Classical
- T2 LUCIANO PAVAROTTI (3) Sony Classical
- T4 THE BOSTON POPS ORCHESTRA (2) RCA/BMG Classics (2) RCA Victor/BMG Classics
- T4 ARTHUR FIEDLER (2) RCA/BMG Classics (2) RCA Victor/BMG Classics
- 6 LEONARD BERNSTEIN (2) Sony Classical
- 7 JAMES GALWAY (1) RCA Victor/BMG Classics



- 8 I SALONISTI (1) Deutsche Harmonia Mundi/BMG Classics
- 9 THE ROBERT SHAW CHORALE (1) Catalyst/BMG Classics
- T10 ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (1) EMI Classics/Angel Records
- T10 SIR NEVILLE MARRINER (1) EMI Classics/Angel Records

## top mid-price classical albums

Pos. TITLE—Artist—Imprint/Label

- 1 MOZART FOR YOUR MIND—Various Artists—Philips/PolyGram Classics
- 2 THE SPIRIT OF THE TITANIC—Various Artists—St. Clair
- 3 MOZART IN THE MORNING—Various Artists—Philips/PolyGram Classics
- 4 PACHELBEL CANON—Various Artists—RCA Victor/BMG Classics
- 5 A TENOR'S CHRISTMAS—Carreras-Domingo-Pavarotti—Sony Classical
- 6 ONLY CLASSICAL CD YOU NEED—Various Artists—RCA Victor/BMG Classics
- 7 CHRISTMAS FAVORITES—Carreras-Domingo-Pavarotti—Sony Classical
- 8 MOZART FOR MEDITATION—Various Artists—Philips/PolyGram Classics
- 9 THE GREATEST OPERA SHOW ON EARTH—Various Artists—London/PolyGram Classics
- 10 MOZART - GREATEST HITS—Various Artists—Sony Classical



Placido Domingo

- 11 CHRISTMAS FESTIVAL—Boston Pops (Fiedler)—RCA Victor/BMG Classics
- 12 TUNE YOUR BRAIN WITH MOZART: FOCUS—Various Artists—DG/PolyGram Classics
- 13 MOZART FOR MOTHERS-TO-BE—Various Artists—Philips/PolyGram Classics
- 14 BEETHOVEN - GREATEST HITS—Various Artists—Sony Classical
- 15 BUILD YOUR BABY'S BRAIN THROUGH MUSIC—Various Artists—Sony Classical

## top mid-price classical imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 PHILIPS (17)
- 2 SONY CLASSICAL (16)
- 3 RCA VICTOR (12)
- 4 ST. CLAIR (1)
- 5 LONDON (2)

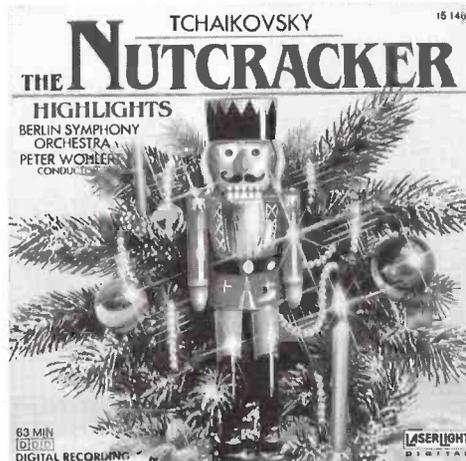
# PHILIPS

## top mid-price classical labels

Pos. LABEL (No. Of Charted Albums)

- 1 POLYGRAM CLASSICS (25)
- 2 BMG CLASSICS (17)
- 3 SONY CLASSICAL (16)
- 4 ST. CLAIR (1)
- 5 ANGEL RECORDS (5)

POLYGRAM  
CLASSICS  
& JAZZ



## top budget classical artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 JOHN BAYLESS (2) Intersound
- 2 THE NETHERLANDS PHILHARMONIC ORCHESTRA (1) Laserlight
- 3 RRSO SYMPHONY ORCHESTRA (1) Madacy
- 4 JOHN WILLIAMS (1) Sony Classical
- T5 BERLIN SYMPHONY ORCHESTRA (1) Laserlight
- T5 PETER WOHLERT (1) Laserlight
- 7 MARY JANE NEWMAN (1) Vox Classics/Essex Entertainment
- T8 CAMBRIDGE SINGERS (1) Collegium
- T8 JOHN RUTTER (1) Collegium
- 10 THE GRENAIDIER GUARD BAND (1) London/PolyGram Classics

## top budget classical albums

Pos. TITLE—Artist—Imprint/Label

- 1 NUTCRACKER CHRISTMAS—Various Artists—Intersound
- 2 MOZART - GREATEST HITS—Various Artists—Reference Gold
- 3 ROMANCE AND ROSES—Various Artists—Intersound
- 4 TEN YEARS OF SUCCESS—Various Artists—Naxos
- 5 BEATLES GREATEST HITS—John Bayless—Intersound
- 6 BEETHOVEN: GREATEST HITS—Various Artists—Reference Gold
- 7 BRAHMS SYMPHONY NO. 4/TRAGIC OVERTURE—The Netherlands Philharmonic Orchestra—Laserlight
- 8 IDIOT'S GUIDE TO CLASSICAL MUSIC—Various Artists—RCA Victor/BMG Classics
- 9 20 CLASSICAL FAVORITES—Various Artists—Madacy
- 10 CLASSICAL MASTERPIECES—Various Artists—Madacy
- 11 PIANO BY CANDLELIGHT—Various Artists—Madacy
- 12 TCHAIKOVSKY: THE NUTCRACKER (HIGHLIGHTS)—Berlin Symphony Orchestra (Wohlert)—Laserlight
- 13 PIANO CLASSICS - 3 CD SET—Various Artists—Madacy
- 14 BRUCKNER: SYMPHONY NO. 3—Various Artists—Laserlight
- 15 PIANO INSTRUMENTALS: VOL. 7—Various Artists—Laserlight

## top budget classical imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 INTERSOUND (11)
- 2 MADACY (11)
- 3 LASERLIGHT (15)
- 4 REFERENCE GOLD (5)
- 5 NAXOS (2)
- 6 RCA VICTOR (2)
- 7 SONY CLASSICAL (1)
- 8 PLATINUM DISK (1)
- 9 DG (1)
- 10 VOX CLASSICS (1)

## top budget classical labels

Pos. LABEL (No. Of Charted Albums)

- 1 INTERSOUND (11)
- 2 MADACY (11)
- 3 LASERLIGHT (15)
- 4 REFERENCE GOLD (5)
- 5 NAXOS (2)

Intersound®

classical

## top jazz artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- HARRY CONNICK, JR. (1)**  
Columbia
- DIANA KRALL (4)** Impulse!/GRP
- ROYAL CROWN REVUE (1)** Surfdog/  
Hollywood  
(1) Warner Bros.
- LOUIS ARMSTRONG (1)** GRP  
(1) Hip-O  
(1) Laserlight  
(1) RCA Victor  
(1) Verve
- WYNTON MARSALIS (1)** Columbia
- JOHN SCOFIELD (1)** Verve
- ELLA FITZGERALD (2)** Verve  
(1) Laserlight  
(1) PolyGram TV/Verve
- DAVE GRUSIN (1)** NZK Encoded
- THE MANHATTAN TRANSFER (1)** Atlantic/AG
- JOHN COLTRANE (2)** Impulse!/GRP  
(1) GRP



Harry Connick, Jr.

- CAUGHT IN THE ACT - LIVE!**—Royal Crown Revue—Surfdog/Hollywood
- PRICELESS JAZZ SAMPLER**—Various Artists—GRP
- JAZZ FOR A RAINY AFTERNOON**—Various Artists—32 Jazz
- PRICELESS JAZZ**—Louis Armstrong—GRP
- DAVE GRUSIN PRESENTS WEST SIDE STORY**—Dave Grusin—NZK Encoded
- PURE ELLA**—Ella Fitzgerald—PolyGram TV/Verve
- SWING**—The Manhattan Transfer—Atlantic/AG
- FABULOUS SWING COLLECTION**—Various Artists—RCA Victor
- ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)**—Diana Krall—Impulse!/GRP
- STEPPIN' OUT - THE EARLY RECORDINGS**—Diana Krall—Impulse!/GRP
- DEAR ELLA**—Dee Dee Bridgewater—Verve
- BEYOND THE MISSOURI SKY (SHORT STORIES)**—Charlie Haden & Pat Metheny—Verve

## top jazz albums

Pos. TITLE—Artist—Imprint/Label

- TO SEE YOU**—Harry Connick, Jr.—Columbia
- LOVE SCENES**—Diana Krall—Impulse!/GRP
- MIDNIGHT IN THE GARDEN OF GOOD AND EVIL**—Soundtrack—Malpasso/Warner Bros.
- JAZZ, AN AMERICAN ORIGINAL**—Various Artists—NARM
- THE MIDNIGHT BLUES - STANDARD TIME VOLUME 5**—Wynton Marsalis—Columbia
- A GO GO**—John Scofield—Verve
- MUGZY'S MOVE**—Royal Crown Revue—Warner Bros.

## top jazz imprints

Pos. IMPRINT (No. Of Charted Albums)

- COLUMBIA (11)**
- IMPULSE! (11)**
- VERVE (21)**
- MALPASO (2)**
- BLUE NOTE (15)**
- GRP (6)**
- RCA VICTOR (10)**
- WARNER BROS. (7)**
- NARM (1)**
- 32 JAZZ (4)**

# THE YEAR <sup>19</sup><sub>98</sub> MUSIC

## COLUMBIA

### top jazz labels

Pos. LABEL (No. Of Charted Albums)

- COLUMBIA (13)**
- GRP (17)**
- VERVE (22)**
- WARNER BROS. (9)**
- CAPITOL (16)**

# Jazz

## CRITICS' POLL

Continued from page YE-75

- unreleased track. If she'd only go back into the studio and give us something new.
- Nanne**, "Cirkus Homo Sapiens" (Face, Sweden). Benny Andersson's daughter-in-law takes a strange left turn.
  - Various artists, "Motown Sings Motown Treasures" (Motown). Just for the Supremes' take on "In My Lonely Room."



**THOM DUFFY**  
International Deputy Editor

- Bruce Springsteen**, "Tracks" (Columbia).
- John Fogerty**, "Premonition Tour," July 3 at Radio City Music Hall in New York.
- Bob Dylan**, "Live 1966/The Bootleg Series Vol. 4: The 'Royal Albert Hall Concert'" (Columbia).
- Lucinda Williams**, "Car Wheels On A Gravel Road" (Mercury).
- Yo-Yo Ma**, "Inspired By Bach," PBS-TV films, and "Bach: The Cello Suites" (Sony Classical).
- Leonard Bernstein**, "Reaching For The Note," PBS-TV documentary and soundtrack (Deutsche Grammophon).
- "Wizard Of Oz," original 1939 soundtrack to the re-released film (Rhino).
- Cornershop**, "When I Was Born For The 7th Time" (Wiiija/Luaka Bop).
- Celebrate Brooklyn concert series, Prospect Park, Brooklyn, June-August.
- "Shipping Forecast/God Save The Queen," BBC Radio 4 sign-off, April 21.



**EILEEN FITZPATRICK**  
Home Video Associate Editor

- Sheryl Crow**, "The Globe Sessions" (A&M).
- Semisonic**, "Feeling Strangely Fine" (MCA).
- Oasis**, "The Masterplan" (Epic).
- Barenaked Ladies**, "Stunt" (Reprise).
- Propellerheads featuring Shirley Bassey**, "History Repeating" single (DreamWorks/Geffen).
- Natalie Imbruglia**, "Torn" single (RCA).
- "City Of Angels," soundtrack (Warner Sunset/Reprise).
- Cubanismo**, "Reencarnación" (Hannibal Records).
- Cherry Poppin' Daddies**, "Zoot Suit Riot" single (Mojo/Universal).
- Marilyn Manson**, "Dope Show" single (Nothing/Interscope).



**LARRY FLICK**  
Talent Editor

- Madonna**, "Ray Of Light" (Maverick/Warner Bros.).
- Gloria Estefan**, "gloria!" (Epic).
- Stevie Nicks**, "If You Ever Did Believe" single (Warner Sunset/Reprise).
- Chaka Khan**, "Come 2 My House" (NPG).
- Jennifer Paige**, "Crush" single (edel America/Hollywood).
- Culture Club**, "I Just Wanna Be Loved" single (Virgin).
- Corey Hart**, "Jade" (Columbia Canada).
- Pure Sugar**, "Pure Sugar" (Geffen).

- Ultra Nate**, "Situation: Critical" (Strictly Rhythm).
- Jan Johnston**, "Crawl To The Edge" demo (Waxploitation Productions).



**CHET FLIPPO**  
Nashville Bureau Chief

- Heather Myles**, "Highways & Honky Tonks" (Rounder).
- Sara Evans**, "No Place That Far" (MCA).
- Deana Carter**, "Everything's Gonna Be Alright" (Capitol Nashville).
- Lee Ann Womack**, "Some Things I Know" (Decca).
- Allison Moorer**, "Alabama Song" (MCA).
- Hank Williams**, "The Complete Hank Williams" (Mercury Nashville).
- Waylon Jennings**, "Closing In On The Fire" (Ark 21).
- Vince Gill**, "The Key" (MCA Nashville).
- Randy Scruggs**, "Crown Of Jewels" (Reprise).
- Lyle Lovett**, "Step Inside This House" (Curb).



**LISA GIDLEY**  
Copy Editor

- Stereolab**, "Albumin Tunes" (Drag City). Even these outtakes flirt with transcendence.
- The Zombies**, "Odessey & Oracle" reissue (Big Beat). The other "Pet Sounds."
- Belle & Sebastian**, "The Boy With The Arab Strap" (Jeepster/Matador).
- Flaming Lips**, Zaireeka concert, Sept. 27 at Wetlands in New York. Mix 40 boomboxes, 40 participating audience mem-

- bers, 280 prerecorded cassettes and Wayne Coyne's animated conducting for a live show like no other.
- Tie: Dump**, "A Plea For Tenderness" (Brinkman); **Elliott Smith**, "XO" (DreamWorks); **Silver Jews**, "American Water" (Drag City). Personal themes with universal connections.
- Mercury Rev**, "Deserter's Songs" (V2).
- Radiohead**, "7 Television Commercials" (Capitol Video). A great band on record meets its ideal medium in video. Bonus points if you can hold your breath with Thom Yorke throughout "No Surprises."
- Tie: Versus**, "Two Cents Plus Tax" (Caroline); **Swervedriver**, "99th Dream" (Zero Hour). Viva guitar rock, still.
- Brigitte Bardot**, "Best Of Brigitte Bardot" (Philips/Mercury France). They don't make disposable sex-kitten Francophile pop like they used to.
- Add N To X**, "On The Wires Of Our Nerves" (Mute). Machines both fun and creepy.



**MARILYN A. GILEN**  
News Editor

- Bruce Springsteen**, "Tracks" (Columbia).
- Gillian Welch**, "Hell Among The Yearlings" (Almo Sounds).
- Lucinda Williams**, "Car Wheels On A Gravel Road" (Mercury).
- Belle & Sebastian**, "The Boy With The Arab Strap" (Jeepster/Matador).
- Amy Rigby**, "Middlescence" (Koch Records).
- Mercury Rev**, "Deserter's Songs" (V2).
- Semisonic**, "Feeling Strangely Fine" (MCA).

Continued on page YE-80

# THE YEAR <sup>1998</sup> <sub>20</sub> MUSIC

## CRITICS' POLL

Continued from page YE-79

8. **Cheri Knight**, "The Northeast Kingdom" (E-Squared).
9. **Robbie Fulks**, "Let's Kill Saturday Night" (Geffen).
10. **Sloan**, "Navy Blues" (Never Records Group/Murderecords/Universal).



**PORTER HALL**  
Special Issues  
Coordinator

1. **The Mopeds**, "The Hills Are Alive With The Sound Of

Mopeds" (Vibrafon). A Swedish trio with a great pop/rock sound—It's too bad they aren't (yet) available in the U.S.

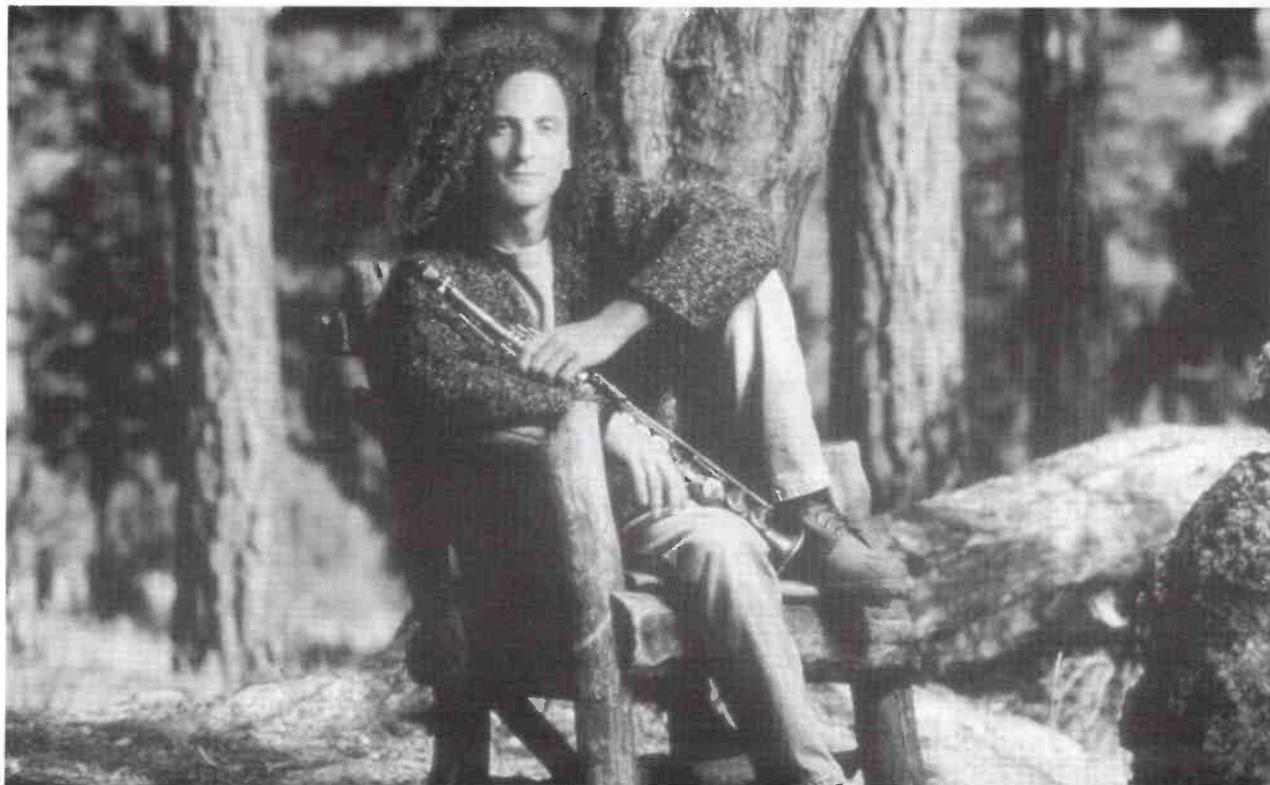
2. **Bob Dylan**, "Live 1966/The Bootleg Series Vol. 4: The 'Royal Albert Hall' Concert" (Sony/Legacy). Disc One is beautiful, Disc Two is fascinating; selling out has never sounded better.
3. **Squirrel Nut Zippers**, "Perennial Favorites" (Mammoth).
4. **David Holmes/Various Artists**, "Out Of Sight" soundtrack (Jersey Records/MCA).
5. **Andrew Bird's Bowl Of Fire**, "Thrills" (Rykodisc). It's like a jazz-violin tour of the early 20th century.
6. **Cake**, "Prolonging The Magic" (Capricorn/PolyGram).
7. **Bran Van 3000**, "Glee" (Audiogram/Capitol). Inventive hip-hop that accommodates a broad variety of styles.
8. **fiendz**, "cole" (Black Pumpkin). Garage-pop sensibilities as communicated through heavy-metal chords.
9. **Brad Mehldau**, "Songs: Art Of The Trio, Vol. 3" (Warner Bros.).
10. **Money Mark**, "Push The Button" (Mo Wax/London). He's basically a one-man band who experiments as much as he crafts.



**CARLA HAY**  
Music Video Editor

1. **Josh Wink**, "Simple Man" (Ovum/Ruffhouse/Columbia). An excellent parody of rock stardom.
2. **Marilyn Manson**, "The Dope Show" (Nothing/Interscope). Love or hate Marilyn Manson, this was the kind of video that people couldn't help talking about once they saw it.
3. **Tori Amos**, "Spark" (Atlantic). An underrated video that draws the viewer into a haunting sense of desperation, and the ending avoids the usual clichés.
4. **Garbage**, "Push It" (Almo Sounds/Interscope). Another underrated video.
5. **Beastie Boys**, "Intergalactic" (Grand Royal/Capitol). A spoof of Japanese sci-fi flicks with the Beastie Boys' own twisted humor.
6. **Natalie Imbruglia**, "Torn" (RCA). This was one of 1998's few debut-artist videos that made an unforgettable first impression.

Continued on page YE-86



Kenny G

## top contemporary jazz artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **KENNY G** (2) Arista
- 2 **FOURPLAY** (2) Warner Bros.
- 3 **BONEY JAMES** (1) Warner Bros.
- 4 **GEORGE BENSON** (1) GRP
- 5 **DOWN TO THE BONE** (1) Nu Groove
- 6 **JONATHAN BUTLER** (1) N2K Encoded
- 7 **CANDY DULFER** (2) N2K Encoded
- 8 **PAT METHENY GROUP** (1) Warner Bros.
- 9 **KEIKO MATSUI** (2) Countdown/ULG
- 10 **RANDY CRAWFORD** (1) Bluemoon/Atlantic/AG

## top contemporary jazz albums

Pos. TITLE—Artist—Imprint/Label

- 1 **KENNY G GREATEST HITS**—Kenny G—Arista
- 2 **SWEET THING**—Boney James—Warner Bros.
- 3 **4**—Fourplay—Warner Bros.
- 4 **STANDING TOGETHER**—George Benson—GRP
- 5 **FROM MANHATTAN TO STATEN**—Down To The Bone—Nu Groove
- 6 **DO YOU LOVE ME?**—Jonathan Butler—N2K Encoded
- 7 **IMAGINARY DAY**—Pat Metheny Group—Warner Bros.
- 8 **FOR THE LOVE OF YOU**—Candy Dulfer—N2K Encoded
- 9 **FULL MOON AND THE SHRINE**—Keiko Matsui—Countdown/ULG
- 10 **THE MOMENT**—Kenny G—Arista
- 11 **EVERY KIND OF MOOD - RANDY, RANDI, RANDEE**—Randy Crawford—Bluemoon/Atlantic/AG

# Jazz

- 12 **BLACK DIAMOND**—The Rippingtons Featuring Russ Freeman—Peak/Windham Hill Jazz/Windham Hill
- 13 **ONE HEART ONE LOVE**—Phil Perry—Peak/Private Music/Windham Hill
- 14 **LEFT OF COOL**—Bela Fleck And The Flecktones—Warner Bros.
- 15 **PLEASURES OF THE NIGHT**—Will Downing & Gerald Albright—Verve Forecast/Verve
- 16 **JUMPIN' OFF**—Richard Elliot—Blue Note/Capitol
- 17 **COMBUSTICATION**—Medeski, Martin & Wood—Blue Note/Capitol
- 18 **MADRID**—Marc Antoine—NYC/GRP
- 19 **DECEMBER MAKES ME FEEL THIS WAY**—Dave Isz—Capitol
- 20 **THIS IS LOVE**—Lee Ritenour—i.e. music/Verve
- 21 **THE BEST OF FOURPLAY**—Fourplay—Warner Bros.
- 22 **QUE PASA**—Gato Barbieri—Columbia
- 23 **POSITIVE THINKING...**—Acoustic Alchemy—GRP
- 24 **FULL STRIDE**—Rick Braun—Atlantic/AG
- 25 **THE BEST OF THE RIPPINGTONS**—The Rippingtons—GRP

## top contemporary jazz imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **ARISTA** (2)
- 2 **WARNER BROS.** (16)
- 3 **GRP** (8)
- 4 **N2K ENCODED** (3)
- 5 **BLUE NOTE** (4)
- 6 **ATLANTIC** (8)
- 7 **NU GROOVE** (1)
- 8 **COLUMBIA** (5)
- 9 **COUNTDOWN** (3)
- 10 **PEAK** (3)

## top contemporary jazz labels

Pos. LABEL (No. Of Charted Albums)

- 1 **ARISTA** (2)
- 2 **WARNER BROS.** (17)
- 3 **GRP** (10)
- 4 **N2K ENCODED** (3)
- 5 **ATLANTIC GROUP** (10)

## top combined jazz imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **ARISTA** (2)
- 2 **WARNER BROS.** (23)
- 3 **COLUMBIA** (16)
- 4 **GRP** (14)
- 5 **IMPULSE!** (11)
- 6 **N2K ENCODED** (8)
- 7 **VERVE** (21)
- 8 **BLUE NOTE** (19)
- 9 **ATLANTIC** (14)
- 10 **MALPASO** (2)

## top combined jazz labels

Pos. LABEL (No. Of Charted Albums)

- 1 **ARISTA** (2)
- 2 **WARNER BROS.** (26)
- 3 **GRP** (27)
- 4 **COLUMBIA** (18)
- 5 **VERVE** (31)

**ARISTA**

## top combined jazz distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **BMG** (23)
- 2 **WEA** (46)
- 3 **INDEPENDENTS** (58)
- 4 **UNIVERSAL** (30)
- 5 **SONY** (19)
- 6 **PGD** (34)
- 7 **EMD** (23)

**BMG**  
DISTRIBUTION

8th largest-volume dam in the world: Yacyreta-Apipe, Paraguay-Argentina

8th highest-earning entertainers in the world: Siegfried and Roy

8th most-often mentioned animal in the Bible: The Ass

8th highest sediment-producing river: The Irrawaddy

8th tallest tree in the United States: Ponderosa Pine

8th deadliest snake in the world: Multibanded Krait

8th largest organ in the human body: Thyroid

8th best-selling jazz label in '98 according to Billboard:

**32**  
*jazz*

# THE YEAR <sup>1998</sup> IN MUSIC

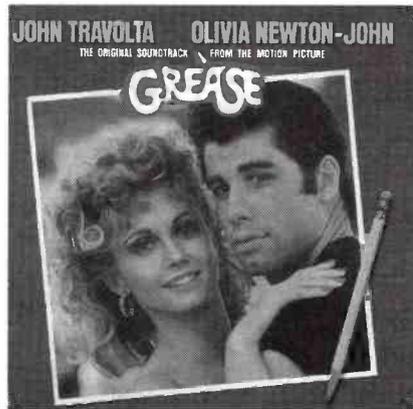
## top pop catalog artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 METALLICA** (4) Elektra/EEG  
(1) Megaforce/Elektra/EEG
- 2 PINK FLOYD** (3) Columbia  
(1) Capitol
- 3 BEASTIE BOYS** (2) Grand Royal/Capitol  
(1) Capitol
- 4 FLEETWOOD MAC** (2) Warner Bros.  
(1) Def Jam/Mercury
- 5 MANNHEIM STEAMROLLER** (3) American Gramophone
- 6 BOB MARLEY** (1) Tuff Gong/Island
- 7 JIMMY BUFFETT** (2) MCA  
(1) Margaritaville/MCA
- 8 FRANK SINATRA** (8) Capitol  
(4) Reprise/Warner Bros.  
(1) Laserlight
- 9 BOB SEGER & THE SILVER BULLET BAND**  
(1) Capitol
- 10 AEROSMITH** (1) Columbia  
(1) Geffen



Metallica



## top pop catalog albums

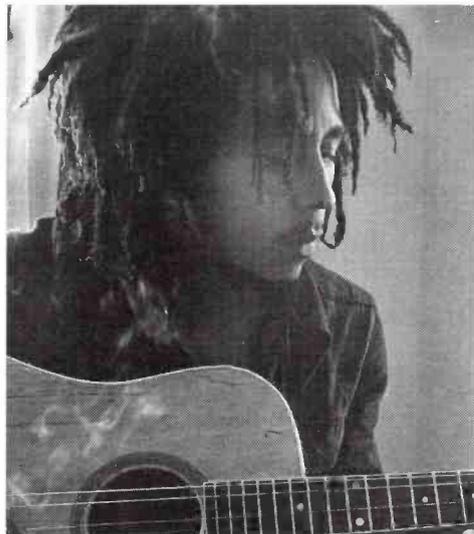
Pos. TITLE—Artist—Imprint/Label

- 1 GREASE**—Soundtrack—Polydor/A&M
- 2 METALLICA**—Metallica—Elektra/EEG
- 3 LICENSED TO ILL**—Beastie Boys—Def Jam/Mercury
- 4 LEGEND**—Bob Marley And The Wailers—Tuff Gong/Island
- 5 DARK SIDE OF THE MOON**—Pink Floyd—Capitol
- 6 GREATEST HITS**—Bob Seger & The Silver Bullet Band—Capitol
- 7 SONGS YOU KNOW BY HEART**—Jimmy Buffett—MCA
- 8 GREATEST HITS**—Fleetwood Mac—Warner Bros.
- 9 THE WOMAN IN ME**—Shania Twain—Mercury (Nashville)
- 10 GREATEST HITS**—James Taylor—Warner Bros.
- 11 MIRACLES - THE HOLIDAY ALBUM**—Kenny G—Arista
- 12 ...AND JUSTICE FOR ALL**—Metallica—Elektra/EEG
- 13 THE WALL**—Pink Floyd—Columbia
- 14 JAGGED LITTLE PILL**—Alanis Morissette—Maverick/Warner Bros.
- 15 ESPN PRESENTS: JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
- 16 THE GREATEST HITS COLLECTION**—Alan Jackson—Arista Nashville
- 17 FUMBLING TOWARDS ECSTASY**—Sarah McLachlan—Nettwerk/Arista
- 18 APPETITE FOR DESTRUCTION**—Guns N' Roses—Geffen
- 19 SKYNYRD'S INNYRDS/THEIR GREATEST HITS**—Lynyrd Skynyrd—MCA
- 20 GREATEST HITS**—Elton John—Rocket/A&M

- 21 CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramophone
- 22 GREATEST HITS**—Tom Petty And The Heartbreakers—MCA
- 23 VAULT - GREATEST HITS 1980-1995**—Def Leppard—Mercury
- 24 THE ULTIMATE EXPERIENCE**—Jimi Hendrix—MCA
- 25 40 OZ. TO FREEDOM**—Sublime—Gasoline Alley/MCA
- 26 HELL FREEZES OVER**—Eagles—Geffen
- 27 THE BEST OF VAN MORRISON**—Van Morrison—Polydor/A&M
- 28 MASTER OF PUPPETS**—Metallica—Elektra/EEG
- 29 ALL EYEZ ON ME**—2Pac—Death Row/Interscope/Island
- 30 BIG ONES**—Aerosmith—Geffen
- 31 CRASH**—Dave Matthews Band—RCA
- 32 RIDE THE LIGHTNING**—Metallica—Megaforce/Elektra/EEG
- 33 BACK IN BLACK**—AC/DC—Atlantic/AG
- 34 SINATRA REPRISE - THE VERY GOOD YEARS**—Frank Sinatra—Reprise/Warner Bros.
- 35 FALLING INTO YOU**—Celine Dion—550 Music/Epic
- 36 CHRONICLE VOL. 1**—Creedence Clearwater Revival—Fantasy
- 37 PIECES OF YOU**—Jewel—Atlantic/AG
- 38 MERRY CHRISTMAS**—Mariah Carey—Columbia
- 39 RUMOURS**—Fleetwood Mac—Warner Bros.
- 40 THE HITS**—Garth Brooks—Capitol Nashville
- 41 GREATEST HITS 1974-78**—Steve Miller Band—Capitol
- 42 CHRISTMAS EVE AND OTHER STORIES**—Trans-Siberian Orchestra—Lava/Atlantic/AG
- 43 TRAGIC KINGDOM**—No Doubt—Trauma/Interscope



Shania Twain



Bob Marley

- 44 A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 45 AEROSMITH'S GREATEST HITS**—Aerosmith—Columbia
- 46 GREATEST HITS**—Queen—Hollywood
- 47 CHRISTMAS**—Mannheim Steamroller—American Gramophone
- 48 WHEN MY HEART FINDS CHRISTMAS**—Harry Connick, Jr.—Columbia
- 49 DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney
- 50 JOURNEY'S GREATEST HITS**—Journey—Columbia

## top pop catalog imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 COLUMBIA** (17)
- 2 POLYDOR** (8)
- 3 ELEKTRA** (8)
- 4 CAPITOL** (19)
- 5 MCA** (6)
- 6 WARNER BROS.** (4)
- 7 GEFEN** (3)
- 8 ATLANTIC** (5)
- 9 AMERICAN GRAMAPHONE** (3)
- 10 DEF JAM** (1)

**COLUMBIA**

## top pop catalog labels

Pos. LABEL (No. Of Charted Albums)

- 1 A&M** (17)
- 2 WARNER BROS.** (11)
- 3 MCA** (9)
- 4 COLUMBIA** (17)
- 5 ELEKTRA ENTERTAINMENT GROUP** (9)



## top pop catalog distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 PGD** (34)
- 2 WEA** (27)
- 3 UNIVERSAL** (18)
- 4 SONY** (34)
- 5 EMD** (30)
- 6 INDEPENDENTS** (22)
- 7 BMG** (12)



## top r&b catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 LEGEND**—Bob Marley And The Wailers—Tuff Gong/Island
- 2 GREATEST HITS**—Al Green—The Right Stuff
- 3 LICENSED TO ILL**—Beastie Boys—Def Jam/Mercury
- 4 ALL EYEZ ON ME**—2Pac—Death Row/Interscope/Island
- 5 ME AGAINST THE WORLD**—2Pac—Amaru/Jive
- 6 READY TO DIE**—The Notorious B.I.G.—Bad Boy/Arista
- 7 THE BEST OF SADE**—Sade—Epic
- 8 GHETTO'S TRYING TO KILL ME**—Master P—No Limit/Priority
- 9 KIND OF BLUE**—Miles Davis—Legacy/Columbia
- 10 EVERY GREAT MOTOWN HIT**—Marvin Gaye—Motown
- 11 GIVE LOVE AT CHRISTMAS**—The Temptations—Motown
- 12 ICE CREAM MAN**—Master P—No Limit/Priority
- 13 ISLEYS' GREATEST HITS VOL. 1**—The Isley Brothers—T-Neck/Columbia
- 14 MIRACLES - THE HOLIDAY ALBUM**—Kenny G—Arista
- 15 MAKE IT LAST FOREVER**—Keith Sweat—Vintertainment/EEG
- 16 MAXWELL'S URBAN HANG SUITE**—Maxwell—Columbia
- 17 ENTER THE WU-TANG (36 CHAMBERS)**—Wu-Tang Clan—Loud/RCA
- 18 ALL TIME GREATEST HITS**—Barry White—Mercury
- 19 CHRISTMAS SONG**—Nat King Cole—Capitol
- 20 PURPLE RAIN**—Prince & The New Power Generation—Warner Bros.
- 21 MERRY CHRISTMAS**—Mariah Carey—Columbia
- 22 SLOW JAMS CHRISTMAS VOLUME 1**—Various Artists—The Right Stuff
- 23 E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless/Relativity
- 24 DOGGY STYLE**—Snoop Doggy Dogg—Death Row/Interscope/Priority
- 25 I'M STILL IN LOVE WITH YOU**—Al Green—The Right Stuff

## top country catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 THE WOMAN IN ME**—Shania Twain—Mercury
- 2 THE GREATEST HITS COLLECTION**—Alan Jackson—Arista Nashville
- 3 THE HITS**—Garth Brooks—Capitol
- 4 12 GREATEST HITS**—Patsy Cline—MCA Nashville
- 5 NOT A MOMENT TOO SOON**—Tim McGraw—Curb
- 6 SUPER HITS**—Willie Nelson—Columbia/Sony
- 7 NO FENCES**—Garth Brooks—Capitol
- 8 GREATEST HITS, VOL. 1**—Hank Williams, Jr.—Curb
- 9 SUPER HITS**—Charlie Daniels—Epic/Sony
- 10 PURE COUNTRY (SOUNDTRACK)**—George Strait—MCA Nashville

catalog



# THE YEAR <sup>19</sup>98 <sub>2</sub> MUSIC

- 11 A DECADE OF HITS—*The Charlie Daniels Band—Epic/Sony*
- 12 JOHN DENVER'S GREATEST HITS—*John Denver—RCA*
- 13 STRAIT OUT OF THE BOX—*George Strait—MCA Nashville*
- 14 THE GIFT—*Kenny Rogers—Magnatone*
- 15 GREATEST HITS - FROM THE BEGINNING—*Travis Tritt—Warner Bros.*
- 16 WHEN LOVE FINDS YOU—*Vince Gill—MCA Nashville*
- 17 GREATEST HITS VOLUME 2—*George Strait—MCA Nashville*
- 18 SUPER HITS—*Roy Orbison—Columbia/Sony*
- 19 A CHRISTMAS TOGETHER—*John Denver & The Muppets—Laserlight*
- 20 SUPER HITS—*George Jones—Epic/Sony*
- 21 GARTH BROOKS—*Garth Brooks—Capitol Nashville*
- 22 SOUVENIRS—*Vince Gill—MCA Nashville*
- 23 SUPER HITS—*Johnny Cash—Columbia/Sony*
- 24 GREATEST HITS—*George Strait—MCA Nashville*
- 25 THE PATSY CLINE STORY—*Patsy Cline—MCA Nashville*

## top billboard latin 50 catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 DREAMING OF YOU—*Selena—EMI/EMI Latin*
- 2 THE BEST OF THE GIPSY KINGS—*Gipsy Kings—Nonesuch/Atlantic/AG*
- 3 AMOR PROHIBIDO—*Selena—EMI Latin*
- 4 12 SUPER EXITOS—*Selena—EMI Latin*
- 5 LOS 15 GRANDES EXITOS—*Vicente Fernández—Sony Discos*
- 6 DONDE JUGARAN LOS NINOS—*Maná—WEA Latina*
- 7 MI TIERRA—*Gloria Estefan—Epic/Sony Discos*
- 8 A MEDIO VIVIR—*Ricky Martin—Sony Discos*
- 9 LIVE!—*Selena—EMI Latin*
- 10 THE MAMBO KINGS—*Soundtrack—Elektra/EEG*

## top full-price classical catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 IN CONCERT—*Carreras-Domingo-Pavarotti (Mehta)—London/PolyGram Classics*
- 2 US AND THEM: SYMPHONIC PINK FLOYD—*London Philharmonic (Scholes)—Point Music/PolyGram Classics*
- 3 CHANT—*Benedictine Monks Of Santo Domingo De Silos—Angel/Angel Records*
- 4 THE 3 TENORS IN CONCERT 1994—*Carreras-Domingo-Pavarotti (Mehta)—Atlantic/AG*
- 5 THE VIOLIN PLAYER—*Vanessa-Mae—Angel/Angel Records*

## top jazz catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 MIRACLES - THE HOLIDAY ALBUM—*Kenny G—Arista*
- 2 KIND OF BLUE—*Miles Davis—Legacy/Columbia*
- 3 BREATHLESS—*Kenny G—Arista*
- 4 TIME OUT—*Dave Brubeck—Legacy/Columbia*
- 5 ALL TIME GREATEST HITS—*Louis Armstrong—MCA*
- 6 SWING KIDS—*Soundtrack—Hollywood*
- 7 SKETCHES OF SPAIN—*Miles Davis—Legacy/Columbia*
- 8 BLUE TRAIN—*John Coltrane—Blue Note/Capitol*
- 9 THE BEST OF THE SONGBOOKS—*Ella Fitzgerald—Verve*
- 10 GREATEST HITS—*Louis Armstrong—Curb*

## top world music catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 BEST OF THE GIPSY KINGS—*Gipsy Kings—Nonesuch/AG*
- 2 THE MASK AND MIRROR—*Loreena McKennitt—Warner Bros.*
- 3 THE VISIT—*Loreena McKennitt—Warner Bros.*
- 4 RIVERDANCE—*Bill Whelan—Celtic Heartbeat/Universal*
- 5 GREETINGS FROM HAWAII—*Various Artists—Laserlight*

## top new age catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 CHRISTMAS IN THE AIRE—*Mannheim Steamroller—American Gramophone*
- 2 A FRESH AIRE CHRISTMAS—*Mannheim Steamroller—American Gramophone*
- 3 CHRISTMAS—*Mannheim Steamroller—American Gramophone*
- 4 LIVE AT THE ACROPOLIS—*Yanni—Private Music/Windham Hill*
- 5 WATERMARK—*Enya—Reprise/Warner Bros.*

## top reggae catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 LEGEND—*Bob Marley And The Wailers—Tuff Gong/Island*
- 2 NATURAL MYSTIC—*Bob Marley & The Wailers—Tuff Gong/Island*
- 3 EXODUS—*Bob Marley And The Wailers—Tuff Gong/Island*



Selena



Kenny G



Mannheim Steamroller

## top blues catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 GREATEST HITS—*Stevie Ray Vaughan And Double Trouble—Epic*
- 2 BRIEFCASE FULL OF BLUES—*Blues Brothers—Atlantic/AG*
- 3 LEDBETTER HEIGHTS—*Kenny Wayne Shepherd—Giant/Warner Bros.*
- 4 FROM THE CRADLE—*Eric Clapton—Duck/Reprise/Warner Bros.*
- 5 KEB' MO'—*Keb' Mo'—OKeh/Epic*

## top contemporary christian catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 JARS OF CLAY—*Jars Of Clay—Essential/ Provident*
- 2 JESUS FREAK—*dc Talk—Forefront/Chordant*
- 3 THE GIFT—*Kenny Rogers—Magnatone/Word*



The Three Tenors



Jars Of Clay



Stevie Ray Vaughan

- 4 HEAVENLY PLACE—*Jaci Velasquez—Myrrh/Word*
- 5 SHOUT TO THE LORD—*Various Artists—Hosanna/Integrity/Word*
- 6 SHADES OF GRACE—*Bob Carlisle—Diadem/Provident*
- 7 THE CONCERT OF A LIFETIME—*Ray Boltz—Word*
- 8 THE COLLECTION—*Amy Grant—Myrrh/Word*
- 9 KIRK FRANKLIN AND THE FAMILY CHRISTMAS—*Kirk Franklin And The Family—Gospo Centric/Chordant*
- 10 SONGS—*Rich Mullins—Reunion/Provident*

## top gospel catalog albums

Pos. TITLE—Artist—Imprint/Label

- 1 KIRK FRANKLIN AND THE FAMILY CHRISTMAS—*Kirk Franklin And The Family—Gospo Centric*
- 2 ALONE IN HIS PRESENCE—*CeCe Winans—Sparrow*
- 3 GOSPEL'S GREATEST HITS—*Various Artists—CGI*
- 4 KIRK FRANKLIN AND THE FAMILY—*Kirk Franklin And The Family—Gospo Centric/Interscope*
- 5 WHATCHA LOOKIN' 4—*Kirk Franklin And The Family—Gospo Centric/Interscope*
- 6 KIRK FRANKLIN AND THE FAMILY—*Kirk Franklin And The Family—Gospo Centric/Interscope*
- 7 THE SPIRIT OF DAVID—*Fred Hammond & Radical For Christ—Verity*
- 8 ADORATION: LIVE IN ATLANTA—*Richard Smallwood With Vision—Verity*
- 9 THE CALL—*Anointed—Word/Epic*
- 10 THE INNER COURT—*Fred Hammond & Radical For Christ—Benson*



The Gipsy Kings



Kirk Franklin

# catalog

# THE YEAR <sup>1998</sup> <sub>20</sub> MUSIC

## hot mainstream rock artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 **CREED** (3) *Wind-up*
- 2 **DAYS OF THE NEW** (3) *Outpost/Geffen*
- 3 **METALLICA** (5) *Elektra/EEG*
- 4 **KENNY WAYNE SHEPHERD BAND** (3) *Revolution/Reprise*  
(1) *Revolution*
- 5 **AEROSMITH** (3) *Columbia*
- 6 **PEARL JAM** (5) *Epic*
- 7 **JERRY CANTRELL** (2) *Columbia*
- 8 **BROTHER CANE** (2) *Virgin*
- 9 **FOO FIGHTERS** (2) *Roswell/Capitol*  
(1) *EMI-Capitol/Capitol*
- 10 **MATCHBOX 20** (2) *Lava/Atlantic*

## hot mainstream rock tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **BLUE ON BLACK**—Kenny Wayne Shepherd Band—*Revolution/Reprise*
- 2 **MY OWN PRISON**—Creed—*Wind-up*
- 3 **THE DOWN TOWN**—Days Of The New—*Outpost/Geffen*
- 4 **TOUCH, PEEL AND STAND**—Days Of The New—*Outpost/Geffen*
- 5 **WHAT'S THIS LIFE FOR**—Creed—*Wind-up*
- 6 **SPACE LORD**—Monster Magnet—*A&M*
- 7 **SEX AND CANDY**—Marcy Playground—*Capitol*
- 8 **SHELF IN THE ROOM**—Days Of The New—*Outpost/Geffen*
- 9 **TORN**—Creed—*Wind-up*
- 10 **I LIE IN THE BED I MAKE**—Brother Cane—*Virgin*
- 11 **GIVEN TO FLY**—Pearl Jam—*Epic*
- 12 **THE UNFORGIVEN II**—Metallica—*Elektra/EEG*
- 13 **3 AM**—matchbox 20—*Lava/Atlantic*
- 14 **SAVE YOURSELF**—Stabbing Westward—*Columbia*
- 15 **MY HERO**—Foo Fighters—*Roswell/Capitol*
- 16 **CUT YOU IN**—Jerry Cantrell—*Columbia*
- 17 **IT'S ALRIGHT**—Candlebox—*Maverick/Warner Bros.*
- 18 **FUEL**—Metallica—*Elektra/EEG*
- 19 **I DON'T WANT TO MISS A THING**—Aerosmith—*Columbia*
- 20 **SOMEHOW, SOMEWHERE, SOMEWAY**—Kenny Wayne Shepherd Band—*Revolution/Reprise*
- 21 **FLY AWAY**—Lenny Kravitz—*Virgin*
- 22 **BACK ON EARTH**—Ozzy Osbourne—*Epic*
- 23 **IRIS**—Goo Goo Dolls—*Warner Sunset/Reprise*
- 24 **PSYCHO CIRCUS**—Kiss—*Mercury*
- 25 **TASTE OF INDIA**—Aerosmith—*Columbia*
- 26 **SHIMMER**—Fuel—*550 Music*
- 27 **WHAT KIND OF LOVE ARE YOU ON**—Aerosmith—*Columbia*
- 28 **MY SONG**—Jerry Cantrell—*Columbia*
- 29 **MOST HIGH**—Jimmy Page & Robert Plant—*Atlantic*
- 30 **TIME OF YOUR LIFE (GOOD RIDDANCE)**—Green Day—*Reprise*
- 31 **THE GIRL I LOVE**—Led Zeppelin—*Atlantic*
- 32 **WITHOUT YOU**—Van Halen—*Warner Bros.*
- 33 **CLOSING TIME**—Semisonic—*MCA*
- 34 **INSIDE OUT**—Eve 6—*RCA*
- 35 **THE MEMORY REMAINS**—Metallica—*Elektra/EEG*
- 36 **SUNSHOWER**—Chris Cornell—*Atlantic*
- 37 **WASH IT AWAY**—Black Lab—*DGC/Geffen*
- 38 **CLUMSY**—Our Lady Peace—*Columbia*
- 39 **BETTER THAN YOU**—Metallica—*Elektra/EEG*
- 40 **THE OAF (MY LUCK IS WASTED)**—Big Wreck—*Atlantic*



Creed



Kenny Wayne Shepherd

## hot mainstream rock imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 **COLUMBIA** (14)
- 2 **EPIC** (12)
- 3 **WIND-UP** (4)
- 4 **OUTPOST** (5)
- 5 **VIRGIN** (9)
- 6 **ATLANTIC** (9)
- 7 **ELEKTRA** (10)
- 8 **REVOLUTION** (5)
- 9 **CAPITOL** (9)
- 10 **WARNER BROS.** (12)

## hot mainstream rock labels

Pos. LABEL (No. Of Charted Tracks)

- 1 **COLUMBIA** (16)
- 2 **GEFFEN** (12)
- 3 **ATLANTIC** (14)
- 4 **CAPITOL** (13)
- 5 **EPIC** (13)

**COLUMBIA**

mainstream  
rock

## hot modern rock artists

Pos. ARTIST (No. Of Charted Tracks) Imprint/Label

- 1 **EVERCLEAR** (3) *Capitol*
- 2 **MARCY PLAYGROUND** (2) *Capitol*
- 3 **PEARL JAM** (5) *Epic*
- 4 **GREEN DAY** (4) *Reprise*
- 5 **THIRD EYE BLIND** (3) *Elektra/EEG*
- 6 **GOO GOO DOLLS** (1) *Warner Bros.*  
(1) *Warner Sunset/Reprise*
- 7 **SEMISONIC** (2) *MCA*
- 8 **FOO FIGHTERS** (2) *Roswell/Capitol*  
(1) *Capitol/Elektra/EEG*
- 9 **FASTBALL** (2) *Hollywood*
- 10 **THE SMASHING PUMPKINS** (2) *Virgin*

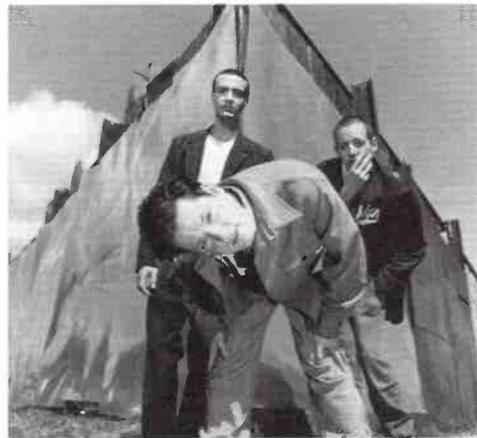


Everclear

## hot modern rock tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **SEX AND CANDY**—Marcy Playground—*Capitol*
- 2 **INSIDE OUT**—Eve 6—*RCA*
- 3 **CLOSING TIME**—Semisonic—*MCA*
- 4 **SHIMMER**—Fuel—*550 Music*
- 5 **TIME OF YOUR LIFE (GOOD RIDDANCE)**—Green Day—*Reprise*
- 6 **IRIS**—Goo Goo Dolls—*Warner Sunset/Reprise*
- 7 **FLAGPOLE SITTA**—Harvey Danger—*Slash/London/Island*
- 8 **THE WAY**—Fastball—*Hollywood*
- 9 **I WILL BUY YOU A NEW LIFE**—Everclear—*Capitol*
- 10 **ONE WEEK**—Barenaked Ladies—*Reprise*
- 11 **BITTER SWEET SYMPHONY**—The Verve—*VC/Hut/Virgin*
- 12 **CLUMSY**—Our Lady Peace—*Columbia*
- 13 **GIVEN TO FLY**—Pearl Jam—*Epic*
- 14 **INTERGALACTIC**—Beastie Boys—*Grand Royal/Capitol*
- 15 **HOW'S IT GOING TO BE**—Third Eye Blind—*Elektra/EEG*
- 16 **MY OWN PRISON**—Creed—*Wind-up*
- 17 **BRICK**—Ben Folds Five—*550 Music*
- 18 **MY HERO**—Foo Fighters—*Roswell/Capitol*
- 19 **PERFECT**—The Smashing Pumpkins—*Virgin*
- 20 **WISHLIST**—Pearl Jam—*Epic*
- 21 **PUSH IT**—Garbage—*Almo Sounds/Interscope*
- 22 **EVERYTHING TO EVERYONE**—Everclear—*Capitol*
- 23 **3 AM**—matchbox 20—*Lava/Atlantic*
- 24 **TOUCH, PEEL AND STAND**—Days Of The New—*Outpost/Geffen*
- 25 **FATHER OF MINE**—Everclear—*Capitol*
- 26 **AVA ADORE**—The Smashing Pumpkins—*Virgin*
- 27 **DAMMIT (GROWING UP)**—Blink 182—*Cargo/MCA*
- 28 **I THINK I'M PARANOID**—Garbage—*Almo Sounds/Interscope*
- 29 **CELEBRITY SKIN**—Hole—*DGC/Geffen*
- 30 **DON'T DRINK THE WATER**—Dave Matthews Band—*RCA*
- 31 **WHAT'S THIS LIFE FOR**—Creed—*Wind-up*
- 32 **JUMPER**—Third Eye Blind—*Elektra/EEG*
- 33 **SAVE TONIGHT**—Eagle-Eye Cherry—*WORK*
- 34 **TORN**—Natalie Imbruglia—*RCA*
- 35 **REAL WORLD**—matchbox 20—*Lava/Atlantic*



Marcy Playground

- 36 **ZOOT SUIT RIOT**—Cherry Poppin' Daddies—*Mojo/Universal*
- 37 **SAINT JOE ON THE SCHOOL BUS**—Marcy Playground—*Capitol*
- 38 **MOUTH**—Bush—*Trauma/Interscope/Hollywood*
- 39 **FLY AWAY**—Lenny Kravitz—*Virgin*
- 40 **JUMP RIGHT IN**—The Urge—*Immortal/Epic*

## hot modern rock imprints

Pos. IMPRINT (No. Of Charted Tracks)

- 1 **CAPITOL** (7)
- 2 **REPRISE** (8)
- 3 **RCA** (8)
- 4 **EPIC** (11)
- 5 **550 MUSIC** (6)
- 6 **ELEKTRA** (10)
- 7 **COLUMBIA** (10)
- 8 **VIRGIN** (5)
- 9 **MCA** (4)
- 10 **HOLLYWOOD** (2)

## hot modern rock labels

Pos. LABEL (No. Of Charted Tracks)

- 1 **CAPITOL** (12)
- 2 **REPRISE** (12)
- 3 **EPIC** (15)
- 4 **VIRGIN** (8)
- 5 **ATLANTIC** (12)



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Timothy White, Editor-In-Chief

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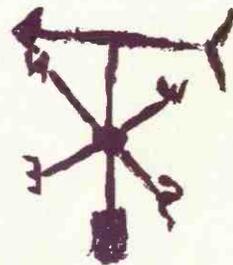
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# THE YEAR 1998 MUSIC

## CRITICS' POLL

Continued from page YE-80

- Black Eyed Peas, "Joints & Jams" (Interscope). A simple concept taken to a unique level.
- Will Smith, "Just The Two Of Us" (Columbia). A moving tribute from a father to a son, and a visual treat celebrating love among families.
- Madonna, "Ray Of Light" (Maverick/Warner Bros.). The editing alone makes this video a keeper.
- Reba/Brooks & Dunn, "If You See Him/If You See Her" (MCA Nashville/Arista Nashville). This clip perfectly captures the heartache that comes after a romantic breakup, and the artists' acting is believable.



**BILL HOLLAND**  
Washington Bureau Chief

- Tony Williams Trio, "Young At Heart" (Columbia).

A lovely goodbye.

- Phil Woods, "The Rev And I" (Blue Note). Label-leader debut (!) is the straight-ahead tradition.
- Andy Bey, "Shades Of Bey" (Evidence). Bey v. younger vocalists? More there there.
- Earl Anderza, "Outa Sight" (Pacific Jazz). Stand back and take cover!
- Tie: Herbie Hancock, "Gershwin's World" (Verve); Herbie Hancock, "The Complete Blue Note Sixties Sessions" (Blue Note). Essential.
- Dave Samuels, "Tjaderized—A Cal Tjader Tribute" (Verve).
- Mose Allison, "The Sage Of Tippo" (32 Records). Atlantic years—droll delta zen.
- Bob Dylan, "Live 1966/The Bootleg Series Vol. 4: The 'Royal Albert Hall' Concert" (Columbia). Pow! Now, how 'bout unreleasing "Self Portrait"?
- The McGarrigle Sisters, "The McGarrigle Hour" (Hannibal). Family and friends harmonize on old favorites.
- Elvis Costello with Burt Bacharach, "Painted From Memory" (Mercury).



**DON JEFFREY**  
Merchants & Marketing Editor

- Lyle Lovett, "Step Inside This House" (MCA).
- Herbie Hancock, "Gershwin's World" (Verve).
- Miles Davis Quintet, "Miles Davis Quintet: 1965-68" (Columbia Legacy).
- Cowboy Junkies, "Miles From Our Home" (Geffen).
- John Williams, "The Guitarist" (Sony Classical).
- Glenn Gould, "The Glenn Gould Silver Jubilee Album" (Sony Classical).
- Dave Matthews Band, "Before These Crowded Streets" (RCA).
- Mary Jane Lamond, "Suase!" (Wicklow/BMG Classics).
- Marcus Roberts, "The Joy Of Joplin" (Sony Classical).

- The Hilliard Ensemble, "Lassus" (ECM/BMG Classics).



**ALIYA S. KING**  
Administrative/Research Assistant

- Lauryn Hill, "Ex Factor" single (Ruffhouse/ Columbia).

The best love-gone-wrong song of the decade. I just wish I couldn't relate.

- Big Pun featuring Joe, "Still Not A Player" single (Loud/BMG). I dare you to keep still when this song comes on. Boricua. . . Morena!
- Best live performance: Mary J. Blige at the Soul Train "Lady Of Soul" Awards. This girl hiked up her dress and ripped it! I gave her a standing ovation from my living room. She's obviously found inner peace.
- Chico DeBarge, "No Guarantees" single (Kedar/Universal). Chico did well as Kedar's mid-season replacement, but he best watch out for D'angelo's "Voodoo" in '99.
- "The Best Of School House Rock" (Rhino). Conjunction Junction, what's your function?
- Lauryn Hill featuring D'angelo, "Nothing Even Matters" single (Ruffhouse/Columbia). This duo's ability to reach deep and still hit the ill falsetto harks back to the days of Marvin and Tammy.
- Redman, "I'll Be That" single (Def Jam/Mercury). Brick City and New Jersey represents...as usual!
- Jay-Z, "Vol. 2...Hard Knock Life" (Roc-A-Fella/Def Jam). Finally, I don't have to be ashamed of the fact that "Annie" is my favorite movie of all time.
- Brandy & Monica, "The Boy Is Mine" single (Atlantic).
- Most likely to pick up where A Tribe Called Quest left off: Mos Def And Talib Kweli Are Black Star, Outkast and Black Eyed Peas.



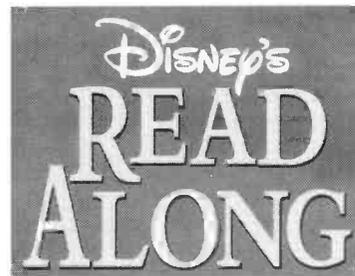
**JOHN LANNERT**  
Latin American/Caribbean Bureau Chief

- Tribu Del Sol, "Buscando Una Razón" (Aljibe).
- Titãs, "Volume Dois" (Warner Music Brasil).
- Rosco, "Bendita La Fe" (Universal Latino).
- Laura Pausini, "Mi Respuesta" (WEA Latina).
- Man Ray, "Popurri" (AME/BMG Latin).
- Sandra De Sá, "Eu Sempre Fui Sincero, Você Sabe Muito Bem" (Warner Music Brasil).
- Límite, "De Corazón Al Corazón" (Rodven/PolyGram Latino).
- Los Amigos Invisibles, "The New Sound Of The Venezuelan Gozadera" (Luaka Bop/Warner Bros.).
- Son By Four, "Prepárense" RJO/Sony Discs.
- Inti-Illimani, "Lejanía" (Green Linnet/Xenophile).

Continued on page YE-88



Barney



## top kid artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- BARNEY (1) Barney Music/Lyrick Studios (1) Barney Music/SBK/EMI (1) Barney Publishing
- SPACE GHOST (2) Kid Rhino/Rhino
- BORIS KARLOFF (1) Smarty Pants
- THE SIMPSONS (1) Rhino
- TONY BENNETT (1) RPM Records/Sony Wonder/Columbia
- SCOOBY DOO (1) Kid Rhino/Rhino
- THE LITTLE MERMAID (1) Walt Disney
- BARBIE (1) Sony Wonder/Epic
- KENNY LOGGINS (1) Sony Wonder/Columbia
- KATHIE LEE GIFFORD (1) Walt Disney

## top kid audio series

Pos. TITLE (No. Of Charted Albums) Imprint/Label

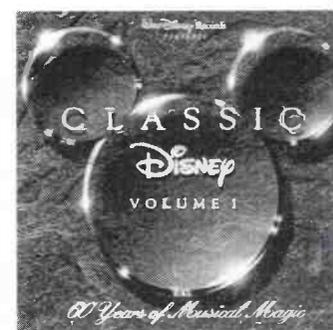
- READ-ALONG (18) Walt Disney
- CEDARMONT KIDS CLASSICS (11) Benson
- VEGGIE TUNES (2) Big Idea/Everland/Word (1) The Lyons Group/Lyrick Studios
- SING-ALONG (6) Walt Disney
- MY FIRST SING-ALONG (2) Walt Disney

## top kid audio

Pos. TITLE—Artist—Imprint/Label

- DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1—Various Artists—Walt Disney
- CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- DISNEY'S CHRISTMAS COLLECTION—Various Artists—Walt Disney

# Kids



- BARNEY'S FAVORITES VOLUME 1—Barney—Barney Music/SBK/EMI
- THE LITTLE MERMAID—Read-Along—Walt Disney
- CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- TODDLER TUNES—Cedarmont Kids Classics—Benson
- VEGGIE TUNES—Veggie Tunes—Big Idea/Everland/Word
- 20 SIMPLY SUPER SINGABLE SILLY SONGS—Various Artists—Walt Disney
- MULAN—Read-Along—Walt Disney
- WINNIE THE POOH—Sing-Along—Walt Disney
- THE LION KING—Read-Along—Walt Disney
- DISNEY CHILDREN'S FAVORITES VOLUME 2—Various Artists—Walt Disney
- VEGGIE TUNES 2—Veggie Tunes—Big Idea/Everland/Word
- WINNIE THE POOH: SILLY OLD BEAR SONGS—My First Sing-Along—Walt Disney
- DISNEY'S PRINCESS COLLECTION—Various Artists—Walt Disney
- ACTION BIBLE SONGS—Cedarmont Kids Classics—Benson
- SUNDAY SCHOOL SONGS—Cedarmont Kids Classics—Benson
- HERCULES—Read-Along—Walt Disney
- SILLY SONGS—Cedarmont Kids Classics—Benson
- THE LITTLE MERMAID—Sing-Along—Walt Disney
- ELMOPALOOZA!—Sesame Street Muppets—Sony Wonder/Epic
- FLUBBER—Read-Along—Walt Disney
- CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- HALLOWEEN SONGS AND SOUNDS—Various Artists—Walt Disney

## top kid imprints

Pos. IMPRINT (No. Of Charted Albums)

- WALT DISNEY (50)
- BENSON (11)
- SONY WONDER (5)
- BIG IDEA (2)
- EVERLAND (2)

## top kid labels

Pos. LABEL (No. Of Charted Albums)

- WALT DISNEY (50)
- BENSON (11)
- WORD (2)
- EMI (1)
- RHINO (7)

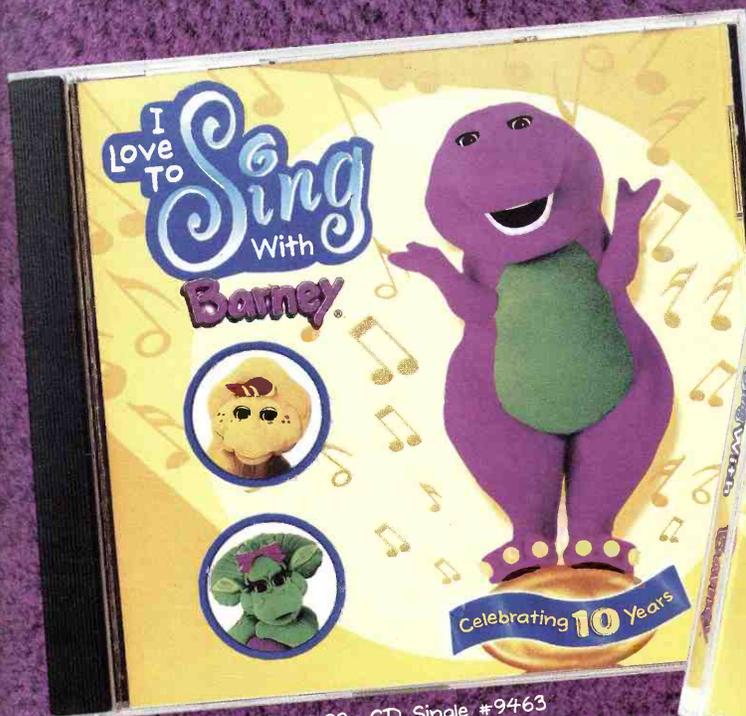


## top kid distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- INDEPENDENTS (59)
- BMG (12)
- EMD (1)
- SONY (5)
- WEA (6)

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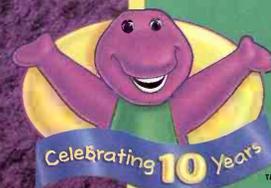
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# THE YEAR IN 1998 MUSIC

## THE YEAR IN NEW AGE MUSIC

Big Labels Pull Land-Grabs While Small Ones Push Edges

BY JOHN DILIBERTO

**I**t was a year of upheaval, realignment and new partnerships in the new age record-company biz. On the charts, however, the song remains the same.

After a long period in which major labels divested themselves of all but the biggest things in new age and modern instrumental, they suddenly awoke and snatched up labels that had been toiling for years as independents. The biggest takeover was Virgin Records' purchase of longtime new age label Narada Records, out of Milwaukee. Narada, the home of David Lanz, Tingstad & Rumbel, Vas and Jesse Cook, comes with a deep catalog that also includes the earlier work of current Windham Hill artist David Arkenstone.

Caught up in the wake of the Virgin deal was Domo Records, the home of Kitano and Luis Perez, who are now distributed through Virgin via Narada. Higher Octave, another new age stalwart with Otmar Liebert's early catalog, is also now distributed through Virgin.

As if that weren't enough of a land grab, Real World Records, Peter Gabriel's home for ethereal global music that houses Sheila Chandra, Yungchen Lhamo, Michael Brook and the late Nusrat Fateh Ali Khan, was shifted from Caroline to Narada for promotion and distribution.

With artists like Yanni on its main imprint and top-selling collections that include "Pure Moods," "Instrumental Moods" and "Celtic Moods," Virgin Records has emerged as the two-ton gorilla of the New Age.

Where does that leave Windham Hill? George Winston remains the label's standard-bearer, with a greatest-hits compilation, "All The Seasons Of George Winston," that crossed over to the top 30 on The Billboard 200. Since being gobbled up by BMG a few years ago, Windham

Hill has absorbed Private Music and continues to mine that rich trove, which includes megastar Yanni's catalog.

All this corporate activity had little effect on the new age chart, which is caught in a time loop, infinitely repeating itself. Yanni, Enya, John Tesh and another Mannheim Steamroller Christmas album: That sums up the new age charts for 1998, as it did for 1997 and 1996. Yanni and Enya—who didn't even release new albums in 1998—hold down the first and second chart positions. Jim Brickman, who had last year's No. 1 new age album, is this year's No. 4 artist.

Following suit, the top three new age labels were Virgin, Windham Hill and Warner Bros. Just like last year, Virgin and Warner Bros. did it on the back of one artist each, Yanni and Enya, respectively.

### YOGA MASTERS

Windham Hill continues to be the master of the thematic compilation. The label has been repackaging its catalog, along with Private Music's, into tenuously themed compilations, including a yoga series and "Conversations With God I and II." It's also released "Summer Solstice II," "Winter Solstice VI" and "Celtic Christmas III," followed up this year by "A Winter Solstice Reunion" and "Celtic Christmas IV." On top of that, Windham has annexed Thanksgiving with a CD of the same name.

Following Windham Hill's lead, compilations and thematic albums continue to dominate new age music at the expense of artist development. In 1989, Enya broke through the barriers into mainstream popularity. If she had emerged in 1998, she'd probably be buried in some Celtic collection.

Celtic is still a hot new age ticket. Besides

the aforementioned titles, Windham Hill clocked in with "Celtic Requiem," David Arkenstone's "Celtic Book Of Days" and Lisa Lynne's "Daughters Of The Celtic Moon." Elsewhere, we found "Celtic Ragas," "Celtic Seasons Of Enchantment," "Celtic Angels," "The Celtic Experience," "Celtic Romance," "Celtic Treasures II," "Celtic Nocturnes," "Celtic Tides" and "Celtic Fantasy," to name but a few.

### NEW-EDGE MUSIC

Exciting and genre-breaking music is still coming from unlikely sources. Sony Classical's crossover division continues to grow, with the Los Angeles Guitar Quartet's major-label debut, "L.A.G.Q.," and the long-awaited return of new age pioneer, harpist Andreas Vollenweider. In addition, the label followed up with a second Adiemus recording by Karl "Diamond Music" Jenkins.

But you have to look to the smaller labels for music truly pushing the edges. California-based Hearts Of Space Records continues to be a beacon for artists making challenging music with a mature sensibility. This past year saw important albums from label stalwarts Steve Roach and Robert Rich that continue to confront new age preconceptions. HOS also experimented with the surf-ambient techno group Mox on its RGB imprint.

Windham Hill founder Will Ackerman is still seeking that elusive hit with his new label, Imaginary Road Records. The imprint ended the year banking on one of its strongest releases, "Celtic Harpstry," a collection of music by harpists that IR hopes will capitalize on a sister PBS video.

Providing some perspective this past year was the New York avant-garde ensemble Bang On A Can, with its chamber rendering of Brian Eno's ambient landmark, "Music For Airports" (Point Music). It spoke to music from a more innocent time, when artists—not producers and marketing executives—came up with concepts. ■



Kitano

### CRITICS' POLL

Continued from page YE-86



**MOIRA McCORMICK**  
Children's Contributor

1. **Liz Phair**, "White-chocolatespaceegg" (Matador/Capitol).
2. **Sunset Valley**, "The New Speed" (Sugar Free).
3. Various Artists, "Velvet Goldmine: Music From The Original Motion Picture" (Innerstate/London).
4. **Beck**, "Mutations" (DGC).
5. **Pee Shy**, "Don't Get Too Comfortable" (Mercury).
6. **Garbage**, "Version 2.0" (Almo Sounds/Interscope).
7. **Amy Rigby**, "Middlescence" (Koch Records).
8. **Jez Lowe And The Bad Pennies**, "The Parish Notices" (Green Linnet).
9. **Rufus Wainwright**, "Rufus Wainwright" (DreamWorks).
10. Singles: **Fuel**, "Shimmer" (550/Epic); **Fatboy Slim**, "The Rockafeller Skank" (Skint/Astralwerks/Caroline); **Lenny Kravitz**, "Fly Away" (Virgin); **the Flys**, "Got You (Where I Want You)" (Delicious Vinyl/Trauma); **Korn**, "Got The Life" (Immortal/Epic); **Oasis**, "Aquiesce" (Epic); **Dave Matthews Band**, "Don't Drink The Water" (RCA); **Eagle-Eye Cherry**, "Save Tonight" (Work).



**CHRIS MORRIS**  
Senior Writer

1. **Bob Dylan**, "Live 1966/The Bootleg Series Vol. 4: The Royal Albert

Hall' Concert" (Columbia/Legacy). This majestic show, out legally a mere 32 years after the fact (and 28 years after the first bootleg), is essential Dylan.

2. **Othar Turner & The Rising Star Fife & Drum Band**, "Everybody Hollerin' Goat" (Birdman). North Mississippi juju in full cry.
3. **Jimmy Scott**, "Holding Back The Years" (Artists Only!). Scott applies his unique interpretive skills to a sublime batch of modern tunes.
4. **Robert Wyatt**, "Shleep" (Thirsty Ear). English maestro's return to the studio is poignant, adventurous, emotionally affecting.
5. **Lucinda Williams**, "Car Wheels On A Gravel Road" (Mercury). A grand tour in romantic geography.
6. **Massive Attack**, "Mezzanine" (Virgin). Truly, Bristol rocks.
7. **Bill Laswell**, "Panthalassa: The Music Of Miles Davis 1969-1974" (Columbia). A compelling "mix translation" of Miles' bitchin' brew.
8. **Pere Ubu**, "Pennsylvania" (Tim/Kerr). This uneasy travelogue marks a major return to form by Cleveland's finest.
9. **Compay Segundo**, "Lo Mejor De La Vida" (Nonesuch/World Circuit). The nonagenarian Cuban genius and Buena Vista Social Club member sets the strings on fire.
10. **Charlie Feathers**, "Get With It: Essential Recordings (1954-69)" (Revenant). Reissue of the year. R.I.P. Charlie.



**SUSAN NUNZIATA**  
Managing Editor

1. **Madonna**, "Ray Of Light" (Maverick/

- Warner Bros.).
2. **Lauryn Hill**, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia).
3. **Faith Evans**, "Keep The Faith" (Bad Boy/Arista).
4. **Jewel**, "Spirit" (Atlantic).
5. **Hole**, "Celebrity Skin" (DGC/Universal).
6. **Les Nubians**, "Princesses Nubiennes" (Omtown/Virgin).
7. **Willie Nelson**, "Teatro" (Island).
8. Tie: **Olu Dara**, "In The World: From Natchez To New York" (Atlantic); **Taj Mahal And The Hula Blues Band**, "Sacred Island" (Private Music/BMG).
9. Tie: **Rachid**, "Prototype" (Universal); **Goodie Mob**, "Still Standing" (LaFace/Arista).
10. Last, But Definitely Not Least: **Francis Dunnery**, "Let's Go Do What Happens" (Razor & Tie/BMG); **Paul Kelly**, "Words & Music" (Vanguard); **Billy Bragg & Wilco**, "Mermaid Avenue" (Elektra); **The Saw Doctors**, "Songs From Sun Street" (Paradigm Records); **Eagle-Eye Cherry**, "Desireless" (Work/Sony).



**ELENA OUMANO**  
Hip-Hop Columnist

1. **Outkast**, "Aquemini" (LaFace/Arista).
2. **Lauryn Hill**, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia).
3. **Buju Banton**, "Inna Heights" (Penthouse/VP).
4. **Jay-Z**, "Vol. 2...Hard Knock Life" (Roc-A-Fella/Def Jam/Mercury).
5. **Mos Def And Talib Kweli Are Black Star**, "Black Star" (Rawkus).
6. **Brand Nubian**, "Foundation" (Arista).
7. Soundtrack, "Slam—The Soundtrack" (Immortal/Epic).

8. **Tricky**, "Angels With Dirty Faces" (Island/PolyGram).
9. **Massive Attack**, "Mezzanine" (Virgin).
10. **Mr. Vegas**, "Heads High" (Greensleeves).



**MICHAEL PAOLETTA**  
Dance Music Editor

1. **Madonna**, "Ray Of Light" (Maverick/Warner Bros.).
2. **Deborah Cox**, "One Wish" (Arista). Of course, this includes Hex Hector's club remix of "Nobody's Supposed To Be Here."
3. **Ultra Nate**, "Situation: Critical" (Strictly Rhythm).
4. **Presence featuring Shara Nelson**, "Sense Of Danger" single (Pagan U.K.).
5. **Wild Orchid**, "I Won't Play The Fool" single (RCA). What a remix! 'Tis a shame the label never released it commercially.
6. **Gloria Estefan**, "gloria!" (Epic).
7. **Elvis Costello with Burt Bacharach**, "Painted From Memory" (Mercury).
8. **Kim English**, "Higher Things" (Nervous).
9. Tie: **Stardust**, "Music Sounds Better With You" single (Rouge/Virgin); **Vernessa Mitchell**, "This Joy" single (Welcome Wax); **Cher**, "Believe" single (Warner Bros.); **Judy Torres**, "Back In Your Arms Again" (Third Millennium).
10. **Lauryn Hill**, "Doo Wop (That Thing)" single (Ruffhouse/Columbia).

Continued on page YE-91

# LIGHTNING STRIKES . . . . . AGAIN

1998 WAS ANOTHER **VERY GOOD YEAR!**



windham hill®

The Music Inside You

- #5 Top World Music Distributor (BMG)
- #5 Top World Music Label
- #5 Top World Music Imprint
- #4 Top World Music Album (Celtic-Christmas III)



**JIM BRICKMAN**

SESAC

Songwriter Of The Year

'The Gift' #1 A/C Single

'After All These Years' with Anne Cochran

#5 A/C Single

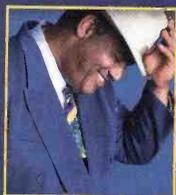
'The Gift' - SESAC New Age Album of The Year

Jim Brickman & Dave Koz

'Partners in Crime'

#3 NAC Peak Position

## URBAN A/C SMASHES



**Phil Perry**

'One Heart, One Love'

#6 Peak Position

**Peabo Bryson**

'My Heart Belongs To You'

#2 Peak Position

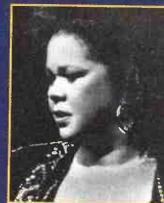


#9 Top Blues Artist

- Etta James

#6 Top Blues

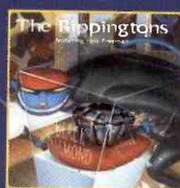
Distributor (BMG)



Private Music

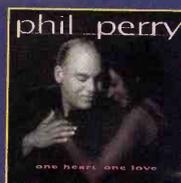
#10 TOP BLUES ALBUM

ETTA JAMES - 'LIFE, LOVE AND THE BLUES'



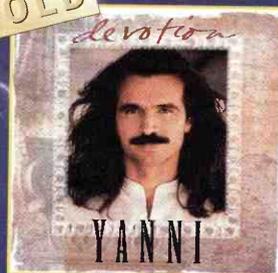
#1 Contemporary Jazz Peak Position

#12 Contemporary Jazz Album of the Year

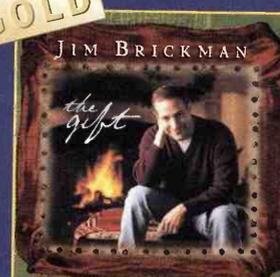


TOP 10 PEAK POSITIONS  
CONTEMPORARY JAZZ

**GOLD**



**GOLD**



the windham hill group



#1 in ADULT MUSIC...PERIOD!

the windham hill group, A Unit of BMG Entertainment

# THE YEAR <sup>19</sup>98 <sub>2</sub> MUSIC

## top new age artists

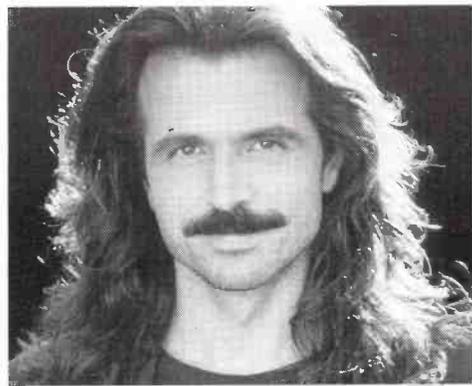
Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **YANNI** (2) *BMG Special Products*  
(2) *Private Music/Windham Hill*  
(1) *Virgin*  
(1) *Windham Hill*
- 2 **ENYA** (2) *Reprise/Warner Bros.*
- 3 **MANNHEIM STEAMROLLER** (3) *American Gramophone*
- 4 **JIM BRICKMAN** (2) *Windham Hill*
- 5 **JOHN TESH** (4) *GTSP*
- 6 **GEORGE WINSTON** (1) *Dancing Cat/Windham Hill*  
(1) *Windham Hill*
- 7 **SECRET GARDEN** (2) *Philips*
- 8 **DELERIUM** (1) *Nettwerk*
- 9 **MAIRE BRENNAN** (1) *Word/Epic*
- 10 **LORIE LINE** (3) *Time Line*

## top new age albums

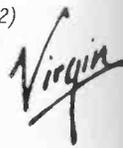
Pos. TITLE—Artist—Imprint/Label

- 1 **TRIBUTE**—Yanni—*Virgin*
- 2 **PAINT THE SKY WITH STARS - THE BEST OF ENYA**—Enya—*Reprise/Warner Bros.*
- 3 **CHRISTMAS LIVE**—Mannheim Steamroller—*American Gramophone*
- 4 **GRAND PASSION**—John Tesh—*GTSP*
- 5 **THE GIFT**—Jim Brickman—*Windham Hill*
- 6 **DEVOTION: THE BEST OF YANNI**—Yanni—*Private Music/Windham Hill*
- 7 **PICTURE THIS**—Jim Brickman—*Windham Hill*
- 8 **ALL THE SEASONS OF GEORGE WINSTON - PIANO SOLOS**—George Winston—*Windham Hill*
- 9 **A WINTER'S SOLSTICE VI**—Various Artists—*Windham Hill*
- 10 **INSTRUMENTAL MOODS**—Various Artists—*Virgin*
- 11 **IN THE MIRROR**—Yanni—*Private Music/Windham Hill*
- 12 **AVALON**—John Tesh—*GTSP*
- 13 **PORT OF MYSTERY**—Yanni—*Windham Hill*
- 14 **CONVERSATIONS WITH GOD**—Various Artists—*Windham Hill*
- 15 **THE CHRISTMAS ANGEL**—Mannheim Steamroller—*American Gramophone*
- 16 **NIGHTBIRD**—Yanni—*BMG Special Products*



Yanni

- 5 **GTSP** (4)
- 6 **PRIVATE MUSIC** (2)
- 7 **NARADA** (10)
- 8 **HIGHER OCTAVE** (7)
- 9 **PHILIPS** (3)
- 10 **BMG SPECIAL PRODUCTS** (2)



## top new age labels

Pos. LABEL (No. Of Charted Albums)

- 1 **WINDHAM HILL** (25)
- 2 **VIRGIN** (16)
- 3 **WARNER BROS.** (2)
- 4 **AMERICAN GRAMAPHONE** (4)
- 5 **GTSP** (4)



## top new age distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **BMG** (27)
- 2 **EMD** (17)
- 3 **WEA** (2)
- 4 **INDEPENDENTS** (14)
- 5 **PGD** (10)
- 6 **SONY** (3)
- 7 **UNIVERSAL** (5)

## top new age imprints

Pos. IMPRINT (No. Of Charted Albums)

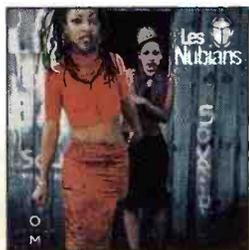
- 1 **VIRGIN** (2)
- 2 **WINDHAM HILL** (22)
- 3 **REPRISE** (2)
- 4 **AMERICAN GRAMAPHONE** (4)



# new age

# THE HIGHER OCTAVE MUSIC GROUP:

## LES NUBIANS PRINCESSES NUBIENNES



(45997)

Exciting and vibrant, Les Nubians are a French hip-hop duo of sisters who mix uplifting messages with smooth grooves in the style of Soul II Soul and Wyclef Jean.

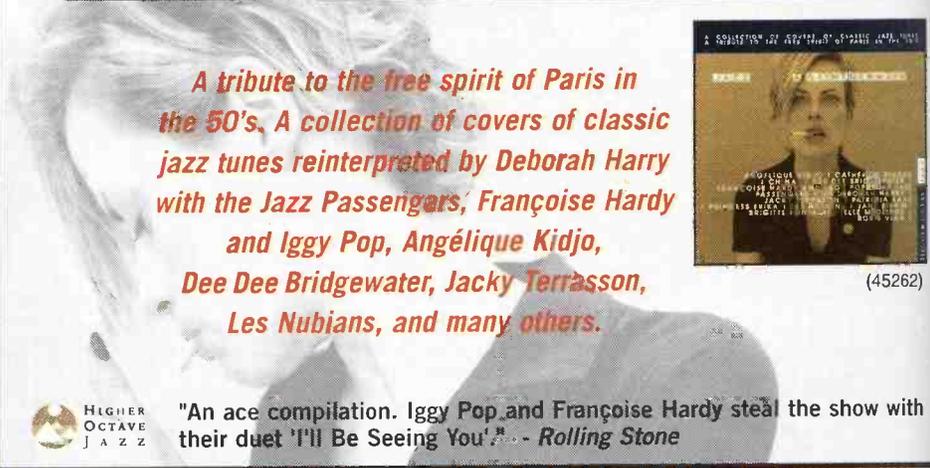
**Impacting Urban AC radio!**



"Positive and empowering." - *Billboard*  
"A smash." - *Mark Hill, Urban Network*



## JAZZ A SAINT GERMAIN



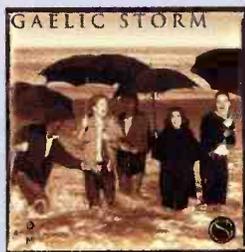
(45262)

*A tribute to the free spirit of Paris in the 50's. A collection of covers of classic jazz tunes reinterpreted by Deborah Harry with the Jazz Passengers, Françoise Hardy and Iggy Pop, Angélique Kidjo, Dee Dee Bridgewater, Jacky Terrasson, Les Nubians, and many others.*



"An ace compilation. Iggy Pop and Françoise Hardy steal the show with their duet 'I'll Be Seeing You'." - *Rolling Stone*

## GAELIC STORM



(46112)

The "party" band as seen in the blockbuster movie, **Titanic**, premieres their self-titled debut filled with all the festive, romping Celtic dance music this lively five-piece band is known for.

**#5 World Music Album - Billboard (8/29/98)**



(46227)

**la ESPERANZA**

la esperanza

exhilarating spanish/flamenco guitars blended with world-beat dance grooves take listeners on a romantic and exotic musical journey.

**Debuts @ #23 New Age Album - Billboard (11/14/98)**



Coming soon: Govi, 3rd Force, Banyan, Brian Hughes, Buckethead, John Klemmer, CUSCO, Craig Chaquico, Douglas Spotted Eagle and many more... [www.higheroctave.com](http://www.higheroctave.com)

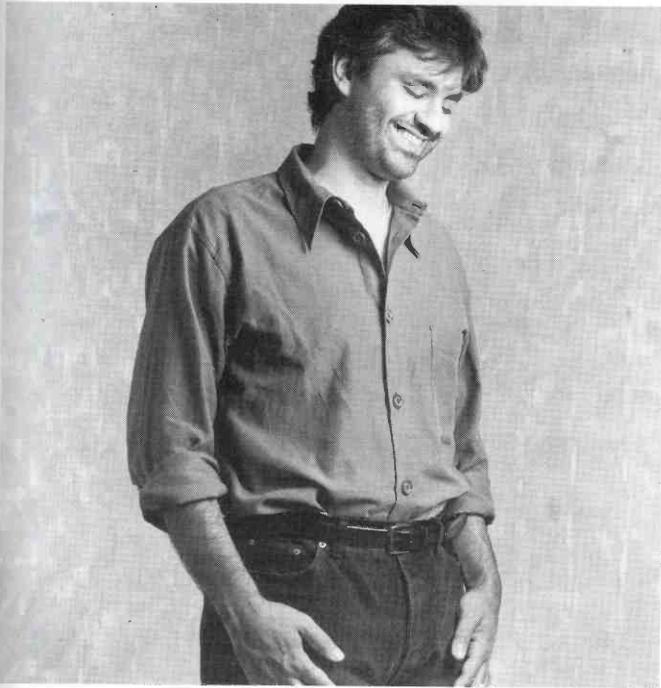


# THE YEAR <sup>19</sup><sub>98</sub> MUSIC

## THE YEAR IN WORLD MUSIC

Familiar Names Top Charts, Newcomers Work The Margins

BY RICHARD HENDERSON



Andrea Bocelli

### top world music artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **ANDREA BOCELLI** (1) Philips
- 2 **LOREENA MCKENNITT** (1) Quinlan Road/Warner Bros.
- 3 **BUENA VISTA SOCIAL CLUB** (1) World Circuit/Nonesuch/AG
- 4 **GIpsy KINGS** (2) Nonesuch/Atlantic/AG
- 5 **BILL WHELAN** (2) Celtic Heartbeat/Universal
- 6 **RONAN HARDIMAN** (1) Philips
- 7 **DEEP FOREST** (1) 550 Music/Epic
- 8 **MANDY PATINKIN** (1) Nonesuch/AG
- 9 **LEAHY** (1) Narada/Virgin
- 10 **AFRO-CUBAN ALL STARS** (1) World Circuit/Nonesuch/AG

### top world music albums

Pos. TITLE—Artist—Imprint/Label

- 1 **ROMANZA**—Andrea Bocelli—Philips
- 2 **THE BOOK OF SECRETS**—Loreena McKennitt—Quinlan Road/Warner Bros.
- 3 **BUENA VISTA SOCIAL CLUB**—Buena Vista Social Club—World Circuit/Nonesuch/AG
- 4 **CELTIC CHRISTMAS III**—Various Artists—Windham Hill
- 5 **CELTIC MOODS**—Various Artists—Virgin
- 6 **RIVERDANCE**—Bill Whelan—Celtic Heartbeat/Universal
- 7 **MICHAEL FLATLEY'S LORD OF THE DANCE**—Ronan Hardiman—Philips
- 8 **DEEP FOREST III - COMPARSA**—Deep Forest—550 Music/Epic
- 9 **COMPAS**—Gipsy Kings—Nonesuch/Atlantic/AG
- 10 **MAMALOSHEN**—Mandy Patinkin—Nonesuch/AG
- 11 **LEAHY**—Leahy—Narada/Virgin
- 12 **CANTOS DE AMOR**—Gipsy Kings—Nonesuch/Atlantic/AG
- 13 **LONG JOURNEY HOME**—Various Artists—Wicklow/RCA Victor
- 14 **GIpsy SOUL - NEW FLAMENCO**—Various Artists—Narada/Virgin
- 15 **A TODA CUBA LE GUSTA**—Afro-Cuban All Stars—World Circuit/Nonesuch/AG

### top world music imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **PHILIPS** (3)
- 2 **QUINLAN ROAD** (1)
- 3 **NONESUCH** (7)
- 4 **WORLD CIRCUIT** (3)
- 5 **WINDHAM HILL** (2)

## PHILIPS

### top world music labels

Pos. LABEL (No. Of Charted Albums)

- 1 **PHILIPS** (3)
- 2 **WARNER BROS.** (2)
- 3 **ATLANTIC GROUP** (9)
- 4 **VIRGIN** (5)
- 5 **WINDHAM HILL** (2)

### top world music distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **WEA** (11)
- 2 **PGD** (5)
- 3 **INDEPENDENTS** (33)
- 4 **EMD** (6)
- 5 **BMG** (4)
- 6 **UNIVERSAL** (3)
- 7 **SONY** (1)

wea

world

In the realm of what Hannibal Records' founder Joe Boyd wryly refers to as "non-WSPE music" (WSPE being White People Speaking English), the big news of 1998 was that 1997 never really went away. The album that heads Billboard's Top World Music Albums chart in 1998, Italian tenor Andrea Bocelli's "Romanza," is actually a holdover from the previous year, as are the second and third-place entries (respectively, Loreena McKennitt's "Book Of Secrets" and the Cuban collaboration "Buena Vista Social Club").

The sustaining hold that the top three acts have on the chart, in addition to perennial Celtic favorites such as Bill Whelan's music from "Riverdance" (Celtic Heartbeat) and the Phillips release of Ronan Hardiman's music from "Michael Flatley's Lord Of The Dance," would appear to indicate that the larger number of world-music buyers seek out listener-friendly, well-publicized titles with links to North American and European artists. Tastemaking in this genre still seems to be shouldered by a much smaller core audience of musically adventurous listeners.

Of course, the Celtic genre received a substantive boost in popularity from the epic box-office netted by the film "Titanic" and the Irish-inflected score provided by composer James Horner with a cast of Celtic session players. The film's record-shattering success couldn't help but influence sales of eponymously titled discs from Gaelic Storm and Narada's Leahy, as well as "The Magic Of Ireland" from The Irish Ceili Band And Singers.

### CONNECTING WITH CUBA

The Cuban connection forged by Ry Cooder and Hannibal's Boyd (the latter producing the popular title "Reencarnación" from Jesus Alemany's Cubanismo) has breached the gap created by the State Department's injunctions against Castro's island. Other releases associated with the Cooder project include "A Toda Cuba Lo Gusta" by the Afro-Cuban All Stars and solo discs from Ruben Gonzalez and Compay Segundo, both members of the Buena Vista Social Club. The success of the Cooder-produced Cuban disc bodes well for the licensing arrangement between English world-music specialist World Circuit and its American conduit, Nonesuch. "Cantos De Amor," the latter's new release from the Gipsy Kings, whose sales have represented a significant fraction of the world-music purchasing dollar for several years, is one of the few new titles in '98 to make significant headway against the hegemony maintained by last year's popular world albums.

Some enduring world music chart habitués are of English or North American origin but have integrated a wealth of influences seamlessly into their own repertoire. Stratford, Ont.-based McKennitt, whose "Book Of

Secrets" was released through her own Quinlan Road label, incorporates Arabic and South American musical motifs and instrumentation in her performances. Also charting in '98 was the 4AD release "Duality," which paired Dead Can Dance chanteuse Lisa Gerrard with keyboardist Pieter Bourke and assimilated influences from Bulgarian choral technique to the sounds of the Australian outback, where Gerrard is currently based.

As the follow-up to "Night Song," his Grammy-nominated collaboration with the late Nusrat Fateh Ali Khan, Gerrard's fellow 4AD artist, Canadian producer/guitarist Michael Brook teamed with Djavan Gasparyan (the foremost exponent of the Armenian duduk flute, heard prominently on the soundtrack to 20th Century Fox film "The Siege"). The resulting album, "Black Rock," was the first title from Peter Gabriel's Real World imprint to be serviced to retail under the label's new distribution deal with Narada.



Loreena McKennitt

### LUAKA'S 10TH

Luaka Bop, the globally minded label launched by David Byrne, celebrated its first decade of operation in '98. Distributed

by Warner Bros., Luaka Bop began its existence with a compilation of Brazilian music titled "Beleza Tropical," which set the tone for many subsequent releases from the Portuguese diaspora in South America. Updating that first set, 10 years later, comes "Beleza Tropical 2: Novo! Mais! Melhor! (New! More! Better!)," featuring new material from label veterans Margaret Menezes, Tom Zé and Marisa Monte, among others. The label also released a long-awaited new album from iconoclastic composer/inventor Zé during 1998.

Putumayo World Music proved itself a force in the world-music arena by issuing a string of well-curated, beautifully packaged compilation albums supported by ingenious marketing campaigns (notably, its tie-in with coffeehouse chains in conjunction with its best-selling "Music From The Coffee Lands"). This year saw the label venture into artist development, with a strong solo debut from L.A.-based Congolese artist Ricardo Lemvo and his band, Makina Loca. Putumayo also handled the American release of "Gato Negro," a gorgeous blend of equatorial music from soukous star Sam Mangwana.

### ISRAEL'S LEGACY

A major talent from America's own "world music" realm, Hawaiian singer/songwriter Israel "Iz" Kamakawiwo'ole, who died in June 1997, was fondly remembered at retail this year, judging from consumer response to his memorial album, "Iz In Concert: The Man And His Music" (Big Boy). The discovery by mainlanders of other island acts, such as Keali'i Reichel and the Ka'au Crater Boys, can be viewed as a significant part of Iz's musical legacy. ■

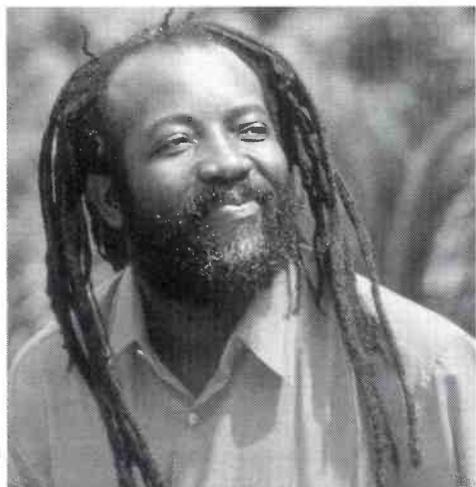
# THE YEAR <sup>19</sup><sub>98</sub> MUSIC

## THE YEAR IN REGGAE

A Rough One, By Any Measure

BY ELENA OUMANO

**T**his year was one of the least eventful ever for reggae, with the sole flashes of excitement sparked by Beenie Man's international "Who Am I" crossover hit, the Main Street crew's continuing domination of the U.K. dancehall and hip-hop scenes, and singjay Mr. Vegas' promising dancehall presence. The few sources of comfort for '70s-style reggae fans were the continuing popularity of Buju Banton's superb '97 "Inna Heights" set, an inspired joining of roots singing and dancehall DJing, Beres Hammond's hits and Luciano's



Freddie McGregor

prayerful voice. Stateside, reggae's overall poor showing is due to the usual obstacles on this end: lack of label signings, poor marketing, and mainstream radio and TV's disinterest.

The loss of the Caribbean Satellite Network dealt reggae another blow in America. The network went up in '91, served the East Coast and South with non-stop rockers, then disappeared four years later. "The music went into a coma when Delroy Cowan lost CSN," says vet singer/Big Ship recording studio- and label-owner Freddie McGregor. "That was our BET. Where you couldn't see a reggae or Caribbean song on BET, you could on CSN."

In the long run, though, today's bad fortune carries the possibilities for tomorrow's positive change. Those reggae artists, producers and labels who expanded their horizons in '98 are, without exception, the ones who studied, analyzed and profited from the successes and errors of the past. First and foremost, they refuse allegiance with the current crop of young saviors whose idiosyncratic, culture-bound concerns are shrinking reggae's universal vision down to a world view the size of a pin hole.

In contrast, reggae's American hip-hop cousin is enjoying one of its biggest years ever, in part because it has returned to the notion of music as a carrier wave of consciousness. The best MCs go beyond superficial reflections of urban reality to explore "whys" and "what ifs." Look to Outkast, Black Star, Jay-Z, Brand Nubian, Lauryn Hill, the Roots and others, including the many talents swelling the underground hip-hop/spoken-word scene, to know what happens when an artist absorbs elements

of the black-music diaspora, including reggae, and responds with his or her own original statements. Hip-hop's bulletins from both the party front and the frontline battle for equal rights and justice speak to anyone who can hear, not just to each other. And the productions have never been more artful.

### BEENIE'S BANNED JOINT

A reggae-world controversy ignited in '97, hot on the heels of Beenie Man's "RuPaul" VH-1 appearance, when some Jamaicans misread "Who Am I"'s manly declaration: "Who am I?/The gal dem sugar./How can I make love to a fella?/In a rush.../pass me the keys to my truck" as "How can I make love to a fella in a rush?"—the not-so-cryptic confession of a



Luciano

"battyman" (homosexual). While some sound systems and radio stations in Jamaica banned the song or at least its offending lines, everyone everywhere else in the world yawned. Unlike many reggae producers, who rush out product instead of building a solid, original track, producer Jeremy Harding crafted a straight-ahead reggae joint with hip-hop skill and savvy. Beenie Man, a gifted and versatile MC, came with a wicked flow and a catchy, easy-to-decipher hook. They gave it what it takes: a careful, imaginative production that goes beyond the latest flavors and dares to buck conformist pressures.

Almost a year after its release, "Who Am I" began bubbling up on U.K. charts, so U.S. licensee VP Records and Beenie's home label, Shocking Vibes, hired Lesley Pitts' highly effective N.Y.-based No Screaming Media publicity firm. It wasn't long before Beenie's glossy smile was beaming from the pages of major magazines like *Newsweek*. The song, the "Many Moods Of Moses" album in which it appears and Beenie himself all bus' out bigtime on America's pop charts and radio for '98.

### SIZZLA'S HOT FOOT

While Beenie's crossover feat was hailed at home by many, others intensified their crab-in-the-barrel scramble. The low point was an assault on the artist at Kingston's airport,

### top reggae artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 BEENIE MAN (1)** *Shocking Vibes/VP*
- 2 BOB MARLEY (2)** *Jad/Koch (2) Madacy (1) Axiom/Island*
- 3 BUJU BANTON (1)** *Germain/VP*
- 4 FINLEY QUAYE (1)** *550 Music/Epic*
- 5 DIANA KING (1)** *WORK/Epic*
- 6 SHAGGY (1)** *Virgin*
- 7 HEPCAT (1)** *Hellcat/Epitaph*
- 8 ZIGGY MARLEY & THE MELODY MAKERS (1)** *Elektra/EEG (1) Virgin*
- 9 BORN JAMERICANS (1)** *Delicious Vinyl/V2*
- 10 GENERAL GRANT (1)** *PolyBeat/Virgin*

### top reggae albums

Pos. TITLE—Artist—Imprint/Label

- 1 MANY MOODS OF MOSES**—*Beenie Man—Shocking Vibes/VP*
- 2 REGGAE GOLD 1998**—*Various Artists—VP*
- 3 PURE REGGAE**—*Various Artists—PolyGram TV/Island*
- 4 INNA HEIGHTS**—*Buju Banton—Germain/VP*
- 5 BEST OF BOB MARLEY**—*Bob Marley—Madacy*
- 6 STRICTLY THE BEST 19**—*Various Artists—VP*
- 7 REGGAE GOLD 1997**—*Various Artists—VP*
- 8 MAVERICK A STRIKE**—*Finley Quaye—550 Music/Epic*
- 9 THINK LIKE A GIRL**—*Diana King—WORK/Epic*
- 10 MIDNIGHT LOVER**—*Shaggy—Virgin*
- 11 RIGHT ON TIME**—*Hepcat—Hellcat/Epitaph*
- 12 D.J. REGGAE MIX**—*Various Artists—Beast/Simitar*
- 13 DREAMS OF FREEDOM - AMBIENT TRANSLATIONS OF BOB MARLEY IN DUB**—*Bob Marley—Axiom/Island*
- 14 STRICTLY THE BEST 20**—*Various Artists—VP*
- 15 YARDCORE**—*Born Jamericans—Delicious Vinyl/V2*

### top reggae imprints

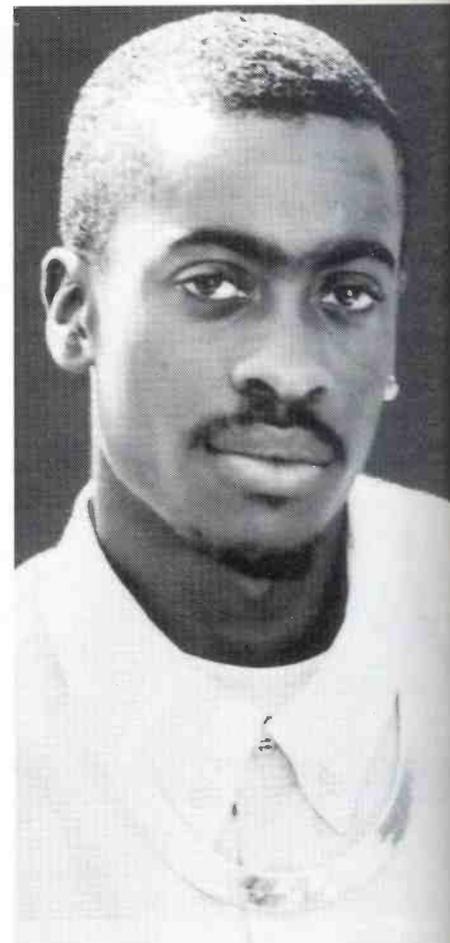
Pos. IMPRINT (No. Of Charted Albums)

- 1 VP (8)**
- 2 SHOCKING VIBES (1)**
- 3 POLYGRAM TV (1)**
- 4 GERMAIN (1)**
- 5 MADACY (3)**

# reggae

upon his return from a N.Y. engagement last summer, allegedly perped by "followers" of self-styled musical "prophets."

Linked to that mentality is the most frustrating example of an artist shooting himself in the foot. Rasta chanter Sizzla is one of reggae's most mesmerizing mic-rockers ever. His unique, driving flow and keenly sensitive, insightful lyrics first pricked up even non-reggae ears in the summer of '97, with two simultaneous releases, "Black Woman And Child" and "Praise Ye Jah." But Sizzla's unfortunate propensity for extremist between-song declamations has him "burning" not only the symbols and artifacts of "Babylon shitstem," but his career. While it's admirable to be a mis-



Beenie Man

### top reggae labels

Pos. LABEL (No. Of Charted Albums)

- 1 VP (10)**
- 2 ISLAND (4)**
- 3 EPIC (2)**
- 4 VIRGIN (4)**
- 5 MADACY (3)**



### top reggae distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 INDEPENDENTS (30)**
- 2 PGD (6)**
- 3 SONY (3)**
- 4 EMD (6)**
- 5 BMG (2)**
- 6 WEA (4)**
- 7 UNIVERSAL (1)**

sionary instead of a careerist, Sizzla's call to "burn white people" from the Sunfest stage last August was another major nadir of '98. He followed that recommendation with the performer's stock rhetorical question, "Do you want more?" and, not surprisingly, was met with resounding silence.

Buju Banton, Beenie Man, Beres Hammond, Luciano, producers Harding, Danny Brownie and others of their ilk understand that, when all is said and done, music is entertainment. One's aim may be to shift hearts and minds, but making people happy for an hour or so—whether through fun, inspiration or a combination of both—can also be the most worthy of pursuits. ■

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LADY SAW, ANTHONY B, DEGREE, SIZZLA, & SANCHEZ.

UP ARTISTS OF THE YEAR

6 OF 15 TOP  
REGGAE ALBUMS

"MANY MOODS OF MOSES"  
BENIE MAN

\*1 REGGAE ALBUM

BENIE MAN

\*1 REGGAE ARTIST

\*1 REGGAE LABEL

\*1 REGGAE IMPRINT



# THE YEAR <sup>19</sup><sub>98</sub> MUSIC

## THE YEAR IN BLUES

Messin' With The Kids And Kings

BY CHRIS MORRIS

**T**he new kids and the seasoned pros shared the spotlight in the blues world this year, as parity reigned supreme among the top blues records of 1998.

The rising young guitar stars experienced no sophomore slump, as Kenny Wayne Shepherd and Jonny Lang both turned in best-selling second albums. The Kenny Wayne Shepherd Band's "Trouble Is..." (Revolution), the follow-up to his top-selling 1996 bow, "Ledbetter Heights," ruled the Top Blues Albums chart for much of the year, while Jonny Lang again made his mark with his late-year entry "Wander This World" (A&M). (Lang's debut, "Lie To Me," also showed remarkable chart legs.) Singer/guitarist Keb' Mo', a fixture on the chart since its inception, now can boast a trifecta of best-selling albums: "Slow Down," his third Okeh release, followed "Just Like You" and his eponymously titled bow into the upper reaches of blues bestsellerdom.



Delbert McClinton

### GUY AND GRAVEL

A fresh face has followed these gifted youngsters to prominence: Singer-guitarist Susan Tedeschi, who impressed audiences during the year with opening appearances on bills with Lang and Buddy Guy, scorched her way up the chart with "Just Won't Burn" (Tone-Cool), a striking showcase for her gravel-voiced shouting and fiery axework. More than one observer has pegged Tedeschi as a rising successor to Bonnie Raitt.

This youth movement aside, 1998 was also a banner year for established blues stars. The biggest story of the year belonged to a man already known as "King Of The Blues": B.B. King's "Deuces Wild" (MCA), which paired the veteran singer/guitarist with such peers as Raitt, Eric Clapton, Van Morrison and the Rolling Stones, to name just a few, roared to the top, buoyed by a duet remake of "The Thrill Is Gone" with Tracy Chapman. It became King's first solo gold record. The blues grandmaster's latest album, "Blues On The Bayou," was a late-year entry.

Other storied names in the blues world made a renewed impression on the Top Blues Albums chart. Delbert McClinton shook things up with his brand of Texas blues 'n' boogie, hitting the upper reaches of the chart with "One Of The Fortunate Few" (Curb). Buddy Guy's '90s return to prominence continued apace, as the singer/guitarist and Billboard Century Award honoree turned in another formidable commercial performance with "Heavy Love" (Silvertone); the album's first single, "Midnight Train," is a unique cross-generational duet with Lang. R&B high priestess Etta James scored with her first all-blues recital, "Life, Love, & The Blues" (Private Music). And a potent triumvirate of singers—Irma Thomas, Tracy Nelson and piano mangler Marcia Ball—made their mark with their first album together, "Sing It!" (Rounder).

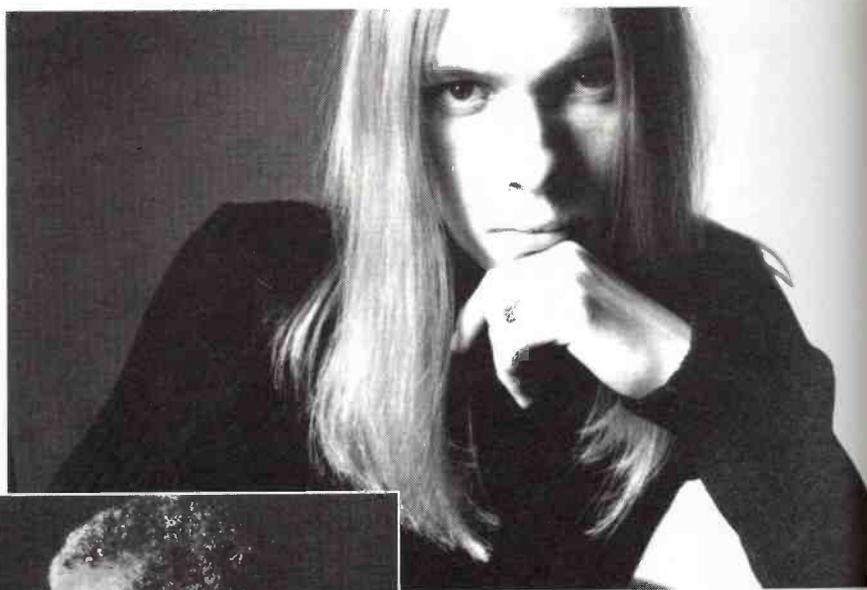
### SWINGIN' SEQUELS SCENE

A pair of seasoned performers delivered hit follow-ups to their smash soul-blues releases of 1996. The indefatigable Johnny Taylor's "Taylored To Please" (Malaco), incorporating a new version of his '70s megahit "Disco Lady," was the popular sequel to "Good Love!," which reigned the chart for the better part of two years. Peggy Scott-Adams, best-known for her late-'60s R&B hits with partner Jo Jo Benson, followed "Help Yourself," the 1996 album that contained the ubiquitous radio hit "Bill," with another chart-worthy set, "Contagious" (Miss Butch). Taylor's Malaco labelmates also hit the chart: Tyrone Davis notched a winner with "Pleasing You," while Little Milton placed as well with "For Real."

Texas' guitar-playing Vaughan brothers were omnipresent on the blues album chart. The late Stevie Ray Vaughan's sizeable cult embraced his previously unreleased concert collection "Live At Carnegie Hall" (Epic), a smokin' date recorded with his longtime band Double Trouble. And Stevie Ray's older sibling Jimmie, the former lead guitarist of the Fabulous Thunderbirds, reentered the market after a layoff of several years with "Out There" (Epic), an homage to the smokey R&B and blues he grew up on. (Blues-rock veteran Boz Scaggs mined similar territory on his own album of covers for Virgin, "Come On Home.")

Taj Mahal was something of a blues industry unto himself: The singer-guitarist not only logged two Private Music albums, "Sacred Island" (with the Hula Blues Band) and "Señor Blues," on the chart, but also placed an outstanding career retrospective, "In Progress & In Motion 1965-1998" (Columbia/Legacy). John Lee Hooker, who celebrated his 50th year in the record business, also hit the daily double: "Best Of Friends" (Virgin), his recent collection of duets, put in steady time on the chart, as did his Pointblank set "Don't Look Back."

New artists and unique sounds refreshed the Top Blues Albums chart in '98. We heard the first, but certainly not the last, from Shemekia Copeland, the vocalist daughter of the late guitarist Johnny Copeland, who debuted with "Turn The Heat Up" (Alligator). On his second release, "Territory" (Hannibal), guitarist/singer Alvin Youngblood Hart showed himself to be one of the most distinctive and eclectic of young blues artists. At the other end of the age spectrum, North Mississippi bluesman R.L. Burnside continued his maverick ways with "Come On In" (Fat Possum), a remix album that included contributions from Beck's onetime coproducer Tom Rothrock and Berlin-based iconoclast Alec Empire of Atari Teenage Riot. The blues may be one of American music's oldest and most enduring forms, but these artists succeeded in weaving originality into its timeless fabric. ■



Kenny Wayne Shepherd



B.B. King

### top blues artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 B.B. KING (3) MCA
- 2 KENNY WAYNE SHEPHERD BAND (1) Revolution/Warner Bros.
- 3 JONNY LANG (2) A&M
- 4 DELBERT McCLINTON (1) Curb/Rising Tide
- 5 KEB' MO' (1) Okeh/550 Music/Epic (1) Okeh/Epic
- 6 STEVIE RAY VAUGHAN AND DOUBLE TROUBLE (1) Epic
- 7 BUDDY GUY (2) Silvertone/Jive
- 8 PEGGY SCOTT-ADAMS (2) Miss Butch/Mardi Gras
- 9 ETTA JAMES (1) Chess/MCA (1) Private Music/Windham Hill
- 10 JOHNNIE TAYLOR (2) Malaco

### top blues albums

Pos. TITLE—Artist—Imprint/Label

- 1 TROUBLE IS...—Kenny Wayne Shepherd Band—Revolution/Warner Bros.
- 2 DEUCES WILD—B.B. King—MCA
- 3 LIE TO ME—Jonny Lang—A&M

# Blues

- 4 BLUES BROTHERS 2000—Soundtrack—Universal
- 5 ONE OF THE FORTUNATE FEW—Delbert McClinton—Curb/Rising Tide
- 6 LIVE AT CARNEGIE HALL—Stevie Ray Vaughan And Double Trouble—Epic
- 7 WANDER THIS WORLD—Jonny Lang—A&M
- 8 SLOW DOWN—Keb' Mo'—Okeh/550 Music/Epic
- 9 HEAVY LOVE—Buddy Guy—Silvertone/Jive
- 10 LIFE, LOVE & THE BLUES—Etta James—Private Music/Windham Hill
- 11 CONTAGIOUS—Peggy Scott-Adams—Miss Butch/Mardi Gras
- 12 JUST WON'T BURN—Susan Tedeschi—Tone-Cool/Rounder/Mercury
- 13 JUST LIKE YOU—Keb' Mo'—Okeh/Epic
- 14 PAINT IT BLUE - SONGS OF THE ROLLING STONES—Various Artists—House Of Blues
- 15 TAYLORED TO PLEASE—Johnnie Taylor—Malaco

### top blues imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 MCA (3)
- 2 REVOLUTION (1)
- 3 A&M (2)
- 4 UNIVERSAL (1)
- 5 EPIC (3)

# MCA

### top blues labels

Pos. LABEL (No. Of Charted Albums)

- 1 MCA (4)
- 2 WARNER BROS. (1)
- 3 A&M (2)
- 4 UNIVERSAL (1)
- 5 EPIC (5)

### top blues distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 UNIVERSAL (7)
- 2 PGD (7)
- 3 WEA (4)
- 4 SONY (7)
- 5 INDEPENDENTS (18)
- 6 BMG (5)
- 7 EMD (4)



## hot adult contemporary artists

Pos. ARTIST (No. Of Charted Singles & Tracks) Imprint/Label

- 1 CELINE DION** (2) 550 Music  
(1) 550 Music/Epic/Columbia  
(1) Jive
- 2 BACKSTREET BOYS** (3) Jive
- 3 ELTON JOHN** (2) Rocket/A&M  
(1) Rocket/Island
- 4 SHANIA TWAIN** (2) Mercury
- 5 LEANN RIMES** (2) Curb  
(1) Curb/Atlantic
- 6 SAVAGE GARDEN** (2) Columbia
- 7 ERIC CLAPTON** (1) Duck/Reprise  
(1) Reprise
- 8 PAULA COLE** (1) Imago/Warner Bros.
- 9 NATALIE IMBRUGLIA** (1) RCA
- 10 ROD STEWART** (1) Warner Bros.

## hot adult contemporary singles & tracks

Pos. TITLE—Artist—Imprint/Label

- 1 TRULY MADLY DEEPLY**—Savage Garden—Columbia
- 2 YOU'RE STILL THE ONE**—Shania Twain—Mercury

## hot soundtrack albums

Pos. TITLE—Imprint/Label

- 1 TITANIC**—Sony Classical
- 2 CITY OF ANGELS**—Warner Sunset/Reprise
- 3 SPICEWORLD**—Virgin
- 4 ARMAGEDDON - THE ALBUM**—Columbia
- 5 HOPE FLOATS**—Capitol
- 6 DR. DOLITTLE: THE ALBUM**—Blackground/ Atlantic/AG
- 7 THE WEDDING SINGER**—Maverick/Warner Bros.
- 8 GODZILLA - THE ALBUM**—Epic
- 9 BULWORTH - THE SOUNDTRACK**—Interscope
- 10 SOUL FOOD**—LaFace/Arista

## hot soundtrack singles

Pos. TITLE—Artist—Imprint/Label

- 1 MY HEART WILL GO ON** (FROM "TITANIC")—Celine Dion—550 Music
- 2 I DON'T WANT TO MISS A THING** (FROM "ARMAGEDDON")—Aerosmith—Columbia
- 3 SEX AND CANDY** (FROM "HURRICANE STREETS")—Marcy Playground—Capitol
- 4 A SONG FOR MAMA** (FROM "SOUL FOOD")—Boyz II Men—Motown
- 5 FEEL SO GOOD** (FROM "MONEY TALKS")—Mase—Bad Boy/Arista
- 6 COME WITH ME** (FROM "GODZILLA")—Puff Daddy Featuring Jimmy Page—Epic
- 7 WE'RE NOT MAKING LOVE NO MORE** (FROM "SOUL FOOD")—Dru Hill—LaFace/Arista
- 8 LOOKING THROUGH YOUR EYES** (FROM "QUEST FOR CAMELOT")—LeAnn Rimes—Curb
- 9 I GOT THE HOOK UP!** (FROM "I GOT THE HOOK-UP!")—Master P Featuring Sons Of Funk—No Limit/Priority
- 10 TOO MUCH** (FROM "SPICEWORLD")—Spice Girls—Virgin



Celine Dion

- 3 SOMETHING ABOUT THE WAY YOU LOOK TONIGHT**—Elton John—Rocket/A&M
- 4 MY FATHER'S EYES**—Eric Clapton—Duck/Reprise
- 5 MY HEART WILL GO ON**—Celine Dion—550 Music
- 6 AS LONG AS YOU LOVE ME**—Backstreet Boys—Jive
- 7 I DON'T WANT TO WAIT**—Paula Cole—Imago/Warner Bros.
- 8 TO LOVE YOU MORE**—Celine Dion—550 Music
- 9 HOW DO I LIVE**—LeAnn Rimes—Curb
- 10 TORN**—Natalie Imbruglia—RCA
- 11 GIVE ME FOREVER (I DO)**—John Tesh Featuring James Ingram—GTS/P/Mercury
- 12 AT THE BEGINNING**—Richard Marx & Donna Lewis—Atlantic
- 13 OOH LA LA**—Rod Stewart—Warner Bros.
- 14 ADIA**—Sarah McLachlan—Arista
- 15 LOOKING THROUGH YOUR EYES**—LeAnn Rimes—Curb/Atlantic
- 16 THE GIFT**—Jim Brickman Featuring Collin Raye & Susan Ashton—Windham Hill
- 17 I'LL NEVER BREAK YOUR HEART**—Backstreet Boys—Jive
- 18 RECOVER YOUR SOUL**—Elton John—Rocket/Island
- 19 QUIT PLAYING GAMES (WITH MY HEART)**—Backstreet Boys—Jive



Savage Garden

- 20 THIS KISS**—Faith Hill—Warner Bros.
- 21 THE BEST OF LOVE**—Michael Bolton—Columbia
- 22 TO MAKE YOU FEEL MY LOVE**—Garth Brooks—Capitol
- 23 HEAVEN'S WHAT I FEEL**—Gloria Estefan—Epic
- 24 OH HOW THE YEARS GO BY**—Vanessa Williams—Mercury
- 25 LANDSLIDE**—Fleetwood Mac—Reprise

## hot adult contemporary imprints

Pos. IMPRINT (No. Of Charted Singles & Tracks)

- 1 COLUMBIA** (14)
- 2 MERCURY** (5)
- 3 550 MUSIC** (4)
- 4 JIVE** (4)
- 5 ROCKET** (3)
- 6 CURB** (3)
- 7 ARISTA** (7)
- 8 WARNER BROS.** (4)
- 9 DUCK** (1)
- 10 ATLANTIC** (5)

## COLUMBIA

## hot adult contemporary labels

Pos. LABEL (No. Of Charted Singles & Tracks)

- 1 MERCURY** (7)
- 2 COLUMBIA** (15)
- 3 WARNER BROS.** (9)
- 4 JIVE** (4)
- 5 550 MUSIC** (3)



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## adult contemporary

# THE YEAR <sup>19</sup><sub>98</sub> MUSIC

## CRITICS' POLL

Continued from page YE-88



**DEBORAH EVANS PRICE**  
Country/Contemporary  
Christian Associate  
Editor

- 1. Ceili Rain**, "Ceili Rain" (Punch Records). Music that makes your feet want to dance and your soul soar. My life is richer because Bob Halligan, Jr. and his band make this music.
- 2. Don Williams**, "I Turn The Page" (Giant). One of country music's masters returned with the best country album of the year.
- 3. Lari White**, "Stepping Stone" (Lyric Street).
- 4. Tie: Newsboys**, "Step Up To The Microphone" (StarSong); **Margaret Becker**, "Falling Forward" (Sparrow).
- 5. Tie: Steve Wariner**, "Burnin' The Roadhouse Down" (Capitol); **Deryl Dodd**, "Deryl Dodd" (Columbia).
- 6. Tie: The Bellamy Brothers**, "Reggae Cowboys" (Bellamy Brothers Records/Intersound); **Brooks & Dunn**, "If You See Her" (Arista).
- 7. Tie: Chris Rice**, "Past The Edges" (Rocketown); **dc Talk**, "Supernatural" (ForeFront)
- 8. Tie: Michael W. Smith**, "Live The Life" (Reunion); **Bob Carlisle**, "Stories From The Heart" (Diadem/Jive).
- 9. Richie Sambora**, "Undiscovered Soul" (Mercury). Most underrated album of the year.
- 10. Favorite singles: Country: Diamond Rio**, "You're Gone" (Arista) and **Tim McGraw's** "One Of These Days." **Christian: Bob Carlisle**, "We Fall Down" (Diadem/Jive). **Southern Gospel: the Bishops**, "Reach The World" (Homeland) and **the Steeles**, "It's By Love" (Daywind).



**DOMINIC PRIDE**  
International Music  
Editor

- 1. Talvin Singh**, "OK" (Omni/Island U.K.).  
Talvin's time has come.
- 2. Koop**, "Sons Of Koop" (Superstudio/Colombe d'Or). Pure Swedish strangeness.
- 3. Esthero**, "Breath From Another" (6th Sphere/Work Group/Columbia). Play it and float.
- 4. Catatonia**, "Road Rage" (blanco y negro/WEA U.K.). Cerys has the best Rs in the biz.
- 5. Tie: B\*Witched**, "C'est La Vie" (Glo-Worm/Epic U.K.); **Billie**, "Because We Want To" (Innocent/Virgin U.K.). Glorious youth in motion.
- 6. Franco Battiato**, "Gommalacca" (Mercury Italy). Genius.
- 7. 22-Pistepirkko**, "Eleven" (Sonet/PolyGram Finland). An institution.
- 8. Roddy Frame**, "The North Star" (Independente). Welcome back, Mr. Aztec Camera.

Continued on page YE-96

# soundtracks

# THE YEAR <sup>1998</sup> IN MUSIC

## hot adult top 40 artists

Pos. ARTIST (No. Of Charted Singles & Tracks) Imprint/Label

- 1 **MATCHBOX 20** (4) Lava/Atlantic
- 2 **NATALIE IMBRUGLIA** (2) RCA
- 3 **SMASH MOUTH** (1) Elektra/EEG (1) Interscope
- 4 **GOO GOO DOLLS** (1) Warner Bros. (1) Warner Sunset/Reprise
- 5 **THIRD EYE BLIND** (3) Elektra/EEG
- 6 **SAVAGE GARDEN** (2) Columbia
- 7 **FASTBALL** (2) Hollywood
- 8 **SARAH McLACHLAN** (3) Arista (1) Warner Sunset/Reprise
- 9 **PAULA COLE** (2) Imago/Warner Bros.
- 10 **EDWIN McCAIN** (1) Lava/Atlantic



matchbox 20



Natalie Imbruglia

- 6 **I'LL BE**—Edwin McCain—Lava/Atlantic
- 7 **WALKIN' ON THE SUN**—Smash Mouth—Interscope
- 8 **REAL WORLD**—matchbox 20—Lava/Atlantic
- 9 **TIME OF YOUR LIFE (GOOD RIDDANCE)**—Green Day—Reprise
- 10 **ALL FOR YOU**—Sister Hazel—Universal
- 11 **KIND & GENEROUS**—Natalie Merchant—Elektra/EEG
- 12 **I DON'T WANT TO WAIT**—Paula Cole—Imago/Warner Bros.
- 13 **UNINVITED**—Alanis Morissette—Warner Sunset/Reprise
- 14 **HOW'S IT GOING TO BE**—Third Eye Blind—Elektra/EEG
- 15 **CLOSING TIME**—Semisonic—MCA
- 16 **ADIA**—Sarah McLachlan—Arista
- 17 **IF YOU COULD ONLY SEE**—Tonic—Polydor/A&M
- 18 **I DON'T WANT TO MISS A THING**—Aerosmith—Columbia
- 19 **YOU'RE STILL THE ONE**—Shania Twain—Mercury

- 20 **ONE WEEK**—Barenaked Ladies—Reprise
- 21 **THE MUMMERS' DANCE**—Loreena McKennitt—Quinlan Road/Warner Bros.
- 22 **FLY**—Sugar Ray—Lava/Atlantic
- 23 **SEX AND CANDY**—Marcy Playground—Capitol
- 24 **I DO**—Lisa Loeb—Geffen
- 25 **TUBTHUMPING**—Chumbawamba—Republic/Universal

## hot adult top 40 imprints

Pos. IMPRINT (No. Of Charted Singles & Tracks)

- 1 **LAVA** (7)
- 2 **ELEKTRA** (12)
- 3 **RCA** (8)
- 4 **COLUMBIA** (11)
- 5 **WARNER SUNSET** (3)
- 6 **REPRISE** (5)
- 7 **INTERSCOPE** (5)
- 8 **UNIVERSAL** (4)
- 9 **550 MUSIC** (4)
- 10 **HOLLYWOOD** (3)



## hot adult top 40 labels

Pos. LABEL (No. Of Charted Singles & Tracks)

- 1 **ATLANTIC** (14)
- 2 **REPRISE** (10)
- 3 **ELEKTRA ENTERTAINMENT GROUP** (12)
- 4 **COLUMBIA** (12)
- 5 **WARNER BROS.** (12)



# Adult Top 40

## hot adult top 40 singles & tracks

Pos. TITLE—Artist—Imprint/Label

- 1 **TORN**—Natalie Imbruglia—RCA
- 2 **3 AM**—matchbox 20—Lava/Atlantic
- 3 **IRIS**—Goo Goo Dolls—Warner Sunset/Reprise
- 4 **THE WAY**—Fastball—Hollywood
- 5 **TRULY MADLY DEEPLY**—Savage Garden—Columbia

## CRITICS' POLL

Continued from page YE-95

9. **House Of 909**, "The Children We Were" (Pagan Records). Gentle.
10. **Manic Street Preachers**, "The Everlasting" (Epic U.K.). Let's hope they are.



**DOUG REECE**  
Heatseekers Features Editor

1. **Air**, "Moon Safari" (Source/Caroline).
2. **Creeper Lagoon**, "I Become Small & Go" (Nickelbag).
3. **Hank Williams**, "The Complete Hank Williams" (Mercury).
4. **Morcheeba**, "Big Calm" (China/Sire).
5. **Chris Knight**, "Chris Knight" (Decca).
6. **Pink Martini**, "Sympathique" (Heinz Records).
7. **Bran Van 3000**, "Glee" (Capitol).
8. **Rae & Christian**, "Northern Sulphuric Soul" (Sm:)e Communications).
9. **Semisonic**, "Feeling Strangely Fine" (MCA).
10. **Possum Dixon**, "New Sheets" (Interscope).



**BETH RENAUD**  
Assistant Copy Chief

1. **Billy Bragg & Wilco**, "Mermaid Avenue" (Elektra).
2. **Lucinda Williams**, "Car Wheels On A Gravel Road" (Mercury).
3. **Lyle Lovett**, "I'm A Soldier In The Army Of The Lord," from "The

Apostle" soundtrack (Rising Tide), and "Flyin' Shoes," from "Step Inside This House" (Curb/MCA).

4. **Victoria Williams**, "Musings Of A Creekdipper" (Atlantic).
5. **Ken Freedman**, Wednesdays 9 a.m.—noon, WFMU East Orange, N.J. His Halloween program, "Satan Has No Debt," was particularly inspirational, ranging from Celtic Frost and Wendy Carlos to the "Ed Wood" and "The Shining" soundtracks. He frequently uses the Accuplaylist 9000 to post his playlist in real time on the station's Web site ([www.wfmu.org](http://www.wfmu.org)).
6. Elderly Asian gentleman who plays a kind of violin in front of Central Park's Loeb Boathouse on weekend afternoons. Perfect background music for sitting along the park drive and watching people roll or walk by.
7. **Evolution Control Committee**, "Whipped Cream" single (Eerie Materials). Chuck D rapping over Tijuana Brass. Must be heard to be appreciated.
8. **Beastie Boys**, "Hello Nasty" (Grand Royal/Capitol). It's no "Paul's Boutique" but still beats the britches off most other platters.
9. **Teletubbies**, "Teletubbies Say 'Eh-Oh!'" (Rhino). If there is a dance remix of this, I would love to hear it.
10. **Fastball**, "The Way" single (Hollywood).



**ANITA M. SAMUELS**  
R&B Music Editor

1. **Lauryn Hill**, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia). The album that became not

only a much-needed breath of fresh air for rap music but also a welcome change in subject matter.

2. Tie: **Kenny Lattimore**, "From The Soul Of Man" (Columbia); **Kelly Price**, "Soul Of A Woman" (I-Neck/Island Black Music); **Brand Nubian**, "Foundation" (Arista). There's nothing greater in black music than having something positive to say.
3. **The Temptations**, "Phoenix Rising" (Motown). Classic R&B at its best.
4. Tie: **Maxwell**, "Embrya" (Columbia); **Les Nubians**, "Princesses Nubiennes" (Omtown/Virgin). Formidable effort from two soul "sistahs" overseas.
5. **Faith Evans**, "Keep The Faith" (Bad Boy/Arista). This lady has a lot of it, plus the pipes to prove it.
6. Tie: **Brandy**, "Never S-A-Y Never" (Atlantic); **Monica**, "The Boy Is Mine" (Arista).
7. **R. Kelly**, "R." (Jive). Twice as much from the "King of R&B."
8. **N'Dea Davenport**, "N'Dea Davenport" (V2).
9. Tie: **Jay-Z**, "Vol. 2... Hard Knock Life" (Roc-A-Fella/Def Jam); **A Tribe Called Quest**, "The Love Movement" (Jive); **Outkast**, "Aquemini" (LaFace); **Black Eyed Peas**, "Behind The Front" (Interscope).
10. **Mya**, "Mya" (University/Interscope). She turned out to be one of the label's most promising new artists.



**KEN SCHLAGER**  
Director of Strategic Development

1. **Lucinda Williams**, "Car Wheels On A Gravel Road" (Mercury). Best of the

- year. Perhaps the past five years.
2. **Ramblin' Jack Elliott**, "Friends Of Mine" (HighTone). Unplugged as it oughta be.
3. **Billy Bragg & Wilco**, "Mermaid Avenue" (Elektra). What a concept.
4. **Bob Dylan**, "Live 1966/The Bootleg Series Vol. 4: The 'Royal Albert Hall' Concert" (Columbia Legacy). History stops in its tracks.
5. **Olu Dara**, "In The World: From Natchez To New York" (Atlantic). So funky it gummed up my CD player.
6. **Joe Grushecky**, "Coming Home" (Viceroy/Lightyear). Moments of bitter-sweet mastery.
7. **Dan Bern**, "Fifty Eggs" (Work). Reality is rarely this warped.
8. **Amy Rigby**, "Middlescence" (Koch). Wheat beer—addled sob stories that ring true.
9. **Largo**, "Largo" (Mercury). Hugely ambitious and sadly overlooked.
10. Also noted: **Joe Ely**, "Twistin' In The Wind" (Mercury Nashville); **Danielle Howle & The Tantrums**, "Do A Two Sable" (Daemon); **Eagle-Eye Cherry**, "Desireless" (Work); **Susan Tedeschi**, "Just Won't Burn" (Tone-Cool).



**GENE SCULATTI**  
Director of Special Issues

1. **Bob Dylan**, "Live 1966/The Bootleg Series Vol. 4: The 'Royal Albert Hall' Concert" (Columbia Legacy).
2. **Big Sandy**, "Dedicated To You" (Hightone).

Continued on page YE-91



LeAnn Rimes

### top contemporary christian artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- 1 **LEANN RIMES** (1) *Curb/WCD*
- 2 **KIRK FRANKLIN** (1) *Gospo Centric/Interscope/Word*
- 3 **POINT OF GRACE** (2) *Word*
- 4 **DC TALK** (1) *Forefront/Chordant*
- 5 **STEVEN CURTIS CHAPMAN** (2) *Sparrow/Chordant*
- 6 **AMY GRANT** (1) *Myrrh/Word*
- 7 **JARS OF CLAY** (1) *Essential/Provident*
- 8 **JACI VELASQUEZ** (2) *Myrrh/Word*
- 9 **MICHAEL W. SMITH** (2) *Reunion/Provident*
- 10 **CARMAN** (3) *Sparrow/Chordant*

### top contemporary christian albums

Pos. TITLE—Artist—Imprint/Label

- 1 **YOU LIGHT UP MY LIFE - INSPIRATIONAL SONGS**—LeAnn Rimes—Curb/WCD
- 2 **WOW - 1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS**—Various Artists—Sparrow/Chordant
- 3 **THE NU NATION PROJECT**—Kirk Franklin—Gospo Centric/Interscope/Word
- 4 **BEHIND THE EYES**—Amy Grant—Myrrh/Word
- 5 **MUCH AFRAID**—Jars Of Clay—Essential/Provident
- 6 **GREATEST HITS**—Steven Curtis Chapman—Sparrow/Chordant
- 7 **STEADY ON**—Point Of Grace—Word
- 8 **LIVE THE LIFE**—Michael W. Smith—Reunion/Provident
- 9 **SUPERNATURAL**—dc Talk—Virgin/Forefront/Chordant
- 10 **JACI VELASQUEZ**—Jaci Velasquez—Myrrh/Word

- 11 **ON EAGLE'S WINGS**—Michael Crawford—Atlantic/WCD
- 12 **EVERLASTING LOVE**—CeCe Winans—Pioneer/Sparrow/Chordant
- 13 **SHADES OF GRACE**—Bob Carlisle—Diadem/Provident
- 14 **STEP UP TO THE MICROPHONE**—Newsboys—Star Song/Chordant
- 15 **A MAZE OF GRACE**—Avalon—Sparrow/Chordant
- 16 **BEBE WINANS**—BeBe Winans—Atlantic/Sparrow/Chordant
- 17 **MISSION 3:16**—Carman—Sparrow/Chordant
- 18 **THE JESUS RECORD**—Rich Mullins And A Ragamuffin Band—Myrrh/Word
- 19 **LIFE LOVE & OTHER MYSTERIES**—Point Of Grace—Word
- 20 **WWJD**—Various Artists—Forefront/Chordant
- 21 **SOME KIND OF ZOMBIE**—Audio Adrenaline—Forefront/Chordant
- 22 **LIVE IN CONCERT - WELCOME TO THE FREAK SHOW**—dc Talk—Forefront/Chordant
- 23 **TRIN-I-TEE 5:7**—Trin-i-tee 5:7—B-Rite/Word
- 24 **SUPERTONES STRIKE BACK**—The Supertones—BEC/Chordant
- 25 **SLOWLY GOING THE WAY OF THE BUFFALO**—MxPx—Tooth & Nail/Chordant
- 26 **EXODUS**—Various Artists—Rockettown/Word
- 27 **PERENNIAL - SONGS FOR THE SEASON OF LIFE**—Twila Paris—Sparrow/Chordant
- 28 **OBVIOUS**—4Him—Benson/Provident
- 29 **JUST AS I AM**—Andy Griffith—Sparrow/Chordant
- 30 **KANSAS**—Jennifer Knapp—Gotee/Word
- 31 **WOW - 1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS**—Various Artists—Sparrow/Chordant
- 32 **SONGS**—Rich Mullins—Reunion/Provident
- 33 **HEAVENLY PLACE**—Jaci Velasquez—Myrrh/Word
- 34 **GOLD**—Crystal Lewis—Myrrh/Word
- 35 **ARTIST OF MY SOUL**—Sandi Patty—Word
- 36 **DONNIE McCLURKIN**—Donnie McClurkin—Warner Alliance/WCD

# THE YEAR IN 1998 MUSIC

### CRITICS' POLL

Continued from page YE-96

3. Various Artists, "Nuggets: Original Artyfacts From The First Psychedelic Era" (Rhino).
4. **Untamed Youth**, "Youth Runs Wild!" (Norton).
5. Best ballad: **Melanie Cohl**, "Dis Oui" single (AMC, Belgium).
6. Best radio aircheck: **Wolfman Jack**, "Howlin' On The Air" (Big Ear).
7. Best rock 'n' roll album recorded by a band in Cro-Magnon costumes and leopardskin: **The Neanderthals**, "Latest Menace To The Human Race" (Get Hip).
8. Most sublime musical discovery: **the Titans**, "Summer Place" track on "Big Hits Of Mid-America: The Soma Records Story" (Plum).
9. Best L.A. concerts: **The Rubinoos**, Aug. 11 at the Mint and
10. **Jesus Alemany & Cubanismo**, June 17 at the Conga Room.

### top contemporary christian imprints

Pos. IMPRINT (No. Of Charted Albums)

- 1 **CURB** (3)
- 2 **SPARROW** (35)
- 3 **MYRRH** (11)
- 4 **FOREFRONT** (14)
- 5 **WORD** (10)
- 6 **REUNION** (9)
- 7 **ESSENTIAL** (2)
- 8 **ATLANTIC** (2)
- 9 **STAR SONG** (9)
- 10 **GOSPO CENTRIC** (2)



### top contemporary christian labels

Pos. LABEL (No. Of Charted Albums)

- 1 **CHORDANT** (74)
- 2 **WCD** (9)
- 3 **WORD** (47)
- 4 **PROVIDENT** (22)
- 5 **MADACY** (4)



### top contemporary christian distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 **EMD** (75)
- 2 **WEA** (10)
- 3 **INDEPENDENTS** (53)
- 4 **BMG** (22)
- 5 **UNIVERSAL** (3)
- 6 **PGD** (1)



contemporary  
christian



**DYLAN SIEGLER**  
Staff Reporter

1. **Gillian Welch**, "Hell Among The Yearlings" (Almo Sounds). Welch kills me softly on a daily basis.
2. **Barbara Manning**, "In New Zealand" (Communion/Revolver). The most underrated album this year; Manning screams about pie with reckless abandon.
3. **Cat Power**, "Moon Pix" (Matador). Chan Marshall channels her notorious freakishness into 12 simultaneously searing and dreamy "hymns." Note the fabulous flute.
4. **Bedhead**, "Transaction De Novo" (Trance Syndicate). Rockin' guitar polyphony from Texas' masters of unobtrusiveness. A breakup soundtrack the whole family will love!
5. **Sloan**, "Navy Blues" (Never Records Group/Murderecords/Universal). If you were bugging my apartment, you'd be sick of this album by now.
6. **Mercury Rev**, "Deserter's Songs" (V2). Ravishingly eerie rock songs chock-full o' Upstate New York references. Represent, yo.
7. **Belle & Sebastian**, Nov. 2 at Supper Club in New York. A mesmerized, sold-out crowd holds its breath while eight shy Scots whisper bits of two albums and scattered EPs at us, then forgo an encore. Brilliant.
8. **Elliott Smith**, April 22 at Tramps in New York. All right, I'll shut up about Elliott already.
9. **Varnaline**, "Sweet Life" (Zero Hour). Fearless rock raised in a barn but more befitting a bar.
10. **Dump**, "A Plea For Tenderness" (Brinkman). Sagacious balance of fuzz and clarity. "Et moi, et moi, et moi..."

Continued on page YE-98

# THE YEAR 1998 MUSIC

## CRITICS' POLL

Continued from page YE-97



**WOLFGANG SPAHR**  
German Bureau Chief

- Peter Maffay**, "Begegnungen" (BMG Ariola). Multicultural event from Australia to Africa and Europe.
- Falco**, "Out Of The Dark" (EMI Electrola). The last will of a musical genius produced a few days before he died in a car accident.
- Herbert Gronemeyer**, "Bleibtalles Anders" (EMI Electrola). Excellent solid singer and songwriter material without blah, blah.
- Udo Lindenberg**, "Zeitmaschine" (Polydor). The veteran singer of tasty Hamburg lyrics.
- Talla 2XLC**, "20 Years Of DJing" (Sony). DJ Talla's magic mixing for the whole family.
- Various Artists, "Schlager-BILD-DIE 50groten Schlagerhits" (Polystar). Nostalgic compilation of 30 years of schlager charts.
- Various Artists, "Mysteria" (Warner Special Marketing). Best ethno-titles.
- Bee-Gees**, "One Night Only" (Polydor). An exciting live recording.
- Reba McEntire**, "If You See Him" (Universal). Country music at its best.
- Nek**, "En Due" (WEA). Magic Italian hits.



**PAUL SEXTON**  
Contributing Editor,  
London

- Morcheeba**, "Big Calm" (Indochina). A glorious trip-hop graduation.
- The Family Stand**, "Connected" (EastWest). Soulful as they used to come.
- The Handsome Family**, "Through The Trees" (Loose/Vinyl Junkie). Rurally unhinged.
- Ian Dury & The Blockheads**, "Mr. Love Pants" (Ronnie Harris Records). Even newer boots and panties.
- Brian Wilson**, "Imagination" (Giant/RCA). His musical heart still beats loud.
- Nick Lowe**, "Dig My Mood" (Demon). Basher recast as torch singer on a gravel road.
- Bruce Hornsby**, "Spirit Trail" (RCA). The maestro's still home on the range.
- Lucinda Williams**, "Car Wheels On A Gravel Road" (Mercury). Pure, unsweetened Americana.
- Wasis Diop**, "Toxu" (Worldly Triloka/Mercury). Too good to be cloistered in "world music."
- Semisonic**, "Feeling Strangely Fine" (MCA). Prime American pop.

Continued on page YE-101



God's Property From Kirk Franklin's Nu Nation

## top gospel artists

Pos. ARTIST (No. Of Charted Albums) Imprint/Label

- KIRK FRANKLIN** (1) B-Rite/Interscope  
(1) Gospo Centric  
(1) Gospo Centric/Interscope
- GOD'S PROPERTY** (1) B-Rite/Interscope
- CECE WINANS** (2) Pioneer/AG  
(1) Sparrow/EMI
- BEBE WINANS** (1) Atlantic/AG  
(1) Sparrow/EMI
- KAREN CLARK-SHEARD** (1) Island
- FRED HAMMOND** (2) Verity
- RADICAL FOR CHRIST** (2) Verity
- TRIN-I-TEE 5:7** (1) B-Rite/Interscope
- DONNIE McCLURKIN** (1) Warner Alliance/Warner Bros.
- VICKIE WINANS** (1) CGI

## top gospel albums

Pos. TITLE—Artist—Imprint/Label

- GOD'S PROPERTY**—God's Property From Kirk Franklin's Nu Nation—B-Rite/Interscope
- THE NU NATION PROJECT**—Kirk Franklin—Gospo Centric/Interscope
- (PAGES OF LIFE) CHAPTERS I & II**—Fred Hammond & Radical For Christ—Verity
- WOW GOSPEL 1998 - THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS**—Various Artists—Verity
- EVERLASTING LOVE**—CeCe Winans—Pioneer/AG
- BEBE WINANS**—BeBe Winans—Atlantic/AG
- FINALLY KAREN**—Karen Clark-Sheard—Island
- STRENGTH**—The New Life Community Choir Featuring John P. Kee—New Life/Verity
- TRIN-I-TEE 5:7**—Trin-i-tee 5:7—B-Rite/Interscope
- THE PREACHER'S WIFE**—Soundtrack—Arista

- DONNIE McCLURKIN**—Donnie McClurkin—Warner Alliance/Warner Bros.
- LIVE IN DETROIT**—Vickie Winans—CGI
- TODAY'S GOSPEL MUSIC COLLECTION**—Various Artists—CGI
- LIVING THE DREAM: LIVE IN WASHINGTON D.C.**—The Canton Spirituals—Verity
- A MIRACLE IN HARLEM**—Shirley Caesar—Word/Epic
- GREATEST HITS**—BeBe & CeCe Winans—Sparrow/EMI
- LIVE IN LONDON AT WEMBLEY**—Hezekiah Walker & The Love Fellowship Crusade Choir—Verity
- LIVE IN OAKLAND - HOME AGAIN**—Daryl Coley With The New Generation Singers Reunion Choir—Verity
- COME WALK WITH ME**—Oleta Adams—Harmony
- T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!**—T.D. Jakes—Integrity/Word/Epic
- VIRTUE**—Virtue—Verity
- LOVE ALIVE V: 25TH ANNIVERSARY REUNION**—Walter Hawkins And The Love Center Choir—Gospo Centric/Interscope
- LIVE AT LOVE FELLOWSHIP TABERNACLE**—Pastor Hezekiah Walker Presents The LFT Church Choir—Verity
- SONGS FROM THE HEART**—Yolanda Adams—Verity
- WHATCHA LOOKIN' 4**—Kirk Franklin And The Family—Gospo Centric
- THE SPIRIT OF DAVID**—Fred Hammond & Radical For Christ—Verity
- BOLD**—Angie And Debbie—ATF/Diamante
- STILL STANDING**—The Williams Brothers—Blackberry/Malaco
- GRACE AND MERCY**—Marvin Sapp—Word/Epic
- DON'T GIVE UP**—James Grear & Co.—Born Again/Pandisc
- NO ONE ELSE**—Kurt Carr Singers—Gospo Centric/Interscope
- SHOUT IN THE HOUSE WITH THE MOTOR CITY MASS CHOIR**—The Motor City Mass Choir—Integrity/Word/Epic
- LIVE AT AZUSA 2 PRECIOUS MEMORIES**—Carlton Pearson—Warner Alliance/Warner Bros.
- JUST CHURCHIN'**—Bobby Jones & New Life With The Nashville Super Choir—Gospo Centric/Interscope
- SO GOOD!**—Colorado Mass Choir Featuring Joe Pace—Verity
- YOLANDA LIVE IN WASHINGTON**—Yolanda Adams—Verity
- DESIRE OF MY HEART - LIVE IN DETROIT**—Vanessa Bell Armstrong—Verity

- LET THE CHURCH SAY AMEN... AGAIN!**—Rev. Gerald Thompson—Atlanta International
- REFLECTIONS**—O'Landa Draper & The Associates—Warner Alliance/Warner Bros.
- HEART OF A LOVE SONG**—William Becton & Friends—CGI

## top gospel imprints

Pos. IMPRINT (No. Of Charted Albums)

- VERITY** (17)
- B-RITE** (2)
- GOSPO CENTRIC** (6)
- CGI** (13)
- PIONEER** (2)
- ATLANTIC** (1)
- ISLAND** (1)
- WORD** (9)
- WARNER ALLIANCE** (5)
- NEW LIFE** (2)



## top gospel labels

Pos. LABEL (No. Of Charted Albums)

- INTERSCOPE** (7)
- VERITY** (20)
- ATLANTIC GROUP** (3)
- CGI** (16)
- EPIC** (11)



## top gospel distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

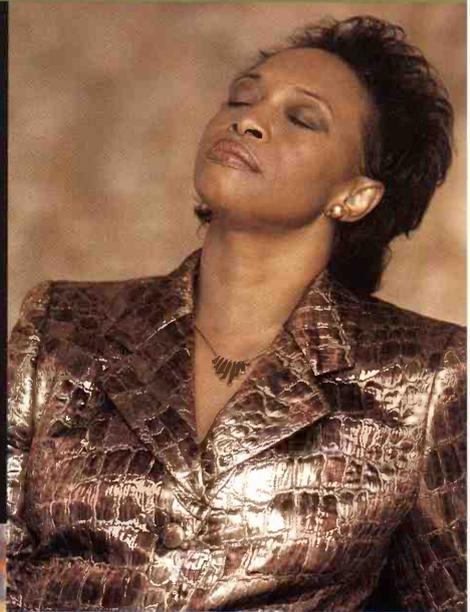
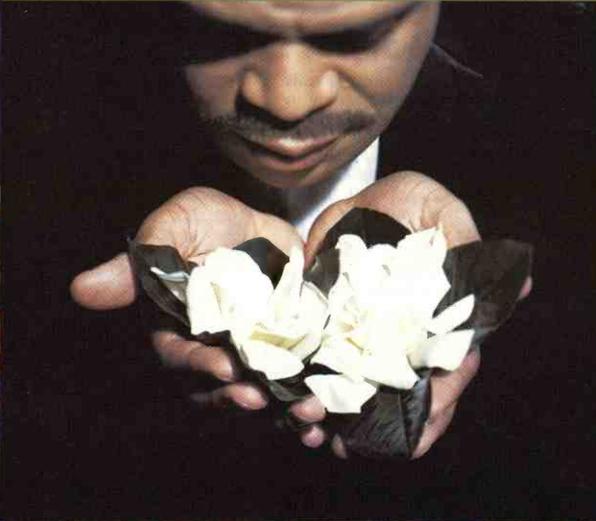
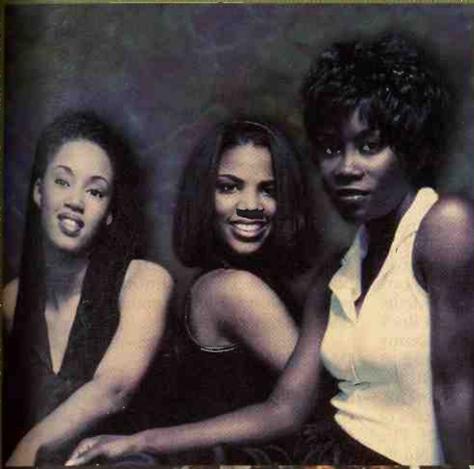
- BMG** (21)
- UNIVERSAL** (6)
- WEA** (12)
- PGD** (17)
- INDEPENDENTS** (37)
- SONY** (11)
- EMD** (9)



# gospel



# THE TREASURE



TRIN-I-TEE 5:7

FULL GOSPEL BAPTIST  
FELLOWSHIP MASS CHOIR

WALTER HAWKINS

REV. JACKIE MCCULLOUGH

KIRK FRANKLIN

BOBBY JONES

*is the*

# MUSIC

*God blessed us in 1998  
with another great year in Gospel Music*



# THE YEAR <sup>19</sup><sub>98</sub> MUSIC

## THE YEAR IN CHARTS

Continued from page YE-24

to the top of the list, based on six chart hits, including Jo Dee Messina's "Bye Bye" (Curb), Collin Raye's "Little Red Rodeo" (Epic) and Blackhawk's "Postmarked Birmingham" (Arista). The top producer for the third year running is Tony Brown, whose 1998 hits include George Strait's "I Just Want To Dance With You" (MCA Nashville), Tracy Byrd's "I'm From The Country" (MCA Nashville) and Reba McEntire and Brooks & Dunn's "If You See Him/If You See Her" (MCA Nashville/Arista Nashville). Curb scores as the No. 1 country imprint. MCA Nashville repeats as the No. 1 country label for the eighth consecutive year. The top publisher is Warner-Tamerlane.

The best-selling single of the year is Shania Twain's "You're Still The One" (Mercury), which became a multi-format hit, appearing on pop and adult contemporary charts. What's most notable about the 10 best-sellers is that the highest-charted song featuring a male vocal ranks No. 9: George Strait's "I Just Want To Dance With You." The top seven are all by females, while No. 8 is by the Wilkinsons, a Canadian family act that features the lead vocals of daughter Amanda. The top sales artist is LeAnn Rimes, followed by Shania Twain and Faith Hill. The top solo male artists are Clay Walker, George Strait and Tracy Byrd. The top groups are Dixie Chicks and the Wilkinsons. Curb is the No. 1 sales imprint and label, and WEA is the leading distributor.

Garth Brooks reclaims the top spot on the year-end album recap, as "Sevens" (Capitol) equals No. 1. Shania Twain is runner-up with "Come On Over," while LeAnn Rimes' "You Light Up My Life—Inspirational Songs" (Curb), the No. 6 album of 1997, ranks No. 3 this year. The top country soundtrack is "Hope Floats" (Capitol) at No. 4. Brooks and Rimes both have two titles in the top 10: the former's "The Limited Series" boxed set is No. 5, and the latter's "Sittin' On Top Of The World" is No. 10. Garth Brooks is the top album artist, followed by Shania Twain and LeAnn Rimes. Capitol is the leading imprint, Capitol Nashville the top label, and WEA the No. 1 distributor.

For singles and albums combined, Garth Brooks is the top artist. George Strait and Tim McGraw are the No. 2 and No. 3 solo male acts. LeAnn Rimes is the No. 1 solo female, followed by Shania Twain and Trisha Yearwood. The top duos and/or groups are Brooks & Dunn, the Dixie Chicks and Diamond Rio. The top combined imprint is Curb, and the top combined label is MCA Nashville.

## ADULT CONTEMPORARY

One thing is constant in the format known as adult contemporary: change. What is considered to be AC today is different than it was six months ago, and it will be different again six months from now. There were certainly some major changes in AC in 1998, as international acts prospered to a point where many U.S. artists were shut out of the chart's upper rungs, and many of the U.S. acts that did do well were country crossovers. In 1998, the only U.S.-based act to top the AC chart was the Backstreet Boys, who had a seven-week run with "I'll Never

## Break Your Heart."

One look at the year-end AC recap reveals the international influence on the format in the last 12 months. The top five songs originate outside of the U.S., and only three titles in the top 10 are by domestic artists. Australia's Savage Garden leads the list with "Truly Madly Deeply" (Columbia), followed by Canada's Shania Twain at No. 2 with "You're Still The One" (Mercury) and the U.K.'s Elton John at No. 3 with "Something About The Way You Look Tonight" (Rocket/A&M) and Eric Clapton at No. 4 with "My



Janet appears on the pop, R&B and dance charts.

Father's Eyes" (Duck/ Reprise). Canadian thrush Celine Dion is No. 5 with "My Heart Will Go On" (550 Music). That makes the Backstreet Boys the first U.S. act on the list, ranking sixth with "As Long As You Love Me" (Jive). There are five songs by country artists in the AC top 25. After Twain comes LeAnn Rimes with two titles, then Faith Hill and Garth Brooks. Celine Dion is the No. 1 AC artist, followed by the Backstreet Boys and Elton John. Columbia is the top AC imprint for the third consecutive year, and Mercury is the top AC label.

For the second straight year, a new artist leads the Adult Top 40 recap. In 1997, Duncan Sheik landed in first place with "Barely Breathing." This year, Australian singer/soap-opera star Natalie Imbruglia, signed to RCA through the U.K., is No. 1 with her breakthrough effort, "Torn." Matchbox 20, in second place with "3 AM" (Lava/Atlantic), is the top Adult Top 40 artist, followed by Imbruglia. Lava is the top imprint, and Atlantic is the leading label.

## ROCK

Two solid rock bands, inextricably linked together, dominated the year-end Mainstream Rock Tracks recap, with both groups' entire rosters of chart entries making the top 10. Oddly, the success of one band paved the way for the other. First came Days Of The New, led by 19-year-old Travis Meeks, who grew up in Charlestown, Ind., listening to his father's Led Zeppelin and Pink Floyd albums. The Outpost/Geffen act's three chart entries occupy positions 3, 4 and 8 on the year-end list. "Touch, Peel

And Stand" (No. 4) and "The Down Town" (No. 3) were both No. 1 during the year, while "Shelf In The Room" (No. 8) peaked at No. 3. It was the success of Days Of The New that opened the door for Florida-based Creed, led by front man Scott Stapp. The Wind-up group's first chart entry, "My Own Prison," is the No. 2 song of 1998. The follow-up, "Torn," is No. 9, while its next track, "What's This Life For," ranks No. 5. It's the first time in recent memory that two acts have each had three titles in the year-end top 10. Despite the dominance of the two new bands, the No. 1 Mainstream Rock Track of the year belongs to the Kenny Wayne Shepherd Band. A six-week run at the top was good enough to clinch the crown for "Blue On Black" (Revolution). Creed is the No. 1 Mainstream Rock artist of the year, followed closely by Days Of The New. Last year's top act, Metallica, is No. 3. Columbia is the top imprint for the third



The Wilkinsons are a top country group.



Aerosmith's "I Don't Want To Miss A Thing" is the No. 2 soundtrack single.

consecutive year and is also the top label.

On the modern-rock side, it was a Capitol year. The Hollywood-based label has the No. 1 song of the year and the top two artists and is the top imprint and label. Capitol was red-hot, thanks to Portland, Ore.-based Everclear and Marcy Playground, the top two modern-rock acts. The latter has the top title of the year with "Sex And Candy." Ironically, Marcy Playground was briefly in label limbo when the band's previous home, EMI, shuttered its North American operations. But the "Sex And Candy" track was already so hot at radio, the group was quickly adopted by sister label Capitol.

The Modern Rock Tracks year-end top 10 includes one crossover smash, Barenaked Ladies' "One Week" (Reprise), at No. 10. As a commercial single, the track topped the Hot 100 for, appropriately, one week.

## RAP

Mase has done all right for himself. In his debut year, 1997, he was the No. 2 rap artist

of the year. In 1998, he moves up one notch to become the top rapper of 1998. He's followed by Busta Rhymes, Wyclef Jean and last year's No. 1 artist, Puff Daddy. It all adds up to another Bad Boy year, with the imprint repeating at No. 1, Arista repeating as the top rap label and BMG repeating as the top distributor.

The Columbia label takes the top two spots on the singles recap, thanks to Lord Tariq & Peter Gunz' "Deja Vu (Uptown Baby)" (Codeine/Columbia) and Wyclef Jean's "Gone Till November" (Ruffhouse/Columbia).

## DANCE MUSIC

From 1995 to 1997, rap singles were the best-selling maxi-singles of the year, but that changes in 1998. At the top of the Hot Dance Maxi-Singles Sales recap is the pop and R&B smash duet by Brandy & Monica, "The Boy Is Mine" (Atlantic). The single had an impressive 21-week run at No. 1. It's an all-female top four, with Mariah Carey's "My All"/"Fly Away (Butterfly Reprise)" (Columbia), Shania Twain's "You're Still The One" (Mercury) and Madonna's "Ray Of Light" (Maverick/Warner Bros.) holding down positions 2, 3 and 4. With Janet, Spice Girls and Madonna nailing positions 6, 7 and 8, the only male act in the top eight is the Backstreet Boys, No. 5 with "Everybody (Backstreet's Back)" (Jive). The highest-ranked maxi-single by a rapper is "Get At Me Dog" (Ruff Ryders/Def Jam/Mercury) by DMX (Featuring Sheek of the Lox), at No. 9. The No. 1 Maxi-Singles Sales artist is Mariah Carey, followed by Monica and Brandy in a tie, Madonna, Shania Twain and Janet. The top Maxi-Singles imprint is Atlantic, and the top label is the Atlantic Group.

It's been a long time since Madonna had the top Club Play single of the year, but she pulls it off this year with her critically acclaimed "Ray Of Light" (Maverick/Warner Bros.). In second place is a brand-new act, Stardust, with a French import, "Music Sounds Better With You" (Roule/Virgin).

The man behind Stardust is Thomas Bangalter, half of the French duo Daft Punk. Madonna shows up again in the top five at No. 5 with "Frozen," the first single from her "Ray Of Light" album. So it's no surprise that Madonna is the No. 1 club-play artist, followed by Janet and Hannah Jones. Arista is the top club-play imprint, and Strictly Rhythm is the top label. Arista is also the top overall dance imprint and label.

## CLASSICAL

Soundtracks and soundtrack-related albums ruled the Top Classical recaps in 1996 and 1997, but not this year. Tuscany-born singer Andrea Bocelli, discovered by Italian pop star Zucchero in 1992, has the top two albums of the year. "Aria—The Opera Album" (Philips/PolyGram Classics), which at press time had been No. 1 for 25 weeks, and "Viaggio Italiano," which was in pole position for nine weeks, are No. 1 and No. 2 on the list, respectively. Bocelli, who gave up a law career to become a recording artist, has his first three chart entries all in the top 15 of the year, as "A Hymn For The World" (Deutsche Grammophon/PolyGram Classics) with Cecilia Bartoli is in 12th place. Bocelli is the top classical artist, followed by Yo-Yo Ma and a man usually associated with pop music, Michael Bolton. Philips is the top classical imprint, and PolyGram Classics the top classical label.

Soundtracks aren't shut out of the classical categories, as the most successful soundtrack sequel of all time, "Back To Titanic" (Sony Classical), by the London Symphony Orchestra, featuring a score by James

Continued on page YE-101

CHUCK TAYLOR  
Radio Editor



1. **Celine Dion**, "My Heart Will Go On" (Mercury). If those who can write hold the keys to the kingdom, Lucinda's got it locked up.
2. **Sheryl Crow**, "The Globe Sessions" (A&M). The same can be said for those who can rock.
3. **Sinead Lohan**, "No Mermaid" (Interscope). Don't believe the title.
4. **Billy Bragg & Wilco**, "Mermaid Avenue" (Elektra). Proof that we really are divided by a common language.
5. **Jennifer Kimball**, "Vering From The Wave" (Imaginary Road). A whole new story.
6. **Compay Segundo**, "Lo Mejor De La Vida" (Nonesuch). From Cuba, with love.
7. **Olu Dara**, "In The World From Natchez To New York" (Atlantic). An old-timer who knows about blues, folk, Afro-pop, hip-hop and all that jazz.
8. **John Lennon**, "The John Lennon Anthology" (Capitol). Keeping the Lennon legacy alive.
9. **Jeff Buckley**, "Sketches (For My Sweetheart, The Drunk)" (Columbia). A bitersweet sampling of what could have been.
10. **Madonna**, "Ray Of Light" (Maverick/Warner Bros.); **Bonnie Raitt**, "Fundamental" (Capitol); **Tori Amos**, "From The Choirgirl Hotel" (Atlantic). Embodying the elements of style.



PAUL VERMA  
Reviews/Pro Audio/Technology Editor

1. **John Mellencamp**, "John Mellencamp" (Columbia). Sessions" (A&M).
2. **Sheryl Crow**, "The Globe Sessions" (A&M).
3. **Alanis Morissette**, "Supposed Former Infatuation Junkie" (Maverick/Reprise/Warner Bros.).
4. **Luther Vandross**, "Nights In Harlem" (EMI). This recaptures the joy-de-vivre of Luther's Epic debut—which he has never bettered—complete with Smokey Robinson references.
5. **Chico DeBarge**, "Long Time No See" (Kedar/Universal). Marvin casts a long shadow, but that's OK.
6. **Sparkle**, "Be Careful" (Rock Land/Interscope). Millie Jackson would be proud; Robert Kelly should be Land/Interscope).
7. **Jerry Seinfeld**, "I'm Telling You For The Last Time" (Universal). The button-down mind strikes back. Not that there's anything wrong with that.
8. **Angel Grant**, "Album" (Flyte Tyme/Universal). Something rather different from jam and Lewis. Kind of Janet Jackson meets Joni Mitchell.
9. **Mindy Qwah**, "My Heart Will Go On" (Sony Music Taiwan). Exquisitely sung in Mandarin, as this melody ached to be.
10. **The Temptations**, "My Smile Is Just A Frown Turned Upside Down" (Motown). A jewel from '66, unreleased until now. The Emperors of Soul were at their poignant song Smokey has ever written.



TIMOTHY WHITE  
Editor In Chief

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THE YEAR IN CHARTS

Continued from page YE-100

Home and other music from the film, is on top of the Classical Crossover Albums recap. The LSO also shows up in second place, backing Sarah Brightman on "Time To Say Goodbye" (Nemo Studio/Angel). The LSO is thus the top Classical Crossover artist, followed by composer James Horner and Sarah Brightman. Sony Classical is the leading imprint and label.

**JAZZ**

Since 1994, Tony Bennett has had either the No. 1 or No. 2 jazz album of the year, but in 1998 he made an album for the children's market instead of a jazz album, so he doesn't appear in the year-end recap at all. Leading the list is his Columbia label-artist Harry Connick, Jr. with "To See You, followed by Diana Krall's "Love Scenes" (Impulse!/GRP) and the sound-and distributor all encore from last year: "Midnight In The Garden Of Good And Evil" on Clint Eastwood's Malpas imprint through Warner Bros. Connick qualifies as the No. 1 jazz artist, followed by Krall and the Royal Crown Revue. The late Louis Armstrong, charting this year with five albums on five different labels, is fourth. Columbia is the top jazz imprint and label.

There's no change at the top of the Top Contemporary Jazz Albums year-end chart. For the eighth consecutive year, the No. 1 album belongs to Kenny G. This year, it's his

**NEW AGE**

For the first time since 1995, Yanni has leads the list. Last year, "Reggae Gold 1997" was the top album; this year, "Reggae Gold 1998" (VP) places second. On the strength of his one album, Beenie Man is the top reggae artist. The legendary Bob Marley is second, followed by Buju Banton. Diana King is the top female reggae artist. VP is the top imprint and label.

**REGGAE**

Beenie Man has the No. 1 reggae album of the year for the first time, as "Many Moods Of Moses" (Shocking Vibes/VP) leads the list. Last year, "Reggae Gold 1997" was the top album; this year, "Reggae Gold 1998" (VP) places second. On the strength of his one album, Beenie Man is the top reggae artist. The legendary Bob Marley is second, followed by Buju Banton. Diana King is the top female reggae artist. VP is the top imprint and label.

**POP CATALOG**

The only soundtrack ever to top the Top Pop Catalog Albums chart, "Grease" (Polydor/A&M) is No. 1 on the year-end recap for a second year. The 1991 "Metallica" album, in fifth position last year, is runner-up this time. Metallica repeats from 1997 as the No. 1 Top Pop Catalog Artist, followed by Pink Floyd and the Beastie Boys. The top imprint, label and distributor all encore from last year: "The Garden Of Eatin'" (Capitol); **Tori Amos**, "From The Choirgirl Hotel" (Atlantic). Embodying the elements of style.

**ADAM WHITE**  
International Editor In Chief

1. **Brian Wilson**, "Imagination" (Paladin/Giant). We miss the way that he used to call the shots around here.

2. **The Temptations**, "Stay" (Motown). "My

**HEATSEEKERS**

For the fifth year, Billboard has tabulated the most successful imprints and labels to have albums impact from the Heatseekers chart to the top half of The Billboard 200. This year, RCA is the No. 1 imprint and Epic is the No. 1 label.

**LATIN**

Last year, Alejandro Fernandez was in eighth place on the list of the Top Billboard Latin 50 artists of the year, but this year he moves up to first place, buoyed by "Me Estoy Enamorando" (Sony Discos), the No. 1 album of 1998. Ricky Martin's "Vuelve" (Sony Discos) is in second place, and the Buena Vista Social Club's eponymously titled set on World Circuit/Nonesuch is in third position. Sony sweeps the label categories, with Sony Discos as the leading imprint and label and Sony as the top distributor.

Last year, the No. 1 Hot Latin Track was "Te Sigo Amando" by Juan Gabriel. The Arista/BMG Latin artist is on top again this year, with "Asi Fue," followed by Alejandro Fernandez moves up from ninth place last year to be the No. 1 Hot Latin Tracks artist, followed by Marc Anthony and Ricky Martin. Mike Santander moves up from 10th place last year to be the No. 1 Hot Latin Tracks songwriter, and Emilio Estefan Jr. jumps from 19th place to No. 1 on the producers' list. Sony Discos also has a clean sweep here, as the No. 1 Hot Latin Tracks imprint and label.

**WORLD MUSIC**

The classical artist of the year also dominates the World Music recap. Andrea Bocelli has the top album of 1998 with "Romanza" (Philips), followed by Loreena McKennitt's "The Book Of Secrets" (Quinn Road/Warner Bros.), which featured her pop breakthrough single, "The Mummers' Dance." Bocelli and McKennitt are also, respectively, the top two artists. Bocelli's success, along with Konan Hardiman and Secret Garden, helped lift Philips to the top of the imprints and labels recaps. WEA repeats from last year as the top distributor.

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THE YEAR IN MUSIC '98

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## LIFELINES

### BIRTHS

Girl, Emily Claire, to **Karen** and **Steve Balcom**, Nov. 24 in Chapel Hill, N.C. Mother is director of film and television/Disney liaison for Mammoth Records. Father is senior VP/GM of Mammoth.

Twin girl and boy, Talia Rose and Joseph Leonardo, to **Rhonda** and **Jay Marciano**, Nov. 30 in Los Angeles. Father is president of Universal Concerts.

Girl, Lauren Elizabeth, to **Katherine** and **James Galgano**, Dec. 1 in Chicago. Father is VP of Galgano One-Stop in Chicago.

### MARRIAGES

Dee Dee Knoche to **Ramsey Jabbar**, Nov. 24 in Manhattan. Bride is a model with the Ford Modeling Agency. Groom is director of sales at T.V.T. Records.

## GOOD WORKS

**POET WITH PROMISE:** Poet **Suma Ching Hai** will hold the third annual benefit for her foundation, which helps relief efforts after disasters like floods and bombings, Dec. 18 at the Shrine Auditorium in Los Angeles. Musical guests include **Alan Jardine**, **Carnie** and **Wendy Wilson**, **Bill Conti**, **Fred Carlin**, and **Gaelic Storm**. **Debbie Reynolds** and **John Moschitta** will host. Contact: **Marie Barrera** at 626-444-4385.

**CARING CONCERTS:** Big Apple singer **Elisa Peimer** will perform a benefit concert Dec. 20 at New York's Mercury Lounge. A canned-food collection will be held for City Harvest, an organization dedicated to feeding the hungry. Contact: **Rick Gomes** at 212-366-6099.

**Herbie Hancock**, **George Duke**, **Patrice Rushen**, **Billy Childs**, **Greg Phillinganes**, **Marvin "Smitty" Smith**, and **Robert Hurst** will gather Monday (21) at the Catalina Bar & Grill in Hollywood to pay tribute to the music and memory of **Kenny Kirkland**. Proceeds from the concert will be forwarded to his family. Contact: **Makeda Smith** at 818-890-2428. The 1998 Gimme Shelter Benefit, to be held Dec. 22 at the Roxy in Hollywood, will feature the music of **Duke Daniels**, **Pete Droge**, **Glen Phillips**, **Michael Penn**, **Ke\$ha**, and **Aimee Mann**. Proceeds will go to St. Joseph's Center for the homeless in Santa Monica, Calif. Contact: the Roxy at 310-278-9457.

## TO OUR READERS

Due to holiday scheduling, shipment of Billboard's Jan. 9 issue will be delayed.

### DEATHS

**Paul Mills**, 77, of cancer, Dec. 4 in Sedona, Ariz. Mills was a songwriter/publisher. His song credits include two novelty hits "Down By The Station" and "Cement Mixer." As a publisher, he was president of Jatap Publishing (BMI) and Lynnstorm Publishing Co. (ASCAP). He worked for Mills Music for more than 20 years until its sale in 1964. His father was songwriter/publisher **Irving Mills**. Survivors include his wife, Anne; two daughters; and a cousin,

**Stanley Mills**, who operates September Music in New York.

**Lynn Strait**, 30, in a three-car accident, Dec. 11 in Ventura, Calif. His dog, **Dobbs**, died in the accident. Strait was lead vocalist in the Santa Barbara, Calif.-based rock band **Snot**. The group recorded its 1997 debut, "Get Some," on Geffen; had recently finished touring with **Ozzfest**; and was about to start recording a new album. Surviving band members are **Mike Doling** and **John Fahnestock**.

## CALENDAR

### DECEMBER

Dec. 18, **Christmas Musical Spectacular & 1998 Humanitarian Awards**, presented by the American Cinema Awards Foundation, Roseland, New York. 917-539-6727.

Dec. 18, **Celebrity Art Auction**, Hollywood Entertainment Museum, Hollywood. 323-961-4809.

Dec. 18, **Suma Ching Hai International Assn. Third Annual Benefit Concert**, Shrine Auditorium, Los Angeles. 626-444-4385.

Dec. 22, **Gimme Shelter Benefit**, Roxy, Hollywood. 310-278-9457.

### JANUARY

Jan. 4-8, **Macworld Expo**, Moscone Center, San Francisco. 900-645-EXPO.

Jan. 7-10, **1999 International Consumer Electronics Show**, Las Vegas. 703-907-7605.

Jan. 8, **Bruce Henderson Charity Ball**, Bowery Ballroom, New York. 212-621-6317, billthom56@aol.com.

Jan. 11, **26th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 323-931-8200.

Jan. 11-13, **Digital Engineering Conference**, Las Vegas. 703-907-7600.

Jan. 13-15, **Mobile Beat DJ Show And Conference**, Tropicana Hotel, Las Vegas. 716-385-9920.

Jan. 17-19, **David Coursey's Showcase '99**, Sheraton Hotel & Marina, San Diego. 888-33-UPSIDE.

Jan. 23, **Backstage Pass Seminar**, presented by Silver Lining Entertainment Inc., Georgian Terrace, Atlanta. 888-836-8086.

Jan. 23, **Music Publicity Seminar**, hosted by Cary Baker and Sheryl Northrop, University of California-Los Angeles, Westwood, Calif. 310-825-0641, www.unex.ucla.edu.

Jan. 23, **Entertainment Career Marketplace**, Grand Salon in the Student Union, California State University-Northridge, Northridge, Calif. 818-677-2130.

Jan. 24-28, **MIDEM 1999**, Palais des Festivals, Cannes. 212-689-4220.

Jan. 25, **A History Of Women In Rock Concert**, benefiting Zero Population Growth, Madison Square Garden, New York. 540-659-4171.

Jan. 25-28, **ComNet Conference**, Convention Center, Washington, D.C. 900-545-EXPO.

Jan. 27-28, **Online Advertising '99**, Le Meridien Hotel, New Orleans. 800-647-7600.

Jan. 28-31, **1999 National Assn. Of Music Merchants International Music Market**, Convention Center, Los Angeles. 800-767-NAMM.

### FEBRUARY

Feb. 6, **21st Annual Tokyo Video Festival And Awards**, Garden Hall of Ebiisu Garden Palace, Tokyo. 045-450-1489.

Feb. 10, **Nashville Music Awards**, Ryman Auditorium, Nashville. 615-321-2808.

Feb. 11-13, **extravaganza '99**, sponsored by the Nashville Entertainment Assn., various venues, Nashville. 615-327-4308, extravaganza@nea.net.

Feb. 14, **30th Annual NAACP Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Hollywood. 831-643-2222, www.carnelgroup.com.

Feb. 17-21, **1999 Gavin Seminar**, New Orleans. 415-495-1990 ext. 653.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Los Angeles. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 23-25, **REPLitech Europe**, Messe, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards & Expo**, Sony Studios, Los Angeles. 310-854-1111.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

### MARCH

March 6, **Cinema Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-8684.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 13, **Bam Magazine's California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

March 21, **Academy Of Motion Picture Arts And Sciences Awards**, Shrine Auditorium, Los Angeles. 310-247-3000.

March 23-24, **10th Annual Digital Engineering Conference**, Hasbrouk Heights, N.J. 703-907-7600.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

March 26, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.

March 27, **13th Annual Genesis Awards**, Beverly Hilton Hotel, Los Angeles. 818-501-2275.

### APRIL

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood. 323-660-9311.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton, Miami Beach. 212-536-5002.

April 25-28, **Louisiana Music-New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.



**Schooled In Rock.** Legendary rocker and Berklee College of Music faculty member **Al Kooper** performed at the "Super Session" concert presented Nov. 7 at the college for an audience of 900. Along with his band the Rekooperators, Kooper was joined onstage by the Berklee Reverence Gospel Ensemble, vibraphonist **Gary Burton**, and session pianist **Paul Griffin**. Proceeds from the concert, which will be held annually, benefit Kooper's "It Can Happen" scholarship fund, which provides adaptive technology for physically challenged Berklee students.

## COMMENTARY

(Continued from page 13)

then must find a balance and learn how and when to say, "I'm sorry, but I just can't be there for this particular event."

However, that's where the "many paths" come in. Saying no to an appearance doesn't mean you can't still help, for instance. Instead, why not have fun and sign something creative to be used for a fund-raising auction at the event? Your "celebrity" can make an impact in this way, even in your absence.

To me, it feels that using your success or celebrity allows you to make a statement with your life. You can, in fact, make a measurable difference in this world. The difference between simply acknowledging the struggle and pain of others and actually being able to lighten that burden is an empowerment that celebrity status gives you. You simply have to decide whether you will use that power or not.

There hasn't been an artist with whom I have had the pleasure of working and respecting as a human being who doesn't feel grateful for the success he or she has realized—especially in light of the odds of being able to actually get paid for doing something from which we derive so much deep personal gratification. And once one feels grateful, the natural human impulse, in my experience, is to want to help people who have not been so fortunate in their own lives.

My own 20-year journey before my success as a recording artist really took place left an indelible imprint within me of how unbearably difficult life can be when you have a family to support, are willing and able to work hard, and somehow cannot make ends meet. The hard reality? Eviction notices and impossible financial demands that threaten your children's present lives and that promise to deny their future. The result of that kind of past? Compassion and empathy.

If I could put it simply (sort of): Take an artist who, with a brother and sister, is raised largely by a hard-working single mother; he eventually struggles and lives in poverty with

his own family, raising three daughters. As a child, he was most influenced musically by artists like **Ray Charles**, **Marvin Gaye**, **Otis**, and **Stevie**. Finally, give the artist a decent amount of success one day, and it shouldn't be so shocking to find the bulk of his fund-raising efforts focusing on women and children in poverty, at-risk youth, and underprivileged youth, with particular emphasis on some of the great organizations most successfully supporting young African-Americans in the U.S.

That's my story, but everyone has something that they have been affected and shaped by. Some people have been directly affected by cancer or had someone close to them threatened by it. Many of these people will be at events that raise funds for more cancer research. For others, it's cystic fibrosis, diabetes... there are so many possibilities.

The point is that there is much suffering and hardship out there—next door, nearby—but there are also ways to alleviate some of that hardship if one chooses to get involved.

Being able to give or help raise money can often make the most difference in addressing these hard truths. But sometimes celebrity can also bring awareness that changes bad laws or outdated social views; this also helps people directly.

One of my dearest friends put it so well: Celebrity is a type of currency. We can use it to affect people's lives and measure the impact in a way that is undeniable.

If you're a celebrity and haven't tried giving back yet, I can guarantee you're missing out on the opportunity to get the whole picture. I feel that compassion is one of the greatest and most noble attributes human beings possess and express. Giving back allows you to become an instrument of compassion. It's not an intellectually rewarding experience as much as it is a necessary nutrient for the soul.

I'm convinced it's not about the success you achieve but what you then do with your success. The choice—and the gift—is ultimately yours.

## Sony Sweeps U.S. Latino Market In '98

**SONY SOARS:** For the first time since 1992, Sony Discos has captured outright the most categories in the year-end results.

Sony ruled the U.S. Latino market this year, triumphing in 21 of 34 chart categories. Moreover, the label enjoyed clean sweeps in The Billboard Latin 50 and Latin Pop Airplay fields.

The measuring period for the 1998 year-end results was Dec. 6, 1997, to Nov. 28, 1998.

In second place behind Sony this year was EMI Latin, which won four categories, followed by Fonovisa, which triumphed in three categories.

Rounding out the list of labels that won year-end categories were Rodven (2), Ariola (1), RMM (1), Sonolux (1), and World Circuit (1).

Sony also emerged victorious in the most important retail category—Top Billboard Latin 50 Imprint. According to SoundScan, sales of its titles appearing on The Billboard Latin 50 moved 1,481,500 units in 1998, up an extraordinary 133% from 1997, when the aggregate numbers of Sony's former three labels—Sony Latin, Sony Tropical, and Sony Discos—came in at 635,000 pieces.

Providing 38% of the sales firepower for Sony was **Alejandro Fer-**



by John Lannert

### 1998 IN REVIEW

#### THE TOP STORIES

- Titles On Billboard Latin 50 Set Sales Record.
- Seagram Acquires PolyGram.
- U.S. Agents Subpoena Latino Radio Stations And Distributors In Payola Investigation.
- Recording Academy Creates Tejano Grammy Category.

nández's top-selling title, "Me Estoy Enamorando" (301,000 units), and **Ricky Martin's** No. 2 entry, "Vuelve" (264,500 units).

Though it won no categories in the year-end tallies, WEA Latina enjoyed another good year, clicking

up from third to second in sales in the imprint category with 642,500 units, up 13% from 1997.

Three WEA Latina titles were among the top 10 sellers on The Billboard Latin 50: **Maná's** "Sueños Líquidos" (194,000 units, No. 5), **Luis Miguel's** "Romances" (192,500 units, No. 6), and **Alejandro Sanz's** "Más" (122,500 units, No. 10).

Trading places with WEA Latina in the imprint category was EMI Latin, whose sales on The Billboard Latin 50 in 1998 declined 12% to 604,500 pieces. EMI Latin's best-selling title was "Anthology," a three-CD retrospective package by the late, still-great Tejano/pop idol **Selena**. It sold 116,000 units.

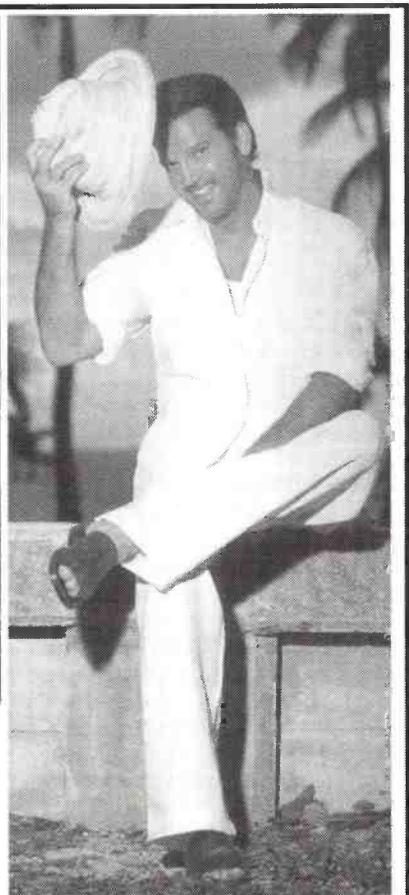
Fonovisa, which was the category leader in 1997's year-end results with 12 top placings, plummeted with just three in 1998. This was partly due to a reduced market profile that came on the heels of a federal investigation of payola that was launched in December 1997 after lawyers representing Fonovisa contacted the U.S. Justice Department to report improprieties within the label's own radio promotion department.

Fonovisa's performance on The Billboard Latin 50 this year was

(Continued on page 54)

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CUBA LIBRE

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ARTURO SANDOVAL  
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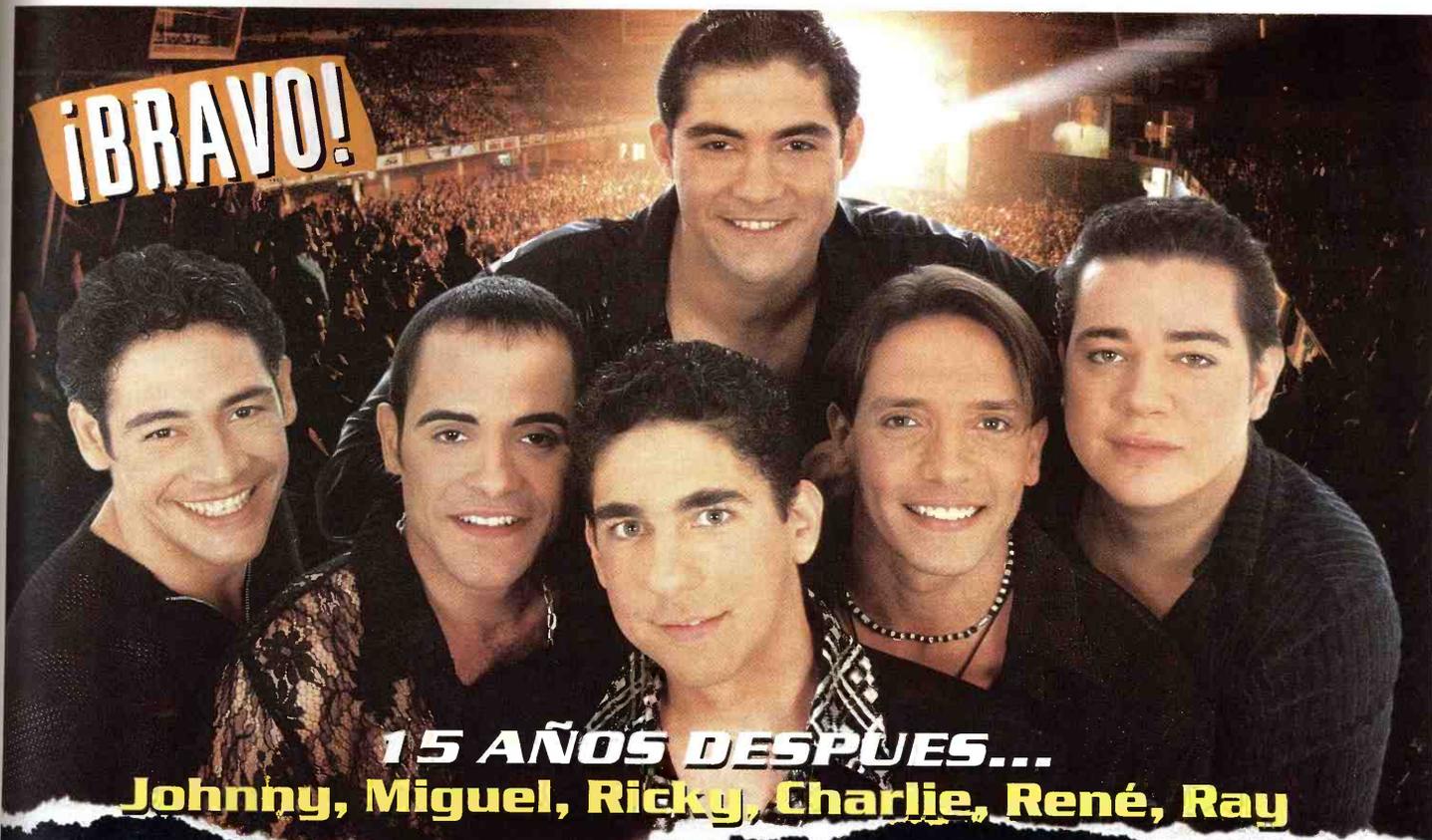
COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 97 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
<b>▶ No. 1/GREATEST GAINER ◀</b>					
1	3	7	4	<b>JUAN LUIS GUERRA 440</b> KAREN/CAIMAN	MI PC J. LUIS GUERRA (J. LUIS GUERRA)
2	1	1	7	<b>CHAYANNE</b> SONY DISCOS	◀ DEJARIA TODO ESTEFANO (ESTEFANO)
3	4	6	5	<b>TIRANOS DEL NORTE</b> SONY DISCOS	CREI J. MARTINEZ (C. MONGE)
4	2	2	14	<b>ENRIQUE IGLESIAS</b> FONOVISA	◀ ESPERANZA R. PEREZ-BOTIJA (E. IGLESIAS, C. GARCIA ALONSO)
5	14	—	2	<b>VICTOR MANUELLE &amp; ELVIS CRESPO</b> SONY DISCOS	EL CUERPO ME PIDE G. SANTA ROSA (P. CASTRO, L. GARCIA)
6	10	18	10	<b>JOSE FELICIANO</b> RODVEN/POLYGRAM LATINO	◀ ME HAS ECHADO AL OLVIDO R. PEREZ (R. PEREZ, R. LIVI)
7	7	9	10	<b>LIMITE</b> RODVEN/POLYGRAM LATINO	◀ LA OTRA PARTE DEL AMOR J. CARRILLO, G. PADILLA (ALAZAN)
8	12	10	16	<b>VICTOR MANUELLE</b> SONY DISCOS	◀ QUE HABRIA SIDO DE MI O. ALFANNO (O. ALFANNO)
9	13	24	5	<b>GISELLE</b> ARIOLA/BMG LATIN	DAME UN BESO J. VALDEZ (J. NUMEZ)
10	17	21	5	<b>PEDRO FERNANDEZ</b> RODVEN/POLYGRAM LATINO	SIN VERTE H. PATRON (H. ESTRADA)
11	6	3	10	<b>SHAKIRA</b> SONY DISCOS	◀ CIEGA, SORDOMUDA S. MEBARAK, L. MENDEZ (S. MEBARAK, E. SALGADO)
12	8	5	14	<b>LOS TEMERARIOS</b> FONOVISA	◀ COMO TE RECUERDO A. ANGEL ALBA (A. ANGEL ALBA)
13	9	8	8	<b>MIJARES WITH LUCERO</b> RODVEN/POLYGRAM LATINO	◀ EL PRIVILEGIO DE AMAR J. AVENDANO, L. UHRS, A. ZEPEDA (J. AVENDANO, L. UHRS)
14	5	4	8	<b>OLGA TANON</b> WEA LATINA	TU AMOR R. PEREZ (K. SANTANDER)
15	11	12	37	<b>PEPE AGUILAR</b> MUSART/BALBOA	◀ POR MUJERES COMO TU PAGUIAR (FATO)
16	15	15	30	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS	YO NACI PARA AMARTE E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
17	20	14	22	<b>VICENTE FERNANDEZ</b> SONY DISCOS	ME VOY A QUITAR DE EN MEDIO P. RAMIREZ (M. MONTERROSAS)
18	22	20	8	<b>LOS MISMOS</b> EMI LATIN	◀ QUE BONITO LOS MISMOS (M. E. CASTRO)
19	16	11	7	<b>KARIS</b> EMD/BMG LATIN	TUS OJOS SON L. CORPORAN, E. MONTANEZ (R. RAMANDO DEL VALLE)
20	19	16	7	<b>MICHAEL STUART</b> RMM	NINA BELLA A. FERNANDEZ (M. ENRIQUEZ)
21	RE-ENTRY	18	18	<b>MARC ANTHONY</b> RMM	CONTRA LA CORRIENTE A. CUCCO, PENA (O. ALFANNO)
22	36	—	2	<b>MELINA LEON</b> TROPIC/SONY DISCOS	ME VOY DE FIESTA HOY E. REYES (L. REYES)
23	32	—	2	<b>GRUPO MANIA</b> SONY DISCOS	◀ COMO BAILA O. SERRANO, B. SERRANO (O. SERRANO)
24	18	17	16	<b>PEPE AGUILAR</b> MUSART/BALBOA	DIRECTO AL CORAZON PAGUIAR (FATO)
25	27	22	15	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	HOTEL CORAZON G. FELIX (M. QUINTERO LARA)
26	28	13	15	<b>MILLY QUEZADA WITH ELVIS CRESPO</b> SONY DISCOS	PARA DARTE MI VIDA R. QUEZADA (V. VICTOR)
27	23	25	4	<b>LUIS FONSI</b> UNIVERSAL LATINO	DIME COMO A. ZEPEDA (A. MATHEUS)
28	NEW ▶	1	1	<b>JERRY RIVERA</b> SONY DISCOS	◀ ESE R. SANCHEZ (A. JAEN, W. PAZ)
29	30	30	3	<b>JARABE DE PALO</b> EMI LATIN	EL BOSQUE DE PALO JARABE DE PALO, J. DWORNIAK (JARABE DE PALO)
30	26	23	23	<b>ELVIS CRESPO</b> SONY DISCOS	TU SONRISA R. CORA, J. CASTRO (E. CRESPO)
31	34	—	2	<b>DOMINGO QUINONES</b> RMM	SI MI PAPA SE QUITARA D. QUINONES, M. SESENTON (D. QUINONES)
32	37	—	3	<b>ANA GABRIEL</b> SONY DISCOS	ME EQUIVOQUE CONTIGO A. GABRIEL (J. A. JIMENEZ)
33	21	19	13	<b>FRANKIE NEGRON</b> WEACARIBE/WEA LATINA	◀ AGUA PASADA S. GEORGE (G. FRANCISCO)
34	NEW ▶	1	1	<b>CRISTIAN</b> ARIOLA/BMG LATIN	◀ DESPUES DE TI... QUE? R. PEREZ (R. PEREZ)
35	25	26	14	<b>GRUPO BRYNDIS</b> DISA/EMI LATIN	SIN TI DISA RECORDS (M. POSADAS)
36	35	31	4	<b>LOS TIGRES DEL NORTE</b> FONOVISA	ASI COMO TU LOS TIGRES DEL NORTE, E. HERNANDEZ (L. RAMIREZ)
37	RE-ENTRY	2	2	<b>LOS TOROS BAND</b> RODVEN/POLYGRAM LATINO	◀ QUIZAS SI, QUIZAS NO J. P. DIAZ, G. DIAZ (NOT LISTED)
38	29	—	4	<b>TONO ROSARIO</b> WEACARIBE/WEA LATINA	ASI FUE T. ROSARIO (J. GABRIEL)
39	RE-ENTRY	8	8	<b>LOS BUKIS</b> FONOVISA	NAVIDAD SIN TI M. A. SOLIS (M. A. SOLIS)
40	40	40	8	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	QUIERO SER J. MEJIA AVANTE (J. MEJIA AVANTE)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
19 STATIONS	17 STATIONS	66 STATIONS
1 CHAYANNE SONY DISCOS DEJARIA TODO	1 JUAN LUIS GUERRA 440 KAREN/CAIMAN MI PC	1 LIMITE RODVEN/POLYGRAM LATINO LA OTRA PARTE...
2 JOSE FELICIANO RODVEN/POLYGRAM LATINO ME HAS ECHADO AL...	2 VICTOR MANUELLE & ELVIS CRESPO SONY DISCOS EL CUERPO...	2 TIRANOS DEL NORTE SONY DISCOS CREI
3 JUAN LUIS GUERRA 440 KAREN/CAIMAN MI PC	3 VICTOR MANUELLE SONY DISCOS QUE HABRIA SIDO...	3 LOS TEMERARIOS FONOVISA COMO TE RECUERDO
4 ENRIQUE IGLESIAS FONOVISA ESPERANZA	4 GISELLE ARIOLA/BMG LATIN DAME UN BESO	4 LOS MISMOS EMI LATIN QUE BONITO
5 VICTOR MANUELLE & ELVIS CRESPO SONY DISCOS EL CUERPO...	5 KARIS EMD/BMG LATIN TUS OJOS SON	5 LOS TUCANES DE TIJUANA EMI LATIN HOTEL CORAZON
6 MIJARES WITH LUCERO RODVEN/POLYGRAM LATINO EL PRIVILEGIO...	6 CHAYANNE SONY DISCOS DEJARIA TODO	6 ANA GABRIEL SONY DISCOS ME EQUIVOQUE CONTIGO
7 SHAKIRA SONY DISCOS CIEGA, SORDOMUDA	7 MICHAEL STUART RMM NINA BELLA	7 GRUPO BRYNDIS DISA/EMI LATINO SIN TI
8 ALEJANDRO FERNANDEZ SONY DISCOS YO NACI...	8 MARC ANTHONY RMM CONTRA LA CORRIENTE	8 LOS TIGRES DEL NORTE FONOVISA ASI COMO TU
9 OLGA TANON WEA LATINA TU AMOR	9 MELINA LEON TROPIC/SONY DISCOS ME VOY DE...	9 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
10 JARABE DE PALO EMI LATIN EL BOSQUE DE PALO	10 GRUPO MANIA SONY DISCOS COMO BAILA	10 JUAN GABRIEL ARIOLA/BMG LATINO ASI FUE
11 GISELLE ARIOLA/BMG LATIN DAME UN BESO	11 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA DARTE...	11 PEPE AGUILAR MUSART/BALBOA POR MUJERES...
12 CRISTIAN ARIOLA/BMG LATIN DESPUES DE TI... QUE?	12 ELVIS CRESPO SONY DISCOS TU SONRISA	12 PEDRO FERNANDEZ RODVEN/POLYGRAM LATINO SIN VERTE
13 MELINA LEON TROPIC/SONY DISCOS ME VOY DE...	13 DOMINGO QUINONES RMM SI MI PAPA SE QUITARA	13 LOS TEMERARIOS FONOVISA POR QUE TE CONOCI
14 TIRANOS DEL NORTE SONY DISCOS CREI	14 JARABE DE PALO EMI LATIN EL BOSQUE DE PALO	14 LOS ANGELES AZULES EMI LATINO QUIERO SER
15 LUIS FONSI UNIVERSAL LATINO DIME COMO	15 FRANKIE NEGRON WEACARIBE/WEA LATINA AGUA PASADA	15 JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG LATIN DOS HOJAS SIN...

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1998 Billboard/BPI Communications, Inc.

**¡BRAVO!**



**15 AÑOS DESPUÉS...**

**Johnny, Miguel, Ricky, Charlie, René, Ray**

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**Management: Javier Gomez & Jose Pabón**



**FONO VISA**

PHOTO: JOE COLON - ART BY: JAVIER VIVES

## NOTAS

(Continued from page 52)

predictably much poorer than in 1997. The label's total of 495,500 units sold in 1998 was 40% lower than the 818,500 pieces tallied in 1997. The label's best-selling album in 1998 was **Enrique Iglesias'** "Cosas Del Amor," which sold 106,500 pieces.

Rounding out the top five in the imprint category is RMM, up dramatically from 12th place last year with sales of 333,000 units. RMM leaps seven notches, thanks in large part to the 209,500 units sold by this year's No. 4 album, "Contra La Corriente," by **Marc Anthony**.

**REACHING NEW HEIGHTS:** Sales of albums charting on The Billboard Latin 50—as measured by SoundScan—set a new mark this year with 5,523,500 units. The previous high tally was 5,008,000 pieces in 1996. Sales of charted titles were up nearly 16% from last year (4,776,500 units).

**DON'T CALL HIM AL:** It was the year of **Alejandro Fernández** in 1998, as Sony Discos' Mexican balladeer topped all other recording artists by winning six year-end categories, including The Billboard Latin 50 Artist, Hot Latin Tracks Artist, and Latin Pop Artist.

Moreover, Fernández's smash album, "Me Estoy Enamorando," spent 22 weeks on The Billboard 200, the longest chart run by a full-length Spanish-language album on that chart.

Finally, Fernández set a record this year on Billboard's Latin radio chart, Hot Latin Tracks, when his now-classic "Si Tú Supieras" logged 42 weeks on the chart.

Fernández's hit singles were penned by **Kike Santander**, who won the Hot Latin Tracks Songwriters category, and produced by **Emilio Estefan Jr.**, winner of the Hot Latin Tracks Producers category. Fernández's hits helped Estefan's publishing company, F.I.P.P., win the categories of Hot Latin Tracks Publishers and Hot Latin Tracks Publishing Corporations.

**WHO'S NO. 1?** Just about the time we were going to press, noting how prosperous and unpredictable this year was for the U.S. Latino market, along came last-minute news about the details of the Universal/PolyGram merger (Billboard, Dec. 19).

There were few surprises. Although Universal was the acquiring party, most of Universal's staff was folded into PolyGram's much larger Latin American operation.

As expected, **Manolo Díaz**, former president of PolyGram Latin America, was named chairman of Universal Latin America.

One slot left unfilled is managing director of Universal's U.S. Latino imprint. **Marcos Maynard**, president of PolyGram Latino, is slated to leave his post Jan. 31.

While Maynard's replacement is expected to be chosen in the coming weeks, one name gaining currency on the Latino grapevine is **Itzel Díaz**, director of Latin artists marketing at PolyGram International Latin America.

A press release by Universal announcing its restructuring said that it will be the largest record company in Latin America. Executives from perennial market leader Sony Music Latin America contend that Sony is still top dog in the region.

Since there are no sales figures recognized as reliable by the Latin American recording industry, the question of size is up for debate in the key markets. Universal's combined shares would propel the company into first place in Argentina and Brazil, where PolyGram Brasil is the No. 1 label, according to the Brazilian trade group ABPD. Sony would stay in first place in Mexico, Colombia, and the U.S. Latino market.

**AND IF IT'S DECEMBER:** It must be time for holiday shopping and guessing just how much good cheer your uncle put into the egg nog.

It also seems that every December brings executive change in the U.S. Latino market. This year proved exceptionally significant

with the merger of Universal and PolyGram. Both leaders of the U.S. Latino divisions of those two labels are out as a result of that merger. Whoever ends up taking over Universal Latino has to get both the PolyGram Latino and Universal Latino rosters up and running. Neither label has hit the top five in sales.

**FELIZ ANO NOVO, MANOLO!** Best wishes to **Manuel V. Camero**, who is retiring Dec. 31 from his post as president of the Brazilian trade group Associação Brasileira Dos Produtores de Discos, or ABPD.

Camero, 64, is being replaced by **Roberto Souto**, who has been named secretary general. Souto, 35, formerly was an in-house attorney for ABPD.

The president's title—now largely ceremonial—will be rotated among the directors and presidents by election of the ABPD members on an annual basis. The first president is **Marcelo Castello Branco**, the newly installed president of Universal Music Brazil.

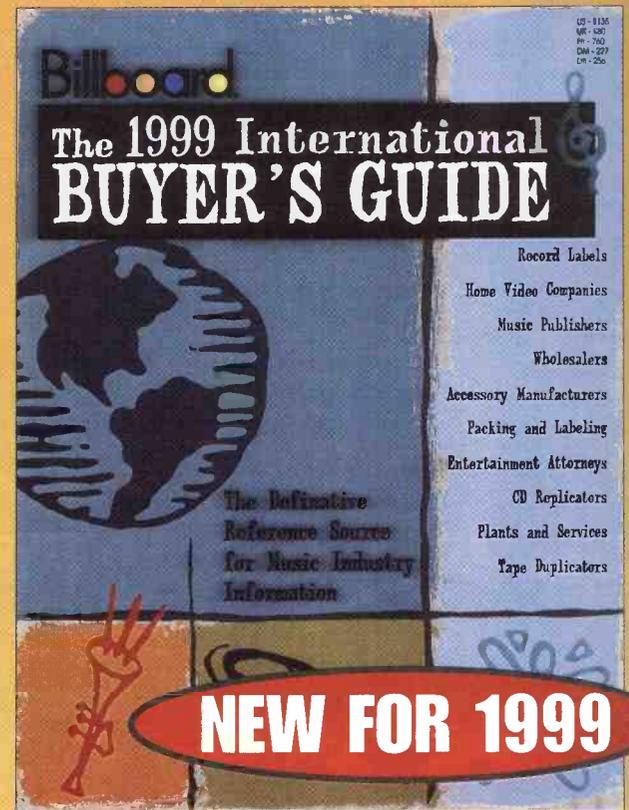
Camero's consummate professionalism and candor played a vital role in Billboard's coverage of the Brazilian record industry during his 5½-year tenure. He will be missed.

## LATIN TRACKS A-Z

- 33 TITLE (Publisher—Licensing Org.) Sheet Music Dist. AGUA PASADA (Gilfran, BMI/Lanfranco, ASCAP/Nelia, BMI)
- 36 ASI COMO TU (Fonometric, SESAC/TN Ediciones, BMI)
- 38 ASI FUE (Careers-BMG, ASCAP)
- 11 CIEGA, SORDOMUDA (Sony Discos, ASCAP/F.I.P.P., BMI)
- 23 COMO BAILA (Sony Discos, ASCAP)
- 12 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)
- 21 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
- 3 CREI (P.O.W., SESAC)
- 9 DAME UN BESO (Copyright Control)
- 2 DEJARIA TODO (1998 Deep Music, BMI)
- 34 DESPUES DE TI...QUE? (JKMC, ASCAP)
- 27 DIME COMO (Warner Chappell, ASCAP)
- 24 DIRECTO AL CORAZON (Edimusa, ASCAP)
- 29 EL BOSQUE DE PALO (Warner-Tamerlane, BMI)
- 5 EL CUERPO ME PIDE (Casper, ASCAP)
- 13 EL PRIVILEGIO DE AMAR (Beechwood, BMI)
- 28 ESE (Ventura, ASCAP)
- 4 ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)
- 25 HOTEL CORAZON (Mas Flamingo, BMI)
- 7 LA OTRA PARTE DEL AMOR (Warner-Tamerlane, BMI)
- 32 ME EQUIVOQUE CONTIGO (Peer Int'l., BMI)
- 6 ME HAS ECHADO AL OLVIDO (UKMC, ASCAP/MCA, ASCAP/Livi, ASCAP)
- 17 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
- 22 ME VOY DE FIESTA HOY (Uva Roja)
- 1 MI PC (Karen, ASCAP)
- 39 NAVIDAD SIN TI (Mas Latin, SESAC)
- 20 NINA BELLA (EMOA, ASCAP)
- 26 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)
- 15 POR MUJERES COMO TU (Vander, ASCAP)
- 18 QUE BONITO (Pacific, BMI)
- 8 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)
- 40 QUIERO SER (Copyright Control)
- 37 QUIZAS SI, QUIZAS NO (Copyright Control)
- 31 SI MI PAPA SE QUITARA (Caribbean Waves, ASCAP)
- 35 SIN TI (Edimusa, ASCAP)
- 10 SIN VERTE (Unimusic, ASCAP)
- 14 TU AMOR (F.I.P.P., BMI)
- 30 TU SONRISA (Sony/ATV Songs, BMI)
- 19 TUS OJOS SON (EMD, ASCAP)
- 16 YO NACI PARA AMARTE (F.I.P.P., BMI)

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Brussels Bites And Blesses EU European Commission Sets The Tone For Music Industry

BY JEFF CLARK-MEADS

LONDON—A mighty tiger lives in Brussels. In its jaws it has the power to rip the heart of any industry or to defend that business against the law of the jungle.

In 1998, one end of the tiger took a saucer of milk from Universal and PolyGram, and the other deposited a rather smelly Copyright Directive on the music industry's carpet while also making some rude noises that sounded like "parallel imports."

Many Europeans are still coming to terms with the fact that their continent is now one market, and most people find it difficult to believe that the politically remote European Commission in Brussels can have an impact on their lives. Those who have pulled the tiger's tail know, though, that if it chooses to bite you, you stay bitten.

Seagram must have had at least a

### 1998★IN★REVIEW

moment's doubt over whether it was going to lose an arm when it went to Brussels and asked permission from the Commission to buy PolyGram and combine it with its own music operation. However, the Commission saw no harm in the deal—though how close it came to ordering an investigation that would have postponed and possibly prevented the amalgamation, only those in the Commission's upper echelons will ever know.

What a different Christmas many Universal/PolyGram employees would be having now if the Brussels bureaucrats had decided they wanted a closer look and had delayed the amalgamation process for months or, possibly, forever. But if Universal and PolyGram have been given a blessing by Brussels, on the wider political front the music industry has had to work very hard for every blessing it can count.

The first disappointment of the year was the new draft Copyright Directive. In public, this document was variously described as "unsatisfactory" and "deeply flawed." In private, the language was somewhat less restrained. The problem with the draft directive was that it was generally felt it did not implement the provisions of the World Intellectual Property Organisation (WIPO) treaties. This

was regarded as ironic, because the main reason for drafting the directive was to provide a vehicle to bring the WIPO treaties into European law.

Throughout the year, though, the music industry has mounted probably its greatest-ever European lobbying campaign, and the draft directive now looks a lot healthier than it did 12 months ago. One month from now, the politicians will decide the form of the final draft and in so doing will determine whether the music industry gets the protections it needs in the new millennium.

This year the music industry has posed something of a dilemma for the Commission's DG15 internal market department. While DG15 has been overseeing the progress of the Copyright Directive, it has also been investigating whether allowing parallel imports of records into the European Union would damage the music industry. (Rumors that DG15 is also investigating whether cutting off a man's legs would damage his ability to run have been discounted.)

DG15 has been under pressure from Dutch and Scandinavian politicians to mount such an investigation, but, *Billboard* revealed, the first draft of the report on the issue said lower prices to consumers would not necessarily result from lifting current barriers on parallels. A final draft will be delivered in January.

Now the tiger is taking its long winter sleep. When it wakes in the new year, it will want to be fed.



## Japan's Recession Takes Toll On Domestic Industry

BY STEVE McCLURE

TOKYO—1998 was hardly a dull year for the Japanese music industry. In fact, for many people in the industry it was downright traumatic, as they found themselves without jobs after accepting "early retirement" bonuses from recession-hit record labels keen to trim their payrolls.

The year began and ended with news of decisions by Japanese labels to shut down large parts of their operations. In January, mid-ranking label Pony Canyon closed four of its five Asian subsidiaries due to the region's severe economic crisis. (The label later re-established itself in two of those territories with new, scaled-back affiliates.)

And in November, Alfa Records, once the home of major domestic acts like Yellow Magic Orchestra and Yumi Arai (now known as Yumi Matsutoya), announced that it was laying off its 17 remaining employees. The intervening months were full of similar news, as several labels downsized and cut back on expenses as Japan's worst postwar recession took its toll.

On a more positive note, greatest-hits albums by rock groups Glay (Polydor K.K.) and B'z (Rooms Records) each shipped some 5 million copies—the first time any

### 1998★IN★REVIEW

Japanese albums did so. But amid rumors of large numbers of returns, it remained unclear just how many copies of the albums were actually sold.

In the first three quarters of calendar 1998, production of prerecorded audio software by the 28 member companies of the Recording Industry Assn. of Japan rose 2% to 351.2 million units, for a wholesale value of 428.6 billion yen (\$3.16 billion), up 3%.

But sales-wise, the picture was much grimmer, with the market falling as much as 5%. Foreign repertoire, in particular, took a beating, as the quality of Japanese pop steadily improved and many overseas releases failed to excite Japanese music fans.

Conspicuous by virtue of her absence during 1998 was superstar female vocalist Namie Amuro (A&R Trax), who took maternity leave for the whole year. Despite the recession, retailers Tower and HMV continued to expand their presence in Japan, as the two chains opened large stores in Tokyo's Shinjuku and Shibuya districts, respectively.

In the year's most important personnel appointments, Shigeo Maruyama and Hiroshi Inagaki were named president and chairman of Sony Music Entertainment (Japan) and Warner Music Japan, respectively. Maruyama and Inagaki (who was with Sony until joining Warner) are seen as providing the kind of bold leadership the troubled Japanese industry needs.

Authors' society JASRAC on Nov. 4 named politician and former Olympic gymnast Kiyoko Ono as its president, a move that raised the ire of the society's dissident members. Later in the month, JASRAC announced that it had reached a temporary agreement on payment of online music royalties with a group representing music companies and Internet access/content providers.

Earlier in the year, the Recording Industry Assn. of Japan and other industry groups launched an anti-MP3 campaign as a growing amount of Japanese music became available—often illegally—via the Internet. Meanwhile, JASRAC's collections for April-September (the first half of the current fiscal year) rose by an unexpectedly large 13.2% to 47.3 billion yen (\$348.5 million).



### THE • TOP • STORIES

- The Asian Economic Crisis Decimates Sales Across The Region.
- Australian Government Gives Go-Ahead To Parallel Imports; European Commission Considers The Same Issue.
- Japanese Indie Pony Canyon Closes Four Of Its Five Asian Subsidiaries.
- Brazilian President Fernando Henrique Cardoso Makes Commitment To Music Industry To Tackle Piracy.
- Chinese Authorities Signal A Tougher Anti-Piracy Stance.
- Brazil's Economic Vulnerability Threatens Viability Of The Rest Of Latin America.
- In Japan, Greatest-Hits Albums By Glay And B'z Each Ship 5 Million Copies—A First For Any Japanese Album.
- National Sales Charts In Taiwan Continue To Be Plagued By Controversy.
- Labels Groups In France And Italy Give Additional Voting Power To Indie Members; In U.K., New Indie Sector Organization, AIM, Is Launched.
- U.S. Chain Borders Books & Music Crosses The Atlantic With Five Stores In The U.K.

## German Biz Grumbles About '98

BY WOLFGANG SPAHR

HAMBURG—"Moaning is part of the job these days." That's how the managing director of one leading German record company sums up the prevailing mood in 1998.

Publicly expressed joy over the high chart share enjoyed by domestic music this year—over 40%—cannot mask the view held by many of Germany's record industry and publishing executives that music is losing the battle to be the consumer's favorite entertainment, with computer games and movies proving more attractive than CDs.

The record industry's response to the potential crisis has been to invest heavily in marketing and distribution, but observers expect the situation to worsen next year, highlighting the need for publishers and record companies to display creativity and commitment in

### 1998★IN★REVIEW

their search for stability. Companies are set to clamp down on costs, shed staff, and outsource certain operations in an attempt to rescue profits.

One problem is that price-cutting is rife—indeed, some companies complain of competitors cutting prices so drastically that the entire market is at risk. However, with consumers getting used to low prices, many retailers doubt if a return to the old pricing structures is possible. Hopes are also being placed in new sales outlets, with seemingly no retail partner too far-fetched for integration into sales plans. Nonetheless, fewer and fewer record buyers are finding their way into stores despite even the lower prices. Consumer confidence has

hit an all-time low; Germans are saving their money and spending a good deal less on music than they were two years ago.

Despite the dark clouds looming over the German economy, a string of national best sellers lessened the gloom for otherwise



anxious record industry executives. Domestic signings with gold (250,000 units) or platinum (500,000) releases this year included Westergnaden (WEA), Herbert Grönemeyer (EMI), Wolfgang Petry (BMG), the Kelly Family (EMI), Andre Rieu (Polydor), Nana (Motor), Modern Talking (BMG), Rammstein (Motor), Peter Maffay (EMI), Sasha (WEA), Guano Apes (BMG Ariola), Helmut Lotti (EMI Electrola), Sabrina Setlur (Epic),

(Continued on page 61)

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# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 12/21/98			GERMANY (Media Control) 12/15/98			U.K. (Chart-Track) 12/14/98			FRANCE (SNEP/IFOP/Tite-Live) 12/12/98		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	HAPPY HAPPY GREETING/CINDERELLA CHRISTMAS KINKI KIDS JOHNNY'S ENTERTAINMENT	1	1	BELIEVE CHER WEA	1	NEW	TO YOU I BELONG B*WITCHED EPIC	1	1	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
2	1	BE WITH YOU GLAY UNLIMITED	2	6	HIJO DE LA LUNA LOONA MOTOR	2	1	BELIEVE CHER WEA	2	2	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLA/EMI
3	4	CAMOUFLAGE MARIYA TAKECHI WARNER	3	3	IF YOU BELIEVE SASHA WEA	3	NEW	GOODBYE SPICE GIRLS VIRGIN	3	3	BELIEVE CHER WEA
4	6	BOKU WA KOKONI IRU MASAYOSHI YAMAZAKI POLYDOR	4	2	FLUGZEUGE IM BAUCH OLI P. HANSA/ARIOLA	4	NEW	SHE WANTS YOU BILLIE INNOCENT/VIRGIN	4	5	S'IL SUFFISAIT D'AIMER CELINE DION COLUMBIA
5	2	ATARASHII DOA ZARD B-GRAM	5	4	NO MATTER WHAT BOYZONE POLYDOR	5	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	5	4	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
6	3	GOOD DAY ZARD B-GRAM	6	7	NARCOTIC LIQUIDO VIRGIN	6	NEW	HEARTBEAT/TRAGEDY STEPS JIVE	6	6	ABEL-KADER KHALED & TAHA & FAUDEL BAR-CLAY/POLYGRAM
7	7	STROBO KOHMI HIROSE VICTOR	7	8	THE POWER OF GOOD-BYE MADONNA WEA	7	NEW	CHOCOLATE SALTY BALLS CHEF COLUMBIA	7	12	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
8	12	KURIO BOOT SOPHIA TOY'S FACTORY	8	8	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	8	NEW	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MELANIE C A&M	8	14	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
9	8	FUYU NO UTA KIRORO VICTOR	9	9	WE LIKE TO PARTY! VENGABOYS MOTOR	9	3	UP AND DOWN VENGABOYS POSITIVA	9	7	DIS MOU FAUDEL MERCURY
10	15	BURNIN' X'MAS T.M. REVOLUTION ANTINOS	10	12	LORDS OF THE BOARDS GUANO APES SUPERSON-IC/GUN/ARIOLA	10	2	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z NORTHWESTSIDE	10	10	SI TU M'AIMES LARA FABIAN POLYDOR
11	14	KARAPPO YUZU SENHA & CO.	11	10	ONCE UPON A TIME DOWN LOW K-TOWN/SHIFT MUSIC/ZYX	11	4	I LOVE THE WAY YOU LOVE ME BOYZONE POLYDOR	11	8	CRUSH JENNIFER PAIGE EDEL
12	9	TRUTH TWO-MIX WARNER	12	17	WIEDER HIER WESTERNHAGEN WEA	12	10	BIG BIG WORLD EMILIA UNIVERSAL	12	13	LAMBRE AN DRO MATMATAH TREMA/SONY
13	13	OWARI NAKI TABI MR. CHILDREN TOY'S FACTORY	13	13	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN MERCURY	13	NEW	END OF THE LINE HONEYZ MERCURY	13	15	PANIQUE CELTIQUE MANAU POLYDOR
14	10	YUMI TO ANQATA NO MONGATARI REIKA MIKU PONY CANYON	14	14	I'M YOUR ANGEL R. KELLY & CELINE DION COLUMBIA	14	NEW	MIAMI WILL SMITH COLUMBIA	14	9	SIMARIK TARKAN PODIS/POLYGRAM
15	16	LAST KISS TANPOPO ZETIMA	15	11	IMMORTALITY CELINE DION FEATURING THE BEE GEES COLUMBIA	15	NEW	I'M YOUR ANGEL R. KELLY & CELINE DION EPIC	15	16	BYE BYE MENELIK SMALL/SONY
16	NEW	PUFFY DE RUMBA PUFFY EPIC	16	20	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	16	NEW	ESPECIALLY FOR YOU JOHNNY & DENISE RCA	16	11	THE BOY IS MINE BRADY & MONICA EASTWEST
17	NEW	DEPEND ON YOU AYUMI HAMASAKI AVEX	17	15	EGOIST FALCO EMI	17	NEW	ALWAYS HAVE, ALWAYS WILL ACE OF BASE LONDON	17	18	RESTER FEMME AXELLE RED VIRGIN
18	5	MAD SKY PIERROT TOSHIBA EMI	18	NEW	GOODBYE SPICE GIRLS VIRGIN	18	8	UNTIL THE TIME IS THROUGH FIVE RCA	18	NEW	NO NOEL LES MINIKUES FTD/POLYGRAM
19	11	ALL MY TRUE LOVE SPEED TOY'S FACTORY	19	NEW	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ARIOLA	19	9	NO REGRETS ROBBIE WILLIAMS CHRYSALIS	19	NEW	I WANT YOU BACK CLEOPATRA WEA
20	17	OVER/EASY SHOW TIME V6 AVEX TRAX	20	16	RESPECT SPIKE POLYDOR	20	NEW	DUMB THE BEAUTIFUL SOUTH GO! DISCS/MERCURY	20	19	TU M'OUBLIERAS LARUSSO DLA/EMI
1	NEW	<b>ALBUMS</b>	1	8	<b>ALBUMS</b>	1	2	<b>ALBUMS</b>	1	2	<b>ALBUMS</b>
2	1	GLOBE RELATION AVEX TRAX	2	1	WESTERNHAGEN RADIO MARIA WEA	2	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	2	4	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
3	4	MARIAH CAREY #1'S SONY	3	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	3	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 41 EMI/VIRGIN/POLYGRAM	3	1	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
4	2	YUMI MATSUOYA NEUE MUSIK YUMI MATSUOYA COMPLETE BEST VOL. 1 TOSHIBA-EMI	4	3	PHIL COLLINS ... HITS WEA	4	7	THE CORRS TALK ON CORNERS LAVA/ATLANTIC	4	9	VARIOUS ARTISTS ENSEMBLE V2/SONY
5	5	MAXIMUM GROOVE AVEX TRAX	5	10	MADONNA RAY OF LIGHT MAVERICK/WEA	5	NEW	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	5	6	MANAU PANIQUE CELTIQUE POLYDOR
6	6	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	6	4	MADONNA RAY OF LIGHT MAVERICK/WEA	6	3	VARIOUS ARTISTS HITS '99 SONY TV/WARNER ESP/EMI	6	3	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/POLYGRAM
7	NEW	MISIA THE GLORY DAY BMG	7	3	MADONNA RAY OF LIGHT MAVERICK/WEA	7	4	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	7	8	JOHNNY HALLYDAY STADE DE FRANCE 1998 MERCURY
8	NEW	KYOSUKE HIMURO THE ONE NIGHT STANDS TOUR COLLECTIVE SOULS 1998 POLYDOR	8	4	WOLFGANG PETRY FREUDE NA KLAR/ARIOLA	8	9	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	8	7	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
9	7	HIDE WITH SPREAD BEAVER JA,ZOO UNIVERSAL VICTOR	9	3	DIE ROTEN ROSEN WIR WARTEN AUF'S CHRISTKIND EASTWEST	9	10	THE BEE GEES ONE NIGHT ONLY POLYDOR	9	10	FLORENT PAGNY LIVE MERCURY
10	8	VARIOUS ARTISTS MAX 5 BEST HITS IN THE WORLD '98 SONY	10	9	CELINE DION THESE ARE SPECIAL TIMES COLUMBIA	10	5	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY CLASSICAL	10	11	VARIOUS ARTISTS ENFOIRES EN COEUR RESTO DU COEUR/WEA
11	NEW	THE ELEPHANT KASHIMASHI AI TO YUME PONY CANYON	11	6	ANDRE RIEU ROMANTIC MOMENTS POLYDOR	11	8	BOYZONE WHERE WE BELONG POLYDOR	11	11	LARA FABIAN PURE POLYDOR
12	9	CELINE DION THESE ARE SPECIAL TIMES EPIC	12	5	CHER BELIEVE WEA	12	NEW	STEPS STEP 1 JIVE	12	5	DOC GYNECO LIAISONS DANGEREUSES VIRGIN
13	NEW	THE YELLOW MONKEY SINGLE COLLECTION COLUMBIA	13	11	METALLICA GARAGE INC. VERTIGO/MERCURY	13	11	VARIOUS ARTISTS THE BEST CHRISTMAS ALBUM ... EVER! VIRGIN/EMI	13	14	ANDRE RIEU ROMANTIQUE PHILIPS/POLYGRAM
14	11	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG	14	15	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	14	13	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/COLUMBIA	14	13	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA
15	3	SIAM SHADE SIAM SHADE 5 SONY	15	12	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE MAVERICK/WEA	15	16	PHIL COLLINS ... HITS VIRGIN	15	16	LOUISE ATTAKUE LOUISE ATTAKUE ATMOSPHERIQUE/SONY
16	13	MIKI IMAI MIRAI WARNER	16	14	OLI P. MEIN TAG ARIOLA	16	12	CHER BELIEVE WEA	16	15	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARISTA
17	12	THEE MICHELLE GUN ELEPHANT GEAR BLUES COLUMBIA	17	17	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	17	14	MARIAH CAREY #1'S COLUMBIA	17	19	LARA FABIAN CARPE DIEM POLYDOR
18	12	TOMOMI KAHALA NINE CUBES WARNER	18	18	MARIAH CAREY #1'S COLUMBIA	18	18	THE BEAUTIFUL SOUTH QUENCH GO! DISCS/MERCURY	18	17	JEAN JACQUES GOLDMAN EN PASSANT COLUMBIA
19	20	KIRORO NAGAI/DA-KIRORONOMORI VICTOR	19	RE	WOLFGANG PETRY EINFACH GEIL! NAKIAR/ARIOLA	19	14	LADYSMITH BLACK MAMBAZO THE BEST OF—THE STAR & WISEMAN POLYGRAM TV	19	RE	FLORENT PAGNY SAVOIR AIMER MERCURY
20	14	MY LITTLE LOVER THE WATERS TOY'S FACTORY	20	13	SASHA DEDICATED TO ... WEA	20	RE	B*WITCHED B*WITCHED EPIC	20	RE	MATMATAH LA OUAÇHE TREMA/SONY
20	14	MY LITTLE LOVER THE WATERS TOY'S FACTORY	20	13	JOE COCKER GREATEST HITS EMI	20	RE	FIVE FIVE RCA	20	RE	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST
20	14	MY LITTLE LOVER THE WATERS TOY'S FACTORY	20	13	BOYZONE WHERE WE BELONG POLYDOR	20	RE	FIVE FIVE RCA	20	RE	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST
20	14	MY LITTLE LOVER THE WATERS TOY'S FACTORY	20	13	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	20	RE	FIVE FIVE RCA	20	RE	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST
20	14	MY LITTLE LOVER THE WATERS TOY'S FACTORY	20	13	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	20	RE	FIVE FIVE RCA	20	RE	MC SOLAAR LE TOUR DE LA QUESTION EASTWEST

Hits Of The World is compiled at Billboard/London by Dominic Pride, Alison Smith and Ben Robards. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

# HITS OF THE WORLD

## CONTINUED

EUROCHART		MUSIC & MEDIA	
THIS WEEK	LAST WEEK	12/26/98	
<b>SINGLES</b>			
1	1	BELIEVE CHER WEA	
2	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	
3	2	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	
4	NEW	GOODBYE SPICE GIRLS VIRGIN	
5	4	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER BROS.	
6	3	NO MATTER WHAT BOYZONE POLYDOR	
7	NEW	TO YOU I BELONG B-WITCHED GLOW WORM/EPIC	
8	5	FLUGZEUGE IM BAUCH OLI P. HANS/BMG	
9	8	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI ROMMELSONY/UNIVERSAL	
10	7	I'M YOUR ANGEL R. KELLY & CELINE DION EPIC	
<b>ALBUMS</b>			
1	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	
2	2	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
3	3	CELINE DION THESE ARE SPECIAL TIMES VIRGIN	
4	7	PHIL COLLINS ... HITS VIRGIN/WEA	
5	4	ALANIS MORISSETTE SUPPOSED FORMER INFANTUATION JUNKIE MAVERICK/WARNER	
6	5	MARIAH CAREY #1'S COLUMBIA	
7	9	MADONNA RAY OF LIGHT MAVERICK/WARNER BROS.	
8	NEW	CHER BELIEVE WEA	
9	8	BOYZONE WHERE WE BELONG POLYDOR	
10	6	METALLICA GARAGE INC. VERTIGO	

MALAYSIA		(RIM) 12/15/98	
THIS WEEK	LAST WEEK		
<b>ALBUMS</b>			
1	1	MARIAH CAREY #1'S SONY	
2	NEW	XPCD SAMURAI LIFE	
3	2	VARIOUS ARTISTS MAX 4 BMG/SONY/WARNER	
4	3	VARIOUS ARTISTS NANGIS PUNYAI LAGU-LAGU TERBAIK EDDIE HAMID BMG	
5	NEW	KRU THE WAY WE JAM EM	
6	NEW	ELLA EL EM	
7	6	PHIL COLLINS ... HITS WARNER	
8	7	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	
9	4	ALANIS MORISSETTE SUPPOSED FORMER INFANTUATION JUNKIE MAVERICK/WARNER	
10	10	SITI NURHALIZA ADIWARNA SUWAI	

SWEDEN		(GLF) 12/10/98	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	BELIEVE CHER WARNER	
2	2	HERE I GO AGAIN E-TYPE STOCKHOLM	
3	4	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER	
4	3	S.O.S. (THE TIGER TOOK MY FAMILY) DR. BOMBAY RED STRIP/WARNER	
5	5	EVERYBODY GET UP FIVE BMG	
6	6	FINALLY FOUND HONEYZ POLYGRAM	
7	9	GIVE IT UP GRAAF BMG	
8	8	MIAMI WILL SMITH SONY	
9	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY	
10	7	BIG BIG WORLD EMILIA RODEO/UNIVERSAL	
<b>ALBUMS</b>			
1	2	E-TYPE LAST MAN STANDING STOCKHOLM	
2	3	DR. BOMBAY RICE & CURRY RED STRIP/WARNER	
3	NEW	CELINE DION THESE ARE SPECIAL TIMES SONY	
4	6	VARIOUS ARTISTS FRAN WATERLOO TILL DUVE-MALA SONY	
5	4	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	
6	10	SARAH BRIGHTMAN EDEN WARNER	
7	1	METALLICA GARAGE INC. VERTIGO/POLYGRAM	
8	9	PHIL COLLINS ... HITS WEA/WARNER	
9	5	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	
10	8	MARIAH CAREY #1'S SONY	

NORWAY		(Verdens Gang Norway) 01/01/99	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	BELIEVE CHER WEA/WARNER	
2	2	BIG BIG WORLD EMILIA UNIVERSAL	
3	3	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY	
4	4	BOBBY BROWN ALEX ROSEN SONY/POLYGRAM	
5	6	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM	
6	3	UNFORGIVABLE SINNER LENE MARLIN VIRGIN	
7	9	S.O.S. (THE TIGER TOOK MY FAMILY) DR. BOMBAY WEA/WARNER	
8	10	TARZAN & JANE TOY-BOX SONY	
9	8	YOU'LL CREAM CNR/CARCADE	
10	7	THANK U ALANIS MORISSETTE MAVERICK/WARNER	
<b>ALBUMS</b>			
1	1	CELINE DION THESE ARE SPECIAL TIMES SONY	
2	2	ARVE TEFLESEN STILLE NATT SONY	
3	3	OSLO GOSPEL CHOIR JULENATT STAGEWAY/BMG	
4	4	EMILIA BIG BIG WORLD UNIVERSAL	
5	6	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	
6	NEW	SARAH BRIGHTMAN EDEN WARNER	
7	7	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	
8	5	ALANIS MORISSETTE SUPPOSED FORMER INFANTUATION JUNKIE MAVERICK/WARNER	
9	8	JOE COCKER GREATEST HITS EM	
10	10	MARIAH CAREY #1'S SONY	

SPAIN		(AFV/ELEF MB) 12/09/98	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	BELIEVE CHER WARNER	
2	2	WHAT'S YOUR SIGN? DES'REE EPIC	
3	3	EVERYBODY GET UP FIVE RCA	
4	3	OUTSIDE GEORGE MICHAEL EPIC	
5	5	CUBA LIBRE CLORIA ESTEFAN EPIC	
6	NEW	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	
7	4	THE POWER OF GOOD-BYE MADONNA MAVERICK/WARNER	
8	6	ZAPATERO MANOLO GARCIA ARDOLA	
9	NEW	GOD IS A DJ FAITHLESS ARDOLA	
10	NEW	FROM DISCO TO ... WHIRLPOOL PRODUCTIONS VALE MUSIC	
<b>ALBUMS</b>			
1	2	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	
2	1	ROSANA LUNA NUEVA UNIVERSAL	
3	3	FRANCISCO CESPEDES VIDA LOCA WARNER	
4	3	JULIO IGLESIAS MI VIDA—GRANDES EXITOS COLUMBIA	
5	9	MIKE OLDFIELD TUBULAR BELLS III WARNER	
6	10	PHIL COLLINS ... HITS WARNER	
7	RE	ALEJANDRO SANZ MAS WARNER	
8	7	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	
9	5	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	
10	6	MARIAH CAREY #1'S COLUMBIA	

PORTUGAL		(Portugal/AFP) 12/15/98	
THIS WEEK	LAST WEEK		
<b>ALBUMS</b>			
1	1	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	
2	3	DANIELA MERCURY ELETRICA SONY	
3	2	SILENCE 4 SILENCE BECOMES IT POLYGRAM	
4	5	RUI VELOSO AVEIDAS EM	
5	4	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM	
6	6	PHIL COLLINS ... HITS WARNER	
7	7	THE BEE GEES ONE NIGHT ONLY POLYGRAM	
8	8	NETINHO AO VIVO POLYGRAM	
9	9	JOE COCKER GREATEST HITS EM	
10	NEW	MARIAH CAREY #1'S SONY	

DENMARK		(IFPI/Nielsen Marketing Research) 12/15/98	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	BELIEVE CHER WARNER	
2	2	BIG BIG WORLD EMILIA UNIVERSAL	
3	3	TARZAN AND JANE TOY-BOX EDEL	
4	5	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM	
5	6	KALINKA INFERNAL FLEXEM/EMEDLEY	
6	4	NO MATTER WHAT BOYZONE POLYGRAM	
7	7	PARADOXX 666 REMIXED	
8	8	BELIEVE ANTILOOP POLYGRAM	
9	10	WOULD YOU ... TOUCH AND GO V2/MWV	
10	9	IF YOU BUY THIS RECORD THE TAMPERER FEATURING MAYA VIRGIN	
<b>ALBUMS</b>			
1	1	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY	
2	2	BOYZONE WHERE WE BELONG POLYGRAM	
3	7	STIGTORSSON JULELYS POLYGRAM	
4	3	CARTOONS TOONAGE FLEXEM/EMEDLEY	
5	8	EMILIA BIG BIG WORLD UNIVERSAL MUSIC	
6	9	CELINE DION THESE ARE SPECIAL TIMES SONY	
7	NEW	VARIOUS ARTISTS BRDR. MORTENSENS JUL CMC	
8	6	KIM LARSEN LUFT UNDER VINGERNE EM/EMEDLEY	
9	4	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	
10	5	MAGGIE REILLY THE BEST OF MAGGIE REILLY CMC	

FINLAND		(Radiomafail/FPI Finland) 12/13/98	
THIS WEEK	LAST WEEK		
<b>SINGLES</b>			
1	1	MISTA JOULUPUKKI TUNNETAAN? MARITA TAAVITSAINEN SONY/POLYGRAM	
2	NEW	GOODBYE SPICE GIRLS VIRGIN	
3	2	PAKKO RAASTA POIS TEHOSEKOTIN LEVY-YHTIO	
4	3	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM	
5	NEW	SACRAMENT OF WILDERNESS NIGHT-WISH SPINE FARM	
6	4	TEI MEISTA KAUNIN APULUNTA LEVY-YHTIO	
7	9	MARKSEN MIKA T.H. AHO & MIKA SUNDTQUIST A&R/ALDIOX	
8	6	PILLITA ELLI PILLITA TEHOSEKOTIN LEVY-YHTIO	
9	NEW	VIIMEINEN NYLON BEAT MTV-MUSIKKI	
10	8	BELIEVE CHER WARNER	
<b>ALBUMS</b>			
1	2	E-TYPE LAST MAN STANDING STOCKHOLM/POLYGRAM	
2	1	METALLICA GARAGE INC. VERTIGO/POLYGRAM	
3	4	SMURFFIT SMURFFIT AVARUJESSA VOL. 5 EM	
4	7	DR. BOMBAY RICE & CURRY WARNER	
5	NEW	CELINE DION THESE ARE SPECIAL TIMES SONY	
6	NEW	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY	
7	2	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF VERTIGO/POLYGRAM	
8	8	JARI SILLANPAA VARASTUTU HELMET VEIARI-TUOTANTO/UNIVERSAL	
9	NEW	VEESAMATTI LORI SYDAMEENI JOULLUN TEEN F-RECORDS/WARNER	
10	5	APULANTA AIVAN KUIN KAIKKI MUUTKIN LEVY-YHTIO	

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

**JANUARY:** Germany's Bell Book & Candle score platinum with debut single "Rescue Me." French rap act Passi lands V2 its first gold record, with "Les Tentations" (Temptations) selling more than 100,000 units. Brenda Fassie reclaims her place as one of South Africa's foremost female musicians with "Paparazzi" on CCP Records.

**FEBRUARY:** Lisa Ekdahl turns her back on Swedish folk and opts for smoky jazz on her RCA Victor set "When Did You Leave Heaven." Norwegian songbird Sissel Kyrkebo adds her haunting lyrics to Sony Classical's world-beating "Titanic" soundtrack. British-Asians Corner-shop on Wiiiija bounds into the U.K. top five with Norman Cook's remix of "Brimful of Asha," while the song's inspiration, Hindi film singer Asha Bhonsle, reinvents herself as a pop icon.

**MARCH:** Aussie country singer Lee Kernaghan promotes his "Hat Town" album on ABC/EMI with a tour that benefits the bush towns he plays. German fans get excited about the Eurovision Song Contest, and even young fans rave for EMI schlager artist Guido Horn, the national entry. Eagle-Eye Cherry starts his international breakout with a trio of Swedish Grammys. Run-D.M.C. and Jason Nevins have a European No. 1 with "It's Like That" for Profile.

**APRIL:** German pop duo Modern Talking returns to the fray and goes on to conquer all of continental Europe with "Back For Good" on BMG Berlin. Sony Spain notches up a million units worldwide of Monica Naranjo's "Palabra De Mujer" (A Woman's Word). Falco, who died Feb. 6, is remembered in his native Austria with a posthumous No. 1 for "Out Of The Dark." Kazufumi Miyazawa, formerly of Japanese act the Boom, goes solo with his Brazilian-tinted "Afrosieck" album on Toshiba-EMI.

**MAY:** Finland's heavy metal cellists Apocalyptica unleashes "Inquisition Symphony" (PolyGram Finland) on the world. Danish singer Hanne Boel releases one track per day from her EMI/Medley album "Need" via the Internet. Bic Runga sweeps New Zealand's Recording Industry Assn. of New Zealand Awards with seven "gongs" for her "Drive" album. Japan's Dreams Come True signs with Virgin U.S.

**JUNE:** EastWest U.K. ships 1.2 million copies of Simply Red's "Blue" album. Irish singer Kerri-Ann bounds onto the domestic charts with "Do You Love Me Boy?," also a debut for PolyGram's Raglan Road imprint. Australia's You Am I sees its third consecutive No. 1 album with "#4 Record." World Cup football fever grips the planet and the charts: Claudio Baglione had Italy's official song with "Da Me A Te" (From Me To You).

**JULY:** Mexican rock band Molotov reaches the top 10 in Spain with the Universal album "Donde Jugarán Los Niños?" (Where Will The Children Play?). British boy band Five storms The Billboard Hot 100 with "When The Lights Go Out" on RCA. Dutch crooner Marco Borsato breaks records when his Polydor single "De Bestemming" (Destiny) is aired simultaneously on 66 stations. Dallas resident Lutricia McNeal scores European top 10s with her single "Stranded" on Siljemark/CNR and various licensees.

**AUGUST:** Unknown cruise-ship singer Jane McDonald hogs the top album slot with her self-titled debut for Top Records. Hong Kong-based rock trio Beyond records the Chinese-language title track for "Lethal Weapon 4." Sony Philippines dance act Kulay carries on its international run with a nod for "Shout" in the MTV Asia viewers' choice award. Malaysian girl trio Intoxicated makes its long-awaited debut on indie Positive Tone.

**SEPTEMBER:** Thai superstar Thongchai "Bird" McIntyre ends his two-year silence with his Grammy-winning album "Thongchai Service." Isaac Hayes establishes a technological center of excellence in Ghana, where he is an honorary local chief. A cover of Erasure's "A Little Respect" becomes a No. 1 seller for PolyGram Portugal's Silence 4, boosting its album "Silence Becomes It."

**OCTOBER:** Orca/EMI Polish songstress Edyta Gorniak's ballad "When You Come Back To Me" starts to break on radio in Scandinavia. Chilean traditional music act Inti-Illimani comes of age with its "Amar De Nuevo" (Loving Again) album. Sweden's Emilia has a domestic No. 1 with "Big Big World" on Rodeo Universal, before release in the U.K. and U.S. Universal also has its Italian domestic breakthrough in the form of Alex Britti's single "Solo Una Volta" (Just Once).

**NOVEMBER:** British five-piece Steps see a half-million sales worldwide of their Euro-pop album "Step One," with Asian audiences warming to the group's Abba-like tunes. Ivete Sangalo announces her decision to quit Brazilian axé combo Banda Eva. The Manic Street Preachers bemoan their lack of success in the U.S. as they pick up Q magazine's best band in the world award in London.

**DECEMBER:** Spanish superstar Alejandro Sanz ponders his recording plans as his touring takes him to the U.S. Tarkan, the king of Turkish pop, sees an uncertain future as he announces a deal with Atlantic in New York but faces losing his Turkish citizenship in a dispute over his military service. Sony Classical soprano Charlotte Church brings a heartwarming Christmas feel to the year's end as she sings for the Pope at the Vatican.



EKDAHL



GORNIAK

# Youngsters Play Key Role In U.K. Music

BY DOMINIC PRIDE

LONDON—Youth, in all its forms, made its presence felt in the U.K. in 1998, not least in the sales charts, where young acts drew attention back to music from other forms of entertainment.

With sales of Spice Girls' two albums still reverberating around the world, the aftershocks of the British pop-quake came in the form of such U.K.-signed acts as All Saints, B\*Witched, Robbie Williams, Cleopatra, Five, and Steps, all either young or slanted toward a teen or preteen audience.

In the singles market, the emphasis was heavily on youth: Billie, the first signing to Virgin's Innocent label, bounded onto the scene at the tender age of 15 with her summer No. 1 "Because We Want To." Epic's Irish quartet B\*Witched—at 17 and up, senior girls in the crowd—also held the top slot with "C'est La Vie," while WEA's Cleopatra's youngest member was just 13 when the group's single "Cleopatra's Theme" hit the top five. The end of the year continued the youthful theme, as 12-year-old

## 1998 ★ IN ★ REVIEW

soprano Charlotte Church had a top five single in "Ave Maria" and a platinum album (300,000 units) in "Voice Of An Angel."

By contrast, Irish heartthrobs Boyzone, whose "No Matter What" became the year's third-biggest-selling single before the Christmas rush, appeared positively geriatric in their 20s. Even "adult" rock felt the winds of change. In September, the Mercury Music Prize—since its inception a tastemaking event for mature buyers—was grabbed by Hut/Virgin act Gomez, whose knowledge of blues/rock defied the members' status as college graduates.

Chrysalis/EMI's Williams dominated the year with his solo debut, "Life Thru A Lens," dominating sales charts for much of the year. His second, "I've Been Expecting You," released in October, consolidated his position as this country's pre-eminent solo artist, challenging the likes of George Michael.

That artist's greatest-hits package "Ladies & Gentlemen: The Best Of George Michael" was at the front of the resurgence by

established acts, a movement that saw Cher, the Lighthouse Family, and the Corrs dominate the album charts throughout the year. Cher's single and album "Believe," which hit No. 1 in many European territories, made sure that Rob Dickins' 15-year tenure as chairman of Warner Music U.K. ended on a high "C." His successor, former Universal U.K. managing director Nick Phillips, continued the youthful theme of the year with his appointment at the age of 37.

That swap was one of three high-profile executive changes during the year: After 10 years helming BMG, chairman John Preston decided to try his hand at boat building, with Richard Griffiths filling the vacated hot seat. In Tony Wadsworth, the 41-year-old Parlophone managing director appointed EMI president/CEO in May, the major bucked the trend toward younger execs: The former head was Jean-Francois Cecillon, aged 39 when his sudden departure in early May was announced. And A&M U.K.'s youthful managing director, Osman Eralp, left in April, with his exit followed by the closure of the PolyGram label's only company outside the U.S.

# Brazil's Woes Dampen Latino Industry

BY JOHN LANNERT

Time was, if the U.S. sneezed, Latin America would catch a cold. But in early 1998, a shiver that swept Asia gave Latin America the chills. Asia's economic meltdown most directly affected Brazil, which still is struggling with an ailing economy. Brazil's suddenly inhospitable business environment stunted all segments of free enterprise, including the country's recording industry.

With Brazil's record business, which accounts for nearly half of the region's \$2.6 billion market, now dampened, it was clear that Latin America's record industry was going to slide some 5% in units in '98.

A more grave affliction to the Brazilian record sector was the dramatic surge in CD piracy. Asia, again, was partly to blame, as much of the counterfeit product originated from Southeast Asia.

Aggressive actions undertaken in September by Latin American recording industry trade group FLAPF and Brazilian recording industry trade association ABPD showed promise against slowing the incoming tide of pirate CDs.

Moreover, a vow to help the record labels made by Brazilian President Fernando Henrique Cardoso during an extraordinary meeting in September with top Brazilian recording artists further

## 1998 ★ IN ★ REVIEW

underscored the seriousness of the CD piracy problem.

Brazil's economic vulnerability threatened the rest of Latin America as investors began bailing out of Argentina, Chile, and Mexico. That capital flight has spooked some record label executives, although sales were expected to rise in Argentina and Mexico in '98, compared with '97.

Indeed, record sales in 1998 in Argentina were forecast to hit record numbers, while sales in Mexico were tabbed to reach levels not seen since 1994, when the government abruptly devalued the Mexican peso.

As in the recent past, Sony's affiliate companies led all labels in Latin America, save Brazil, where PolyGram Brasil topped the market for the fourth successive year.

Despite the anticipated downturn in sales this year in Latin America, there were bright spots as far as individual artists were concerned. Brazil's samba/pagode favorite Só Pra Contrariar set a sales mark this year as its 1997 self-titled disc sold 3 million units—a record number for one album, according to ABPD.

Só Pra Contrariar also launched

a bid to conquer Spanish-speaking territories with an album featuring both Spanish- and Portuguese-language tracks.

But U.S. pop vocal group the Backstreet Boys enjoyed the greatest pan-regional prosperity with sales of its two albums, "Backstreet Boys" and "Backstreet's Back." According to EMI International Latin, the two albums rang up sales in excess of 2.5 million units.

Moreover, the Backstreet Boys drew 85,000 screaming fans for two shows in September at Buenos Aires' Boca Juniors Stadium. Enthusiastic female admirers hounded the act's five members wherever they went in Buenos Aires.

Mexican crooner Alejandro Fernández and Spanish balladeer Alejandro Sanz both scored top 10 albums in Mexico and the U.S. Latino market. What is in store for Latin America in 1999?

More ups and downs, just like in '98 and in most years in the past. The politics and economics in the different Latin American countries seldom run in parallel fashion. Therefore, those differences affect the recording industries in varied and unpredictable ways.

One thing is certain, however: If CD piracy cannot be arrested in Brazil, there is little likelihood that the region's sales will rebound next year.

# Asian Industry Fights Back Labels Confront Sales Slumps, Price Wars

The music industry's master mariners were well aware of the Asian region's choppy waters in 1998 even before the year started. But the first official indication of a less-than-favorable sea was the EMI Group's profits warning in January, which stated that the company's difficulties were in part based on "softer trading in the Asia-Pacific markets."

Sadly, such soft trading meant the music industry in the region spent much of its resources in 1998 simply combating falling sales and the long-standing menace of piracy. In Singapore, for instance, the business decline was compounded by a price war that saw CDs being sold for all-time-low retail prices.

Similar price skirmishes broke out in other markets, including Taiwan, while sales in the region's center of gravity, Hong Kong, tumbled dramatically through the year. Among the victims—if media reports were to be believed—was the local head of one of the major labels, who declared his intention to leave, in part because of the trading downturn.

But such challenges were a spur to many others across the region. In moves that enhanced the Asian reputation for resilience, the music industry started to fight back after 1997's economic meltdown and 1998's financial hangover. Indeed, the regional heads of several majors claimed they even managed to muster a profit amid the gloom.

In Indonesia, labels held on to the fact that when consumers cannot afford to eat out or buy tickets for big sporting events, they console themselves with a relatively cheap

## 1998 ★ IN ★ REVIEW

CD. Some stores also made innovative use of their collapsing local currencies. Noting that tourists were being sucked into the country because a dollar or a deutsche mark or a pound went a lot further than before the Asian crisis, record retailers made sure they were represented in places where the tourists went.

In Thailand, labels said they saw the crisis as an opportunity to expand. In addition to acknowledging the need for cost-cutting, they also noted that it is cheaper to grow during an economic downturn and easier to forge new alliances—provided the financing is available.

Nonetheless, the economic conditions produced casualties, most notably in South Korea and Hong Kong. In the latter territory, distributor Fullee Records and the KPS retail chain were among those that ceased trading. Sharper-eyed record companies and other suppliers had already limited their exposure, but others were left with losses.

Yet the industry also received some encouragement in the face of its oldest enemy: piracy. The biggest boost came when Chen Zhaokuàn, vice director of China's National Copyright Administration, promised that the authorities were embarking on a new campaign to "protect the legal rights of electronic, art, and literary publishers." Chen noted his country's concern about imports of unlicensed CDs from Hong Kong, Macau, and Taiwan.

Though China's views on piracy are the most significant in the re-

(Continued on page 89)

# Nordic Markets Generate Overall Growth In 1998

BY KAI R. LOFTHUS

OSLO—Despite the general stasis in the global industry, the music markets in the Nordic countries retained an overall upbeat look in 1998.

That positive picture was achieved thanks to growth in Sweden, Norway, and Finland and despite a sales slump in Denmark. Cumulative figures for the first 10 months of the year published by the local groups of the International Federation of the Phonographic Industry (IFPI) show both the Swedish and Norwegian markets up 13% in value over the same period in 1997, while the Finnish market increased in value by 6%.

IFPI in Denmark does not release market statistics to the press, but the body confirms that cumulative sales have not been on par with last year's results.

In 1995, the retail value of the Danish market grew substantially thanks to massive discounting of chart titles in hypermarkets, and the following

## 1998 ★ IN ★ REVIEW

year saw further growth in real terms after a luxury tax on CDs was removed. However, 1997 and '98 have seen the market value flatten and even drop; industry insiders expect that trend to continue and predict a fall of 3%-4% in value next year. Nonetheless, per capita sales remain high in Denmark at 3.5 albums, compared with the other Nordic countries—Norway 3.2, Sweden 2.7, and Finland 2.1—according to IFPI.

In Sweden, domestic growth has been boosted by a heightened public awareness of the country's record industry in general and its export accomplishments in particular. To that end, local industry members joined forces in a public promotion initiative, "Sveriges Skivbolag" (Sweden's Record Companies). Sales of CD singles rose across the region, and Swe-

(Continued on page 89)

# Parallel Imports Mar An 'Ordinary Year' In Australia

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Emanuel Candi, CEO of the Australian Record Industry Assn. (ARIA), wryly describes 1998 as "an underwhelmingly ordinary year." Wholesale shipments from January to October showed a 2% rise to 38 million units, but sales of \$480 million Australian (\$302 million) were slightly down from 1997; early indications are that November and December will be flat.

Nevertheless, the Australian industry was buoyed by emerging talent and global successes. Domestically, the indie sector was triumphant: The Whitlams and the Living End topped the charts, and the Assn. of Independent Record Labels set up its own chart.

However, July changes to the Copyright Act allowing parallel imports cast a shadow over '98. It was a potential disaster for a business worth \$942 million Australian (\$584 million) that represents 1.5% of the world market. Almost immediately, indie label Shock axed half its 200-strong roster, while Mushroom Records founder Michael Gudinski blamed the ensuing uncertainty for his decision to sell the label to News Corp.

The government believed renewed competition would reduce CD prices. But, with the Australian dollar dropping to an all-time low of \$0.55 U.S. before leveling off at \$0.63, there were no benefits in importing from Europe and the U.S. until it surpassed \$0.70. The Music Industry Piracy Investigations unit claimed that piracy doubled as a result of open-



## 1998 ★ IN ★ REVIEW

ing the doors to Southeast Asian and Eastern European entrepreneurs. At retail, major chains remained loyal to local suppliers, but eyes were raised when the Woolworth chain announced in late November it is contemplating buying cheaper CDs from Indonesia, to sell at \$10 Australian below full price. The industry is watching to see if other chains fall into line.

Faced with loss of income from cheaper imports and the troubled Asian markets, artists and labels looked abroad. The fact that the year's two biggest international names, Natalie Imbruglia and Savage Garden, scored their record deals outside Australia first has started a trend; globally visioned new acts are now looking toward international deals and touring circuits without first being established at home. Others are marketing themselves through the Internet.

There were positive signs from the Australasian Performance Right Assn. (APRA), which had a record year, with an 8.3% rise in net distributable revenue to \$66.7 million Australian (\$40 million). APRA expects that figure to increase next year. ARIA and the government put aside their acrimony over parallel imports to work together on next year's digital and transmission rights and on curbing piracy. A further key issue for 1999 will be increased radio quotas for local acts, due for review next month. However, the live scene, once a hotbed A&R source, clearly needs revitalizing.

## GERMAN BIZ

(Continued from page 56)

Sarah Brightman (EastWest), Die Toten Hosen (EastWest), and Pur (Intercoad). Several international acts also racked up sales of more than a million units in Germany in 1998, including R.E.M. (WEA), Madonna (WEA), U2 (Mercury), Metallica (Mercury), Alanis Morissette (WEA), George Michael (Sony), and Jennifer Paige (edel).

On the publishing front, greater attention than ever before is being paid to developing new acts. Publishers are increasingly acting as talent scouts, in recent times discovering such major acts as Rammstein, Nana, or Blümchen (edel), to the benefit of German record companies.

Finally, independent label edel was deemed this year's star performer among Germany's music companies. Since its stock market flotation in September, the price of edel's stock has leapt from \$60 to more than \$160. It's evidence

that, despite its difficulties, investors have not lost faith in the future of the world's third-largest music market and remain confident of strong sales growth in coming years.

# Executives On The Move In '98

TORONTO—While top-level executive changes at Universal Music Group will affect Canada's music industry in 1999, several other key executive changes that took place this year will also have an impact.

These began in February when Stan Kulín was promoted from president to chairman at Warner Music Canada, and Garry Newman was named president.

In June, Kulín retired from Warner, and Newman took over as chairman/president. Kulín was then elected in July as the first chairman of the Canadian Academy of Recording

# Seagram, Dion Led Canadian Biz

BY LARRY LeBLANC

TORONTO—The Canadian music industry's attention in 1998 was dominated by the purchase of PolyGram by the Seagram Co., a Canadian firm based in Montreal that also owns Universal City, Calif.-based Universal Music Group.

At press time, the effects of that merger were still being evaluated. Meanwhile, other key events also shaped the year here, including federal regulators clamping increased quotas on the Canadian-generated music that commercial radio stations must air, while loosening multiple license ownership (MLO) rules for radio; the launching of AC-styled video channel MuchMoreMusic in September; and the closures of two music distributors, Cargo Imports and Distribution and Denon Canada,



Sarah McLachlan is set to release a double concert album in March.

at the start of the year.

This year also brought international triumphs for such home-based Canadian acts as Celine Dion, Barenaked Ladies, Sarah McLachlan, and Lara Fabian and such nonresident Canadians as Alanis Morissette, Shania Twain, and Deborah Cox. In Paris, Quebec native Luc Plamondon's rock opera "Notre Dame De Paris" reigned at the box office.

Whatever the staff fallout of the structure of the new Universal Music Group (Canada), the merger of the two label groups resulted in sizable jitters at all major record companies here. Industry sources estimate that Canadian market share of the combined Universal and PolyGram companies will be a whopping 30%-32%.

This month, Ross Reynolds was named chairman of Universal Music Group (Canada), and Randy Lennox was named president. Also, John Reid abruptly left his position as

Arts and Sciences (CARAS). At the same time, Daisy Falle was named its president, replacing Lee Silverides, who had earlier resigned after four years in the post. Along with CBC-TV, Toronto-based CARAS is a co-producer of the annual Juno Awards.

Other top executive changes in 1998 included Lisa Zbitnew becoming president of BMG Music Canada in March and Michelle Henderson, managing director of the Children's Group since 1992, being named its president this month.

LARRY LeBLANC

## 1998 ★ IN ★ REVIEW

### THE • TOP • STORIES

- 'Unigram' Takes Shape But Details Unresolved.
- Canadian Broadcasters Get Looser Ownership Rules, Higher CanCon Regulations.
- Lilith Lineup Takes Shape.
- SOCAN To Appeal Copyright Change.
- Radio Leaps For Ladies, U.S. Stations Warm To Reprise Act.

chairman of PolyGram Group Canada to become president of a merged Island/Mercury in New York.

At press time, employees at Universal Music Group (Canada) and PolyGram Group Canada awaited their fate in expected staff cutbacks, and other major labels anticipated a new employee pool from which to choose staffers. "Our phones have been ringing off the hook with prospective employees and artists voicing their concern," says Rick Camilleri, president of Sony Music Entertainment Canada. Adds Garry Newman, chairman/president of Warner Music Canada, "This is a small industry getting smaller."

### STRONG DOMESTIC SALES

Domestic artists selling more than 200,000 units in Canada this year included Twain, McLachlan, the Tragically Hip, Our Lady Peace, and Kevin Parent. Loreena McKennitt was a multi-platinum seller, with



Barenaked Ladies' "Stunt" has sold 2.1 million units in the U.S. since its July release, according to SoundScan.

200,000 units moved for "The Book Of Secrets." Platinum sellers (100,000 units) in 1998 included Barenaked Ladies and Great Big Sea. In addition, Morissette's "Supposed Former Infatuation Junkie," released Nov. 3, has sold 160,000 units, according to SoundScan.

But internationally and domestically, 1998 belonged to Quebec diva Dion. In the past 30 months, according to Sony Music, Dion has sold 60 million units worldwide. In the past year, she released three top-selling albums: her fifth English-language set, "Let's Talk About Love"; the French-language "S'il Suffisait D'Aimer"; and the Christmas collection "These Are Special Times."

According to Camilleri, "Let's Talk About Love" has sold 27 million worldwide and 1.7 million in Canada; "S'il Suffisait D'Aimer" has sold 3

million globally and 500,000 in Canada; and "These Are Special Times" has moved 6 million units globally and 738,000 units in Canada. According to SoundScan, "Let's Talk About Love" has sold 8.1 million units in the U.S., while "These Are Special Times" has sold 1.3 million there.

McLachlan's Lilith Fair 1998 tour, which kicked off June 19 in Seattle, boosted North American sales of "Surfacing." The set has been certified diamond (1 million units) in Canada and has sold 3.2 million albums in the U.S., according to SoundScan. A double concert album by McLachlan is slated for March release.

Barenaked Ladies received a big market boost in 1998 after a 1997 career turnaround prompted by significant support at U.S. modern rock and top 40 radio for their 8-year-old song "Brian Wilson." That single laid



Celine Dion released three albums in 1998 and became a global phenomenon with sales of 60 million units worldwide in 2½ years, according to Sony.

the foundation for airplay of "One Week," which topped The Billboard Hot 100. According to SoundScan, their set "Stunt," released in July, has scanned 2.1 million units in the U.S.

Following the first comprehensive review of commercial Canadian radio regulations since their introduction in 1971, the Canadian Radio-television and Telecommunications Commission (CRTC) in April called for an increase in the amount of Canadian content (CanCon) music played on commercial radio stations from 30% to 35% during the broadcast week. The proposal called for the 35% level to be maintained during the high audience daytime period of 6 a.m. to 6 p.m. on weekdays (it is currently 25% from 6 a.m. to 6 p.m.).

While the CRTC proposes that the content regulation for French-language music—international and domestic—remains at 55%, it indicated that this must now be maintained weekdays from 6 a.m. to 6 p.m.

At the same time, the CRTC loosened the rules of ownership by allowing broadcasters for the first time to own more than two radio stations in a given market. MLO took effect immediately and led to a rash of secondary-market stations changing hands throughout the quarter.

The CanCon proposal, however, requires a regulatory amendment to the CRTC's commercial radio policy before being integrated into regulations. The amendment was originally expected in January. But with broadcaster representatives and industry groups now exploring an incentive-based quota strategy to expose new recordings by Canadian acts, implementation is being delayed.

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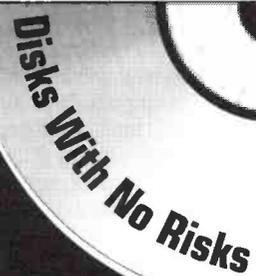
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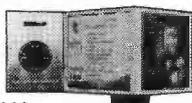
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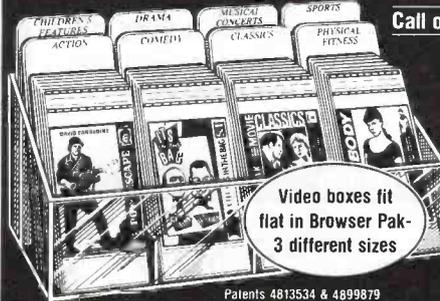
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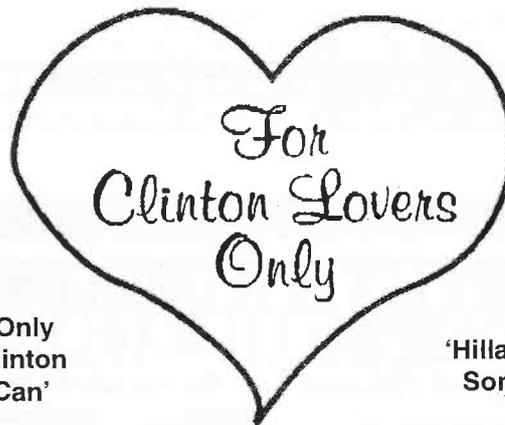
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## Acquisitions Alter The Landscape Of Healthy Retail Sector

BY ED CHRISTMAN

NEW YORK—After spending most of the '90s fighting off a price war and Chapter 11, music retailers rebounded in 1998, enjoying their strongest year of the decade. But even as music merchants reaped the rewards of their turnaround in the form of raising cash from Wall Street, naysayers turned up the beat in predicting retail's death at the hand of digital distribution.

Last year, music retail benefited from the hard work, expanding in '97 when most chains restructured by shuttering unprofitable stores and cutting expenses. Consequently, '98 was the first year this decade that Chapter 11 filings didn't play a role in the industry. In fact, most music merchants finally started posting healthy profits and strong comparable-store gains.

But even though music retail may have been at its healthiest this decade, it didn't stop consolidation from con-



HIGGINS

### THE • TOP • STORIES

- Trans World Entertainment To Acquire Camelot Music.
- Wherehouse Entertainment Buys Blockbuster Music.
- Universal Music And Video Distribution To Merge With PolyGram Group Distribution.
- Music Chains Raise Cash In IPOs, Bond Offerings, Private Placements.
- Alliance Entertainment Emerges From Chapter 11.
- HMV Combines with Waterstone's, Dillons.
- Cablevision Saves The Wiz From Almost-Certain Liquidation.

tinuing its march through the sector. In the biggest acquisition in the his-

### 1998 • IN • REVIEW

tory of music retail, Trans World Entertainment Corp. agreed to purchase Camelot Music through a stock swap. When the merger is completed, Albany, N.Y.-based Trans World will operate about 1,000 stores, with revenue of \$1.2 billion and a market share of about 9%, making it the largest music specialty chain in the world.

Until the end of the summer, Camelot, based in North Canton, Ohio, appeared to be the Cinderella of the industry, having emerged from Chapter 11 in January. Shortly after, it completed its \$47 million acquisition of the 150-unit Wall, which was announced near the end of 1996, and then on July 30 acquired the 37-unit Spec's. Its stock was flying high, trading privately in the mid-\$40s, and it was planning to do an initial public offering so that the five institutional investors that converted their debt to equity when the chain emerged from Chapter 11 could cash out. Those investors hold a majority interest in the chain.

But when the market crashed in

September, Camelot's stock was swamped and was soon trading in the \$20s range. The chain's institutional investors decided that they didn't want to wait for the market to rebound and instead approached Trans World chairman/CEO Bob Higgins about a stock swap. Higgins agreed to pay 1.9 shares of his stock for every Camelot share, and the deal was struck.

On the same day that was announced, Wherehouse Entertainment closed on its purchase of Blockbuster Music. The acquisition gives the Torrance, Calif.-based chain 600 stores and revenue of about \$800 million. Blockbuster Music had been floun-

dering under Viacom, and Wherehouse chairman Tony Alvarez felt that he could execute a turnaround on Blockbuster Music's stores similar to the one he had done for Wherehouse. Earlier in the year, Larry Gaines had joined Blockbuster Music as president, and it has yet to be determined if he will join the Wherehouse management team. Similarly, earlier in the year, Wherehouse had named Hugh Hilton COO of the chain. Like Alvarez, Hilton is an employee of Alvarez & Marsel. Meanwhile, Blockbuster Video moved music out of 1,500 of its rental stores, leaving a downsized music presence in about 1,100 of

(Continued on page 67)

## New Media Dominated '98, And Not Without Controversy

LOOKING OVER A YEAR'S worth of Buying Trends columns, I find that the most-written-about topic has been new media. No surprise there; few other subjects earned as much attention this year from record companies, retailers, and the press.

A study early in the year by Strategic Record Research showed that 25.1% of Americans had access to the Internet. At year's end, Jupiter Communications, an online research company, said that 28.4% of Americans were on the Net. These are impressive numbers for a medium that not many people were even aware of just a few years ago.

The biggest Net users, accord-

### 1998 • IN • REVIEW

ing to Strategic, were males between 25 and 44. So much for the perception that it's only kids who are online. Another survey by the company showed that 6.8% of all music buyers had purchased at least one recording on the World Wide Web in the previous six months. Whether those sales represent incremental revenue for the music business or lost sales by retailers is an issue that has been hotly debated all year.

Jupiter estimates that domestic online sales of music this year will total \$88 million.

(Continued on page 89)



by Don Jeffrey

## Merger Stirs Up Distribution's Otherwise Quiet Year

BY DON JEFFREY

NEW YORK—Just as consolidation was the top story of the year in music retail, it was the biggest news in music distribution, too, as the Big Six were reduced to the Big Five.

At year's end, Universal Music and Video Distribution and PolyGram Group Distribution (PGD) were merging to form the largest distribution company in the U.S. Its combined 23.6% market share in total albums for the first nine months of '98 would have put it well ahead of the No. 2 distributor, WEA, at 18.4%.



### 1998 • IN • REVIEW

Universal Music Group disclosed that its distribution company's top troika of executives—president Henry Droz, executive VP/GM Jim Urie, and executive VP/GM Craig Kornblau—would run the combined company.

The odd man out was PGD's long-term, well-respected distribution head, Jim Caparro. But he won another, perhaps better, prize—the chairmanship of Island Mercury, a new label group formed from PolyGram properties acquired by Universal. At press time, many ob-

servers believed that at least two of Caparro's top lieutenants, John Esposito and Curt Eddy, would be following him to Island Mercury.

In the distribution consolidation, Universal is expected to retain about 350 of the two companies' approximately 480 field staffers and keep Universal's three-division, 12-region sales system. But PGD's warehousing and distribution facility in Fishers, Ind., and its automated systems—upgraded to the tune of \$10 million in the past year—are expected to

(Continued on next page)



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## Stars Came Out And Soundtracks Dominated In Kids' Audio

**SEEING STARS:** It was a star-studded year for children's audio, at least where actual music celebrities were concerned. And that, for the most part, meant soundtracks.

Mind you, we're talking about music created specifically for kids or kids' properties. There's a whole other story about pop acts like **Hanson**, **Spice Girls**, and **Backstreet Boys**, whose primary audience is preteens and younger.

While it's true that kids' music has for the last decade been frequently visited by big names, until 1998 most moonlighting celebs had been of the mature-mainstream-pop variety. (And yes, we saw plenty of those this year.)

But in 1998, modern rock acts in particular discovered that a whole bunch of fun could be had recording cool songs for kid-targeted movies and TV, while hip-hop and R&B acts continued to make appearances as they've been doing for the last couple of years. The most prominent example of this is Interscope's soundtrack to "The Rugrats Movie," which is No. 21 on The Billboard 200 this issue. It includes appearances by **Beck**, **Lenny Kravitz**, **Lisa Loeb**, **Busta Rhymes**, **Iggy Pop**, **Cypress Hill's B-Real**, **En Vogue's Dawn Robinson**, **the B-52's**, **A Tribe Called Quest's Phife**, **the Violent Femmes' Gordon Gano**, and others.

In the album chart's No. 93 slot was the soundtrack to the TV series "Sabrina, The Teenage Witch," featuring an alt-rock and pop roster that includes **Backstreet Boys**, **Spice Girls**, **'N Sync**, **Sugar Ray**, **Robyn**, **Aqua**, **Chumbawamba**, **the Cardigans**, **Ben Folds Five**, and **Matthew Sweet**. Rounding out the disc are the **Murmurs**, **Phantom Planet**, **Pure Sugar**, **Five**, and **Britney Spears**.

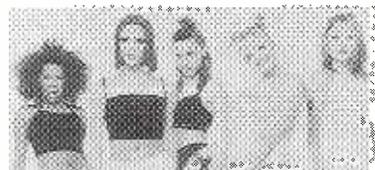
Another prominent multi-celeb kids' release was Sony Wonder's soundtrack to the home video release "Elmopalooza!" Guests performing with "Sesame Street" Muppets included **En Vogue**, **Gloria Estefan**, **Shawn Colvin**, **Jimmy Buffett**, **the Fugees**, and **the Mighty Mighty Bosstones**.

This year being the 30th anniversary of pioneering PBS preschool series "Sesame Street," the "Elmopalooza!" audio and video received the biggest promotional push Sony Wonder has ever done. Tie-ins with **Dairy Queen**, **Discovery Zone**, and **Drypers Diapers** were among the

campaign's components. "Elmopalooza!" topped Billboard's Top Kid Audio chart for over a month.

Wait, there's more. Lyrick Music's soundtrack to "Barney's Great Adventure: The Movie" was rife with pop numbers that can appeal to grown-ups—in addition, of course, to plenty of Barney-performed preschool tunes. Included were songs by **Peabo Bryson**, **Sheena Easton**, **Take 6**, **Roberta Flack**, **Jane Siberry**, **Jennifer Warnes**, **Johnny Van Zant**, **Stephen Bishop**, **Jeffrey Osborne**, and **Valerie Carter**.

The thinking was that when tots watched Barney at home on TV, Mom could catch up on work. But now that parents are sitting with their kids for a feature-length film in theaters, it



SPICE GIRLS

was considered a good idea to keep the adults entertained as well. Significantly, it was the first time Lyrick had deliberately catered to parents. Practically alone among purveyors of children's entertainment, the makers of Barney have unapologetically tailored their creation specifically to kids—something Child's Play has wholeheartedly approved of.

The coolest all-star kids' project of 1998, hands down, was the multi-celeb book and CD package "Not Dogs—Too Simple (A Tale Of Two Kitties)" on indie label Casino Music of Atlanta. This alt-rock fiesta featured **Ian Dury**, **the Velvet Underground's Moe Tucker**, **the B-52's' Cindy Wilson**, **Jim (the Reverend Horton Heat) Heath**, **Kevn Kinney of Drivin' N' Cryin'**, former **Guadalcanal Diary** member **Murray Attaway**, **Rick Richards (Georgia Satellites)** and **Izzy Stradlin's JuJu Hounds**, and **Jeff Calder (Swimming Pool Qs)**.

The project was conceived by former **Coolies** member **Clay Harper** and his brother **Mark**. If that weren't enough, musician, repairman, and cult figure **Jack Logan** provided the eccentric yet kid-friendly drawings.

And let us not leave out **Rounder's "Arthur & Friends,"** the premiere audio release spun off from PBS' witty, wise, and wonderful animated



by *Moira McCormick*

### 1998 IN REVIEW

TV series "Arthur," which is based on **Marc Brown's** mega-popular picture books. The very definition of the perfect elementary-school-age children's album, "Arthur & Friends" offered in addition to its high-fiber pop tunes the most unusual guest appearance of the year. That would be Finnish folk act **Värttinä**, whose "Matalii Ja Mustii, here renamed "The Binky Song," was insanely catchy and wildly original. And it didn't matter that you couldn't understand a word. That exuberant "u, u, u" chorus made you want to fly.

And then there were two celeb-free soundtracks that made impressive showings on the Top Kid Audio chart, to Child's Play's delight. "Space Ghost's Musical Bar-B-Que" and its follow-up, "Space Ghost's Surf & Turf," were spun off Cartoon Network's cult TV hit "Cartoon Planet"—itself a spinoff of the fiendishly brilliant animated talk show "Space Ghost Coast To Coast"—and peaked at No. 4 and No. 5, respectively.

As always, Top Kid Audio was owned by Disney, with a string of chart-toppers that included "Mulan Read-Along," "Disney's Favorites,"

"Disney's Christmas Collection," and "Halloween Songs And Sounds." (Disney's outstanding soundtrack to the Broadway musical "The Lion King"—a superlative production and every bit as worthy as the buzz had it—made a showing on The Billboard 200.)

Disney's chief rival for number of simultaneous chart positions, Benson Music's Christian imprint Cedarmont Kids Classics, didn't make much chart noise over the previous year but rebounded with its distribution deal with BMG. This brought Cedarmont increased penetration in mainstream and mass-market retail outlets.

And it was a banner year for another Christian property, Big Idea/Everland Entertainment's "Veggie Tales."



VÄRTTINÄ

The emphatically hip and hilarious home video series spawned an enormously successful audio line. Inaugural release "Veggie Tunes" debuted at No. 6 on Top Kid Audio on April 18 and the following week hit No. 1. Its follow-up, "Veggie Tunes 2," peaked at No. 2, and the current release, "A Very Veggie Christmas," also topped the chart.

All three titles are currently charting. 1998's toddler TV sensation "Teletubbies"—already four titles deep into the home video market—had its first

audio spinoff at year's end, with chart action expected to follow.

While we've focused on the moonlighting-celeb side of kids' audio this year, this is not to suggest that the heart, soul, and conscience of this business—live children's artists—were any less active. Many of the field's most noteworthy acts—**Lou Del Bianco**, **Jessica Harper**, **Tom Chapin**, **Cathy & Marcy**, **Rory**, **Dave Kinnoin**, **Bill Shontz**, **Trout Fishing In America**, **Parachute Express**, **Annie & the Natural Wonder Band**, **DinoRock**, **John McCutcheon**, **the Animal Band**, **the Learning Station**, and **Dana**—released characteristic first-rate albums.

The king of them all, **Raffi**, didn't have a new album this year, but he did write an engrossing autobiography. Music for Little People turned out a handsome and prolific array of themed, multi-artist compilation albums. A touring multi-act extravaganza called **Kidstock** afforded many kids' performers the opportunity to reach children and their parents through appearances at festivals and amusement parks.

As always, Child's Play was encouraged by the sheer numbers of live artists putting out kids' records. At this point, it should be obvious that releasing a children's album probably won't make you rich, so we can only assume that these projects are done out of a love for kids and a desire to give them the best. And that approach, need we tell you, isn't nearly as common in the world of children's entertainment as it should be.

(Continued on page 75)

## MERGER STIRS UP DISTRIBUTION'S OTHERWISE QUIET YEAR

(Continued from page 65)

serve the new company.

Such a big news event would likely overshadow other issues in any year but especially in this one, when there was a noticeable lack of drama in sales and distribution. The battles of previous years over pricing, source tagging, and format replacement were not waged this year.

Many retailers and record executives believe that the problem of retail price wars, which had been so contentious in recent years, has been eased by the majors' enforcement of minimum advertised price (MAP) policies.

But there were some signs during the year that the pricing issue might re-emerge.

The first sign came when EMI Music Distribution (EMD) released a Garth Brooks two-CD set, "Double Live," with a MAP of \$13.99. Music retailers cried foul, because their cost on the album—which had a list price of \$29.89—was \$13.93, just pennies below the MAP. They said they couldn't hope to make any money on the album competing with mass merchants and other retailers who priced it at the MAP. They charged the company with trying to spike sales to meet unrealistically

high pre-release projections. (The album did break the record for first-week sales.)

Another pricing issue came up when Universal's Geffen Records released a live Aerosmith double album, "A Little South Of Sanity," without a MAP.

Some retailers saw this move as an opening for the possible jettisoning of MAP. It was also reported that at an industry conference in the fall, EMD broached the subject of a MAP-less environment with accounts.

EMD's concern was relevant. The Federal Trade Commission continues to investigate record companies' pricing policies and could rule that MAP represents unfair competition.

Perhaps with one eye on Washington and the other on consumers who have demonstrated a general unwillingness to pay higher prices for goods, the record companies were loath to raise prices this year. One of the few, if not the only, general increases was by PGD, which in June raised boxlot prices an average of 35 cents a unit. Now a \$17.98-list CD has a boxlot price of \$11.35, which actually puts PGD in line with other distributors' prices. As for the

merger of PolyGram and Universal, it had not been determined by press time which company's policies would prevail.

The major distributors did not make as many policy changes during the year as in previous years. At the beginning of the year, PGD eased returns penalties for accounts. Later Universal initiated a policy considered "groundbreaking"—supplying accounts with credits for unsold goods without requiring the physical return of the product. And WEA realigned its catalog marketing, changing policies to encourage accounts to order titles more frequently and in smaller amounts.

But there were other moves that elicited retailers' disapproval. PGD and WEA moved payment due dates up by five days. WEA also increased the returns penalty on CDs. And Sony Music Distribution eliminated early payment discounts on some product lines and reduced the credit for defective products.

The distributors were forced to get tough on another perennially thorny issue: street-date violations. This matter came to a head with the new release by Master P, "MP Da

(Continued on page 71)

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## ACQUISITIONS ALTER LANDSCAPE OF HEALTHY RETAIL SECTOR

(Continued from page 65)

its outlets.

In other news this year, Nobody Beats the Wiz was saved from Chapter 11 when Cablevision, the giant cable operator, agreed to purchase its assets. At the time of the filing, the Wiz had 58 outlets; it now has 36.

In the first quarter, HMV was merged with the Waterstone's book chain into the HMV Media Group and did a bond offering, raising several hundred million dollars. As part of the creation of the new company and to prepare for the bond offering, the chain cut expenses by consolidating operations. First, it closed its Ireland headquarters, letting its U.K. operation take over the stores in that country, and then it placed its U.S. operations under HMV Canada to create HMV North America, letting go 24 staffers in the process. A few months later, it shut two of its U.S. stores in Louisville, Ky., and Washington, D.C., leaving the U.S. operation with 15 units.

In addition to HMV, Tower Records/Video, the Musicland Group, and Hastings Entertainment tapped the public markets this year. Tower, based in West Sacramento, Calif., held a \$110 million public bond offering, issuing debentures due in 2005; it also got a new revolving credit facility with \$275 million in availability. In Minneapolis, Musicland restructured its debt, issuing 10-year debentures to raise \$150 million, which was used to pay down its revolver, pay off a term loan, and pay off a mortgage on its Franklin, Ind., distribution center. In June, Hastings, based in Amarillo, Texas, did a stock offering, raising \$58 million in selling off 27% of the company.

In May, Carnegie, Pa.-based National Record Mart (NRM) did a private placement, raising \$15 million from the debt market, saying it would use funds to revamp its NRM stores into its Waves concept, which sports a more modern design.

In November, NRM acquired 12 Tempo stores from Pacific Coast One-Stop, based in Simi Valley, Calif. That acquisition brought NRM's store count to 178. Earlier in the year, NRM president Larry Mundorf resigned from the chain and returned to Camelot as VP of marketing. Also, CD Warehouse acquired Disc Go Round for \$7 million. That gives Oklahoma City-based CD Warehouse a network of 300 stores, of which 23 are owned and the rest are franchisees.

In the U.S., Virgin Entertainment saw the departure of president Ian Duffell in February, and in November VP of operations Steve Hamilton followed him out the door. In December, Russ Pillar, formerly vice chairman of online company Prodigy, was tapped as president of the chain.

In the one-stop sector, the big news was the emergence from Chapter 11 by Alliance Entertainment Corp. on Aug. 20. The company has since been rebuilding its infrastructure and upgrading its warehouse and systems. Alliance's successful reorganization marks the first time in three years that a top 50 account is not operating in Chapter 11. In other one-stop news, Planet Entertainment bought North-east One-Stop for \$2.25 million and

immediately began planning to upgrade the Albany-based company to get it into online fulfillment.

In Woodland, Calif., Valley Media postponed plans for a public offering this year. Earlier in the year, Valley president Rob Cain added the title of CEO. In the rackjobbing business, Handleman exited the home video, book, and computer software business to concentrate on music.

In mainstream news, online retail-

ing provided the most excitement from the music industry. During the year, a number of merchants, including Trans World, NRM, Hastings, and Warehouse launched online sites. As for exclusively online-based companies, CDnow and N2K agreed to merge, to create a super online retailer. Meanwhile, Amazon.com and Barnes & Noble added music to their online offerings, with the former emerging as a strong player.

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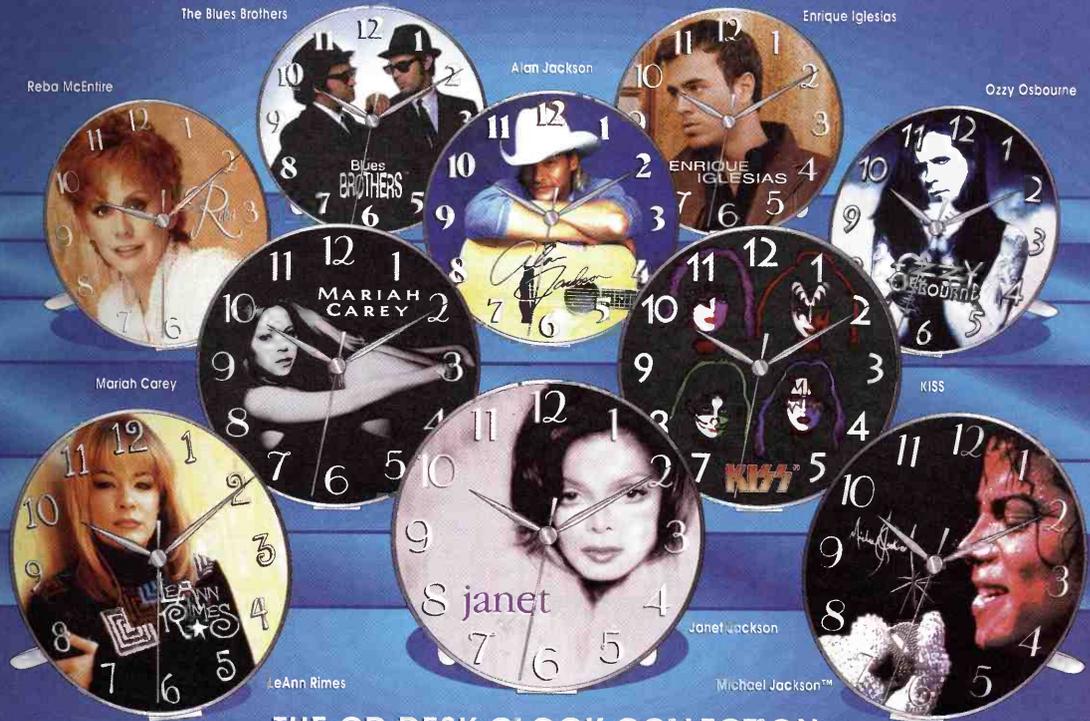
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## Retailers Will Meet, And Survive, Changes Ahead

ALTHOUGH THE YEAR is drawing to a close and 1999 lurks just around the corner, with all the changes waiting beyond the horizon for the music industry, it feels as if we are already beginning the new millennium.

The new year will begin with the process of collapsing Poly Gram Group Distribution into Universal Music and Video Distribution, and Camelot Music into Trans World Entertainment Corp. If those two changes aren't dramatic enough to shake your world, get ready for the dogs of doom to renew their mantra that digital distribution to the home will wipe music retail off the face of the earth.

Of course if it were up to the labels, let's face it, retail would be history. I mean, if there were a button on a desk labeled "destroy music retailers," even most label sales and distribution executives would eagerly push it, even though that would simultaneously result in their own destruction. They all covet the profit margins that music retailers get from the sale of CDs and cassettes, and they are sick and tired of paying merchants for price and positioning.

### 1998 \* IN \* REVIEW

So will we see the day that music retail no longer exists? Of course not. Will digital distribution have an impact at some

point in time? You're damn right. But I have said this before, and I'll say it again: No matter how big a factor digital distribution

becomes, as long as people shop in stores, there will be record stores.

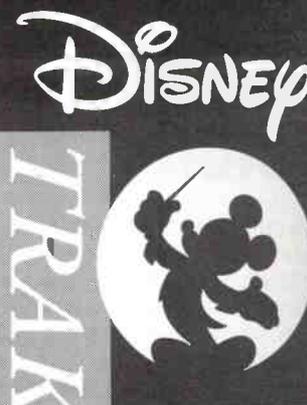
Meanwhile, when will digital distribution become a significant factor? The Internet champions predict that by 2001 it will be having a major impact. Of course, two years ago, one of my up-with-the-Internet buddies was predicting that the music industry would completely shift to digital distribution by 1999.

I happen to think it will be a little bit longer than two years. Even without the technology issues that still need to be resolved, there are still plenty of issues to work through, i.e., royalty schemes. Do you sell entire albums or sell songs? Do you let customers own the

(Continued on page 70)

### RETAIL TRACK

by Ed Christman



Thanks for another successful year! Stay tuned for an exciting 1999 that will include these new releases:

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# Mixed Results For Indies In '98, And The Landscape's Still Shifting

**MO' BETTER BLUES:** Inevitably, we can look back on 1998 and say that the year was a better one for the independent community than 1997, since '97 was probably the worst year for the indies that anybody could remember. (And recall that 1996, the year of the retail bankruptcy, was nothing to write home about.)

As '97 drew to a close, everyone was reeling from the collapse of Alliance Entertainment Corp., which filed for Chapter 11 bankruptcy protection, citing half a billion dollars in (mostly bank-leveraged) debt. By this spring, Alliance had slammed the doors on its indie distribution company, Independent National Distributors Inc. (INDI), the biggest in the country, throwing

## ALLIANCE ENTERTAINMENT CORP.

hundreds of labels into the cold; many apparently disappeared off the face of the earth. Other INDI labels that were owed money found that they had to take a *very* high number during bankruptcy proceedings and discovered they could collect mere pennies on the dollars they were owed.

However—with the long-pending fall of Alliance finally resolved, the most troubled chains emerging from



by Chris Morris

## 1998 \* IN \* REVIEW

bankruptcy proceedings, return rates finally stabilizing from unprecedented highs in 1996-97, and the once-questionable health of the Musicland chain on the upswing—independent distributors and labels reported early in the year that sales had rebounded positively in the fourth quarter of 1997 and in early 1998.

(Billboard's most recent overview of market share by distributor suggests that some of the gains may have been strictly illusory. Through the first three quarters of '98, the indies took 15.7% of total U.S. album market share, down from 18.7% for the first nine months of '97; for the same period, independents commanded only 13.3% of current [non-catalog] U.S. album market, a plunge from 17.6% in '97 [Billboard, Oct. 17].)

Today, the next challenge to the indie side—which itself consolidated heavily on the distribution end through the '90s—appears to be a fresh round of consolidation on the retail front. What effect the purchases of Camelot Music by Trans World Entertainment and Blockbuster Music by Warehouse Entertainment will have is the most immediate question mark that looms before an industry sector still climbing to its feet after two extremely rocky years.

**ON THE NEWS FRONT,** we received word of some unforeseen new associations between well-known indie players and some industry power-players. The biggest deal was Rounder Records' production

and distribution association with Mercury Records. Due to that agreement, many of Rounder's top new releases and around 1,000 of the Cambridge, Mass.-based roots label's 2,500 catalog titles would move through Mercury (which will now be distributed by the soon-to-be merged Universal and PolyGram Group Distribution staffs, following Seagram's acquisition of PolyGram's music holdings).

However, the prolific label will continue to shift other new and catalog titles through indie distributors Distribution North America (DNA) and Bayside Distribution. (In the wake of the Rounder-Mercury deal, the label's GM and industry point man, **Duncan Browne**, exited the firm for a newly

created job as senior VP of Boston retailer Newbury Comics.)

Later in the year, **Chris Blackwell's** Islandlife acquired Salem,



BLACKWELL

Mass.-based Rykodisc for an amount believed to be between \$25 million and \$35 million. Rykodisc will now market and distribute Blackwell's label Palm Pictures, and Ryko Distribu-

tion Partners (the renamed REP Co.) will remain in business as an indie with a mandate from its new owner to broaden its label portfolio and enter video distribution as well.

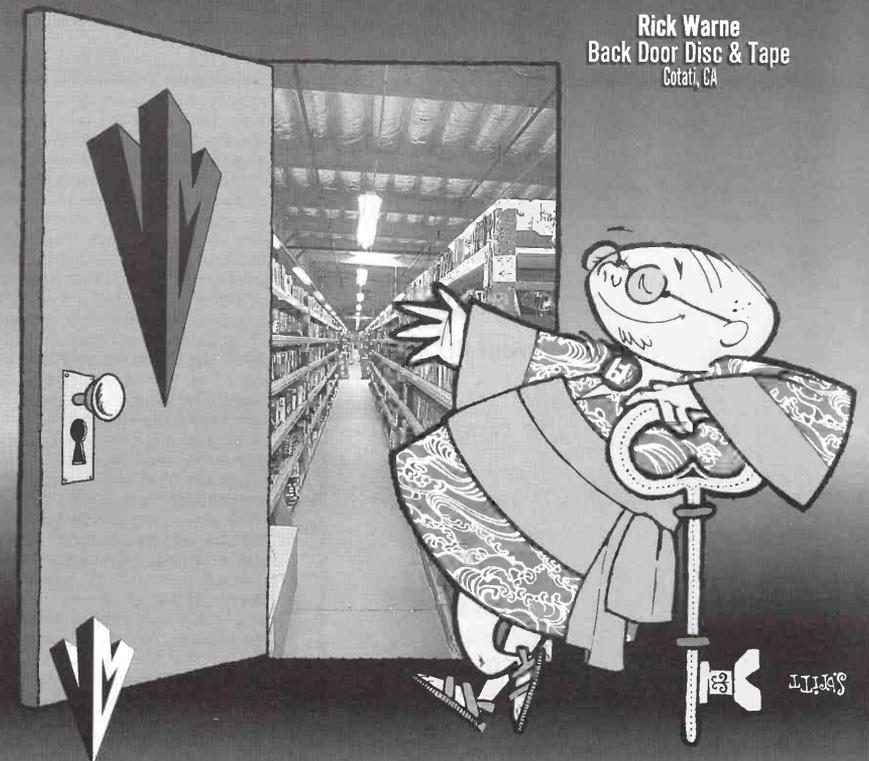
(Continued on next page)

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## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

One long-established indie label hit some bumps early in the year: Ichiban Records in Atlanta cut back its staff, letting several veteran employees go, and it announced it would refocus its business on its core genre, R&B. Ichiban later parted company with distributor Koch International and moved to Intersound, after label co-founder **John Abbey** bought back the 50% of the company owned by the distributor.

The still-tenuous state of independent distribution was emphasized when two long-established wholesalers closed their doors. In August, Twinbrook Music in New York shuttered; president **Jay Baney** explained that the company never recovered from huge hits sustained after some of its key retail customers declared bankruptcy. Chicago-based indie-rock specialist Cargo Records America will also be out of business by year's end; the company, which experienced cash-flow problems due to some substantial returns, laid off half its staff this fall in an attempt to stay afloat but finally decided to fold.

In happier news, one indie distributor that had experienced some sharp bounces in '97 appeared to be on the mend: Navarre Corp. in New Hope, Minn., showed a big increase in music sales for the fiscal year that ended in March. Of course, Navarre, which underwent two staff reorganizations in 1997, couldn't get through the year without some shuffling of key personnel. In March, the company brought in veteran executive Jim

**Chiado** as VP/GM of music distribution; by October, COO **Guy Marsala**, whose contract was up, had been "restructured" out of the company.

With INDI out of the picture, Valley Media in Woodland, Calif., parent of DNA and super-one-stop Valley Record Distribution, moved into the catbird seat, with DNA commanding a dizzyingly large list of labels. Valley's sole stumble in an upbeat year was its failure to pull the trigger on a contemplated initial public offering (IPO); sources said that the IPO, originally set for a launch this summer, was put "on the back burner," reflecting a climate of greater caution about going public.

**SO, MIXED BLESSINGS** were the rule for the indies in 1998. The one area in which no fault could be found was the music itself: During a year in which the soulless commercialism of much of the majors' offerings raised one's hackles, the

## RETAIL TRACK

(Continued from page 68)

music or let them buy it for a predetermined number of plays? All of these issues will take time to resolve.

On top of which, remember, it took the CD from 1983, when it was introduced, until 1991 to catch up with the cassette. And here we are eight years later, and the cassette still accounts for 19% of album sales. Think of it: 16 years after the new, sexy digital format was introduced,

riskiness, guts, and beauty of the best indie music was a reassuring tonic.

Declarations of Independents again spoke with close to 50 indie artists, and their stories were as inspiring as ever. Among the most impressive: **Othar Turner**, the 90-year-old North Mississippi fife-and-drum patriarch, who emerged from obscurity with an album cut live at his backwoods barbecues; **Eleni Mandell** and **Susan James**, L.A. singer/songwriters who chose to release their unique music on their own labels; **Rob Mazurek**, **Ui**, and **Loren MazzaCane Connors & Alan Licht**, musicians stubbornly pushing at the boundaries of contemporary music; **Susan Tedeschi**, one of the blues' fastest-rising young stars; and **Jimmy Scott**, that most luminous of all vocalists.

In closing, we wish you our very best for a joyous '98 holiday season and a thoroughly independent 1999.

people whose purchases account for almost one-fifth of U.S. album sales still prefer the old, outdated technology.

Another factor you have to consider regarding digital distribution to the home is that for the first time, record labels will be interacting with the consumer directly, instead of through a middleman. Think of the ramifications that is bound to have. Can you picture record label executives—most of whom think the way to sell music is to shove their priorities down the consumer's throat—in the position of having to respond directly to consumer demand for the first time ever? I can't, at least not without picturing them screwing it up a number of times before they get it right.

Label executives will promote their unknown artists over somebody else's superstar, even if doing it the other way would result in more sales and more profits for their online site. Case in point: Look at the BMG Entertainment site, Bug Juice. BMG is the only major selling music from all labels on its World Wide Web site. The BMG executives couldn't resist the urge to promote only BMG artists on the home page and on all feature elements of the site.

Clearly, that type of mentality will leave a role for music retailers in the future. Also, in my view, music retailers have plenty of time to position their businesses appropriately for whatever the future will bring. So as we head toward the new millennium, music retailers shouldn't lose any sleep worrying about the future.

In the meantime, Retail Track wishes all readers happy holidays and a prosperous new year.

# Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		<b>NO. 1</b>		
1	1	<b>KENNY G</b> ▲ ARISTA 18767 (10.98/17.98)	<b>MIRACLES — THE HOLIDAY ALBUM</b> 26 weeks at No. 1	56
2	3	<b>MANNHEIM STEAMROLLER</b> ▲ AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE	64
3	2	<b>MARIAH CAREY</b> ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS	47
4	4	<b>VARIOUS ARTISTS</b> ● A&M 540764 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3	15
5	5	<b>VARIOUS ARTISTS</b> WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION	16
6	20	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA/ATLANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES	11
7	6	<b>MANNHEIM STEAMROLLER</b> ▲ AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS	117
8	7	<b>MANNHEIM STEAMROLLER</b> ▲ AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS	106
9	21	<b>VINCE GUARALDI</b> ▲ FANTASY 8431 (9.98/15.98)	A CHARLIE BROWN CHRISTMAS	33
10	19	<b>FRANK SINATRA</b> CAPITOL 56729 (2.98 Cassette)	A JOLLY CHRISTMAS FROM FRANK SINATRA	3
11	9	<b>METALLICA</b> ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	383
12	14	<b>VARIOUS ARTISTS</b> ▲ A&M 213911 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS	84
13	25	<b>NAT KING COLE</b> ● CAPITOL 46318 (5.98/11.98)	THE CHRISTMAS SONG	52
14	10	<b>VARIOUS ARTISTS</b> EPIC 68750 (10.98 EQ/16.98)	SUPERSTAR CHRISTMAS	11
15	22	<b>HARRY CONNICK, JR.</b> ▲ COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS	46
16	17	<b>JIM BRICKMAN</b> ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT	16
17	16	<b>SOUNDTRACK</b> ▲ POLYDOR 825095/A&M (10.98 EQ/17.98)	GREASE	290
18	15	<b>GARTH BROOKS</b> ▲ CAPITOL 28689 (10.98/15.98)	THE HITS	165
19	13	<b>CROSBY/SINATRA/ARMSTRONG</b> LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME	2
20	11	<b>AMY GRANT</b> ▲ A&M 540001 (10.98 EQ/16.98)	HOME FOR CHRISTMAS	58
21	24	<b>CELINE DION</b> ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	144
22	35	<b>PINK FLOYD</b> ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1134
23	18	<b>BEASTIE BOYS</b> ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	376
24	27	<b>SHANIA TWAIN</b> ▲ MERCURY (NASHVILLE) 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	198
25	12	<b>THE BEATLES</b> ▲ CAPITOL 46443 (15.98/30.98)	THE BEATLES	223
26	26	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	216
27	30	<b>HANSON</b> ▲ MERCURY 536717 (7.98 EQ/11.98)	SNOWED IN	14
28	23	<b>JEWEL</b> ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	148
29	—	<b>JAMES TAYLOR</b> ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	424
30	36	<b>THE TEMPTATIONS</b> ● MOTOWN 635279 (5.98 EQ/9.98)	GIVE LOVE AT CHRISTMAS	23
31	29	<b>VARIOUS ARTISTS</b> ● RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955-PRESENT)	34
32	33	<b>BARBRA STREISAND</b> ▲ COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM	56
33	28	<b>GARTH BROOKS</b> ▲ CAPITOL 98742 (10.98/15.98)	BEYOND THE SEASON	65
34	31	<b>ELVIS PRESLEY</b> RCA 66482 (9.98/15.98)	IF EVERY DAY WAS LIKE CHRISTMAS	20
35	34	<b>VANESSA WILLIAMS</b> ● MERCURY 532827 (7.98 EQ/11.98)	STAR BRIGHT	19
36	37	<b>VARIOUS ARTISTS</b> ▲ A&M 540003 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS 2	44
37	32	<b>ALAN MORISSETTE</b> ▲ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	181
38	39	<b>THE CARPENTERS</b> ▲ A&M 215173 (10.98 EQ/14.98)	CHRISTMAS PORTRAIT	54
39	40	<b>MICHAEL BOLTON</b> ▲ COLUMBIA 67621 (10.98 EQ/17.98)	THIS IS THE TIME — THE CHRISTMAS ALBUM	24
40	38	<b>JOHN DENVER &amp; THE MUPPETS</b> ▲ LASERLIGHT 12761 (2.98/5.98)	A CHRISTMAS TOGETHER	22
41	45	<b>DAVE MATTHEWS BAND</b> ▲ RCA 66904 (10.98/16.98)	CRASH	137
42	—	<b>ADAM SANDLER</b> ▲ WARNER BROS. 46151 (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	61
43	—	<b>PINK FLOYD</b> ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	505
44	41	<b>JIMMY BUFFETT</b> ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	408
45	46	<b>BARENAKED LADIES</b> ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	60
46	42	<b>BOB MARLEY AND THE WAILERS</b> ▲ TUFF GONG 846210*/ISLAND (10.98 EQ/17.98)	LEGEND	495
47	—	<b>VARIOUS ARTISTS</b> ● RHINO 70637 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1935-1954)	11
48	49	<b>JOHNNY MATHIS</b> ▲ COLUMBIA 8021 (5.98 EQ/9.98)	MERRY CHRISTMAS	30
49	—	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98 EQ/17.98)	GREATEST HITS	289
50	—	<b>FRANK SINATRA</b> REPRISE 45743/WARNER BROS. (10.98/16.98)	THE SINATRA CHRISTMAS ALBUM	1

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.

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# Top Christmas Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE
<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small> 			
<small>IMPRINT &amp; NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)</small>			
1	1	<b>CELINE DION</b> 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES
2	2	<b>'N SYNC</b> ▲ RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS
3	3*	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMAPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL
4	4	<b>VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA</b> MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION
5	6	<b>KENNY G</b> ▲ <sup>7</sup> ARISTA 18767 (10.98/17.98)	MIRACLES — THE HOLIDAY ALBUM
6	5	<b>CHICAGO</b> CHICAGO 3035 (10.98/16.98)	CHICAGO 25
7	10	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>8</sup> AMERICAN GRAMAPHONE 1995 (11.98/15.98)	CHRISTMAS IN THE AIRE
8	7	<b>MARTINA MCBRIDE</b> RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS
9	8	<b>VARIOUS ARTISTS</b> ARISTA 19019 (10.98/16.98)	ULTIMATE CHRISTMAS
10	9	<b>MARIAH CAREY</b> ▲ COLUMBIA 64222 (10.98 EQ/16.98)	MERRY CHRISTMAS
11	11	<b>VARIOUS ARTISTS</b> ● A&M 540764 (11.98 EQ/17.98)	A VERY SPECIAL CHRISTMAS 3
12	13	<b>MICHAEL W. SMITH</b> REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME
13	12	<b>VARIOUS ARTISTS</b> WALT DISNEY 60887 (10.98/16.98)	DISNEY'S CHRISTMAS COLLECTION
14	25	<b>TRANS-SIBERIAN ORCHESTRA</b> ● LAWMANTIC 92736/AG (10.98/16.98)	CHRISTMAS EVE AND OTHER STORIES
15	14	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>9</sup> AMERICAN GRAMAPHONE 1988 (10.98/15.98)	A FRESH AIRE CHRISTMAS
16	15	<b>BABYFACE</b> EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE
17	20	<b>TRANS-SIBERIAN ORCHESTRA</b> LAWMANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC
18	16	<b>MANNHEIM STEAMROLLER</b> ▲ <sup>9</sup> AMERICAN GRAMAPHONE 1984 (10.98/15.98)	CHRISTMAS
19	26	<b>VINCE GUARALDI</b> ▲ FANTASY 8431 (10.98/15.98)	A CHARLIE BROWN CHRISTMAS
20	24	<b>FRANK SINATRA</b> CAPITOL 56729 (2.98 Cassette)	A JOLLY CHRISTMAS FROM FRANK SINATRA
21	22	<b>VARIOUS ARTISTS</b> ▲ <sup>8</sup> A&M 213911 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS
22	17	<b>SQUIRREL NUT ZIPPERS</b> MAMMOTH 980192 (10.98 EQ/16.98)	CHRISTMAS CARAVAN
23	29	<b>NAT KING COLE</b> ● CAPITOL 46318 (7.98/11.98)	THE CHRISTMAS SONG
24	18	<b>VARIOUS ARTISTS</b> EPIC 68750 (10.98 EQ/17.98)	SUPERSTAR CHRISTMAS
25	27	<b>HARRY CONNICK, JR.</b> ▲ <sup>8</sup> COLUMBIA 57550 (10.98 EQ/16.98)	WHEN MY HEART FINDS CHRISTMAS
26	23	<b>JIM BRICKMAN</b> ● WINDHAM HILL 11242 (10.98/16.98)	THE GIFT
27	28	<b>BRIAN MCKNIGHT</b> MOTOWN 530944 (11.98 EQ/17.98)	BETHEHEM
28	21	<b>CROSBY/SINATRA/ARMSTRONG</b> LASERLIGHT 15152 (3.98/5.98)	IT'S CHRISTMAS TIME
29	19	<b>AMY GRANT</b> ▲ <sup>3</sup> A&M 540001 (10.98 EQ/16.98)	HOME FOR CHRISTMAS
30	34	<b>HANSON</b> ▲ MERCURY 536717 (7.98 EQ/11.98)	SNOWED IN
31	39	<b>THE TEMPTATIONS</b> ● MOTOWN 635279 (5.98 EQ/9.98)	GIVE LOVE AT CHRISTMAS
32	33	<b>VARIOUS ARTISTS</b> ● RHINO 70636 (6.98/9.98)	BILLBOARD'S GREATEST CHRISTMAS HITS (1955 - PRESENT)
33	37	<b>BARBRA STREISAND</b> ▲ <sup>4</sup> COLUMBIA 9557 (5.98 EQ/9.98)	A CHRISTMAS ALBUM
34	32	<b>GARTH BROOKS</b> ▲ <sup>5</sup> CAPITOL 98742 (10.98/15.98)	BEYOND THE SEASON
35	36	<b>ELVIS PRESLEY</b> RCA 66482 (11.98/16.98)	IF EVERY DAY WAS LIKE CHRISTMAS
36	30	<b>KENNY LOGGINS</b> COLUMBIA 69371 (11.98 EQ/17.98)	DECEMBER
37	31	<b>VARIOUS ARTISTS</b> HIP-O 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II
38	38	<b>VANESSA WILLIAMS</b> ● MERCURY 532827 (7.98 EQ/11.98)	STAR BRIGHT
39	—	<b>VARIOUS ARTISTS</b> ▲ A&M 540003 (10.98 EQ/16.98)	A VERY SPECIAL CHRISTMAS 2
40	35	<b>KENNY ROGERS</b> DREAMCATCHER 1 (11.98/16.98)	CHRISTMAS 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. All albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. © 1998, Billboard/BPI Communications, Inc.

## MERGER

(Continued from page 66)

Last Don," which sold enough units in stores before its street date to chart on The Billboard 200 a week before it should have debuted.

Merchants griped that record companies looked the other way when one-stops and retailers sold titles before the agreed-upon street date. But the majors weren't looking away at all. Sony and WEA announced that they had penalized a number of accounts caught selling before street date by cutting off their early-shipment privileges for two months. And BMG Distribution, PGD, and WEA were talking about changing the new-release day to Monday, Wednesday, or Thursday.

An issue that seemed almost invisible during the year was source tagging. This refers to the application of electronic anti-theft tags to music product at the manufacturing or packaging facility (the source) rather than at retailers' warehouses or stores. It was in 1993 that the National Assn. of Recording Merchandisers (NARM) recommended a technology for electronic article surveillance and urged the manufacturers to begin putting tags on CDs and cassettes.

At its convention this year, NARM again urged the record companies to tag CDs by the third quarter. But once again they balked, expressing concerns about possible glitches in the manufacturing process and the real threat of lawsuits by companies whose anti-theft technologies were not recommended (which is what happened to PolyGram two years ago, effectively derailing the source-tagging process).

Instead of putting resources into new machinery to tag CDs, record distributors made investments in upgrading their systems for shipping and inventory control. EMD, for example, said it was spending \$10 million to re-engineer its supply chain, installing a high-speed manufacturing line and integrating manufacturing and distribution in the same company.

Sony upgraded its systems this year. And WEA, to meet accounts' demands for immediate inventory replenishment, improved its Los Angeles facility this year and said it would complete the system changes by next spring.

Some companies were forced to upgrade to meet the Y2K challenge. The term refers to the year 2000, when, experts believe, many older computers worldwide will cause chaos because they've been programmed to read years as two digits and will interpret 2000 as 1900. Distribution executives were concerned about the threat because they communicate with many customers via computer, ringing up orders and collecting payments online.

Aside from the PGD situation, there were no big executive shake-ups during the year. But there was one significant changing of the guard in 1998. Sony Music Distribution's longtime chairman, Paul Smith, retired after 25 years with the company and was replaced by his second in command, Danny Yarbrough.

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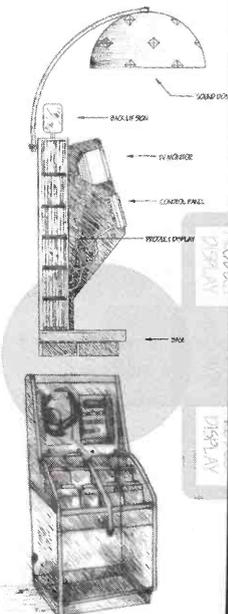
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# Billboard Bulletin

DAILY NEWS FOR THE INTERNATIONAL MUSIC INDUSTRY

## Judge Won't Block MP3 Player Sales

The RIAA has been denied its application seeking a preliminary injunction to halt sales of the Rio, a portable MP3 player developed by San Jose, Calif.-based Diamond Multimedia Systems, Inc. In the ruling, U.S. Central District Court Judge Audrey Collins declared that the Rio does not violate the 1992 Audio Home Recording Act as had been claimed by the RIAA. Diamond says the device will be available at stores such as Electronics Boutique sometime in November.

## New Post For Former EMI Exec D'Agostino

Look for Sue D'Agostino to join the New York office of Rogers & Cowan on Monday as associate VP, reporting to Paul Freundlich, who is being promoted from senior VP to executive VP. Together, they will be charged with expanding the venerable PR firm's activities in corporate music services according to a spokeswoman. D'Agostino was of corporate communications at EMI-Capitol Records Group America until the firm was shuttered last year (Bulletin 10/19/98).

## Trans World Buying Camelot In U.S. Retail Mega-Merger

Trans World Entertainment Corp. is acquiring Camelot Music Holdings Inc. in a deal that will create the largest multi-based music chain in the U.S. The combined entities will have capital exceeding \$1 billion and more than 1,000 stores in 44 states. Musicland, with 1,323 stores, has more sites, but only 696 are dedicated to music; the rest are video or a combination. The transaction is expected to close by the end of January. Camelot CEO Strauss will be replaced with a dedicated to music. Each share in the privately held shares, resulting in approximately 207 newly issued Trans World shares, emerged from Chapter 11 reorganization. Strauss, who based Camelot in North Canton, Ohio, is the largest shareholder. Strauss took equity in the company. The largest shareholder is Van Kampen Prime Rate Income Trust. Strauss and the firm's IPO, slated for September, will be pulled. Strauss, who based Camelot in Albany, N.Y., is the largest shareholder. Strauss, who based Camelot in Albany, N.Y., is the largest shareholder. Strauss, who based Camelot in Albany, N.Y., is the largest shareholder.

## Galante Staying Put At RCA In Nashville

Joe Galante, chairman of RCA Label Group in Nashville, has signed a new five-year contract with parent BMG. The move quashes persistent rumors that he was in line to head another major Nashville label. Galante, who reports to BMG CEO Strauss, has been with RCA and BMG for 28 years. —Chris Flippo, Nashville

## EMI/Virgin Oz Exec Michael Manos Exits

Michael Manos, GM of EMI Records Australia and marketing manager for EMI/Virgin, has left the company. No reason was given for his exit. Manos began with Virgin 15 years ago as promotions officer. Tony Harlow, who took over this year as managing director, takes responsibility for marketing and A&R for the time being. —Christie Eberzer, Melbourne

## Fats Among Medalists

Fats Domino, folk singer Ramblin' Jack Elliott, and opera singer Roberta Peters are among the dozen winners of the National Medal of Arts, announced yesterday by President Clinton. The medals will be presented Nov. 5 at the White House.

## Japan's CD Shipments Up, But Foreign Acts Slipping

Despite a weak market, production of prerecorded audio software by the Recording Industry Assn. of Japan's (RIAJ) 28 member companies in the first three quarters of 1998 rose 2% to \$51.2 million units, with shipments up 3% to 351.2 million units. Local repertoire showed the greatest growth, with shipments up 3% to \$24.5 billion (\$1.6 billion), also up 3% to 351.2 million units. In contrast, foreign acts fell 8% to \$26.7 billion (\$1.6 billion), with shipments down 8% to 351.2 million units.

## Westminster Choir Comes To America

London's Westminster Cathedral Choir, recent winner of the prestigious Gramophone record of the year award (Bulletin, Oct. 6), has embarked on a rare tour of the U.S. Led by James O'Donnell, the choir kicks off its tour Sunday in Chicago and winds its way up New York, hitting Cleveland, Pittsburgh, Philadelphia, Washington, and Manchester, N.H., along the way. The group's award-winning Hyperion album of Martin's Mass For Double Choir and Pizzetti's Requiem just hit No. 2 on the U.K.'s Classical specialist chart. —Bradley Barnhouse, N.Y.

## South Korea Lifts Ban On Japanese Cultural Imports

South Korea's longstanding ban on Japanese popular culture is over, according to the territory's culture and tourism minister Shin Nak-Kyun. Announcing the long-anticipated move this week, the minister said that selected other material will be gradually lifted in line with a timetable worked out by a special committee of government and music representatives. According to the committee, Japanese music could take 10% of the Korean music market upon liberalization, with Korean pop music sales likely to be hurt the most. The ban reflected sensibilities stemming from Japan's 1910-45 colonization of Korea, during which Korea's language and culture was suppressed. South Korea's retail music sales were put at \$334.6 million, according to IFPI, placing the country 18th in the world sales ranking. —Cho Hyun-Jin, Seoul

## Spice Girls Top U.K. ASCAP Awards

The Spice Girls and Radiohead were among the artists honored last night at ASCAP's annual London awards dinner. The event, held at the Landmark Hotel, honored U.K. writers and publishers whose songs were among the most performed in the U.S. in '97. The Spice Girls received the top writers award, and their "2 Become 1," co-written with Richard Stannard and Matt Rowe, was named song of the year. Thomas Yorke, Jonathan Greenwood, Philip Selway, Colin Greenwood, and Edward O'Brien of Radiohead collected the college award for the album "OK Computer." Top publisher was PolyGram/Island. —Tom Figgis, Music & Media

## Band's Plans Are Foiled By New London Club's Closing

London venue Sound Republic was temporarily closed yesterday, one week after its high-profile launch & Dance Licence forced the club to postpone last night's gig. The club—which is owned by Planet Hollywood founder Robert Earl and has MTV as a production partner—opened with three invitation-only events Oct. 15-17, including a launch star-ting Puff Daddy (Bulletin, Oct. 16). "We had people flying in from all over the world for [last night's] Xfm to record the gig for broadcast," Rialto's manager, Diane Wagg of Rise Management, tells Bulletin. "[The venue] has lost us a fortune." Seymour Stein, whose Sire Records has the show, is understood to be among those in town for New York location in late 1998 (Bulletin, June 8), but an opening date has not been set. Sound Republic representatives were not available for comment. —Paul Slocum, London

## MTV VJ Jesse Camp Inks Hollywood Deal

MTV VJ Jesse Camp has signed a deal with Hollywood Records. His first album, which is expected to be hard rock, is targeted for release in the second quarter of 1999. Camp was an aspiring musician before he was chosen in April to be a VJ through a contest that was televised on MTV. —Catie Hoy, N.Y.

## Coolio Pleads Not Guilty To Charges

Rap star Coolio pled not guilty to concealed weapon and marijuana possession charges Wednesday in Torrance (Calif.) Municipal Court. Coolio (real name: Artis Ivey) was arrested on the charges Sept. 15. He is due back in court on Nov. 20. —Catie Hoy, N.Y.

## WHAT'S ON

▼ Late-night tonight: B-Real of Cypress Hill guests on "Politically Incorrect."  
▼ Dru Hill, Spacedust, Dina Carroll, and Cliff Richard appear on BBC-TV's "Top Of The Pops" tonight.

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# 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
<b>◀ No. 1 ▶</b>								
1	1	4	<b>ARMAGEDDON</b>	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	2	5	<b>SMALL SOLDIERS</b>	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
3	<b>NEW ▶</b>		<b>THE MASK OF ZORRO</b>	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
4	7	15	<b>TITANIC</b>	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
5	6	2	<b>DR. DOLITTLE</b>	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
6	3	7	<b>LION KING II: SIMBA'S PRIDE</b>	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
7	4	6	<b>GODZILLA</b>	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
8	5	133	<b>GONE WITH THE WIND</b> ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
9	<b>NEW ▶</b>		<b>THE WEDDING SINGER</b>	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
10	9	6	<b>CATS</b>	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
11	8	9	<b>THE X-FILES</b>	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
12	12	9	<b>LOST IN SPACE</b>	New Line Home Video Warner Home Video N4666	William Hurt Gary Oldman	1998	PG-13	22.98
13	10	6	<b>SOUTH PARK: 3-PACK VOLUME 2</b>	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
14	35	62	<b>HOW THE GRINCH STOLE CHRISTMAS!</b> ◆	MGM/UA Home Video Warner Home Video M201011	Animated	1966	NR	14.95
15	<b>NEW ▶</b>		<b>GOOD WILL HUNTING</b>	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
16	19	7	<b>HOPE FLOATS</b>	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
17	15	4	<b>'N THE MIX WITH 'N SYNC</b>	BMG Video 65000	'N Sync	1998	NR	19.95
18	25	3	<b>BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS</b>	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
19	18	3	<b>TORI AMOS: THE COMPLETE VIDEOS 1991-1998</b>	Atlantic Video 83154	Tori Amos	1998	NR	19.98
20	17	115	<b>LADY AND THE TRAMP</b>	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
21	14	4	<b>BILLBOARD DAD</b>	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
22	16	41	<b>AUSTIN POWERS</b>	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
23	21	3	<b>U2: POPMART</b>	PolyGram Video 4400583033	U2	1998	NR	19.95
24	23	26	<b>SPICE WORLD</b>	Columbia TriStar Home Video 02018	Spice Girls	1997	PG	19.95
25	27	6	<b>SOUTH PARK: VOLUME 6</b>	Rhino Home Video Warner Home Video 36558	Animated	1998	NR	14.95
26	33	2	<b>THE ROLLING STONES: BRIDGES TO BABYLON-1998 LIVE IN CONCERT</b>	Eagle Rock Entertainment Image Entertainment 4139	The Rolling Stones	1998	NR	19.98
27	<b>NEW ▶</b>		<b>THE LAND BEFORE TIME VI: THE SECRET OF SAURUS ROCK</b>	Universal Studios Home Video 83361	Animated	1998	G	19.98
28	20	27	<b>BACKSTREET BOYS: ALL ACCESS VIDEO</b> ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
29	11	6	<b>KISS: PSYCHO-CIRCUS</b>	PolyGram Video 440010100	Kiss	1998	NR	16.98
30	36	3	<b>PLAYBOY'S ASIAN EXOTICA</b>	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
31	29	128	<b>GREASE: 20TH ANNIVERSARY EDITION</b> ◆	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
32	26	3	<b>1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES</b>	PolyGram Video 450057347	Various Artists	1998	NR	19.98
33	13	6	<b>PLAYBOY 1999 PLAYMATE VIDEO CALENDAR</b>	Playboy Home Video Universal Music Video Dist. PBV0833	Various Artists	1998	NR	19.98
34	<b>NEW ▶</b>		<b>BONE THUGS-N-HARMONY: THE COLLECTION-VOL. 1</b>	Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	1998	NR	19.95
35	34	8	<b>QUEST FOR CAMELOT</b>	Warner Family Entertainment Warner Home Video 1607	Animated	1998	G	22.95
36	32	6	<b>SOUTH PARK: VOLUME 4</b>	Rhino Home Video Warner Home Video 36556	Animated	1998	NR	14.95
37	39	21	<b>PLAYBOY'S PLAYMATES REVISITED</b>	Playboy Home Video Universal Music Video Dist. PBV0830	Various Artists	1998	NR	19.98
38	28	5	<b>HANSON TOUR '98: ROAD TO ALBERTANE</b> ▲	PolyGram Video 4400586253	Hanson	1998	NR	19.95
39	38	21	<b>JERRY SPRINGER-TOO HOT FOR TV!</b>	Real Entertainment 6502	Jerry Springer	1998	NR	24.99
40	31	6	<b>SOUTH PARK: VOLUME 5</b>	Rhino Home Video Warner Home Video 36557	Animated	1998	NR	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. ◆ IRMA 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. ◊ IRMA 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.

## Home Video

### MERCHANTS & MARKETING

# 'Secret' Studio Deals Are One Highlight Of Quiet '98

**T**IME WARP: When the biggest news story of the year is indie retailers complaining about how Blockbuster and other large chains are getting "secret" discount deals from the studios, you know it's been a ho-hum '98.

The grassroots efforts led by the anonymous, and now-defunct, World Wide Web site SaveVideo made for great copy but little substance.

The accusation is a tired argument, played more times than Celine Dion's "My Heart Will Go On."

Taunted by complaining dealers, the studios responded with copy-depth programs, which boosted rental activity a little but left retailers with more used tapes than they could handle. Instead of trying to figure out how to increase rentals, stores ought to focus on sales. It could certainly help.

While the bulk of new-release sell-through activity has been forfeited to mass merchants, catalog programs tied to Warner's 75th anniversary and the American Film Institute's "100 Years, 100

Movies" campaign have proved to be a video dealer's best friend in 1998.

Dealers report that the promotions have increased sales because they encour-

age consumers to collect and remind them that the only place to see these treasures is on video. It doesn't take a Harvard MBA to take advantage of those two selling points. Stores that complain about Blockbuster should try using them.

**'98 WINNERS:** In a year highlighted by corporate belt-tightening, the days of big supplier events (Continued on next page)

## SHELF TALK



by Eileen Fitzpatrick

### 1998 ★ IN ★ REVIEW

# Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
<b>◀ No. 1 ▶</b>					
1	1	2	<b>THE MASK OF ZORRO</b> (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
2	<b>NEW ▶</b>		<b>SIX DAYS, SEVEN NIGHTS</b> (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford Anne Heche
3	<b>NEW ▶</b>		<b>GOOD WILL HUNTING: COLLECTOR'S EDITION</b> (R) (39.99)	Miramax Home Entertainment/Buena Vista Home Entertainment 10005	Matt Damon Ben Affleck
4	<b>NEW ▶</b>		<b>SMALL SOLDIERS</b> (PG-13) (34.99)	Universal Studios Home Video 84161	Kirsten Dunst Gregory Smith
5	3	3	<b>GODZILLA</b> (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
6	4	3	<b>GONE WITH THE WIND</b> (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
7	<b>NEW ▶</b>		<b>THE PEACEMAKER</b> (R) (29.99)	Universal Studios Home Video 84160	George Clooney Nicole Kidman
8	2	2	<b>THE HUNT FOR RED OCTOBER</b> (PG) (29.98)	Paramount Home Video 32020	Sean Connery Alec Baldwin
9	6	3	<b>TOP GUN</b> (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
10	5	3	<b>LOST IN SPACE</b> (PG-13) (22.98)	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
11	7	3	<b>TOMORROW NEVER DIES: SPECIAL EDITION</b> (PG-13) (39.98)	MGM/UA Home Video/Warner Home Video M207132	Pierce Brosnan Michelle Yeoh
12	8	3	<b>CITY OF ANGELS: SPECIAL EDITION</b> (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage Meg Ryan
13	<b>NEW ▶</b>		<b>CUNNING STUNTS</b> (NR) (34.98)	Elektra Entertainment 40206	Metallica
14	10	3	<b>U.S. MARSHALS: SPECIAL EDITION</b> (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
15	12	3	<b>STAR TREK: FIRST CONTACT</b> (PG-13) (29.99)	Paramount Home Video 54947	Patrick Stewart Jonathan Frakes
16	<b>NEW ▶</b>		<b>AUSTIN POWERS</b> (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
17	13	3	<b>THE WEDDING SINGER</b> (PG-13) (24.98)	New Line Home Video/Warner Home Video N4660	Adam Sandler Drew Barrymore
18	9	3	<b>THE HORSE WHISPERER</b> (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 15640	Robert Redford Kristen Scott Thomas
19	14	3	<b>A PERFECT MURDER</b> (R) (24.99)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
20	16	3	<b>FACE/OFF</b> (R) (29.98)	Paramount Home Video 154957	John Travolta Nicolas Cage

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## SHELF TALK

(Continued from preceding page)

seem to be over. But there were a few good ones this year.

The standout was Universal Studios Home Video's event for the 35th-anniversary reissue of "To Kill A Mockingbird," held early this year. Going above and beyond your normal screening and post-cocktail reception, Universal secured the all-star cast and crew for an hourlong question-and-answer session after the screening.

Present were **Gregory Peck**, who earned an Oscar for his starring role as Southern lawyer Atticus Finch; **Robert Duvall**, who played the pivotal character of Boo Radley; kid stars **Mary Badham** and **Philip Alford**, who played Scout and her brother Jem; **Brock Peters**, who played Atticus' client; screenwriter **Horton Foote**; director **Robert Mulligan**; and producer **Alan Pakula**, who was killed last month in a car accident near New York. Each told behind-the-scenes anecdotes, giving rare insight and perspective on this American classic.

Kudos also go out to MGM Home Entertainment's ability to get **Sarah Ferguson**, the Duchess of York, to promote the reissue of "Chitty Chitty Bang Bang." It's not every day that you have a royal pitching a video.

On the retail front, a special mention goes to Reel.com's \$9.99 "Titanic" promotion, which brought Internet retailing into a whole new world.

The cross-promotional event of the year goes to the DVD hardware and software joint venture of manufacturer Toshiba; retailers Best Buy, Good Guys!, and Nobody Beats the Wiz; video chains Hollywood Entertainment and West Coast Entertainment; and Warner Home Video and New Line Home Video.

With the purchase of the player, consumers get five free discs and 13 free DVD rentals. The promotion should bring the format to a whole new level.

## CHILD'S PLAY

(Continued from page 66)

**VIDEO PICKS UP STEAM:** On the home video side, 1998 was healthier than '97, with sell-through sales rising 3%, according to media analyst **Greg Durkin** of Alexander & Associates.

Major suppliers continued to utilize packaged-goods tie-ins, on-pack bonus items, sweepstakes, and more to push their titles. They have to—home video competes not only with broadcast and cable but also with interactive software and the lure of the Internet. Exclusive-to-video footage has come to be standard, especially where TV is concerned.

Also gaining in popularity as a promotional device was the limited theatrical release. Warner Family Entertainment, which had sell-through success with "Shiloh" in 1997, launched "Little Men" at retail July 28, less than three months after the May 8 big-screen debut. The strategy is deemed particularly helpful to literature-based titles, which won't benefit from toy tie-ins or the usual promotions.

Of course, whenever a children's TV, film, or book property spawned a home video, the merchandise tie-ins flew thick and fast. This was espe-

(Continued on next page)

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### U.K. VIDEO HEADS OFF CHALLENGERS IN '98

(Continued from page 73)

through its Millennium Films subsidiary, says it will release 24 titles in the U.K. in 1999.

Finally, Acorn Media Publishing, the Washington, D.C.-based U.S. independent, made its first foray into the U.K. sell-through market.

Meanwhile, in a protracted battle with Scottish Media Group, Kingfisher, owner of the U.K.'s largest entertainment retailer, Woolworth's, bought the U.K.'s biggest independent video distributor, VCI. The price: 46.8 million pounds (\$78.2 million).

Such entries back Ferguson's conclusion that the year's performance marks a big change in the entertain-

ment habits of the British public.

"The video industry [is] the single most significant part of the entertainment industry," he says, noting that the 1.5 billion pounds (\$2.5 billion) spent on video by consumers is greater than the amount spent on cinema, music, books, or TV.

"It's an astonishing achievement for an industry a little more than 15 years old," he adds, noting that not just sell-through has performed well.

"Rental transactions have been growing by nearly 20%, which is a convincing reversal of the trend of recent years," says Ferguson. He credits the improvement to a major

shift amongst retailers toward store refurbishments and local marketing.

Garry Elwood, sales director at wholesaler Golds, says: "We have seen a fantastic increase in the profitability of the independent rental dealer. This is because the dealers have decided that they can't expect the distributors alone to advertise the business; they have to work at it themselves. A lot of people have revamped their stores to bring in new and lapsed customers."

He does believe that stores can go further. Video specialists have largely handed the sell-through business to the supermarkets, Elwood says.

"They have taken their sell-through sections out, saying it doesn't work for them, which effectively pushes the customer into the grocery retailer for sell-through purchases."

Alan Partington, sales director of Pathé Video, agrees.

"The feeling seems to be that rental dealers can't compete with the likes of [supermarkets] Tesco and Asda," he says. "But if they have got the customer into the rental habit, why can't they get them to buy?"

John Beasley, video marketing manager for the sell-through label Hit Entertainment, thinks this will be hard because supermarkets have raised their tactics significantly.

"They are much stronger than they

were last year, and I think they have got better at dealing with video as a product," he says.

The only other rental issue of note has been the debate over revenue sharing. Both SuperComm and Rentrak have set up in the U.K., but the jury remains out on whether they will be a force in the industry.

There is a unanimous opinion that DVD is central to home video's future. "DVD is vital to the video industry; it is our digital alternative," says Iain Muspratt, chief executive of wholesaler Home Entertainment Corp.

Elwood is emphatic: "1999 is going to be the year of DVD," he says. "It will go ballistic."

### CHILD'S PLAY

(Continued from preceding page)

cially true of videos for preschoolers of all ages.

For instance, Nickelodeon Video/Paramount Home Video's "Blue's Clues" releases, based on the week-day, runaway-hit "Nick Jr." program, were tied to toys and playsuits. Golden Books Family Entertainment's Golden Books Home Video and Audio division announced plans for cassette versions of classic tot-appeal charac-

ters Pat the Bunny, the Poky Little Puppy, the Saggy Baggy Elephant, and more.

They will be marketed along with related merchandise like plush toys, pull toys, bedding, bean bags, puzzles, and apparel.

Golden Books also took an aggressive posture regarding another marketing standby, the coupon. The nine-title rerelease of the animated series

"Madeline" included as part of its promotional campaign a coupon good for \$100 off a Continental Airlines ticket. Golden Books offered such goodies as a free Hallmark greeting card, a free LCI phone card worth \$2.50, and an instantly redeemable \$1 coupon for General Mills cereal.

Said Golden Books Home Video and Audio's senior VP/GM **Cindy Bressler**, "Usually with these sorts of promotions you have to collect multiple proofs of purchase, find a stamp, walk in the snow to the post office, and in six months you get a buck back. It's not very compelling from a consumer's point of view."

Everywhere key vendors were active. Warner Home Video became the latest major manufacturer to launch a sing-along line, with its "Quest For Camelot Sing-Along" (in the tradition of movie-based sing-alongs, it debuted in advance of the "Quest" release) and "Looney Tunes Sing-Along."

Lyrick Studios hooked up with Kideo Productions to offer a personalized version of "My Party With Barney." Big Idea/Everland Entertainment's "Veggie Tales" led a charge of Christian kids' videos into mainstream retail, offering "Elmer And Friends," "Prayer Bear," "McGee And Me," and "Last Chance Detectives."

Meanwhile, the newest preschool sensation, "Teletubbies," made its presence known with a pair of titles on the Top Kid Video chart.

As usual, Walt Disney Home Entertainment dominated the chart with "Hercules," "Sleeping Beauty," "Little Mermaid Special Edition," and "The Black Cauldron." The studio's "Kiki's Delivery Service," about a resourceful young witch, also has done well since mid-October—a testament to good press and word-of-mouth. The direct-to-video feature isn't part of a recognizable franchise.

The biggest special-interest trend was bugs, bugs, and more bugs. Hitching their wagons to a pair of computer-animated films—Disney/Pixar's "A Bug's Life" and DreamWorks' "Antz"—were Schlessinger Media's "Bug City" series, Time-Life Kids' "Bugs!," and PPI's "Bugz!," among others. See you in '99.

Assistance in preparing this column was provided by Kim Cox.

### Billboard

DECEMBER 26, 1998

## 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
1	1	4	<b>ARMAGEDDON</b> (PG-13)	Touchstone Home Video Sears Vide Home Entertainment 11657	Bruce Willis Ben Affleck
2	2	6	<b>DEEP IMPACT</b> (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
3	8	2	<b>DR. DOLITTLE</b> (PG-13)	FoxVideo 2762	Eddie Murphy
4	<b>NEW</b>		<b>THE MASK OF ZORRO</b> (PG-13)	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins
5	11	2	<b>THE NEGOTIATOR</b> (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
6	7	5	<b>THE HORSE WHISPERER</b> (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1355203	Robert Redford Kristin Scott Thomas
7	4	4	<b>SMALL SOLDIERS</b> (PG-13)	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith
8	3	6	<b>GODZILLA</b> (PG-13)	Columbia TriStar Home Video 23123	Matthew Broderick Hank Azaria
9	6	10	<b>A PERFECT MURDER</b> (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow
10	5	7	<b>HOPE FLOATS</b> (PG-13)	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.
11	12	3	<b>FEAR AND LOATHING IN LAS VEGAS</b> (R)	Universal Studios Home Video 83657	Johnny Depp
12	<b>NEW</b>		<b>SLIDING DOORS</b> (PG-13)	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah
13	10	8	<b>THE X-FILES</b> (PG-13)	FoxVideo 0448	David Duchovny Gillian Anderson
14	9	13	<b>CITY OF ANGELS</b> (PG-13)	Warner Home Video 16320	Nicolas Cage Meg Ryan
15	13	3	<b>CAN'T HARDLY WAIT</b> (PG-13)	Columbia TriStar Home Video 02457	Jennifer Love Hewitt Ethan Embry
16	14	6	<b>THE OPPOSITE OF SEX</b> (R)	Columbia TriStar Home Video 01837	Christina Ricci Martin Donovan
17	<b>RE-ENTRY</b>		<b>THE BIG HIT</b> (R)	Columbia TriStar Home Video 02459	Mark Wahlberg Lou Diamond Phillips
18	18	9	<b>THE SPANISH PRISONER</b> (PG)	Columbia TriStar Home Video 01996	Campbell Scott Steve Martin
19	16	13	<b>WILD THINGS</b> (R)	Columbia TriStar Home Video 02286	Matt Dillon Neve Campbell
20	15	8	<b>THE LAST DAYS OF DISCO</b> (R)	PolyGram Video 4381509366	Kate Beckinsale Chloe Sevigny

◆ IRMA 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. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1998, Billboard/BPI Communications.

### Billboard®

DECEMBER 26, 1998

## Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Year of Release	Suggested List Price
			Label, Distributing Label, Catalog Number		
<b>No. 1</b>					
1	1	5	<b>LION KING II: SIMBA'S PRIDE</b> Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
2	2	158	<b>LADY AND THE TRAMP</b> Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
3	8	15	<b>TELETUBBIES: HERE COME THE TELETUBBIES</b> Warner Family Entertainment/Warner Home Video B3747	1998	14.95
4	4	15	<b>TELETUBBIES: DANCE WITH THE TELETUBBIES</b> Warner Family Entertainment/Warner Home Video B3748	1998	14.95
5	11	5	<b>MARY-KATE &amp; ASHLEY: BILLBOARD DAD</b> Dualstar Video/Warner Home Video 36519	1998	19.96
6	3	11	<b>SCOOBY-DOO ON ZOMBIE ISLAND</b> Warner Family Entertainment/Warner Home Video H1424	1998	19.96
7	9	7	<b>QUEST FOR CAMELOT</b> Warner Family Entertainment/Warner Home Video 1607	1998	22.95
8	7	43	<b>HERCULES</b> Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
9	5	163	<b>THE LITTLE MERMAID: THE SPECIAL EDITION</b> Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
10	6	33	<b>ANASTASIA</b> FoxVideo	1997	26.98
11	13	19	<b>THE BLACK CAULDRON</b> Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
12	16	159	<b>PETER PAN: 45TH ANNIVERSARY LIMITED EDITION</b> Walt Disney Home Video/Buena Vista Home Entertainment 12730	1953	26.99
13	14	33	<b>ELMOPALOOZA!</b> ◇ Sony Wonder	1998	12.98
14	10	13	<b>BARNEY'S GREAT ADVENTURE</b> PolyGram Video 40045005765	1997	22.95
15	18	41	<b>CREATURE COMFORTS</b> BBC Video/FoxVideo 7012	1997	14.98
16	15	93	<b>THE HUNCHBACK OF NOTRE DAME</b> Walt Disney Home Video/Buena Vista Home Entertainment 7955	1996	26.99
17	<b>RE-ENTRY</b>		<b>RUDOLPH THE RED NOSED REINDEER</b> Golden Books Family Entertainment/Sony Wonder 27309	1989	12.98
18	<b>RE-ENTRY</b>		<b>HOW THE GRINCH STOLE CHRISTMAS!</b> ◆ MGM/UA Home Video/Warner Home Video M201011	1966	14.95
19	25	267	<b>AN AMERICAN TAIL</b> ◇ Universal Studios Home Video 83842	1986	19.98
20	21	241	<b>BAMBI</b> Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
21	<b>RE-ENTRY</b>		<b>SLEEPING BEAUTY</b> ◆ Walt Disney Home Video/Buena Vista Home Entertainment 9511	1959	26.99
22	17	3	<b>BARNEY: 2-PACK</b> Barney Home Video/The Lyons Group 2025	1998	16.95
23	12	9	<b>C BEAR AND JAMAL</b> Xenon Entertainment 4033	1998	14.98
24	<b>NEW</b>		<b>THE LAND BEFORE TIME VI: THE SECRET OF SAURUS ROCK</b> Universal Studios Home Video 83759	1998	19.98
25	<b>NEW</b>		<b>POKEMON: VOL. 1</b> Viz Video/Pioneer Entertainment 0001D	1998	14.98

◆ IRMA 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. ◇ IRMA 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.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

## Merger Frenzy Continues Unabated

### Jacor/Clear Channel, Chancellor/Capstar Deals Lead Pack

BY CHUCK TAYLOR

NEW YORK—This is the year that radio merger mania was supposed to slow down.

Not a chance. Again, just as in the past two years, 1998 demonstrated just how radically the definition of consolidation has changed since passage of the Telecommunications Act in February 1996.

In all, 1,695 stations traded hands this year, according to BIA Research. The total dollar value of the trading: \$13 billion, compared with \$17.8 billion in 1997.

Of course, a big chunk of that figure comes from a pair of deals that

had to have opened the eyes of even the most jaded radio business observer. The merger of Jacor Broadcasting and Clear Channel Communications in October gave the radio industry its biggest group sale in his-

The outcry was loud and venomous, with accusations that Katz was racist and ignorant. It was so dramatic, in fact, that the FCC's Office of Communications Business Opportunities investigated claims

## 1998 ★ IN ★ REVIEW

tory, valued at a mind-blowing \$4.4 billion.

Likewise, Chancellor Media's merger with Capstar Broadcasting for \$4.1 billion in August created an extraordinarily well-matched team of large-market outlets and medium- and small-market stations, totaling 463 radio outlets in 105 U.S. radio markets.

With the high cost of doing business, however, came fallout on the programming side of radio. Spot loads increased dramatically, making the time between music sets significantly longer than the average song.

Bigger still was the high-profile issue of pay-for-play, in which radio groups and record companies came up with savvy, if not altogether ethically pure, ways to market artists over the airwaves. For radio groups, these deals appear to represent a value-added means to recoup some of their losses from the dramatic outlay of funds necessary to finance those mega-deals. For listeners, the jury remains out.

Meanwhile, Federal Communications Commission (FCC) Chairman William Kennard made waves about restoring minority preferences in broadcasting at about the same time that a highly embarrassing, widely reported recommendation came down from Katz Media-owned Amcast that urged clients not to buy advertising on stations targeting black and Hispanic audiences.

that agencies discriminate against minority-owned and ethnic-formatted radio stations.

Katz president Stu Olds, in the meantime, committed to several goals: hiring four new staffers for the Urban Dimension division within a year; making at least 20 new calls on major general-market clients that aren't currently buying spots on ethnic radio; exploring the development of an internship program with business schools at historically black colleges; and hiring an independent firm to monitor its diversity program.

Finally, among the year's top radio events, the industry at last began to face up to the fact that its first major competitor is about to threaten what has been taken for granted for some 80 years. Both CD Radio and XM Satellite Radio, the two companies licensed by the FCC for satellite music delivery, promised that subscription home and car systems would be ready for consumers by the end of 2000.

Sadly, traditional broadcasters, aware that their future depends on digital broadcasting, remained entangled in technological traumas and political infighting related to the development of a working CD-quality radio system. Consumers aren't likely to see digital audio broadcasting on the shelves for at least another five years, unless hearty progress comes in short order.

## From Saggy Rappers To Beetle Mania, Diverting Events Of '98

BY CHUCK TAYLOR

NEW YORK—Radio wouldn't be the fun that it is if there weren't a few laughs along the way—even if, once in a while, we're laughing at the medium. Herein are some of the airwaves' more memorable fables and foibles of 1998.

**Spell check?** WJMN (Jam'n 94.5) Boston sent out a publicity shot touting its Super Jam, which drew 17,000 listeners. But in its haste to spread the good news, pop/rapper Shaggy was identified as "Saggy." Talk about a downer.

**Washington calling:** Perhaps it's fitting that a technology-heavy convention was inundated with cell phones ringing regularly during any given forum. But in a session at the spring National Assn. of Broadcasters show in Las Vegas, the annoying trend reached new heights when Renee Licht of the Federal Communications Commission (FCC) received a call in the middle of the panel—while she was speaking. As the audience chuckled, Licht actually paused and took the

call. She was redeemed, however, when she told the crowd that she was on with her boss, FCC Chairman William Kennard. Ring that one up to job security.

**With this ring:** In August, WJET Erie, Pa., PD Dino Robataille was filling in mornings when he got hold of some phone numbers of world leaders. After spending the week dialing up Boris Yeltsin, Benjamin Netanyahu, and President Clinton (and getting hung up on), Robataille convinced listeners that his morning show was being inter-

rupted by the FBI, which supposedly took him into custody for breaching national security. Soon afterward, the station and the local police station were deluged with calls from concerned listeners. A few dozen even called a nearby FBI office and offered to bail Dino out. The almost-recalcitrant PD eventually 'fessed up to his misdeeds on the air and asked listeners not to call the local and federal authorities.

(Continued on next page)

## 1998 ★ IN ★ REVIEW

### THE • TOP • STORIES

• Pay-For-Play Offered Over-Leveraged Radio Groups A Way To Increase Revenue By Forging Alliances With Record Labels.

• Jacor Broadcasting And Clear Channel Communications' \$4.4 Billion Merger Produced The Biggest Radio Group Sale In History.

• Consolidation Was Nothing If Not Mightier In 1998 With The \$4.1 Billion Merger Of Chancellor Media And Capstar Broadcasting.

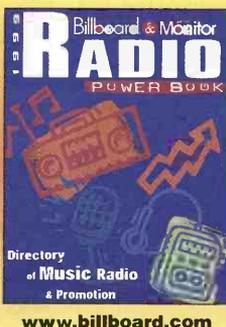
• Katz Media-Owned Amcast Stirred Charges Of Racism With A Memo That Encouraged Advertisers To Minimize Advertising With Black- And Hispanic-Targeted Stations.

• Satellite Radio Is On The Way, Offering Radio The First Real Competition In Its 80-Year History.



Top 40 KHKS Dallas morning-show personality Kidd Kraddick was one of dozens of radio folks who sent along pictures taken with Olivia Newton-John, the most-photographed artist of the year at radio.

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# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	10	I'M YOUR ANGEL JIVE 42557	R. KELLY & CELINE DION 3 weeks at No. 1
2	3	4	12	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
3	2	2	16	FROM THIS MOMENT ON MERCURY 466450	SHANIA TWAIN
4	4	3	21	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	BACKSTREET BOYS
5	5	5	7	WHEN YOU BELIEVE ARISTA/COLUMBIA SOUNDTRACK CUT/DREAMWORKS	WHITNEY HOUSTON & MARIAH CAREY
6	7	7	14	I'LL BE ATLANTIC 84191	EDWIN MCCAIN
7	6	6	21	THIS KISS WARNER BROS. 17247	FAITH HILL
8	8	10	50	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
9	10	9	46	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
10	9	8	32	TO LOVE YOU MORE 550 MUSIC ALBUM CUT/ERG	CELINE DION
<b>AIRPOWER</b>					
11	23	23	6	ANGEL WARNER SUNSET 13497/REPRISE	SARAH MCLACHLAN
12	12	12	38	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
13	13	13	44	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
14	14	14	49	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
15	11	11	24	AFTER ALL THESE YEARS RENEGADE ALBUM CUT/WINDHAM HILL	ANNE COCHRAN & JIM BRICKMAN
16	16	21	7	HANDS ATLANTIC ALBUM CUT	JEWEL
17	21	22	9	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	MADONNA
18	15	18	10	I HEAR YOUR VOICE MERCURY ALBUM CUT	LIONEL RICHIE
19	17	16	12	MY ONE TRUE FRIEND WARNER BROS. ALBUM CUT	BETTE MIDLER
20	22	19	12	FEELS LIKE HOME CURB ALBUM CUT	LEANN RIMES
21	19	17	19	I DON'T WANT TO MISS A THING COLUMBIA 78952	AEROSMITH
22	18	15	16	MOTHER I MISS YOU GTSP ALBUM CUT/MERCURY	JOHN TESH WITH DALIA
23	24	24	11	HIGH ISLAND ALBUM CUT	LIGHTHOUSE FAMILY
24	25	26	9	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
25	27	29	4	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
<b>No. 1</b>					
1	1	1	15	LULLABY SMG ALBUM CUT/COLUMBIA	SHAWN MULLINS 3 weeks at No. 1
2	5	5	10	HANDS ATLANTIC ALBUM CUT	JEWEL
3	3	4	22	SAVE TONIGHT WORK ALBUM CUT	EAGLE-EYE CHERRY
4	2	2	17	MY FAVORITE MISTAKE A&M ALBUM CUT	SHERYL CROW
5	4	3	12	THANK U MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
6	9	9	10	ANGEL WARNER SUNSET 13497/REPRISE	SARAH MCLACHLAN
7	8	8	17	JUMPER ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND
8	6	6	35	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
9	12	12	13	SLIDE WARNER BROS. ALBUM CUT	GOO GOO DOLLS
10	7	7	27	ONE WEEK REPRISE 17174	BARENAKED LADIES
11	10	10	38	REAL WORLD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
12	11	11	48	I'LL BE LAVA 84191/ATLANTIC	EDWIN MCCAIN
13	13	14	46	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
14	14	18	11	SWEETEST THING ISLAND ALBUM CUT	U2
15	19	21	11	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
16	15	16	53	TIME OF YOUR LIFE (GOOD RIDDANCE) REPRISE ALBUM CUT	GREEN DAY
17	22	23	16	INSIDE OUT RCA ALBUM CUT	EVE 6
18	17	13	23	HOOCH BLACKBIRD ALBUM CUT/SIRE	EVERYTHING
19	21	25	7	YOU GET WHAT YOU GIVE MCA ALBUM CUT	NEW RADICALS
20	20	22	12	FIRE ESCAPE HOLLYWOOD ALBUM CUT	FASTBALL
21	16	15	19	THIS KISS WARNER BROS. 17247	FAITH HILL
<b>AIRPOWER</b>					
22	27	35	3	IT'S ALL BEEN DONE REPRISE ALBUM CUT	BARENAKED LADIES
23	23	24	18	I WILL WAIT ATLANTIC ALBUM CUT	HOOTIE & THE BLOWFISH
24	25	27	13	FROM THIS MOMENT ON MERCURY 566450	SHANIA TWAIN
25	26	29	9	BREAK YOUR HEART ELEKTRA ALBUM CUT/EEG	NATALIE MERCHANT

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 65 adult contemporary stations and 77 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 900 adult top 40 detections for the first time. © 1998, Billboard/BPI Communications.

## FROM SAGGY RAPPERS TO BEETLE MANIA, DIVERTING EVENTS OF '98

(Continued from preceding page)

**Most-photographed artist of the year at radio—Olivia Newton-John:** With her heralded return and a new Babyface-injected reading of the classic "I Honestly Love You," the timeless artist made exhaustive rounds at radio, seemingly having her picture taken with every programmer in the nation, judging from the number of Livi photos reaching the Billboard offices. Each and every one proved that the cross-format darling has never looked better.

**Wake-up call:** In January, it was the power of the people that made Celine Dion's "My Heart Will Go On" the most-played radio hit in history. That makes it all the more curious that for its first six weeks of release, a majority of the nation's top-rated top 40s ignored what was an obvious hit to the public. It took teary-eyed "Titanic" fans around the country demanding airplay for the movie's signature song to turn it into a No. 1 hit on the Hot 100; it eventually became the most-played radio hit in history. Of course, that still doesn't explain Kenny G's cover version.

**Maybe she can pay to change that name:** Top 40 KIIS-FM Los Angeles went where no radio station had gone before with the September giveaway of an all-time-high \$1,000,102.70. According to the Guinness Book of World Records, an even \$1 million was the previous record. Perennial morning host Rick Dees awarded the prize to Karolina Khodzhyan (no, really), whose Feb. 26, 1976, birthday matched the date called out. She was the tenth caller and instantly became a millionaire.

**Newlywed sparks:** A couple who married on the air at AC KLCE (Classy 97.3) Idaho Falls, Idaho, got the union off to an electrifying start by releasing four red-and-blue foil helium balloons following the ceremony, which was conducted by morning man/mail-order minister Mark Roberts. Unfortunately, the balloons became entangled in power lines, causing "a loud boom and fireball that rained sparks down on the station's parking lot," said witnesses. The accident subsequently knocked out power to more than 3,000 residents of rural Blackfoot and Fort Hall, Idaho. Idaho Power Co. officials said that the station could be liable for damages. "It probably scared some people half to death," says Idaho Power spokesman Russ Jones. "We'll try to determine who's responsible, and we'll send them a bill." Program co-host Amy Rose commented, "It was a lot of fun. We just hope we keep our jobs!"

**Beetle juice:** No question about it, the radio promotion giveaway of the year was the newly launched Volkswagen Beetle. News/talk WABC New York got extra mileage from the idea when, over Memorial Day, it brought the music back with all-Beatles programming for 12 hours, including music and taped interviews with the band from 1965-66, when the station was commonly known as W\*A\*Beatles\*C. During the weekend, it became W\*A\*Beetle\*C.

**Runner-up:** The second-biggest promotion of the year: "Seinfeld" par-



Second in line to the promotion pictured below, "Seinfeld" parties ruled among radio station marketing ploys of the year. Here, WRVW Nashville hosted 800 for the River's "Sein-off" party at the Summer Drive Inn in Gallatin, Tenn.



The newly designed Volkswagen was the prize giveaway of the year at radio, and WXXY/WYXX Chicago featured 10 of the cars as official station vehicles.

**ONE MILLION DOLLAR WINNER!**

102.7 KIIS-FM & Rio Suite Hotel & Casino Break  
The Guinness Book of World Records  
For The Single Largest Radio Prize of  
\$1,000,102.70

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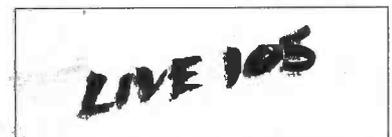
L.A.'s Newest Millionaire  
Karolina  
with Rick Dees in the Morning

The biggest cash prize giveaway in history was credited in 1998 to top 40 KIIS-FM Los Angeles, after the station awarded a cool million-plus to winner Karolina Khodzhyan. The amount: \$1,000,102.70, reflecting KIIS' location at 102.7.

ties, noting the finish of the well-worn sitcom. Seems like a big to-do about nothing to us.

**Radio royalty:** It came across our desk in June that news/talk WHAT Philadelphia owner Cody Anderson was to be named a king when he traveled to Ghana later in the year. The Ashanti ethnic group in southern Ghana "instools" people either through direct inheritance or by recommendation of the Ashanti elders. Bet he's still not as high on the list of radio royalty as Howard Stern.

**The best tribute of all—dignity:** Sure, it was sad when legendary performer Frank Sinatra died May 15. But the hype and runaway tally of



tributes turned his passing into a tacky media circus that would make Elvis chuckle. We herald (the former) KITS (Live 105) San Francisco,

which declared a wonderfully creative "No-Frank Weekend." Said VP of programming Richard Sands, "Our listeners are still shellshocked from the torrent of 'Seinfeld' hype. The last thing they want now is a barrage of Sinatra nostalgia. We are striving to be the only oasis in a sea of Ol' Blue Eyes tributes."

**I'll drink to that:** In May, the Spokane, Wash., Spokesman-Review reported that only a tiebreaker drawing kept KZZU from giving away a Suzuki Sidekick to a convicted felon who had once held up two of the station's sponsors. Jon Soom, 23, was one of two contestants who survived nearly three weeks inside the vehicle in a Live in It and Win It giveaway. Although the drawing went in favor of a 32-year-old school lunch lady, Soom still won \$1,000 and other prizes, then told the paper that he planned to "go into the middle of the woods and hide from everybody." A previous contestant falsely claimed a family emergency to postpone her court arraignment on a drunken-driving charge.



It's funny how one event can change the course of your life, especially when that event is a case of *coitus interruptus* in a college dorm. But it gave Marcy Playground's John Wozniak a catchy title for 1998's No. 1 modern rock track, "Sex And Candy." He told Modern Age that he was bored by the standard love song: "I thought if I ever did write [one], I would have to do it in a way that didn't follow the typical formula."

Marcy wasn't the only band spreading the love on the year-end chart, on page YE-84. Eve 6, Blink 182, Fuel, Green Day, Third Eye Blind, and matchbox 20 turned in songs about the popular topic's transitory nature. The Goo Goo Dolls had their biggest hit ever with "Iris," a ballad of intensity

and passion used in "City Of Angels." Semisonic's "Closing Time" was inspired by paternal love, while Fastball and Ben Folds Five were inspired by traumatic health conditions. Hole's "Celebrity



Modern rockers couldn't get enough 'Sex And Candy' in 1998.

Skin" looks at being adored by everyone.

Everclear, Billboard's modern rock artist of the year, has the most entries on the chart with "I Will Buy You A New Life," "Everything To Everyone,"

and "Father Of Mine." Singer Art Alexakis is pleased as punch with the album, but even he has favorites. "The song I like the most is 'Everything To Everyone,'" he says. "When I hear it on the radio, I can't even believe we made that."

The Modern Age's personal favorites: "Save Tonight," Eagle-Eye Cherry; "Brian Wilson," Barenaked Ladies; "What It's Like," Everlast; "If You Can't Say No," Lenny Kravitz; "The Rockafeller Skank," Fatboy Slim; "You Get What You Give," New Radicals; "Circles," Soul Couching; "Intergalactic," Beastie Boys; "Life In Mono," Mono; "Brimful Of Asha," Cornershop; "Stay (Wasting Time)," the Dave Matthews Band; "Spark," Tori Amos; and "Mouth," Bush.

Billboard® DECEMBER 26, 1998

# Mainstream Rock Tracks™

T. WK.	W. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶ 5 weeks at No. 1	
1	1	1	6	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEG
2	2	2	24	FLY AWAY	LENNY KRAVITZ VIRGIN
3	3	3	6	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
4	4	5	14	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
5	5	4	11	PSYCHO MAN REUNION	BLACK SABBATH EPIC
6	6	6	19	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen
7	7	9	11	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
8	9	10	13	STILL RAININ' WANDER THIS WORLD	JONNY LANG A&M
9	8	7	16	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/Geffen
10	12	14	6	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
11	10	8	28	WHAT'S THIS LIFE FOR MY OWN PRISON	CREED WIND-UP
12	11	11	16	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
13	13	15	6	EVERYTHING IS BROKEN TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
				◀ Airpower ▶	
14	15	19	10	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL
15	14	12	22	INSIDE OUT EVE 6	EVE 6 RCA
				◀ Airpower ▶	
16	16	16	12	BITTERSWEET SUNBURN	FUEL 550 MUSIC/ERG
17	32	—	2	ONE MY OWN PRISON	CREED WIND-UP
18	19	22	13	SUREFIRE (NEVER ENOUGH) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESISTANCE
19	18	17	15	SOFT SECOND COMING	SECOND COMING CAPITOL
20	24	24	9	POWERTRIP POWERTRIP	MONSTER MAGNET A&M
21	25	25	5	FREE TRAIN	TRAIN AWARE/COLUMBIA
22	17	13	11	10,000 HORSES HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
23	NEW ▶	1	1	ANOTHER BRICK IN THE WALL (PART 2) "THE FACILITY" SOUNDTRACK	CLASS OF '99 COLUMBIA
24	21	23	5	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
25	20	21	19	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
26	23	18	17	PSYCHO CIRCUS PSYCHO-CIRCUS	KISS MERCURY
27	27	—	2	YOU WANTED THE BEST PSYCHO-CIRCUS	KISS MERCURY
28	22	20	18	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
29	35	—	2	LEECH EVE 6	EVE 6 RCA
30	31	36	3	SUPER BREAKDOWN MR. FUNNY FACE	SPRUNG MONKEY SUREDOG/HOLLYWOOD
31	26	26	8	HANDSLIDE PUSHMONKEY	PUSHMONKEY ARISTA
32	30	31	4	BITCH SEVENDUST	SEVENDUST TVT
33	29	—	4	GIMME SHELTER (LIVE) NO SECURITY	THE ROLLING STONES VIRGIN
34	33	32	4	EVERY LITTLE THING COUNTS GREAT ADVENTURE CIGAR	JANUS STARK EARTH/TRAUMA
35	39	34	4	I AM THE BULLGOD DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAW/ATLANTIC
36	RE-ENTRY	2	2	DICKIE BOGGY DEPOT	JERRY CANTRELL COLUMBIA
37	28	28	8	THE SPIRIT OF RADIO (LIVE) DIFFERENT STAGES/LIVE	RUSH ANTHEM/ATLANTIC
38	NEW ▶	1	1	TURN IT UP! TURN IT UP!	MOON DOG MANE EUREKA
39	NEW ▶	1	1	NOBODY KNOWS STONES	ADDICT BIG CAT/2
40	NEW ▶	1	1	PROPHECY VILLA ELAINE	REMY ZERO DGC/Geffen

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 77 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® DECEMBER 26, 1998

# Modern Rock Tracks™

T. WK.	W. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶ 1 week at No. 1	
1	3	3	12	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
2	2	2	17	FLY AWAY	LENNY KRAVITZ VIRGIN
3	1	1	14	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY
4	4	4	11	PRETTY FLY (FOR A WHITE GUY) AMERICANA	THE OFFSPRING COLUMBIA
5	5	6	19	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
6	6	5	15	SLIDE DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS.
7	10	29	3	EVERY MORNING 14.59	SUGAR RAY LAW/ATLANTIC
8	7	7	17	CELEBRITY SKIN CELEBRITY SKIN	HOLE DGC/Geffen
9	8	8	15	CIRCLES EL OSO	SOUL COUCHING SLASH/WARNER BROS.
10	9	10	11	SWEETEST THING THE BEST OF 1980-1990	U2 ISLAND
11	11	11	9	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO.	NEW RADICALS MCA
12	12	9	35	INSIDE OUT EVE 6	EVE 6 RCA
13	15	14	9	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
14	13	12	23	FATHER OF MINE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
15	16	16	8	IT'S ALL BEEN DONE STUNT	BARENAKED LADIES REPRISE
16	14	13	23	SAVE TONIGHT DESIRELESS	EAGLE-EYE CHERRY WORK
17	17	15	7	BODY MOVIN' HELLO NASTY	BEASTIE BOYS GRAND ROYAL/CAPITOL
18	20	23	4	JOINING YOU SUSPECTED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/WARNER BROS.
19	18	17	13	BITTERSWEET SUNBURN	FUEL 550 MUSIC
20	21	22	6	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/VEG
21	19	21	9	PURE MORNING WITHOUT YOU I'M NOTHING	PLACEBO HUT/VIRGIN
22	27	36	3	MALIBU CELEBRITY SKIN	HOLE DGC/Geffen
23	22	19	19	GOT THE LIFE FOLLOW THE LEADER	KORN IMMORTAL/EPIC
24	25	30	4	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE
25	30	38	3	LEECH EVE 6	EVE 6 RCA
26	23	18	23	JUMPER THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEG
27	26	26	5	ELDERLY WOMAN BEHIND THE COUNTER IN A SMALL TOWN (LIVE) LIVE ON TWO LEGS	PEARL JAM EPIC
28	24	20	17	LULLABY SOUL'S CORE	SHAWN MULLINS SMG/COLUMBIA
29	32	35	5	PROPHECY VILLA ELAINE	REMY ZERO DGC/Geffen
30	29	31	9	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA
31	28	28	12	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen
32	33	33	5	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY
33	36	37	5	GET BACK WASTE OF MIND	ZEBRAHEAD COLUMBIA
34	31	24	18	THE DOPE SHOW MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
35	NEW ▶	1	1	ONE MY OWN PRISON	CREED WIND-UP
36	34	25	10	TROPICALIA MUTATIONS	BECK DGC/Geffen
37	38	—	23	I THINK I'M PARANOID VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE
38	35	27	9	ACQUIESCE THE MASTERPLAN	OASIS EPIC
39	NEW ▶	1	1	HISTORY OF A BORING TOWN HELLO ROCKVIEW	LESS THAN JAKE CAPITOL
40	RE-ENTRY	4	4	LAST STOP: THIS TOWN ELECTRO-SHOCK BLUES	EELS DREAMWORKS/Geffen



# HITS! IN TOKIO

Week of November 29, 1998

- ① Thank U / Alanis Morissette
- ② Tropicalia / Beck
- ③ To Zion / Lauryn Hill Featuring Carlos Santana
- ④ Sweetest Thing / U2
- ⑤ Gangster Tripping / Fatboy Slim
- ⑥ I'm Your Angel / Celine Dion Duet With R. Kelly
- ⑦ Stay Young / Oasis
- ⑧ Outside / George Michael
- ⑨ You Were There / Babyface
- ⑩ Body Movin' / Beastie Boys
- ⑪ When You Believe / Mariah Carey And Whitney Houston
- ⑫ Pretty Fly (For A White Guy) / Offspring
- ⑬ I Know How 2 Love U / Nadirah
- ⑭ Human Beings / Seal
- ⑮ Hands / Jewel
- ⑯ Urgently In Love / Billy Crawford
- ⑰ Spoon / Chaka Khan
- ⑱ Key Of Love / Misia
- ⑲ Crush / Jennifer Paige
- ⑳ One Week / Barenaked Ladies
- ㉑ My Favourite Game / The Cardigans
- ㉒ All Ljus Pa Mig / Bo Kaspers Brakster
- ㉓ Kazoetarinaiyounoashiohi / UA
- ㉔ La Fete / Clementine
- ㉕ True Colors / Phil Collins
- ㉖ Love Like This / Faith Evans
- ㉗ Be Mine / Charlotte
- ㉘ I Don't Want To Wait / Paula Cole
- ㉙ Apple - Only One, Only You / Momoe Shimano
- ㉚ The Future Of The Future / Deep Dish With Everything But The Girl
- ㉛ Automatic / Hikaru Utada
- ㉜ Baby, This Is For Real / Laila
- ㉝ Ghetto Supastar (That Is What You Are) / Pras Michel Featuring DJ Dirty Bastard And Introducing Mija
- ㉞ After Time After / Inq
- ㉟ Fever / Triceratops
- ㊱ You Will Be Waiting For Me / Take 6
- ㊲ Mysterious Times / Sash
- ㊳ Funk On Ah Roll / James Brown
- ㊴ Gokurakuwadokoda / Hofudiran
- ㊵ Clear Horizon / Basia
- ㊶ Save Tonight / Eagle-Eye Cherry
- ㊷ Doo Wop (That Thing) / Lauryn Hill
- ㊸ Super Soul Fighter / Lenny Kravitz
- ㊹ I Resign / London Electricity
- ㊺ Trippin' / Total
- ㊻ Bokutachinohibi / Shikao Suga
- ㊼ Push Eject / Boom Boom Satellites
- ㊽ Ever Gonna Make It / Sarah Jane Morris
- ㊾ Have You Ever? / Brandy
- ㊿ Another One Bites The Dust / Queen With Wyclef Jean Featuring Pras And Free

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE  
Station information available at:  
<http://www.j-wave.co.jp>

# Year-End Trophies: Coolio Mouths Off, Rob Thomas Wakes Up, Z100's On Top

**TIME IN A BOTTLE:** I still can't figure out why the years vaporize like a flash of lightning these days.

They say that age makes time accelerate, so maybe that's a factor. Living in New York doesn't make for an ambling pace, that's for sure. Or could it be that life remains such an adventure that I'm just trying to eat it all up like a Pacman without pause?

In any case, it's always a healthy pleasure to glance back, if just for a moment, and mark space and time with reflection.

In that spirit, here are some favorite moments that we've shared on this page over the past year.

**Best artist quote:** Describing how he conducts business at his imprint Crowbar Records, Coolio told an audience at this year's Billboard/Airplay Monitor Radio Seminar, "We're not like other record companies where [people say to an artist], 'Can I get you something to eat? Do you want something to drink?' I say, 'Get your ass in here and do this,' 'cause I am the record company."

**Best radio quote:** Discussing his belief in Depeche Mode, Bruce Wayne, PD of KFRR Fresno, Calif., remarked in a September column, "There is no hesitation to put them on the air. Unless they come out with the 'Gettin' Jiggy Wit It' Depeche Mode remix, I don't see that changing."

**Charmed, I'm sure:** Among the handful of persistent journalist interview nightmares is the fear of waking a sometimes sensitive (or worn-out) artist. All terror was realized when I phoned Lava/Atlantic act matchbox 20's songwriter/lead vocalist Rob Thomas in Australia, where the band was touring. That, for your information, is 12 time zones away. When I rang him in his hotel at the appointed 9:30 a.m.—his time—it became quickly apparent that there was no coffee in the man's body. He was asleep. Fortunately, it was determined a misstep on their end, and all was readily forgiven. Though I still can't figure out why I was issued that restraining order.

**Professor Brickman:** You never know how an artist will react to questions about the business of radio, formats, and such. Some claim that art is their industry and that they leave the airwaves up to their labels. But others, like AC champion



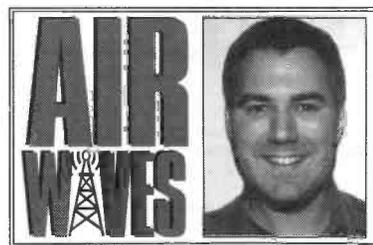
BRICKMAN

Jim Brickman, speak like scholars on how to mesh art and commerce.

"We're in a time where, in order to be successful, you have to be multi-format," he says. "I don't really belong on hot AC, and I'm not an alternative singer/songwriter. I'm a pop artist who lyrically has sensibilities with an adult audience." The man sure put his money where his mouth is: In June, with manager David Pringle, Brickman founded Renegade Records, an imprint of Windham Hill.

**Programmer of the year:** This year, WHYZ (Z100) New York became the most-listened-to station in America after 15 years as a top 40. A primary reason for its success is PD

## 1998 ★ IN ★ REVIEW



by Chuck Taylor

**Tom Poleman,** a regular kind of guy with a remarkable ear for balance and innovation.

In an August interview, he said, "I always dreamed of working at Z100. To work here meant you were at the top of the game, and here we are, transmitting from the top of the world when the station is really thriving again." See, nice guys can finish first.

**Best inspiration:** Universal ingénue Billie Myers didn't pull up clichés when explaining where her songwriting influences are rooted. Actually, she said, "The first thing



MYERS

that struck me was the story of 'Peter And The Wolf' and how it was put to music. It was like a blinding moment, the first time I thought about words and music together; where you still have a sense of the song even without the words. That's exactly how I try to write." Now, you should see how she can slay an audience.

**Best reader response:** Anyone who regularly reads this column may have noted my appreciation for the '80s, via stories on Juice Newton, Chicago, Olivia Newton-John, and Phil Collins. An April column on the resurgence of the '80s drew rabid response from readers who embrace Duran Duran, A Flock Of Seagulls, and Miami Sound Machine as much today as a decade ago. I heard from one guy who had been in radio for 20 years, another boasting that he had followed the charts religiously since age 8, and (my favorite) a talent exec who'd worked with "Solid Gold" during its entire run, from 1980 to '87.

Lending credence to the trend, just two months later, WXST Columbus, Ohio, became the first all-'80s station in the country. "To me, this is a natural progression of formats. It's an oldies station for the '90s," said PD Jason Roberts.

**Through and through:** No doubt, the kindest artist of the year was Gloria Estefan, whose familiar manner, easy laugh, and open-door policy made it hard to believe it was our first conversation. There are reasons that

some artists are rewarded with longevity. Hers is obvious. Estefan and husband Emilio are hard-working professionals with their feet firmly anchored on the ground. Her music keeps us inspired, too.

**The other best quote:** This year, the B-52's enjoyed a reunion tour, a greatest-hits package, and a zesty new single, "Debbie," inspired by the music of Blondie's Debbie Harry. B-52 Fred Schneider, in a June interview, noted, "I hope that when we see her, she likes that song. If she throws a pot at me, I'll probably know." Talk about head-banging.

**Blaze of glory:** The year's best undiscovered treasure is Epic songbird Anggun, whose U.S. debut is soul-searching, wildly atmospheric, and as elegant as velvet. That makes it all the more intriguing to learn that before coming to America a year ago, the ultra-feminine singer/songwriter was Indonesia's answer to Bon Jovi. It's sort of like Steven Tyler morphing into Liv Tyler.

**Spish splash:** 'N Sync member Chris Kirkpatrick may have appeared to be shooting high when he said in April that the group compared itself to Boyz II Men, but the quintet closed the year with two massive radio hits, a third in the wings, and a pair of top 10 albums, carving out its own slice of musical history. Such success is never guaranteed with youth-oriented groups, but it appears that Justin, JC, Joey, Chris, and Lance realized it was either Sync or swim.

**Triple-play:** Savage Garden holds the distinction of being the focus of three AirWaves columns in the past two years. At the time of each one, the duo had taken enormous steps forward, first with the breakthrough clamor of "I Want You," then with the No. 1 "Truly Madly Deeply," and next with the second release of "To The Moon And Back." Lead Darren Hayes looks forward to the next step, saying, "Spice Girls and Hanson had incredible success, nearly to the point of saturation, and yet the average person on the street doesn't know the name Savage Garden. I'm kind of glad about that, because we're serious about having a career." So that's how his Garden grows.



SAVAGE GARDEN

**Worst radio trend:** Top 40 resurged in '96/'97 because it brought balance back to the format. And yet already, dance-leaning music has all but disappeared, leaving more room for a glut of ballads and pallid, sound-alike modern rock tracks. What in the world happened to obvious hits like Deborah Cox's "Things Just Ain't The Same" and Cher's "Believe"? A downward turn seems—and sounds—inevitable unless programmers remember that it's variety that keeps folks from wandering up and down the dial.

# Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	1	5	LULLABY SMG/COLUMBIA	SHAWN MULLINS
No. 1 3 weeks at No. 1					
2	2	4	5	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
3	4	5	5	HANDS ATLANTIC	JEWEL
4	5	3	5	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
5	6	9	5	HAVE YOU EVER? ATLANTIC	BRANDY
6	3	2	5	IRIS WARNER SUNSET/REPRISE	GOO GOO DOLLS
7	8	8	5	MY FAVORITE MISTAKE A&M	SHERYL CROW
8	7	6	5	THANK U MAVERICK/REPRISE	ALANIS MORISSETTE
9	10	10	5	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIN
10	9	7	5	ONE WEEK REPRISE	BARENAKED LADIES
11	12	14	5	MIAMI COLUMBIA	WILL SMITH
12	17	21	5	ANGEL WARNER SUNSET/REPRISE	SARAH MCLACHLAN
13	16	20	5	SLIDE WARNER BROS.	GOO GOO DOLLS
14	14	19	5	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
15	13	13	5	TOUCH IT UPTOWN/UNIVERSAL	MONIFAH
16	18	17	5	LATELY PENDULUM/RED ANT	DIVINE
17	15	11	5	ARE YOU THAT SOMEBODY? BLACKGROUND/ATLANTIC	AALIYAH
18	20	15	5	TOO CLOSE ARISTA	NEXT
19	22	22	5	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
20	11	12	5	CRUSH EDEL AMERICA/HOLLYWOOD	JENNIFER PAIGE
21	21	18	5	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
22	19	16	5	REAL WORLD LAVA/ATLANTIC	MATCHBOX 20
23	25	31	3	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
24	23	26	5	INSIDE OUT RCA	EVE 6
25	24	33	5	I'M YOUR ANGEL JIVE	R. KELLY & CELINE DION
26	29	28	5	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
27	32	37	4	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
28	26	24	5	THE POWER OF GOOD-BYE MAVERICK/WARNER BROS.	MADONNA
29	30	25	5	TEARIN' UP MY HEART RCA	'N SYNC
30	27	29	5	BECAUSE OF YOU MOTOWN	98 DEGREES
31	36	39	4	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
32	28	27	5	THIS KISS WARNER BROS.	FAITH HILL
33	34	34	5	HOOCH BLACKBIRD/SIRE	EVERYTHING
34	31	30	5	NEVER EVER LONDON/ISLAND	ALL SAINTS
35	35	38	5	HOW DEEP IS YOUR LOVE ISLAND/DEF JAM/MERCURY	DRU HILL FEAT. REDMAN
36	33	23	5	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH
37	40	—	2	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
38	NEW	▶	1	ANGEL OF MINE ARISTA	MONICA
39	38	36	5	CLOSING TIME MCA	SEMISONIC
40	RE-ENTRY	▶	2	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA

Compiled from a national sample of airplay of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations supplied by Broadcast Data Systems' Radio Track service. 216 Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs are ranked by Audience Impressions. Tracks showing an increase in Audience over the previous week. Records below the top 20 are removed from the chart after 20 weeks. © 1998, Billboard/BPI Communications.

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## Webcasts, Digital Cable, Local Shows Helped Video Grow In '98

**PROGRESS IN PROGRAMMING:** Online music video programming made strides in 1998, but it continued to get a mixed reaction from much of the music industry.

Music video channels on the Internet—although praised by many as viable alternatives to the usual music video outlets on TV—faced continuing problems in getting video service from several major record companies. Meanwhile, Sony Music Entertainment, Atlantic Records, and Capitol Records announced that they would be launching their own online video channels. Atlantic was the first out of the gate with INSTAVID (www.instavid.com), which bowed in November. Sony's and Capitol's online video channels are expected to bow in 1999.

Multimedia company RealNetworks continued to dominate the online music video market as it introduced RealPlayer G2 for streaming music videos on the World Wide Web... After months of delay, the online video channel Vidnet (www.vidnetusa.com) launched in March. By the end of 1998, Vidnet became a public company when parent International Net Broadcasting was purchased by Sedmet Exploration Inc., a publicly traded oil and gas company.

The Box Music Network expanded its video jukebox format to its Web site (www.thebox.com)... The premiere telecast of VH1's "Divas Live" concert April 14 was the highest-rated program in VH1 history, drawing a cumulative audience of more than 6 million U.S. viewers, according to the channel. "Divas Live" spawned a hit album and home video, and it raised nearly \$1 million for VH1's music education charity, Save the Music. It should come as no surprise that VH1 is planning another "Divas Live" special in 1999.

The biggest news in local music video programming was the formation of two coalitions for local music video shows: the Red-Eye Network (consisting of music programs on KRCA-TV Los Angeles) and the International Media and Advertising in Entertainment Group, a marketing group for local R&B/hip-hop music programs around the world.

**NEW TV NETWORKS:** On Aug. 1, MTV Networks launched the Suite from MTV and VH1—a package of digital cable spinoff channels that includes flagship free-form channel M2, MTV "X"

(hard rock/heavy metal), MTV "S" (Latin music), VH1 Soul (R&B), VH1 Country, and VH1 Smooth (jazz/new age). The Suite barely made a dent in the national consciousness, as it launched in only a few hundred thousand U.S. households. According to MTV Networks, that number is expected to grow in 1999.

BET announced plans to launch its own digital spinoff package called BET Soundz. At the 1998 Billboard Music Video Conference, TNN/CMT president David Hall said that he was a "digital spinoff naysayer" and that TNN and CMT would instead concentrate on developing their Internet ventures.

Access Entertainment Network, a cable TV infomercial channel featuring music videos and artist interviews, debuted in July but caused grumblings among some video promoters for its "pay-for-play" policy... Scottsdale, Ariz.-based Clifford Consulting announced plans to launch Fanfare: The Classical Music Network, a 24-hour cable-TV channel, on Thanksgiving Day 1999.



by Carla Hay

### CHANGES AND LOSSES:

MTV experienced another major restructuring of its music department, as Patti Galluzzi resigned as senior VP of music, Kurt Steffek exited as VP of music, and, after less than six months on the job, Ken Benson left as VP of music programming. MTV named former Jacobs Media consultant Tom Calderone to the position of senior VP of music, and the network expanded the title's responsibilities to include overseeing MTV's entire music department.

Longtime BET executives Jeffery Lee and Lydia Cole (executive VP of technology and VP of programming, respectively) resigned to pursue other interests... VH1 promoted Jeff Gaspin to the newly created position of executive VP of programming and production. He was previously senior VP of programming and production.

Elizabeth Bailey exited Arista Records as VP of video production. She was replaced by Melinda Kelly, previously VP of creative services at Island Records... Sony Music combined the video promotion departments of 550 Music and the Work Group, with the new video promotion structure headed by Doug McVehil.

And the music video community mourned the loss of director

(Continued on page 93)

FOR WEEK ENDING DECEMBER 13, 1998

# Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 112 Feat. Mase, Love Me
- Faith Evans, Love Like This
- Blackstreet & Mya, Take Me There
- R. Kelly, Home Alone
- Deborah Cox, Nobody's Supposed To Be Here
- Jay-Z, Hard Knock Life (Ghetto Anthem)
- Gerald Levert, Taking Everything
- Total, Trippin'
- Boyz II Men, I Will Get There
- Method Man, Judgement Day
- Ghetto Mafia, In Decatur
- Dru Hill, These Are The Times
- Will Smith, Miami
- 14 Brandy, Have You Ever?
- Busta Rhymes, Gimme Some More
- 15 Brian McKnight, Hold Me
- 17 R. Kelly & Céline Dion, I'm Your Angel
- 17 Why Hester & Malik Cary, When You Believe
- 19 Timbaland, Here We Come
- 20 Men Of Vision, Do You Feel Me
- 21 Janet, Every Time
- 22 Lauryn Hill, Doo Wop (That Thing)
- 23 Tevin Campbell, Another Way
- 24 Divine, Lately
- 25 DJ & Mariah Carey, Sweetheart
- 26 2Pac, Changes
- 27 Next, I Still Love You
- 28 Snoop Dogg, I Can't Take The Heat
- 29 Aaliyah, Are You That Somebody?
- 30 Juvenile, Ha!

### NEW ON'S

- Shanice, When I Close My Eyes  
DJ Quik, Hand-N-Hand  
Five Young Men, Give Love On Christmas Day  
Ozomatli, Cut Chemist Suite  
Kirk Franklin, Revolution  
N 2 Deep, Wonder!  
A.I.G., Bronx War Stories

### NEW ON'S

- Bonnie Raitt, Blue For No Reason  
Dixie Chicks, You Were Mine  
Martina McBride, O Holy Night/The Christmas Song



20 hours daily  
2806 Opryland Dr.,  
Nashville, TN 37214

- Continuing programming  
1 Terri Clark, 'You're Easy On The Eyes'  
2 Diamond Rio, Unbelievable  
3 Faith Hill, Let Me Go  
4 Jo Dee Messina, Stand Beside Me  
5 Aaron Tippin, For You I Will  
6 Toby Keith, Getcha Some  
7 Shania Twain, That Don't Impress Me Much  
8 Deana Carter, Absence Of The Heart  
9 Lee Ann Womack, A Little Past Little Rock  
10 Blackhawk, There You Have It  
11 Randy Travis, Spirit Of A Boy, Wisdom Of A Man  
12 Wynonna, Woman To Woman  
13 Sara Evans, No Place That Far  
14 Garth Brooks, It's Your Song  
15 Ty Herndon, Hands Of A Working Man  
16 John Michael Montgomery, Hold On To Me  
17 Joe Diffie, Poo Me \*  
18 Dixie Chicks, Wide Open Spaces  
19 Olivia Newton-John, Precious Love \*  
20 The Wilkinsons, Fly The Angel Song \*  
21 Tracy Lawrence, I'll Never Pass This Way Again \*  
22 Jessica Andrews, I Will Be There For You \*  
23 The Tractors, Shortenin' Bread \*  
24 The Killeys, Someday's Out There Watching \*  
25 Billy Ray Cyrus, Under The Hood \*  
26 Gary Allan, I'll Take Today \*  
27 Garret Brooks, Reagin' It Up \*  
28 Allison Moorer, Alabama Song \*  
29 Dolly Parton, The Salt In My Tears  
30 Linda Davis, My 'Yours  
31 Monte Warden, Someday...  
32 Sammy Kershaw, One Day Left To Live  
33 Deryl Dodd, A Bitter End  
34 Warren Brothers, Guilty  
35 Dwight Yoakam, These Arms  
36 Jon Randall, She Don't Believe In Fairy Tales  
37 T. Graham Brown, Wine Into Water  
38 Lari White, Take Me  
39 Mark Nesler, Slow Down  
40 Clint Daniels, When I Grow Up  
41 Chad Brock, Ordinary Life  
42 Shannon Brown, I Won't Lie  
43 Charlie Robison, Barlight  
44 Alison Krauss, I Give You To His Heart  
45 Vince Gill, Blue Christmas  
46 South Side 7, A Random Act Of Sense  
47 Lorie Morgan, My Favorite Things  
48 Joe Diffie, Leroy The Redneck Reindeer  
49 Shania Twain, From This Moment On  
50 Bill Engvall, Here's Your Sign Christmas  
\* Indicates Hot Shots

### NEW ON'S

- Bonnie Raitt, Blue For No Reason  
Dixie Chicks, You Were Mine  
Martina McBride, O Holy Night/The Christmas Song



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Master P, Kenny's Dead
  - 2 The Offspring, Pretty Fly (For A White Guy)
  - 3 Will Smith, Miami
  - 4 Limp Bizkit, Faith
  - 5 Jay-Z, Hard Knock Life (Ghetto Anthem)
  - 6 Spice Girls, Goodbye
  - 7 Jay-Z Feat. Aaliyah & Jay, Can I Get A... \*
  - 8 Everlast, What It's Like
  - 9 Jewel, Hands
  - 10 Metallica, Turn The Page
  - 11 New Radicals, You Get What You Give
  - 12 Lauryn Hill, Doo Wop (That Thing)
  - 13 2Pac, Changes
  - 14 Busta Rhymes, Gimme Some More
  - 15 Brandy, Have You Ever?
  - 16 DMX, Ruff Ryders' Anthem
  - 17 Method Man, Judgement Day
  - 18 Lenny Kravitz, Fly Away
  - 19 Barenaked Ladies, It's All Been Done
  - 20 Marilyn Manson, I Don't Like The Drugs
  - 21 Beastie Boys, Intergalactic
  - 22 Brian Setzer Orchestra, Jump Jive An' Roll
  - 23 Goo Goo Dolls, Slide
  - 24 Jennifer Love Hewitt, How Do I Deal
  - 25 'N Sync, Merry Christmas, Happy Holiday
  - 26 Blackstreet & Mya, Take Me There
  - 27 Hole, Malibu
  - 28 Matchbox 20, Back 2 Good
  - 29 Outkast, Rosa Parks
  - 30 Monifah, Touch It
  - 31 Third Eye Blind, Jumper
  - 32 Everclear, Father Of Mine
  - 33 Natalie Imbruglia, Smoke
  - 34 Faith Evans, Love Like This
  - 35 Britney Spears, ...Baby One More Time
  - 36 Cake, Never Thirst
  - 37 'N Sync, (God Must Have Spent A Little More...)
  - 38 Backstreet Boys, All I Have To Give
  - 39 Korn, Got The Life
  - 40 98 Degrees, Because Of You
  - 41 Aaliyah, Are You That Somebody?
  - 42 The Flys, Got You
  - 43 Deborah Cox, Nobody's Supposed To Be Here
  - 44 U2, Sweetest Thing
  - 45 Whitney Houston & Mariah Carey, When You Believe
  - 46 Timbaland, Here We Come
  - 47 Alanis Morissette, Thank U
  - 48 Mo'Nique Family, Ghetto Cowboy
  - 49 Eagle-Eye Cherry, Save Tonight
  - 50 Rob Zombie, Living Dead Girl
- \*\* Indicates MTV Exclusive

### NEW ON'S

- Beastie Boys, Body Movin'  
Class Of '99, Another Brick In The Wall (Part 2)  
Collective Soul, Run  
Redman, I'll Be Dat  
Sugar Ray, Every Morning



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Goo Goo Dolls, Iris
- 2 Alanis Morissette, Thank U
- 3 Sheryl Crow, My Favorite Mistake
- 4 Shania Twain, You're Still The One
- 5 Madonna, The Power Of Good-Bye
- 6 Eagle-Eye Cherry, Save Tonight
- 7 Jewel, Hands
- 8 Shawn Mullins, Lullaby
- 9 Third Eye Blind, Jumper
- 10 Sarah McLachlan, Angel
- 11 R. Kelly & Céline Dion, I'm Your Angel
- 12 Why Hester & Malik Cary, When You Believe
- 13 Barenaked Ladies, One Week
- 14 Matchbox 20, Real World
- 15 R.E.M., Lotus
- 16 Brian Setzer Orchestra, Jump Jive An' Roll
- 17 Rolling Stones, Gimme Shelter
- 18 Shania Twain, From This Moment On
- 19 Aerosmith, I Don't Want To Miss A Thing
- 20 Goo Goo Dolls, Slide
- 21 Sugar Ray, Fly
- 22 U2, Sweetest Thing
- 23 Seal, Human Beings
- 24 Natalie Imbruglia, Torn
- 25 Natalie Imbruglia, Smoke
- 26 Smash Mouth, Walkin' On The Sun
- 27 Semisonic, Closing Time
- 28 Natalie Imbruglia, Torn
- 29 Lenny Kravitz, Fly Away
- 30 Sarah McLachlan, Adia
- 31 Janet, Every Time
- 32 Fastball, The Way
- 33 Fastball, Fire Escape
- 34 Dave Matthews Band, Crush
- 35 Lauryn Hill, Doo Wop (That Thing)
- 36 New Radicals, You Get What You Give
- 37 Third Eye Blind, Semi-Charmed Life
- 38 Green Day, Time Of Our Life (Goo Rdance)
- 39 John Lennon, I'm Losing You
- 40 Janet, Together Again
- 41 Madonna, Nothing Really Matters
- 42 Whitney Houston, I Wanna Dance With Somebody
- 43 Jewel, You Were Meant For Me
- 44 Backstreet Boys, As Long As You Love Me
- 45 Celine Dion, My Heart Will Go On
- 46 John Mellencamp, Your Life Is Now
- 47 Michael Jackson, Billie Jean
- 48 Toto, Africa
- 49 DNA Feat. Suzanne Vega, Tom's Diner
- 50 Sheryl Crow, If It Makes You Happy

### NEW ON'S

- Sugar Ray, Every Morning  
Collective Soul, Run  
Dru Hill, These Are The Times  
Lisa Loeb, All Day

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING DECEMBER 26, 1998.

**BOX**  
music network

Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Deborah Cox, Nobody's Supposed To Be Here

BOX TOPS

Busta Rhymes, Gimme Some More  
Total, Trippin'  
The Offspring, Pretty Fly (For A White Guy)  
2Pac, Changes  
Hills Of Theory, Wherever You Go  
Timbaland, Here We Go  
Master P, Kenny's Dead  
Orgy, Blue Monday  
Ice Cube, Pushin' Weight  
Brian McKnight, Hold Me (Remix)  
Faith Evans, Love Like This  
98 Degrees, Because Of You  
Brandy, Have You Ever?

NEW

112 Feat. Mase, Love Me  
Schmuckin', Take It There (Remix)  
Britney Spears, ...Baby One More Time  
Outkast, Rosa Parks  
'N Sync, Merry Christmas, Happy Holidays  
Tyrese, Sweet Lady  
Cool Breeze, Watch For The Hook  
Destiny's Child, Get On The Floor  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Aaliyah, Are You That Somebody?  
Limp Bizkit, Faith  
Kirk Franklin, Lean On Me  
Backstreet Boys, All I Have To Give  
Silkk The Shocker, Express Yourself

NEW

B\*Witched, C'est La Vie  
Class Of '99, Another Brick In The Wall (Part 2)  
Collective Soul, Run  
DJ Quik, Hand-N-Hand  
Five, It's The Things You Do  
Green Day, Nice Guys Finish Last  
Kirk Franklin, Revolution  
RSC F/Planet Asia, Take It Back  
TQ, Bye Bye Baby  
Voices Of Soul, Someday at Christmas

Continuous programming  
1515 Broadway  
New York, NY 10036

AMERICA'S NO. 1 VIDEO

NEW

Beastie Boys, Body Movin'  
Green Day, Nice Guys Finish Last  
MORCHEEBA, Summertime  
Patti, Pretty When You Cry

WHOLE, Four Big Speakers  
Continuing programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

Beastie Boys, Body Movin' (new)  
Busta Rhymes, Gimme Some Mo' (new)  
Emilia, Big Big World (new)  
Green Day, Nice Guys Finish Last (new)  
R.E.M., Lotus (new)  
Britney Spears, ...Baby One More Time  
Barenaked Ladies, It's All Been Done  
U2, Sweetest Thing  
Goo Goo Dolls, Slide  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Sky, Some Kinda Wonderful  
Maestro, Stick To Your Vision  
Eagle Eye Cherry, Save Tonight  
Alanis Morissette, Thank U  
The Offspring, Pretty Fly (For A White Guy)  
Shawn Mullins, Lullaby  
Faith Evans, Love Like This  
Sheryl Crow, My Favorite Mistake  
98 Degrees, Because Of You  
New Radicals, You Get What You Give

Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

Continuous programming  
Hawley Crescent  
London NW18BT

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

Continuous programming  
1515 Broadway, NY, NY 10036

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

24 hours daily  
32 E 57th Street, New York, NY 10022

NEW

Blackstreet, Take Me There  
Master P, Kenny's Dead  
Britney Spears, ...Baby One More Time  
Barenaked Ladies, It's All Been Done  
Dru Hill, These Are The Times  
Fastball, Fire Escape  
Goo Goo Dolls, Slide  
Hole, Malibu  
Ice Cube, Pushin' Weight  
Master P, Kenny's Dead  
Placbo, Pure Morning  
Seal, Human Beings  
Soul Couching, Circles  
Zebrahead, Get Back

Continuous programming  
1515 Broadway, NY, NY 10036

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

Continuous programming  
1515 Broadway, NY, NY 10036

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

Continuous programming  
1515 Broadway, NY, NY 10036

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

24 hours daily  
32 E 57th Street, New York, NY 10022

NEW

Blackstreet, Take Me There  
Master P, Kenny's Dead  
Britney Spears, ...Baby One More Time  
Barenaked Ladies, It's All Been Done  
Dru Hill, These Are The Times  
Fastball, Fire Escape  
Goo Goo Dolls, Slide  
Hole, Malibu  
Ice Cube, Pushin' Weight  
Master P, Kenny's Dead  
Placbo, Pure Morning  
Seal, Human Beings  
Soul Couching, Circles  
Zebrahead, Get Back

Continuous programming  
1515 Broadway, NY, NY 10036

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

Continuous programming  
1515 Broadway, NY, NY 10036

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

Continuous programming  
1515 Broadway, NY, NY 10036

NEW

Cher, Believe  
Madonna, The Power Of Good-Bye  
Alanis Morissette, Thank U  
Robbie Williams, No Regrets  
Will Smith, Miami  
U2, Sweetest Thing  
George Michael, Outside  
Jennifer Paige, Crush  
Dru Hill, How Deep Is Your Love  
Honeyz, Finally Found  
Eagle Eye Cherry, Falling In Love Again  
The Corrs, So Young  
All Saints, War Of Nerves  
Liquido, Narcotic  
Aaliyah, Are You That Somebody?  
Spice Girls, Goodbye  
Jay-Z, Hard Knock Life (Ghetto Anthem)  
Busta Rhymes, Gimme Some More  
Manic Street Preachers, Everlasting  
Des'ree, What's Your Sign

3/2-hour weekly  
216 W Ohio  
Chicago, IL 60610

Zebrahead, Get Back  
Afghan Whigs, Something Hot  
Knowledge, Clinton Youth  
Limp Bizkit, Faith  
Barenaked Ladies, It's All Been Done  
Placbo, Pure Morning  
The Offspring, Pretty Fly (For A White Guy)  
Leah Androne, Bow Down  
Harvey Danger, Private Helicopter  
The Cardigans, My Favourite Game  
Unwritten Law, California Sky  
Soul Couching, Circles  
Stabbing Westward, Sometimes It Hurts  
Local H, All The Kids Are Right

**RAGE**  
TV FOR U-NOT THEM '98

1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

Golfinger, More Than Yesterday  
Eve 6, Leech  
Hole, Malibu  
Afghan Whigs, Something Hot  
Zebrahead, Get Back  
Leah Androne, Bow Down  
Fuel, Bittersweet  
Leah Androne, Low Down  
Gary Numan, Dominion Day  
Girls Against Boys, Park Avenue

## SEAGRAM GOALS

(Continued from page 5)

write off \$700 million this quarter for charges related to the merger that created the world's largest record company.

A large part of the \$700 million charge covers severance costs for a work-force reduction that could involve more than 3,000 of the two companies' 15,500 employees. Analysts say Seagram did not provide details on the charge.

One analyst, who spoke on condition that he not be identified, says, "The near-term concern is that 20% of the work force will be laid off and that there has been management uncertainty the past six months. How bad a hiccup that will be is unclear."

Top-level executives such as Roger Ames, Danny Goldberg, Al Cafaro, Davitt Sigerson, Nick Gatfield, and George Jackson were among those displaced in the executive reshuffling that followed the merger. Additionally, on Dec. 15, two top Canadian executives were dismissed (see story, this page).

Analysts say they are comfortable with Seagram's projections for the growth of the music business. But they question why the cost savings for the current fiscal year are not higher and wonder if earnings growth in the second half might be slower than expected.

When it announced the acquisition of PolyGram, Seagram said it expected \$275 million-\$300 million in annual cost savings from merging the two record companies.

But in a meeting with analysts and investors Dec. 14 in New York, Seagram said the \$300 million in savings would not be achieved until the fiscal year that ends in June 2001. A total of \$200 million in cost cuts had been identified for the fiscal year ending in 2000.

And, in a disclosure that one analyst present at the meeting termed a surprise, the cost savings for the current fiscal year, which ends next June, were estimated at only \$25 million.

A Seagram source confirmed the figure, saying the cost-cutting process was just starting.

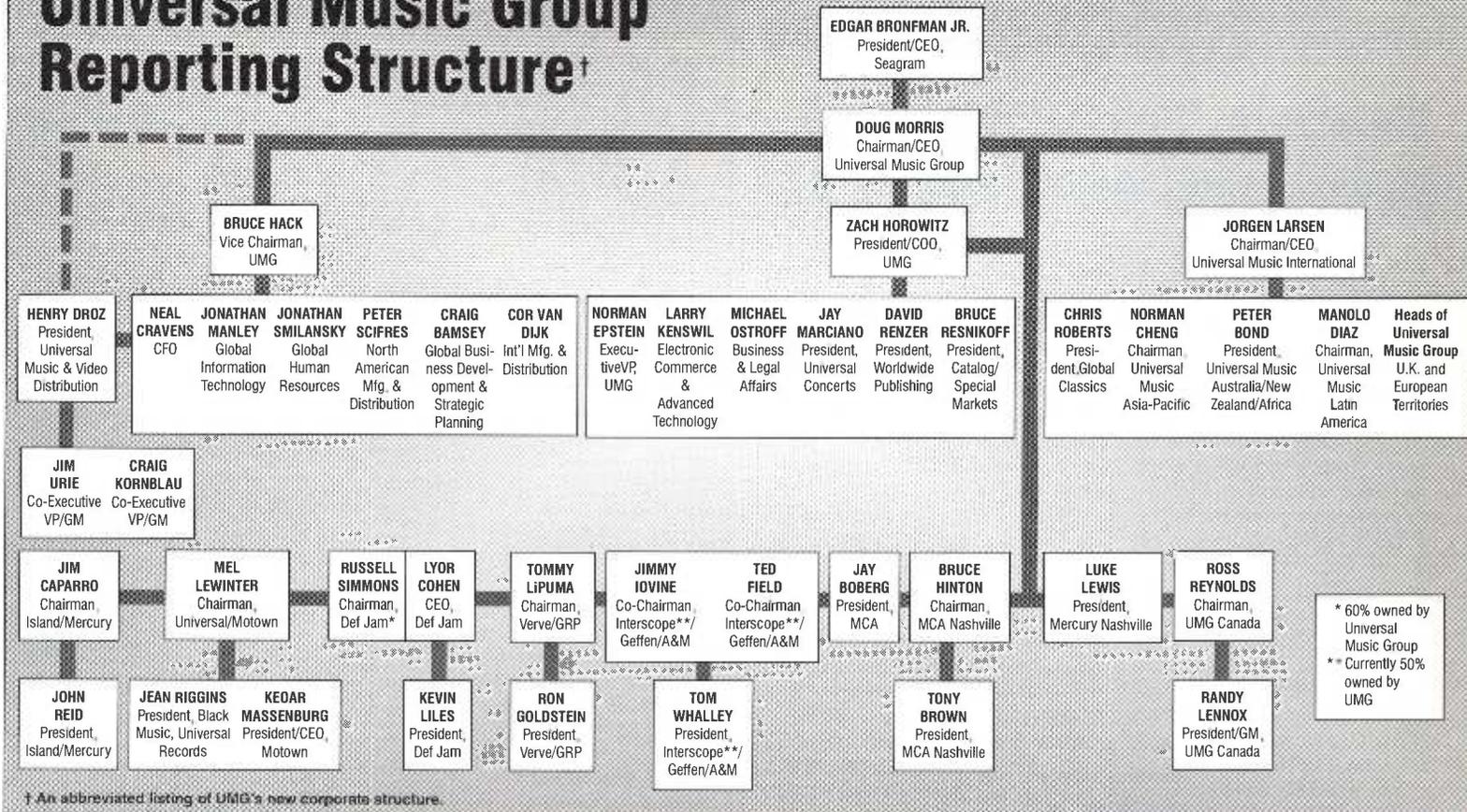
Montreal-based Seagram, which also owns a major film and TV company, theme parks, and a large spirits business, also said that pro forma cash flow from the music operations would increase to \$850 million this fiscal year from \$708 million last year. But the analyst says that much of that cash-flow growth would be in the first two quarters.

"It implies growth in the second half won't be so great," this source says. The figures assume that PolyGram has been part of the company both years. Cash flow is defined as earnings before interest, taxes, depreciation, and amortization.

Seagram also told investors that it expected to sell \$1 billion worth of non-strategic assets within two years. But analysts said this was misleading because the figure included assets that already have been sold, such as the PolyGram Filmed Entertainment library to Metro-Goldwyn-Mayer for \$250 million.

The company announced earlier that its Universal Studios film group was expected to lose \$65 million this quarter because of the poor performance of movies at the box office.

## Universal Music Group Reporting Structure



## Roger Ames Is One Of Many Executives In 'Unigram' Limbo

A Billboard staff report.

NEW YORK—Call it the eye of the storm: In the wake of the consummation of the Universal/PolyGram mega-merger Dec. 10 and in advance of the staff cutbacks and roster trimmings that are expected to begin in mid-January, execs and employees at Universal's labels are winding down the year in a holding pattern.

Some of the top-tier executives who did not have roles in the new executive structure unveiled Dec. 10 (see chart, this page) have already vacated their offices, while others are overseeing their labels through the transition in January.

In Canada, the executive shuffle continued Dec. 16, with the departure of two high-level executives.

Roger Ames, meanwhile, the former president of PolyGram's worldwide music group, is reported to be talking with another major-label group about a new role for himself and a possible new home for London Records. The label is moving out of PolyGram's U.K. headquarters in Hammersmith, west London, to its own premises nearby. The move will be complete on Dec. 21.

In the U.S., according to sources, Danny Goldberg, former chairman/CEO of the Mercury Records Group, has already left his post. However, calls to his office are still being answered by an assistant. Goldberg, who was out of town, did not return calls by press time.

As of Dec. 10, as previously announced, Nick Gatfield was relieved of his duties as president of PolyGram Publishing. According to sources, the status of Polydor Records, for which Gatfield was also president, is still being decided, as is the question of whether he will have a role with the label.

Al Cafaro, chairman/CEO of A&M, and Eddie Rosenblatt, chairman/CEO

of Geffen, are expected to stay into the new year to aid in the transition to the new executive team. Neither returned calls by press time.

Though sources say Motown president/CEO George Jackson's last day was Dec. 16, Dawn Bridges, PolyGram's senior VP of corporate communications, says Jackson is "still in the office." No departure date for Jackson could be confirmed. Jackson declined to comment.

While a start date could not be confirmed, sources say Kedar Massenburg, Jackson's replacement, has already been in meetings with top Motown executives. Massenburg, CEO of Kedar Entertainment and senior VP of Universal Records, did not return phone calls.

Sources also confirm that Davitt Sigerson, chairman of Island Records, has left the label.

Following two weeks of intense Canadian music industry speculation, it was announced Dec. 16 that Bill Ott, president of PolyGram Group Distribution (Canada), and Randy Wells, senior VP of A&M Records, were leaving Universal Music Group (Canada). Wells had been with A&M for 24 years. Ott had been with A&M for 15 years prior to the label being purchased by PolyGram in 1990 (*Billboard Bulletin*, Dec. 17).

Also expected to leave at an unspecified date are Peter Fassier, VP/CFO of PolyGram Canada, and Ken Wells, VP/GM of PolyGram Group Distribution. The two are staying to assist during the transition period.

Senior staff appointments announced at the same time include Chris Hars, VP of business affairs; Wesley Hayden, VP of sales; Bruce Hoey, senior VP of finance/administration; Les Houston, senior VP of operations; Steve Kane, senior VP responsible for the PolyGram group of labels; Sarah

Norris, senior VP responsible for Universal labels; Allan Reid, senior VP of A&R; and Liam Toner, VP of classics and jazz.

In Europe as elsewhere, speculation about the fate of Ames has focused on his longstanding professional links with Ramon Lopez, chairman/CEO of Warner Music International (WMI). Twenty years ago, both executives worked in London at EMI Records (Lopez was the company's U.K. managing director) and, subsequently, at PolyGram.

It was during Lopez's tenure as PolyGram U.K. chairman/CEO in the early '80s that London Records was relaunched as a front-line pop label, and Ames was appointed its GM. At this time, according to British music industry folklore, Ames acquired an ownership interest in the label. (In PolyGram's 1989 initial public offering, London was said to be 51% "owned by another party.")

Recently, Ames is known to have held meetings with Lopez; however, a WMI spokesman had no comment. WMI already has a president, Stephen Shrimpton (another EMI alumni), but few doubt that a substantial role for Ames could be constructed if necessary. In particular, he would bring from PolyGram an experience and understanding of how U.S. labels strategize and operate—valuable skills as Lopez's division combines its responsibilities of marketing American artists outside the U.S. with developing national artists and repertoire. Up to 60% of WMI's annual revenue comes from the sales of non-American repertoire.

London has provided PolyGram with one of its biggest current sellers. Of all albums released worldwide by PolyGram since Oct. 1, 1997, All Saints' eponymous debut is the fourth-biggest seller, with close to 4.5 million units, according to PolyGram.

The ownership of London and the

closely associated company ffr is complicated, with key executives and directors remaining guarded about the relationship between the controlling trust, the operating company, and former business partner PolyGram.

According to the 1998 U.K. Record Industry Annual Survey by Clifford Dane, the current trading company London Records 90 Ltd. is wholly owned by Divinestate, whose sole director is Roger Ames. Divinestate in turn is 99%-owned by Embleton Ltd., a company registered in the British Virgin Islands and believed to be the family trust representing Ames' interests.

Divinestate also owns 51% of a joint venture called ffr Records Ltd., of which PolyGram owns the remaining 49%. That company was used during the '80s and early '90s as the holding company for the London label, which signed and marketed acts such as the Communards, Shakespear's Sister, Fine Young Cannibals, and Salt 'N Pepa. Since 1991, says the survey, no more artists were signed to this joint venture, and London Records 90 became the main center of commercial activity.

Since 1991 the number of staff and the sales of London Records 90 have increased, while those of ffr Records have declined, indicating that London Records 90 is now the primary trading company. Acts signed to London Records 90 were exclusively licensed to PolyGram, which described London as "a label affiliated to PolyGram through international licensing, distribution, and service agreements."

It is understood that in the U.K., through the ffr Records joint venture, PolyGram provided staff, office space, and services to London. The situation is made more complicated by the public use of the ffr imprint, which, since the beginning of 1997, has been the label name for all of London's dance-based acts in the U.K.

## INDUSTRY TEAMS UP TO CREATE ONLINE DISTRIBUTION STANDARD

(Continued from page 5)

tally downloaded music online by the 1999 holiday season (*Billboard Bulletin*, Dec. 16).

The announcement was made by key industry executives and trade group representatives, including Recording Industry Assn. of America (RIAA) president/CEO Hilary Rosen, International Federation of the Phonographic Industry (IFPI) chairman-elect Jason Berman, BMG Entertainment president/CEO Strauss Zelnick, EMI Recorded Music president Ken Berry, Sony Music Entertainment chairman/CEO Thomas D. Mottola, and Universal Music Group chairman/CEO Doug Morris.

Also involved in the initiative are technology companies including America Online, AT&T, Real Networks, Microsoft, Liquid Audio, Lucent, Sony, Toshiba, and Matsushita.

In addition to SDMI downloads, complementary consumer electronics devices (i.e., portable players) are expected to be available by the holiday season. Many SDMI participants and industry observers, however, characterize this time line as "optimistic," "ambitious," and "aggressive."

Still, by offering now to free up their content in the future, Rosen says, record labels are hoping to compel involved parties to quickly find a common security formula that would invite such action. SDMI is not, she says, a fearful reaction to the threat of the open, non-secured MP3 standard, which has been widely adopted by consumers and is being cautiously explored by some major labels and artists (see story, page 5).

"I don't think this is about being threatened," says Rosen. "I think this is about incentive, and what we clearly need to be doing is providing an incentive in the marketplace for companies to come up with some sort of standard."

While recognizing the "unprecedented opportunities" for the copyright community and consumers presented by digital-delivery technology, Ed Murphy, president/CEO of the National Music Publishers' Assn., says that "key to the success of these new media is the ability to protect copyrighted music and promote its authorized use. The Secure Digital Music Initiative... will provide a useful forum for interested parties to examine approaches and solutions aimed at securing digital music."

The initiative is being derided by some as "vaporware," the phrase used to describe software that has not yet been developed but has been announced as a strategic move.

"SDMI will look at a number of different [security] proposals," says RealNetworks CEO Rob Glaser. "I'm not the person to say that technology isn't important, but I think in the combination of technology and just having clear rules of the road, it's the latter that will really enable a huge market to develop."

Ongoing discussions to determine which security standards will be adopted will begin in February during talks that have been dubbed the SDMI Forum.

Diamond Multimedia, involved in a lawsuit with the RIAA over its portable MP3 player, the Rio, has also

announced plans to join the group.

Fees to join the SDMI Forum will range from \$50,000 for membership on higher committees to \$10,000 for general membership. SDMI expects the Forum to be "self-supporting," according to Berman.

Questions surrounding SDMI include the role retailers might play in developing standards for digital delivery of music—as well as the wider issue of whether online distribution would allow labels to themselves become merchants online.

No retailers were present at the RIAA's press conference, and Pam Horovitz, president of music merchants' trade group the National Assn. of Recording Merchandisers, says, "We haven't been approached about joining."

She adds, "We wouldn't want to join without knowing what useful role the retail community would have at this stage. We would want to sound out our members."

Horovitz discussed electronic downloading at an industry gathering Dec. 10 (see story, this page).

John Sullivan, senior VP/COO of Trans World Entertainment, the Albany, N.Y.-based retailer with 527 stores, sees promise in the online advances—for all parties involved. "We believe the whole Web has potential for expanding the overall music market," he says. "Technology has always helped the business."

Hugh Hilton, COO of Wherehouse Entertainment, the 580-store music chain based in Torrance, Calif., says he would want to be on the standards committee. "The game now online is selling music by mail. But I don't think that's the endgame. Digital downloading is the endgame."

Wherehouse has debuted a World Wide Web site and formed a joint venture with amplified.com for the digital distribution of music. On its Web site, it has a feature called "earmail" that uses AT&T's a2b technology to send music files to users.

### LABEL VIEWS VARY

"I think this is a tremendous opportunity for retailers, including online and brick-and-mortar stores with Web sites," says Warner Music Group senior VP Paul Vidich. "Electronic downloads become another SKU, just like a CD is a SKU, so they would be in a position to sell music in another format."

Arista Japan managing director Jack Matsumura is ambivalent about whether traditional retailers will benefit from digital distribution. "It has been proven in the U.S. that online distribution can help us reach new customers, but whether it will make retailers happy or not—that's another question," says Matsumura.

Though RIAA executives have been indicating publicly for the past several weeks that a singular security platform needs to be in place before labels feel comfortable offering downloads, in some instances the labels themselves have been busy behind the scenes developing their own, not necessarily compatible, digital-distribution systems.

Companies such as Universal and BMG are believed to be working with Sunnyvale, Calif.-based InterTrust on a digital-distribution effort code-named Providence, while all five ma-

jors are understood to be working with IBM on a system called the Madison Project (see story, page 5).

Billboard has also learned that SDMI member Matsushita was involved in developing a secure digital-distribution mechanism with the Universal Music Group as long as a year ago.

It is unclear whether security techniques used in any of these systems will be offered as a potential SDMI solution. However, BMG Entertainment senior VP of worldwide marketing Kevin Conroy says, "Each of the companies has made the commitment that anything we do will be in coordination with SDMI."

The RIAA's Rosen acknowledges the need to provide a security system that works with existing digital distribution methods—MP3, Liquid Audio, and a2b.

### SINGLE STANDARD?

Still, others question whether these companies will be able to agree on a cross-platform solution.

"I think they will have a very difficult time trying to come up with one standard, because so many people are competing in that marketplace," says Gene Hoffman, president/CEO of MP3 record label GoodNoise. "With Liquid Audio and a2b and Madison and all these other people competing, it's going to be very hard to anoint one of them over another, especially because of antitrust issues facing the RIAA. And if they don't anoint [one system], then you end up having a very fractious business."

Still, participating companies are confident in their ability to reach a consensus on a security platform, especially given what's at stake.

"We view this as a positive development, not a chance to power-grab," says Larry Miller, COO of a2b Music. "There are going to be some key inflection points while we all build this powerful, secure, legitimate music channel, but maybe the most important one is the labels making available millions of copyrighted sound recordings by artists that people care about."

Mark Mooradian, senior analyst of Jupiter Communications, an online-research firm, says that the music industry's initiative is an intelligent strategic move.

"They're saying, 'Here's a certain protocol everyone should aspire to, and may the best technology win,'" says the analyst. "It puts choice in the hands of consumers."

While it is evident that online music security in the new millennium is of paramount importance to most record labels, some say the industry's ability to truly protect its assets in cyberspace is predicated on securing physical discs that can easily be converted and placed on the Internet.

"Ultimately, the red-book CD can't continue," says Dick Wingate, VP of content development and label relations for SDMI participant Liquid Audio. "How can you protect music if you don't protect the digital master, which every CD is one? It's impossible going forward to not make a change."

*Assistance in preparing this story was provided by Steve McClure in Tokyo.*

## NARM Chief Addresses Online Distrib. At Meet

BY STEVE TRAIMAN

NEW YORK—A few days before the heads of the world's major record labels gathered in New York to address the issue of online distribution of music (see story, page 5), the president of the National Assn. of Recording Merchandisers (NARM) was tackling the same topic at the annual Executive Summit, sponsored by the International Recording Media Assn. (IRMA), formerly the ITA.

"The electronic download is the aspect of Internet retailing that holds the potential for the greatest change in our industry," NARM president Pam Horovitz told more than 200 recording media executives and analysts in attendance at the Dec. 10 event. Among its implications, she said, is a likely growing fluidity of the traditional roles of retailer, label, and distributor.

She noted that such names as Liquid Audio, Real Audio, a2b Music, and MP3 were familiar to most attendees as technologies for downloading music. "With MP3 as the only open standard, not surprisingly it has taken off the fastest," she observed. "It also poses the biggest problem to copyright holders because it is unencrypted and unwatermarked."

While the Recording Industry Assn. of America is devoting considerable time and energy to tracking down MP3 sites that are illegally posting its member labels' copyrighted music, Horovitz pointed out that "artists out there are aggressively using MP3 sites to promote themselves."

"One view of the brave new world of the 21st century even provides for all music to be free, with the only money coming from music ancillaries such as artwork, interviews, and T-shirts. The reality will probably be somewhere in the middle," she continued. "We've always had 'free' music as part of our history, with giveaways from record clubs and radio stations in the millions. But giveaways need to be controlled—and controlled wisely," she emphasized.

Noting that consumers will tire of needing five or more protocols to get music off their computers, Horovitz predicted that "content owners will collaborate... to release an open standard sometime in the near future. This will provide a secure technology for delivering music electronically to the consumer."

Such a collaboration was indeed the subject of the recording industry's Dec. 15 press conference in New York.

Looking at the ramifications of this action for the rest of the industry, she feels that in the short term—the next five years—there won't be much. She cited Internet bandwidth, hardware and software limitations, and minimal cable-modem household penetration as factors in controlling the initial impact.

"A lot of windows of opportunity will be there for experimentation, and old paradigms will be tested," she said. "For example, is radio or TV going to be the applicable strategy for handling content, and will pay-for-play finally come into its own?"

Among the implications for the record industry, she listed the following:

- The definition of what constitutes an "album" will be up for grabs, she said. With the marketplace more song-driven than ever before, online compilation services will gain in popularity.

- The roles of "label," "distributor," and "retailer" are going to become fluid. A label's brand strength is with the artist community, while the retailer is with the



HOROVITZ

consumer. While online retailers like Amazon.com, CDnow, and Music Boulevard have had to pay a lot of money for portal positioning

in a bid for Internet market share, savvy brick-and-mortar retailers are letting Net consumers make returns to their stores, providing another opportunity for sales that doesn't exist on the World Wide Web, Horovitz said.

- While "artist" branding may stand supreme on the Internet, band sites can't permit impulse purchases of other artists' products, the lifeblood of most music stores.

- Singles are problematic for the industry due to the cost of manufacturing and distribution. Many label executives see the Internet as the perfect way to get rid of singles, and if downloading songs as a promotional tool on the Internet continues to grow, there will be a severe drop-off in sales and distribution of the physical single.

- One tricky issue is determining the appropriate environment for "in-store" play in an online environment. Traditional retailers have an exemption in copyright law from paying royalties for public performance, and the promotional aspect of in-store play has served the industry well for 40 years. Outlining NARM's position, Horovitz said, "We believe the industry should actively work on finding the right combinations of length, permanence, quality, and age for various situations. The value of the copyright and the concept of public performance can be protected for in-store play on the Net, but it will take some work."

- Last, there will be significant cannibalization of the sales of pre-recorded music by electronic distribution, but it will not totally eliminate either stores or pre-recorded product, she predicted.

(Continued on next page)

## INDUSTRY IS HESITANT WITH MP3

(Continued from page 5)

whereby visitors can download a new live or rare track each month.

Additionally, the Beastie Boys offered several live tracks and B-sides while they toured in support of their Grand Royal/Capitol album "Hello Nasty."

Grand Royal head of marketing Chris Johnsen says he was so pleased with the promotion that the label plans to offer more MP3 music files from its artists in 1999.

The rigid playlists of radio and music video channels, he says, have created an environment in which labels are forced to look at more creative means of exposing their artists. Moreover, Johnsen points out that record labels already give their music away through promotional samplers and other projects.

"If someone came to us and said, 'We'll give you the money to press up 30,000 one-sided 7-inches, and we've got something in place to distribute them directly to the kids who want to listen to this stuff,' I don't think there is a record label on the planet that would say, 'No thanks,'" says Johnsen. "And I think that that is essentially what we're doing with MP3 files."

"Look, there's obviously some funky stuff going on on the Web, and we don't condone it," adds Johnsen. "But I can't ignore a great way to market our artists. And besides, it's something that's not going away."

Indeed, Hollywood Records GM Mark DiDia says that while the label's groundbreaking decision this summer to post an MP3 cut from Surfdog/Hollywood baby band Alien Fashion Show—the first major label to do so—was greeted with skepticism by some major-label executives, the tide may be turning.

"Sure, I got a couple of calls saying, 'This isn't a responsible thing to do' . . . and maybe we should have dug a little deeper, but look what's happening now," says DiDia, noting the flurry of MP3 activity.

## NARM CHIEF

(Continued from preceding page)

There are human aspects of the physical shopping experience and the physical collecting of music that can't be replicated online. Most important, as more traditional retailers aggressively promote their own Web sites, their customers are more likely to shop online at the same "stores" where they shop in person.

Citing various statistics regarding the growth of the Internet, she noted that just two years ago there were only 50 million Web users worldwide; there were 55 million users just in the U.S. in May, and 150 million users are projected worldwide by 2002.

Online music sales are predicted to top \$110 million this year, triple the \$36.6 million in 1997, with a forecast for \$1.3 billion by 2002, according to Jupiter Communications.

The bottom line, concluded Horowitz, is that there are tremendous opportunities for the recording industry in the 21st century.

"Everyone's excited, but no one's in a panic either," she observed. "The voyage [into the next millennium] is going to take a lot of work and a lot of cooperation, but it will be a lot of fun."

## MP3 Alternatives For Labels In Development

LOS ANGELES—While record companies continue to wrestle with what place, if any, MP3 has in their promotional/marketing mix, some firms are hoping to provide alternative solutions for labels.

One such company is San Francisco-based Audio Explosion, which is trying to legitimize the format by adding security features.

According to Audio Explosion president/CEO Arnold Brown, the company lets consumers download encrypted, watermarked MP3 files that can be played only on a proprietary desktop application available from the company's World Wide Web site. Though this is similar to strategies employed by competitors Liquid Audio and a2b, Brown says

For Ken Wirt, VP of corporate marketing for Diamond Multimedia, such projects are encouraging. Though Diamond is embroiled in a lawsuit with the Recording Industry Assn. of America (RIAA) over the company's portable MP3 player, the Rio, Wirt hopes that more labels will see the platform's positive applications (Billboard, Oct. 24).

"At the very least, it's a great promotional vehicle for them," says Wirt. "I would bet the feedback from [artists and labels] who put up the music is, 'Hey, it sounds pretty good, a lot of people are looking at this, they seem to like it, and gee, it didn't kill the sales of our album.' No one wants to be the first in, but no one wants to be the last one either."

Michael Robertson, who owns and operates the MP3 hub MP3.com, is equally enthused.

"It's horribly encouraging," says Robertson. "It points out the obvious, which is that record labels have to go to where users are. I look at this as one big inevitability."

Not surprisingly, companies such as Liquid Audio and a2b Music, both of which offer competing alternative digital-distribution systems, express concern over major labels' involvement with MP3. However, they argue that these projects are primarily experimental and do not indicate the wave of the future.

"For the most part, major record labels are not putting out gobs and gobs of MP3 files," says a2b chief technical officer Howie Singer. "There are exceptions, and the message that we're taking away is that we haven't done a good enough job explaining to artists who want to take advantage of digital distribution why a system with rules is better than one without rules."

A2b's system, like Liquid Audio's, is designed to prevent piracy.

### A BLURRED LINE

Though RIAA president/CEO Hilary Rosen says that the organization has never been critical of MP3 technology per se, she does believe that the use of the format by labels and artists could blur the line in consumers' minds between legitimate and illegitimate downloads.

"I have never wanted to confuse authorized downloading with unau-

thorized downloading, but I do think that labels and artists run the risk, perception-wise, of making people think that music on the Internet is free, as opposed to the music they buy in the stores," says Rosen. "I think [labels and artists] are trying to be thoughtful, but there are public perception risks associated with [MP3]."

"The promotions I like to see are the ones geared toward album or single sales," she adds. "It leads the consumer to recognize that there is value in music."

Dick Wingate, VP of content development and label relations for Liquid Audio, concurs.

### MUSIC IS FREE

"Using MP3 encourages the concept that music is free," says Wingate. "Even if MP3 becomes the standard technology for the distribution of music, it's not going to be for free as far as the labels are concerned. Still, [working in MP3] does seem to undercut their position somewhat."

In an effort to reach more consumers, Platinum Entertainment, which also offers Liquid Audio downloads, began posting MP3 promotional cuts from artists such as Taylor Dayne and Dionne Warwick in late October.

In certain instances, however, some Web sites have been conducting MP3 promotions without the consent of the acts' labels.

The decision by the teenage site manager of Less Than Jake's official home page to post three of the band's albums in their entirety, including its current project, "Hello Rockview," took its label, Capitol, by surprise. The files were removed a few days later.

In a similar scenario, the site manager for MxPx's official Web site posted the A&M band's rare "Christmas Day Single." The Webmaster, who declined to comment for this story, also posted a notice on the site Dec. 7 indicating that he intended to offer most of the band's catalog in MP3.

After representatives from A&M and the group's manager learned of the posting, it was quickly removed, along with "Christmas Day Single."

In another case, MP3 music files were used by an artist to openly defy the music business.

"Public Enemy is a vehicle used to

working with the Universal Music Group to develop a digital-distribution system code-named Providence. (Universal declined comment.)

Says Jennings, "Whether it's bought on a CD, burned on a CD, downloaded, or on a DVD, the content itself is always protected in the 'digibox' with MP4 rights management, so that no matter where the content goes, before you can play it, the digibox checks and says, 'Does this person own the rights to this?'"

Jennings says that he suspects the MP4-compatible system will be in place at record labels by the fourth quarter of 1999.

DOUG REECE

confront controversial issues," says Public Enemy leader Chuck D, commenting on his attempt to post all 27 tracks from the group's still-unreleased Def Jam album "Bring The Noise 2000" on the act's Web site (Billboard Bulletin, Dec. 7). "[The labels] say they out there [looking at online piracy] trying to protect our artist dollars, but if that's what they are so concerned about, why don't they make it a 50/50 joint venture? Any deal I'm making into the 21st century, you better believe I'm looking to hold my Internet [distribution] rights."

Representatives from Def Jam (which owns the masters to "Bring The Noise 2000") and parent company PolyGram/Universal wouldn't comment on their decision to halt Chuck D's efforts, but the rapper says he suspects the music industry is fearful of implications wrought by an open digital-distribution system.

"[The labels] invented the wild, wild West, and now that everybody's got a gun, what are they gonna do?"

## IBM PREPARES MADISON PROJECT

(Continued from page 5)

pirated, say sources. In addition to monitoring the performance of the security systems used to safeguard the transmission of albums, a secondary goal of the test will be to observe the buying patterns of consumers, sources suggest.

Pricing of the albums is expected to be similar to retail, and the test will not include the "decoupling" of songs from albums; users will not be able to create their own compilations.

Executives at the five majors either declined comment or didn't return calls. A spokesman for Armonk, N.Y.-based IBM says, "We have nothing new to report at this time." An IBM spokesman previously confirmed that the company was working on the technology (Billboard, Aug. 29).

The project will have one back end, overseen by one of the joint-venture partners, that will manage the digital inventory and make sure that the downloads are properly fulfilled. There also will be one "front end" visible to consumers—an online retail store environment created specifically for the test. The plan is to road-

he asks.

Chuck D also believes that MP3 is a factor influencing major record label groups like PolyGram and Universal Music Group to consolidate.

"The executives and legal and accounting [staffs] . . . are finding ways to downsize and cash out before everything changes, and my attitude is, 'Fuck them all,'" he says. "They're scrambling because this is something they know little about, and they're scared of it."

Easily the most legitimate and prolific MP3 offering by a major-label artist is on the Web site of Interscope's Rocket From The Crypt, which offers more than 70 B-sides and rarities from the act.

According to the band's Web site manager, Bill Litfin, fans requested 3,055 MP3 files from the site in a 30-day period that ended Nov. 15. In that same period, the site had 6,512 visitors.

"This is clearly just a promotion," says Interscope head of new media Steve Rimland. "It's not stuff you find anywhere. But my overall personal view is that the MP3 format is not secure, and we should not support anything that is not secure."

"Certainly, we don't want our bands posting stuff up, because we want to sell records and albums, not stuff that's floating around on the Internet," he adds. "Artists should understand that they're losing money by supporting this format."

Ed Thomas, Rocket From The Crypt's manager at the L.A.-based Left Bank Organization, says labels are too quick to make a blanket indictment of the format.

"The most important relationship is between the artist and its audience, and that should be the guiding rule for any behavior," says Thomas. "To narrowcast an objective like [not supporting MP3] doesn't help true artist development. Each artist needs to find the mix of media that serves the audience the best."

test the technology, with a goal to eventually offer retailers a secure method of selling music to consumers via digital download, in addition to the option of letting them order product online for delivery via mail order.

Billboard was unable to determine what type of technology is being used for the test, but speculation that it is the system IBM was touting as part of the New Leaf joint venture with Blockbuster is wrong, says one source familiar with the effort.

The technology being used is in line with the Recording Industry Assn. of America's goals concerning digital transmission (see story, page 3), sources say. And like the other technologies capable of the digital transmission of music, the IBM technology would be in the running to become the industry standard, sources add.

San Diego was chosen as the test market because it is the only U.S. market currently capable of handling broad-band digital transmission technology. Sources say that the complete transmission of an album can take anywhere from three to six minutes using the Madison Project technology.

## HAMMER & LACE'S GOOD WORKS

(Continued from page 5)

drug-abuse service agency Phoenix House. The album, released Oct. 20, boasts covers by the Pretenders, Faith Hill, and Duran Duran.

Currently on deck is "Hollywild!," due in the early first quarter. This fund-raiser for the Wildlife Waystation, the largest animal refuge in the U.S., features such actors as Brad Pitt, Billy Bob Thornton, Kim Basinger, and Jeff Goldblum showcasing their vocal prowess.

"By matching notable artists with noteworthy causes, H&L has met our goal of raising both funding and awareness for vital social issues, as well as contributing to the bottom line," says Jim Caparro, who gave Fine the original green light for Hammer & Lace in his former role as president/CEO of PolyGram Group Distribution. (Following PolyGram's sale to Universal parent Seagram, Caparro is now chairman of the label group comprising the Island and Mercury labels.) "H&L's activities reflect well on the entire music industry."

Fine, head of H&L and senior VP of the A&R/catalog development group of PolyMedia, emphasizes the word "entire."



FINE

"The music industry does a wonderful job for many causes like the T.J. Martell Foundation or MusiCares. The only thing that makes us unique is that we run a label with the mandate to make the world a better place," Fine says. "Although we use a majority of our own artists and catalog, we couldn't do these projects on our own. If some other company's artist wants to be involved and has a worthwhile contribution, we aren't going to turn them away. We also make being involved a good experience by seeking a balance between creative needs, commercial needs, and community needs. [Artists and songwriters] get paid, and everyone wins."

To increase the label's effectiveness, Fine concentrates on lesser-known charities, including the National Alliance of Breast Cancer Organizations (NABCO), which is the beneficiary of the label's "Women For Women" series, and Families and Schools Together, a program geared to increasing self-esteem and school performance, which was given a portion of the proceeds from the label's release "Saving Grace."

"As I immersed myself in project ideas, I became aware of just how much there is to be done. We concentrate on organizations who don't get the usual support of the entertainment industry but who are doing equally important work," Fine says.

Because H&L often chooses lower-profile charities, Fine considers his job to be one of raising awareness as much as raising funds. He declined to specify a donation amount for the projects, saying it varies with each album; a portion of the proceeds from each title is donated to a chosen group or cause.

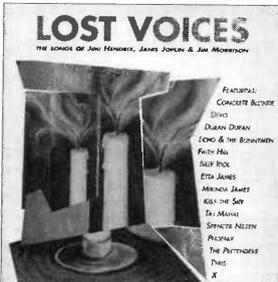
"Most [charities] use at least half their money to stimulate awareness about their cause and function," he says. "Making a significant monetary contribution is brilliant, but spreading the word is paramount because the money they save can now be directed to other areas."

The label often attracts participants by giving them a chance to perform a song they normally wouldn't or to break away from their usual career path.

"Dennis Quaid convinced me that this would be a fun way to stop being worried about the 'actress who sings' moniker and celebrate a good cause," says actress Mare Winningham, who contributed a track from "Lone-somers," her recently released Razor & Tie album. "Artists, especially ones like me who are still establishing themselves, really benefit from being on compilations. Plus, these are the people on the planet you want to rub elbows with in whatever way possible. To organize and strategize for the good of animals and people is a job that takes a big heart and dedication. We need more groups like Hammer & Lace."

### MERGER QUESTIONS

Whether Universal decides it needs Hammer & Lace is a question of some concern at the moment for Fine, who



says he is uncertain what impact Seagram's purchase of PolyGram will have on H&L.

"Without a doubt, I'm concerned about our place in the integrated company, but I believe cause-related marketing is smart and speaks for itself," says Fine, who chiefly runs the label himself, utilizing the resources and back-room functions at PolyGram/Universal. "People need to put egos aside to work on projects greater than themselves. I would like for us to continue here, but I will walk away and find another home if I need to. I have to believe that people will gravitate to what is right, not just what is good for business."

Fine says that, as of press time Dec. 15, he had been given no word on the status of the label.

### RETAIL IMPACT

Despite the positive energy surrounding H&L projects, sales numbers are small in comparison with higher-profile charity projects such as "VH1 Divas Live." The label's records seldom chart, and the Bryan Adams/Linda Evangelista duet from "Man To Woman: Men Of Note Sing For A Cause" likely will not be played on a local morning radio show. According to SoundScan, the first "Women For Women" album has been the company's best seller, at 65,000 units. "Women For Women 2" follows, with 28,000 units sold. "A Home For The Holidays" checks in at 18,000, and "Lost Voices" has sold 400 copies in its nine weeks of release.

"Charity albums are hit-or-miss and have a short shelf life. They need something musically that stands out, like an exclusive track or a reworked

version of a favorite single," says Josh Pollock, a buyer for Ann Arbor, Michigan-based Borders Books & Music. "We do better with the albums happening on a local level. It would do no good to overbuy and return. We try to give good positioning, but even a huge benefit album would go unnoticed on a release day like [this year's] Nov. 17."

Fine feels that everyone could do more, especially retailers, although he is happy to report that Tower Records plans to feature four H&L albums in a chainwide listening program in February.

"For the most part, people are supportive, but we could use more commitment from retailers. Why isn't there a whole charity bin, bigger displays, or drives?" Fine says. "It isn't just them. Our own corporate resources won't even let me bring a traveling mammogram bus to our parking lot to examine our employees, so why should Tower do it? If a model works, though, others will emulate and the world will continually improve."



### ALTERNATIVE MARKETING

Traditional retail is not a primary outlet for a number of Hammer & Lace titles, however. In order to keep improving the bottom line, other methods of marketing are continually being explored.

"We have to identify the album's market and then attack in the most appropriate areas," Fine says. "If I was doing a more youth-oriented cause, the record store would have more play in the sales. But prostate cancer, vision, and breast cancer are issues of more import to older generations, and the record store is not the first destination for their record needs."

Help often comes in the form of corporate sponsors like General Motors, Self magazine, Revlon, Bausch & Lomb, MTV, Reader's Digest Music, and Neiman Marcus. Sponsors donate ad space, sell albums in their non-record retail space, host events, help cover project costs, and create point-of-purchase materials.

Artists often take their part a step further; as well. Sheryl Crow narrated a public service announcement campaign for "Women For Women." Tina Turner agreed to be on 60,000 breast cancer education posters. A photo shoot for the cover of "Man To Woman" resulted in a donated duet between Adams and Evangelista and a concert and fund-raising dinner that raised \$3 million for a new cancer-screening center in their native Canada.

"The musicians are often the best tool for awareness and continue to champion causes long after the album is released," says Fine, who is developing projects regarding autism, breast cancer and women of color, and youth violence. "Even the film stars were easy to work with. I turned on 'The Tonight Show' the other night, and there was Jeff Goldblum talking up 'Hollywild!' with Jay Leno right after he talked about his latest film project. You can't ask for better publicity."

H&L also allows nonprofits to be the gatekeeper of nontraditional sales. If a company wants 20,000 copies for a trade show, H&L will sell the units to

the CD's beneficiary at a low price and then let it negotiate a higher price to the corporation. Fine says, "We want to provide as many avenues for these companies to raise money and awareness. This isn't just moving widgets; this is a vital lifeline that saves lives."

Fine isn't exaggerating, according to NABCO executive director Amy Langer. "I have been amazed at

Hammer & Lace's ability to master the complex educational, communication, and medical issues around the problem of breast cancer and to translate these insights into entertainment with a purpose," Langer says. "What Mark and PolyGram have done is brought music and cause to people's homes, cars, and Walkmans."

## COMPLETE DISCOGRAPHY

### BY CARRIE BELL

LOS ANGELES—A dozen projects have been released on Hammer & Lace since its inception in 1993. All boast a bevy of artists and an attached worthy cause. The following is a rundown of H&L releases to date.

### "Shared Vision: Songs Of The Beatles," 1994:

Beats covers performed by the likes of Elton John, Salt 'N' Pepa, Rod Stewart, and Stevie Wonder to benefit the Lighthouse, a group that aids the visually disabled, and the Elton John AIDS Foundation.



### "Women For Women," 1994:

This first for-women, by-women compilation in support of breast-cancer awareness contains tracks by Sheryl Crow, Melissa Etheridge, Vanessa Williams, Annie Lennox, and Tina Turner. The National Alliance of Breast Cancer Organizations (NABCO) was the beneficiary.



"Red Blooded Blues," 1995: B.B. King, Etta James, John Lee Hooker, Robert Cray, and Otis Rush sang the blues to raise money for the American Liver Foundation and the Blues Heaven Foundation. This release was also the cornerstone of a hepatitis awareness campaign.



### "Modern Women For Women," 1995:

An extension of the "Women For Women" series aimed at younger women, this compilation features mellow songs by Paula Cole, Dar Williams, Aimee Mann, and Kim Richey. It also benefited NABCO.



"Women For Women 2," 1996: More notable females—Joan Osborne, Carole King, Celine Dion, Indigo Girls, and Amy Grant—further Hammer & Lace's commitment to empowerment, breast-cancer awareness, and NABCO.

"Shared Vision II: Songs Of The Rolling Stones," 1997: This tribute to Jagger and company and a fund-raiser for the visually disabled boasts covers by the Pogues, Dramarama, the Feelies, and Buckwheat Zydeco. The release featured

a braille sticker and larger text.

### "Leading Ladies: The Best Of The Great Ladies Of Song," 1997:

A four-CD boxed set released through Reader's Digest Music, "Leading Ladies" featured 83 tracks by stellar vocalists from the '50s to the '90s and benefited NABCO.



### "A Home For The Holidays," 1997:

Osborne, Suzanne Vega, Richie Sambora, Bon Jovi, Boyz II Men, Brian McKnight, and the Mighty Mighty Bosstones spread holiday cheer and awareness for Phoenix House's substance-abuse program.



### "Friends For Life: Men And Women United In Harmony," 1998:

In order to not exclude men, this collection of duets between prominent male and female stars (Grant and Vince Gill, John and Aretha Franklin, Diana Ross and Lionel Richie, and Sarah Brightman and José Carreras) was produced in support of breast and prostate cancer services. Beneficiaries are the Assn. for the Cure of Cancer of the Prostate and the Susan G. Komen Breast Cancer Foundation.



### "Saving Grace," 1998:

Shania Twain, the Judds, Franklin, Rita Coolidge, Patti LaBelle, and Williams do some soul-searching in order to promote Family and Schools Together, a school-based family program dedicated to raising self-esteem and stopping abuse and neglect of young children.



"Man To Woman," 1998: A testosterone-filled "Women For Women" release with selections by Bryan Adams, Sting, Eric Clapton, Rod Stewart, Robert Palmer, and Aaron Neville for NABCO. Includes a duet between Adams and supermodel Linda Evangelista.

"Lost Voices: The Songs Of Jimi Hendrix, Janis Joplin & Jim Morrison," 1998: Devo, the Pretenders, Faith Hill, Billy Idol, and Duran Duran sing the songs of artists who died from drug overdoses; benefits Phoenix House.

# Hot 100 Airplay

Compiled from a national sample of airplay by Broadcast Data Systems' Radio Track service. 754 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
1	2	9	<b>HAVE YOU EVER?</b>	EPMD (ATLANTIC)
2	1	15	<b>LULLABY</b>	SHAWN MULLINS (SMG/COLUMBIA)
3	3	22	<b>SAVE TONIGHT</b>	EAGLE-EYE CHERRY (WORK/ERG)
4	6	11	<b>HANDS</b>	JEWEL (ATLANTIC)
5	7	19	<b>JUMPER</b>	THIRD EYE BLIND (ELEKTRA/EEG)
6	5	17	<b>DOO WOP (THAT THING)</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
7	8	8	<b>NOBODY'S SUPPOSED TO BE HERE</b>	DEBORAH COX (ARISTA)
8	10	14	<b>SLIDE</b>	GOO GOO DOLLS (WARNER BROS.)
9	4	37	<b>IRIS</b>	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
10	9	12	<b>LATELY</b>	DIVINE (PENDULUM/RED ANT)
11	11	10	<b>CAN I GET A...</b>	JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (DEF JAM/MERCURY)
12	12	44	<b>I'LL BE</b>	EDWIN MCCAIN (LAVA/ATLANTIC)
13	19	5	<b>TAKE ME THERE</b>	BLACKSTREET & MYA FEAT. MASE & BLUNKY BLUNK (INTERSCOPE)
14	13	17	<b>MY FAVORITE MISTAKE</b>	SHERYL CROW (A&M)
15	14	13	<b>THANK U</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
16	20	16	<b>FROM THIS MOMENT ON</b>	SHANIA TWAIN (MERCURY)
17	17	6	<b>LOVE LIKE THIS</b>	FAITH EVANS (BAD BOY/ARISTA)
18	15	28	<b>ONE WEEK</b>	BARENAKED LADIES (REPRISE)
19	16	13	<b>HOW DEEP IS YOUR LOVE</b>	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
20	34	7	<b>ANGEL</b>	SARAH MCKNIGHT (ARISTA/WARNER SUNSET/REPRISE)
21	22	45	<b>TOO CLOSE</b>	NEXT (ARISTA)
22	18	26	<b>ARE YOU THAT SOMEBODY?</b>	AALIYAH (ATLANTIC)
23	27	6	<b>MIAMI</b>	WILL SMITH (COLUMBIA)
24	23	29	<b>INSIDE OUT</b>	EVE 6 (RCA)
25	26	5	<b>THESE ARE THE TIMES</b>	DRU HILL (UNIVERSITY/ISLAND)
26	24	9	<b>HARD KNOCK LIFE (GHETTO ANTHEM)</b>	JAY-Z (ROC-A-FELLA/DEF JAM/MERCURY)
27	42	5	<b>ANGEL OF MINE</b>	MONICA (ARISTA)
28	25	10	<b>I'M YOUR ANGEL</b>	R. KELLY & CELINE DION (JIVE)
29	21	21	<b>THIS KISS</b>	FAITH HILL (WARNER BROS.)
30	31	17	<b>TOUCH IT</b>	MONIFAH (UPTOWN/UNIVERSAL)
31	32	5	<b>CHANGES</b>	2PAC (AMARU/DEATH ROW/INTERSCOPE)
32	30	8	<b>YOU'RE EASY ON THE EYES</b>	TERRI CLARK (MERCURY (NASHVILLE))
33	41	7	<b>(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU</b>	'N SYNC (RCA)
34	36	6	<b>YOU'RE BEGINNING TO GET TO ME</b>	DUZY WALKER (Giant (Nashville)/Reprise (Nashville))
35	28	9	<b>HUSBANDS AND WIVES</b>	BROOKS & DUNN (ARISTA NASHVILLE)
36	38	7	<b>RIGHT ON THE MONEY</b>	ALAN JACKSON (ARISTA NASHVILLE)
37	37	9	<b>SOMEONE YOU USED TO KNOW</b>	COLLIN RAYE (EPIC (NASHVILLE))

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

## HOT 100 RECURRENT AIRPLAY

1	2	2	<b>TORN</b>	NATALIE IMBRUGLIA (RCA)
2	—	1	<b>CRUSH</b>	JENNIFER PAIGE (EDEL AMERICA/HOLLYWOOD)
3	1	2	<b>REAL WORLD</b>	MATCHBOX 20 (LAVA/ATLANTIC)
4	4	4	<b>YOU'RE STILL THE ONE</b>	SHANIA TWAIN (MERCURY)
5	3	2	<b>I'LL NEVER BREAK YOUR HEART</b>	BACKSTREET BOYS (JIVE)
6	5	13	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b>	GREEN DAY (REPRISE)
7	11	5	<b>CAN'T TAKE MY EYES OFF OF YOU</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
8	6	3	<b>TEARIN' UP MY HEART</b>	'N SYNC (RCA)
9	8	4	<b>CLOSING TIME</b>	SEMISONIC (MCA)
10	12	4	<b>3 AM</b>	MATCHBOX 20 (LAVA/ATLANTIC)
11	10	4	<b>THE WAY</b>	FASTBALL (HOLLYWOOD)
12	7	4	<b>TRULY MADLY DEEPLY</b>	SAVAGE GARDEN (COLUMBIA)
13	9	4	<b>NEVER EVER</b>	ALL SAINTS (LONDON/ISLAND)
14	13	4	<b>ALL MY LIFE</b>	K-CI & JOJO (MCA)
15	16	24	<b>YOU MAKE ME WANNA...</b>	USHER (LAFACE/ARISTA)
16	—	1	<b>MOVIN' ON</b>	MYA FEAT. SILKK THE SHOCKER (UNIVERSITY/INTERSCOPE)
17	15	4	<b>MAKE IT HOT</b>	NICOLE (THE GOLD MIND/EASTWEST/EEG)
18	17	5	<b>AS LONG AS YOU LOVE ME</b>	BACKSTREET BOYS (JIVE)
19	14	7	<b>ANYTIME</b>	BRIAN MCKNIGHT (MOTOWN)
20	19	35	<b>SEMI-CHARMED LIFE</b>	THIRD EYE BLIND (ELEKTRA/EEG)
21	18	4	<b>THE BOY IS MINE</b>	BRANDY & MONICA (ATLANTIC)
22	—	1	<b>I STILL LOVE YOU</b>	NEXT (ARISTA)
23	20	6	<b>STILL NOT A PLAYER</b>	BIG PUNISHER FEATURING JOE (LOUD/RCA)
24	—	7	<b>TOGETHER AGAIN</b>	JANET (VIRGIN)
25	22	15	<b>WALKIN' ON THE SUN</b>	SMASH MOUTH (INTERSCOPE)

Recurrences are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 45 ALL THE PLACES (I WILL KISS YOU) (Tenor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
  - 82 ANGEL IN DISGUISE (EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Lane, SESAC) HL/WBM
  - 37 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP) HL/WBM
  - 28 ANGEL (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL
  - 29 ARE YOU THAT SOMEBODY? (Warner Chappell, ASCAP/Herbalicious, ASCAP/Black Fountain, ASCAP/Fox Film, BMI) WBM
  - 5 ...BABY ONE MORE TIME (Zomba, ASCAP/Grantsville, ASCAP) WBM
  - 85 BACK 2 GOOD (EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP)
  - 6 BECAUSE OF YOU (Air Chrysalis Scandinavia, ASCAP/Murlym, ASCAP) WBM
  - 77 BELIEVE (Xenomania, BMI/Rive Droite, BMI/Warner-Tamerlane, BMI) WBM
  - 20 CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
  - 97 CAN'T GET ENOUGH (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
  - 94 CELEBRITY SKIN (Mother May I, BMI/Echo Echo, BMI) CLM
  - 38 CHANGES (Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP/Warner-Tamerlane, BMI) HL/WBM
  - 62 COME AND GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
  - 95 DON'T LAUGH AT ME (Built On Rock, ASCAP/David Aaron, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM
  - 7 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Overse Creation, ASCAP) HL
  - 86 FADED PICTURES (Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/Warner Chappell, ASCAP)
  - 78 FATHER OF MINE (Evergleam, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI) WBM
  - 88 FIRE ESCAPE (Zuntones, ASCAP) HL
  - 19 THE FIRST NIGHT (So So Def, ASCAP/EMI April, ASCAP/Marshai, ASCAP/Jobete, ASCAP) HL
  - 53 FLY AWAY (Miss Bessie, ASCAP)
  - 75 FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiayongsongs, SOCAN/Rory Bourke, BMI) WBM
  - 60 FOR A LITTLE WHILE (MagnaTune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
  - 54 FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI) WBM
  - 4 FROM THIS MOMENT ON (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
  - 46 GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
  - 34 (GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU (Bajjun Beat, BMI/Music Corp. Of America, BMI) HL
  - 11 GOODBYE (Full Keel, ASCAP/Windswept Pacific, ASCAP/PolyGram International, ASCAP)
  - 15 HANDS (WB, ASCAP/Wiggly Tooth, ASCAP/No Tomato, ASCAP) WBM
  - 35 HARD KNOCK LIFE (GHETTO ANTHEM) (Lil Lu Lu, BMI/EMI Blackwood, BMI/45, ASCAP/Instantly, ASCAP/WB, ASCAP/Helene Blue, ASCAP/MPL Communications, ASCAP) HL/WBM
  - 9 HAVE YOU EVER? (Realsongs, ASCAP) WBM
  - 84 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshai, ASCAP/EMI April, ASCAP)
  - 99 HERE WE COME (Webster, ASCAP/Hillcrest, ASCAP)
  - 43 HOLD ME (PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Siam U Well, ASCAP/12 & Under, BMI/Tricky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI)
  - 68 HOLD ON TO ME (Reynson, BMI/Bayou Boy, BMI) HL
  - 70 HOME ALONE (Zomba, BMI/R. Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illitic, ASCAP) HL/WBM
  - 87 HOOCH (EMI April, ASCAP/Circle e Inc., ASCAP) HL
  - 23 HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Da Ish, ASCAP/Funky Noble, ASCAP/Famous, ASCAP) HL
  - 98 HOW DO YOU FALL IN LOVE (Maypop, BMI/Wildcountry, BMI) WBM
  - 50 HUSBANDS AND WIVES (Sony/ATV Tree, BMI) HL
  - 72 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
  - 47 I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM
  - 100 IF I LOST YOU (Post Oak, BMI/Edisto, ASCAP) HL
  - 22 I'LL BE (EMI April, ASCAP/Harrington, ASCAP) HL
  - 1 I'M YOUR ANGEL (Zomba, BMI/R. Kelly, BMI) WBM
  - 31 INSIDE OUT (Less Than Zero, BMI/Fake And Jaded, BMI/Southfield Road, BMI)
  - 18 IRIS (EMI Virgin, BMI/Scrap Metal, BMI) HL
  - 63 IT MUST BE LOVE (Almo, ASCAP/Craig Biechardt, ASCAP/Magnasong, BMI/Red Quill, BMI) WBM
  - 74 IT'S ALL BEEN DONE (Treat Baker, SOCAN/WB, ASCAP)
  - 91 IT'S THE THINGS YOU DO (Cheiron, STIM/Pico, ASCAP/BMG, ASCAP/Megasong APS, STIM/Careers-BMG, BMI/Sony/ATV/Sony/ATV Tunes, ASCAP) HL
  - 93 IT'S YOUR SONG (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI) WBM
  - 16 JUMPER (3EB, BMI) HL
  - 3 LATELY (Tony Roy, BMI/Slav Tu Tu Five, BMI/Howcott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM
  - 92 LEAN ON ME (Lilly Mack, BMI/Kerrion, BMI) HL
  - 55 LET ME LET GO (Diamond Mine, ASCAP/Little Shop Of Morgansongs, BMI/Morgan, BMI) WBM
  - 96 A LITTLE PAST LITTLE ROCK (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Famous, ASCAP) HL/WBM
  - 8 LOVE LIKE THIS (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Brother-4-Brother, ASCAP/Smokin' 4 Life, BMI/Bernard's Other, BMI/Warner-Tamerlane, BMI/Tommy Jmy, BMI) HL/WBM
  - 21 LOVE ME (Rezlee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
  - 10 LULLABY (Shawn Mullins, BMI) HL
  - 83 LUV ME, LUV ME (Street Tuff, ASCAP/Warner-Tamerlane, BMI/Flyte Tyme, ASCAP/MCA, ASCAP) WBM
  - 36 MIAMI (Treyball, ASCAP/Pladis, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJJ, ASCAP) HL
  - 24 MY FAVORITE MISTAKE (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI) WBM
  - 89 MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
  - 81 NEVER THERE (Stamen, BMI)
  - 2 NOBODY'S SUPPOSED TO BE HERE (Wixen, ASCAP/Famous, ASCAP) HL
  - 66 NO PLACE THAT FAR (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
  - 27 ONE WEEK (Treat Baker, SOCAN/WB, ASCAP) WBM
  - 41 THE POWER OF GOOD-BYE (WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP) HL/WBM
  - 59 PRETTY FLY (FOR A WHITE GUY) (Underachiever, BMI/Wixen, BMI)
  - 42 PUSHIN' WEIGHT (Gangsta Boogie, ASCAP/WB, ASCAP/Trebase, ASCAP/Chocolate Thunder, ASCAP) WBM
  - 51 RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge,

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			<b>NO. 1</b>	
1	1	4	<b>I'M YOUR ANGEL</b>	R. KELLY & CELINE DION (JIVE)
2	2	13	<b>NOBODY'S SUPPOSED TO BE HERE</b>	DEBORAH COX (ARISTA)
3	3	16	<b>LATELY</b>	DIVINE (PENDULUM/RED ANT)
4	—	1	<b>GOODBYE</b>	SPICE GIRLS (VIRGIN)
5	4	13	<b>BECAUSE OF YOU</b>	98 DEGREES (MOTOWN)
6	5	6	<b>...BABY ONE MORE TIME</b>	BRITNEY SPEARS (JIVE)
7	6	4	<b>FROM THIS MOMENT ON</b>	SHANIA TWAIN (MERCURY (NASHVILLE))
8	7	8	<b>TRIPPIN'</b>	INOJI (SO SO DEF/COLUMBIA)
9	9	7	<b>LOVE LIKE THIS</b>	FAITH EVANS (BAD BOY/ARISTA)
10	8	10	<b>LOVE ME</b>	112 FEATURING MASE (BAD BOY/ARISTA)
11	10	7	<b>DOO WOP (THAT THING)</b>	LAURYN HILL (RUFFHOUSE/COLUMBIA)
12	11	6	<b>GHETTO COWBOY</b>	MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
13	14	4	<b>HOLD ME</b>	BRIAN MCKNIGHT (FEAT. TONÉ & KOBE BRYANT) (MOTOWN)
14	13	9	<b>PUSHIN' WEIGHT</b>	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
15	16	40	<b>THIS KISS</b>	FAITH HILL (WARNER BROS. (NASHVILLE))
16	12	20	<b>THE FIRST NIGHT</b>	MONICA (ARISTA)
17	15	10	<b>COME AND GET WITH ME</b>	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/EEG)
18	18	11	<b>ALL THE PLACES (I WILL KISS YOU)</b>	AARON HALL (MCA)
19	19	11	<b>WHEREVER YOU GO</b>	VOICES OF THEORY (H.O.L.A./RED ANT)
20	17	13	<b>WESTSIDE</b>	T-CLOCKWORK/EPIC
21	21	16	<b>I CAN DO THAT</b>	MONTELL JORDAN (DEF JAM/MERCURY)
22	20	21	<b>I STILL LOVE YOU</b>	NEXT (ARISTA)
23	24	7	<b>IT'S THE THINGS YOU DO</b>	FIVE (ARISTA)
24	25	9	<b>WHATCHA WANNA DO?</b>	MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
25	51	2	<b>I DON'T WANT TO MISS A THING</b>	MARK CHESNUTT (DECCA)
26	22	8	<b>CAN'T GET ENOUGH</b>	WILLE MAX FEAT. RAPHAEL SADIQI (POOKIE/MOTOWN)
27	26	11	<b>THE POWER OF GOOD-BYE</b>	MADONNA (MAVERICK/WARNER BROS.)
28	23	12	<b>HOW DEEP IS YOUR LOVE</b>	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
29	53	4	<b>BELIEVE</b>	CHER (WARNER BROS.)
30	28	17	<b>SPLACKAVELLIE</b>	PRESSHA (TONY MERCEDES/LAFACE/ARISTA)
31	27	10	<b>MY LITTLE SECRET</b>	XSCAPE (SO SO DEF/COLUMBIA)
32	29	5	<b>(DO YOU) WANNA RIDE</b>	REEL TIGHT (G FUNK/RESTLESS)
33	32	23	<b>LOOKIN' AT ME</b>	MASE FEAT. PUFF DADDY (BAD BOY/ARISTA)
34	30	24	<b>SO INTO YOU</b>	TAMIA (QWEST/WARNER BROS.)
35	35	4	<b>FLY (THE ANGEL SONG)</b>	THE WILKINSONS (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
36	41	31	<b>THE BOY IS MINE</b>	BRANDY & MONICA (ATLANTIC)
37	33	19	<b>NOBODY ELSE</b>	TYRESE (RCA)
38	31	6	<b>IF I CAN'T HAVE YOU</b>	L.F.O. (LYTE FUNKY ONES) (FEAT. KAYO) (LOGIC)
39	38	12	<b>IF I LOST YOU</b>	TRAVIS TRITT (WARNER BROS. (NASHVILLE))
40	—	1	<b>NO PLACE THAT FAR</b>	SARA EVANS (RCA (NASHVILLE))
41	45	12	<b>JUST THE TWO OF US</b>	WILL SMITH (COLUMBIA)
42	37	17	<b>STILL A G THANG</b>	SNOOP DOGG (NO LIMIT/PRIORITY)
43	36	29	<b>WHEN THE LIGHTS GO OUT</b>	FIVE (ARISTA)
44	46	28	<b>MY WAY</b>	USHER (LAFACE/ARISTA)
45	34	8	<b>MONEY'S JUST A TOUCH AWAY</b>	MACK 10 FEAT. GERALD LEVERT (HOO BANGIN'/PRIORITY)
46	39	19	<b>TIME AFTER TIME</b>	INOJI (SO SO DEF/COLUMBIA)
47	43	20	<b>GOODBYE TO MY HOMIES</b>	MASTER P (NO LIMIT/PRIORITY)
48	40	17	<b>THINKIN' BOUT IT</b>	GERALD LEVERT (EASTWEST/EEG)
49	55	27	<b>COME WITH ME</b>	PUFF DADDY FEAT. JIMMY PAGE (EPIC)
50	61	5	<b>DON'T LET THIS MOMENT END</b>	GLORIA ESTEFAN (EPIC)
51	49	31	<b>ADIA/ANGL</b>	SARAH MCKNIGHT (ARISTA)
52	62	42	<b>I'M ALRIGHT</b>	JO DEE MESSINA (CURB)
53	57	6	<b>LET THE MUSIC HEAL YOUR SOUL</b>	BRAVO ALL STARS (EDEL AMERICA)
54	56	22	<b>26 CENTS</b>	THE WILKINSONS (GIANT (NASHVILLE)/REPRISE (NASHVILLE))
55	63	25	<b>RAY OF LIGHT</b>	MADONNA (MAVERICK/WARNER BROS.)
56	48	14	<b>INVASION OF THE FLAT BOOTY B*****</b>	TOO SHORT (SHORT/JIVE)
57	72	2	<b>TALK SHOW SHHH!</b>	SHAE JONES (M3/UNIVERSAL)
58	52	24	<b>FRIEND OF MINE</b>	KELLY PRICE (T-NECK/ISLAND)
59	47	7	<b>ENJOY YOURSELF</b>	A+ (KEDAR/UNIVERSAL)
60	44	11	<b>BETTER DAYS</b>	WC FEAT. JON B. (PAYDAY/LONDON/ISLAND)
61	50	16	<b>SUPERHUG (WHAT WHAT)</b>	NOREAGA (PENALTY/TOMMY BOY)
62	67	52	<b>SOMETHING ABOUT THE WAY...CANDLE IN THE WIND 1997</b>	ELTON JOHN (ROCKET/A&M)
63	58	34	<b>MY ALL</b>	MARIAH CAREY (COLUMBIA)
64	64	21	<b>DAYDREAMIN'</b>	TATYANA ALI (MJJ/ERG)
65	54	10	<b>DON'T LET IT GO TO YOUR HEAD</b>	BRAND NUBIAN (ARISTA)
66	70	8	<b>WHENEVER YOU'RE NEAR ME</b>	ACE OF BASE (ARISTA)
67	59	24	<b>CRUEL SUMMER</b>	ACE OF BASE (ARISTA)
68	75	6	<b>SOMEONE YOU USED TO KNOW</b>	COLLIN RAYE (EPIC (NASHVILLE))
69	60	6	<b>STRAWBERRY</b>	NICOLE RENEE (ATLANTIC)
70	65	16	<b>TOUCH ME</b>	SOLO (PERSPECTIVE/A&M)
71	—	5	<b>MUSIC SOUNDS BETTER WITH YOU</b>	STARBUDD (ROULE/VIRGIN)
72	—	6	<b>LIFE AIN'T EASY</b>	CLEOPATRA (MAVERICK/WARNER BROS.)
73	42	3	<b>RASPBERRY SWIRL</b>	TORI AMOS (ATLANTIC)
74	—	1	<b>WATCH FOR THE HOOK</b>	COOL BREEZE (ORGANIZED NOIZE/INTERSCOPE)
75	66	8	<b>LET ME RETURN THE FAVOR</b>	ANDREA MARTIN (ARISTA)

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# THE Billboard HOT 100

THE MOST POPULAR SINGLES & TRACKS COMPILED FROM A NATIONAL SAMPLE OF BROADCAST DATA SYSTEMS RADIO PLAYLISTS AND RETAIL STORE, MASS MERCHANT AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDCAN.

DECEMBER 26, 1998



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	9	<b>No. 1</b> <b>I'M YOUR ANGEL</b> ▲ R. KELLY (R. KELLY)	◆ R. KELLY & CELINE DION (C) (D) (T) (V) JIVE 42557	1
2	2	2	13	<b>NOBODY'S SUPPOSED TO BE HERE</b> ▲ A. CRAWFORD, M. JORDAN (S. CRAWFORD, M. JORDAN)	◆ DEBORAH COX (C) (D) (T) (X) ARISTA 13550	2
3	3	3	16	<b>LATELY</b> ▲ J. HOWCOTT, D. PARKS (W. BAKER, C. KELLY)	◆ DIVINE (C) (D) (T) PENDULUM 15316/RED ANT	1
4	4	5	30	<b>FROM THIS MOMENT ON</b> ★ R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY (NASHVILLE) 566450	4
<b>▶ GREATEST GAINER/SALES ◀</b>						
5	8	9	6	<b>...BABY ONE MORE TIME</b> ● M. MARTIN, R. RAMI (M. MARTIN)	◆ BRITNEY SPEARS (C) (D) (T) JIVE 42545	5
6	6	6	13	<b>BECAUSE OF YOU</b> ● BAG, BLOODSHY, ARNTOR (A. BAGGE, A. BIRGISSON, C. KARLSSON, P. TUCKER)	◆ 98 DEGREES (C) (D) MOTOWN 860830	3
7	5	4	7	<b>DOO WOP (THAT THING)</b> ● L. HILL (L. HILL)	◆ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	1
8	7	7	7	<b>LOVE LIKE THIS</b> ● R. LAWRENCE, S. COMBS (F. EVANS, S. CRAWFORD, C. EMERY, B. EDWARDS, N. RODGERS)	◆ FAITH EVANS (C) (D) (T) (X) BAD BOY 79117/ARISTA	7
9	10	10	9	<b>HAVE YOU EVER?</b> ● D. FOSTER (D. WARREN)	◆ BRANDY (V) ATLANTIC ALBUM CUT	9
10	9	8	14	<b>LULLABY</b> ● S. MULLINS (S. MULLINS)	◆ SHAWN MULLINS (V) SMG ALBUM CUT/COLUMBIA	8
<b>▶ HOT SHOT DEBUT ◀</b>						
11	<b>NEW</b>		1	<b>GOODBYE</b> ★ R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	◆ SPICE GIRLS (M) (X) VIRGIN 38652*	11
12	11	14	8	<b>TRIPPIN'</b> ● M. ELLIOTT, D. PEARSON (M. ELLIOTT, D. PEARSON, T. MOSLEY)	◆ TOTAL (FEATURING MISSY ELLIOTT) (C) (D) BAD BOY 79185/ARISTA	11
13	12	17	14	<b>SAVE TONIGHT</b> ● A. KVINAM (E. CHERRY)	◆ EAGLE-EYE CHERRY WORK ALBUM CUT/REPRISE	12
14	13	13	41	<b>THIS KISS</b> ▲ B. GALLIMORE, F. HILL (R. LERNER, A. ROBOFF, B. N. CHAPMAN)	◆ FAITH HILL (C) (D) (V) WARNER BROS. (NASHVILLE) 17247	7
15	16	18	10	<b>HANDS</b> ● J. KILCHER (J. KILCHER, P. LEONARD)	◆ JEWEL ATLANTIC ALBUM CUT	15
16	15	16	16	<b>JUMPER</b> ● S. JENKINS (S. JENKINS)	◆ THIRD EYE BLIND ELEKTRA ALBUM CUT/VEEG	15
17	19	24	14	<b>SLIDE</b> ● R. CAVALLIO, G. GOO GOO DOLLS (J. RZEZNIK)	◆ GOO GOO DOLLS WARNER BROS. ALBUM CUT	17
18	14	12	33	<b>IRIS</b> ● R. CAVALLIO, G. GOO GOO DOLLS (J. RZEZNIK)	◆ GOO GOO DOLLS WARNER SUNSET SOUNDTRACK CUT/REPRISE	9
19	17	11	20	<b>THE FIRST NIGHT</b> ▲ J. DUPRI (J. DUPRI, T. SAVAGE, M. MCLEOD, P. SAWYER)	◆ MONICA (C) (D) (T) (X) ARISTA 13522	1
20	21	22	13	<b>CAN I GET A...</b> ● I. GOTTLI, LIL' ROB (S. CARTER, J. LORENZO, J. ATKINS, R. MAYS)	◆ JAY-Z FEAT. AMIL (OF MAJOR COINZ) AND JA (T) DEF JAM 567683*/MERCURY	20
21	24	21	10	<b>LOVE ME</b> ● L. BRATHWAITE (L. BRATHWAITE, D. JONES, M. KEITH, Q. PARKER, M. SCANDRICK, M. BETHA, L. VANDROSS)	◆ 112 FEATURING MASE (C) (D) BAD BOY 79184/ARISTA	17
22	22	25	14	<b>I'LL BE</b> ★ M. SERLETIC (E. MCCAIN)	◆ EDWIN MCCAIN (D) (V) LAVA 84191/ATLANTIC	5
23	18	15	12	<b>HOW DEEP IS YOUR LOVE</b> ● DUTCH NOKIO THE N-TITY W. CAMPBELL (R. COUSINS, T. RUFFIN, W. CAMPBELL, M. ANDREWS, R. NOBLE)	◆ DRU HILL FEATURING REDMAN (C) (D) (T) ISLAND/DEF JAM 572424/MERCURY	3
24	20	23	16	<b>MY FAVORITE MISTAKE</b> ● S. CROW (S. CROW, J. TROTT)	◆ SHERYL CROW (V) A&M ALBUM CUT	20
25	27	35	4	<b>TAKE ME THERE</b> ● T. RILEY (T. RILEY, T. SAVAGE, M. NELSON, M. BETHA, M. FOSTER)	◆ BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK INTERSCOPE SOUNDTRACK CUT	25
26	23	20	13	<b>THANK U</b> ● G. BALLARD, A. MORISSETTE (A. MORISSETTE, G. BALLARD)	◆ ALANIS MORISSETTE MAVERICK ALBUM CUT/REPRISE	17
27	25	19	13	<b>ONE WEEK</b> ★ S. ROGERS, D. LEONARD, BARENAKED LADIES (E. ROBERTSON)	◆ BARENAKED LADIES (C) (D) (V) REPRISE 17174	1
<b>▶ GREATEST GAINER/AIRPLAY ◀</b>						
28	41	56	4	<b>ANGEL</b> ★ P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	◆ SARAH MCLACHLAN (C) (D) ARISTA/WARNER SUNSET (B/W ADIA)/REPRISE	28
29	26	26	28	<b>ARE YOU THAT SOMEBODY?</b> ● T. MBALAND (T. MOSLEY, S. GARRETT)	◆ AALIYAH BLACKGROUND SOUNDTRACK CUT/ATLANTIC	21
30	33	40	6	<b>MIAMI</b> ● L. E. S. POKE & TONE (W. SMITH, R. TOBY, S. J. BARNES, W. SHELBY, S. SHOCKLEY, L. SYLVERS, III)	◆ WILL SMITH COLUMBIA ALBUM CUT	30
31	28	31	23	<b>INSIDE OUT</b> ● D. GILMORE (M. COLLINS, EVE 6)	◆ EVE 6 RCA ALBUM CUT	28
32	30	28	46	<b>TOO CLOSE</b> ▲ KAYLEE, 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
33	29	27	21	<b>TOUCH IT</b> ● J. KNIGHT (J. KNIGHT, SCREWFACE, T. STAHL, J. GULDBERG)	◆ MONIFAH (C) (D) (T) UPTOWN 56207/UNIVERSAL	9
34	44	57	4	<b>(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU</b> ● C. STURKEN, E. ROGERS (C. STURKEN, E. ROGERS)	◆ 'N SYNC RCA ALBUM CUT	34
35	34	36	8	<b>HARD KNOCK LIFE (GHETTO ANTHEM) ★</b> MARK 45 KING (S. CARTER, M. JAMES, C. STROUSE, M. CHARIN)	◆ JAY-Z (T) ROC-A-FELLA/DEF JAM 566493*/MERCURY	32
36	35	51	7	<b>THESE ARE THE TIMES</b> ● BABYFACE, D. THOMAS (BABYFACE, D. THOMAS)	◆ DRU HILL (V) UNIVERSITY ALBUM CUT/ISLAND	35
37	51	63	4	<b>ANGEL OF MINE</b> ● R. JERKINS (R. LAWRENCE, T. POTTS)	◆ MONICA ARISTA ALBUM CUT	37
38	43	55	4	<b>CHANGES</b> ● A. SHAKUR (T. SHAKUR, D. EVANS, B. HORNSBY)	◆ 2PAC AMARU/DEATH ROW ALBUM CUT/INTERSCOPE	38
39	42	58	9	<b>YOU'RE BEGINNING TO GET TO ME</b> ★ J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	◆ CLAY WALKER (C) (D) (V) GIANT (NASHVILLE) 17158/REPRISE (NASHVILLE)	39
40	37	37	6	<b>SOMEONE YOU USED TO KNOW</b> ★ C. RAYE, P. WORLEY, B. J. WALKER, JR. (R. LEE, T. JOHNSON)	◆ COLLIN RAYE (C) (D) EPIC (NASHVILLE) 79011	37
41	31	30	11	<b>THE POWER OF GOOD-BYE</b> ★ MADONNA, W. ORBIT, P. LEONARD (MADONNA, N. NOWELS)	◆ MADONNA (C) (D) (V) MAVERICK 17160/WARNER BROS.	11
42	49	41	9	<b>PUSHIN' WEIGHT</b> ★ N. O. JOE (ICE CUBE, MR. SHORT KHOP, J. JOHNSON)	◆ ICE CUBE FEATURING MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	28
43	55	68	4	<b>HOLD ME</b> ★ POKE & TONE (B. MCKNIGHT, S. BARNES, J. C. OLIVIER, J. BARNES, K. BARNES)	◆ BRIAN MCKNIGHT (FEATURING TONE & KOBE BRYANT) (C) (D) (T) MOTOWN 8608852	43
44	40	43	11	<b>YOU'RE EASY ON THE EYES</b> ● K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	◆ TERRI CLARK (V) MERCURY (NASHVILLE) ALBUM CUT	40
45	38	34	11	<b>ALL THE PLACES (I WILL KISS YOU) ★</b> M. SEAL (A. HALL III, M. SEAL)	◆ AARON HALL (C) (D) (T) MCA 55473	26
46	46	49	6	<b>GHETTO COWBOY</b> ● A. HENDERSON (S. HOWSE, A. HENDERSON, K. GREER, J. BURKE, L. LINDESE, R. ANTONIO)	◆ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RHITHLESS 1707/RELATIVITY	29
47	72	—	2	<b>I DON'T WANT TO MISS A THING</b> ★ M. WRIGHT (D. WARREN)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72078	47
48	54	65	8	<b>THERE YOU HAVE IT</b> ★ M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	48

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
49	56	64	18	<b>WRONG AGAIN</b> ★ M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA (NASHVILLE) 65456	49
50	36	39	11	<b>HUSBANDS AND WIVES</b> ● D. COOK, K. BROOKS, R. DUNN (R. MILLER)	BROOKS & DUNN (V) ARISTA NASHVILLE ALBUM CUT	36
51	48	52	8	<b>RIGHT ON THE MONEY</b> ● K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE ALBUM CUT	48
52	47	60	4	<b>YOU GET WHAT YOU GIVE</b> ● G. ALEXANDER (G. ALEXANDER, NOWELS)	◆ NEW RADICALS MCA ALBUM CUT	47
53	45	48	13	<b>FLY AWAY</b> ● L. KRAVITZ (L. KRAVITZ)	◆ LENNY KRAVITZ VIRGIN ALBUM CUT	45
54	52	61	12	<b>FOR YOU I WILL</b> ★ P. MCMAKIN, A. TIPPIN (T. MARTIN, M. NESLER)	◆ AARON TIPPIN (C) (D) (V) LYRIC STREET 164023	52
55	39	33	11	<b>LET ME LET GO</b> ● D. HUFF, F. HILL (S. DIAMOND, D. MORGAN)	◆ FAITH HILL WARNER BROS. (NASHVILLE) ALBUM CUT	33
56	53	53	7	<b>WHEN YOU BELIEVE</b> ● BABYFACE (S. SCHWARTZ, BABYFACE)	◆ WHITNEY HOUSTON & MARIAH CAREY DREAMWORKS SOUNDTRACK CUT/GEFFEN	51
57	66	73	6	<b>SPIRIT OF A BOY, WISDOM OF A MAN</b> ● J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTNIK)	◆ RANDY TRAVIS DREAMWORKS (NASHVILLE) ALBUM CUT	57
58	67	71	4	<b>ROSA PARKS</b> ● OUTKAST (A. PATTON, A. BENJAMIN)	◆ OUTKAST LAFACE ALBUM CUT/ARISTA	58
59	62	70	8	<b>PRETTY FLY (FOR A WHITE GUY)</b> ● D. JERDEN (THE OFFSPRING)	◆ THE OFFSPRING (V) COLUMBIA ALBUM CUT	59
60	68	74	4	<b>FOR A LITTLE WHILE</b> ● B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	60
61	57	32	13	<b>WESTSIDE</b> ● M. MOSLEY, F. OJEUDE (T. QUATES, M. MOSLEY, F. OJEUDE, J. SAMPLE, R. FORD, JR., R. SIMMONS, J. MOORE, K. WALKER)	◆ TQ (C) (D) (T) CLOCKS 7902/EPIC	12
62	61	59	10	<b>COME AND GET WITH ME</b> ● K. SWEAT, WIZ (K. SWEAT, L. MCCALLUM)	◆ KEITH SWEAT FEATURING SNOOP DOGG (C) (D) ELEKTRA 64080/EEG	12
63	58	38	13	<b>IT MUST BE LOVE</b> ● D. JOHNSON (C. BICKHARDT, J. SUNDRUD)	TY HERNDON (V) EPIC (NASHVILLE) ALBUM CUT	38
64	50	44	12	<b>WE REALLY SHOULDN'T BE DOING THIS</b> ● T. BROWN, G. STRAIT (J. LAUDERDALE)	◆ GEORGE STRAIT (V) MCA NASHVILLE ALBUM CUT	44
65	69	75	3	<b>STAND BESIDE ME</b> ● B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	◆ JO DEE MESSINA CURB ALBUM CUT	65
66	87	96	3	<b>NO PLACE THAT FAR</b> ★ N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	◆ SARA EVANS (C) (D) (V) RCA (NASHVILLE) 65584	66
67	59	47	17	<b>WIDE OPEN SPACES</b> ★ P. WORLEY, B. CHANCEY (S. GIBSON)	◆ DIXIE CHICKS (C) (D) (V) MONUMENT 79003	41
68	73	82	5	<b>HOLD ON TO ME</b> ★ C. PETOCZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC (NASHVILLE) 84197	68
69	63	69	4	<b>SWEETEST THING</b> ● S. LILLYWHITE, D. LANOIS, B. ENO (U2)	◆ U2 ISLAND ALBUM CUT	63
70	65	67	6	<b>HOME ALONE</b> ● G. ONE (R. KELLY, K. PRICE, K. MURRAY)	◆ R. KELLY FEATURING KEITH MURRAY JIVE ALBUM CUT	65
71	74	85	11	<b>WHEREVER YOU GO</b> ★ 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	36
72	60	46	17	<b>I DON'T WANT TO MISS A THING</b> ● M. SERLETIC (D. WARREN)	◆ AEROSMITH (C) (D) (V) COLUMBIA 78952	1
73	71	84	3	<b>WRONG NIGHT</b> ● D. MALLOY, R. MCENTIRE (J. LEO, R. BOWLES)	◆ REBA (V) MCA NASHVILLE ALBUM CUT	71
74	<b>NEW</b>		1	<b>IT'S ALL BEEN DONE</b> ● S. ROGERS, D. LEONARD, BARENAKED LADIES (S. PAGE)	◆ BARENAKED LADIES REPRISE ALBUM CUT	74
75	85	95	3	<b>FLY (THE ANGEL SONG) ★</b> T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, R. M. BOURKE)	◆ THE WILKINSONS (C) (D) (V) GIANT (NASHVILLE) 17131/REPRISE (NASHVILLE)	75
76	84	—	2	<b>UNBELIEVABLE</b> ● M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE ALBUM CUT	76
77	99	—	2	<b>BELIEVE</b> ★ M. TAYLOR, B. RAWLING (B. HIGGINS, S. MCLENNEN, P. BARRY, S. TORCH)	◆ CHER (T) (V) (X) WARNER BROS. 44576*	77
78	77	77	6	<b>FATHER OF MINE</b> ● A. P. ALEXAKIS (A. P. ALEXAKIS, EVERCLEAR)	◆ EVERCLEAR CAPITOL ALBUM CUT	77
79	<b>NEW</b>		1	<b>WHEN A WOMAN'S FED UP</b> ● R. KELLY (R. KELLY)	R. KELLY JIVE ALBUM CUT	79
80	83	—	2	<b>WHAT IT'S LIKE</b> ● D. ROSS, J. GAMBLE, E. EVERLAST (E. SCHRODY)	◆ EVERLAST TOMMY BOY ALBUM CUT	80
81	81	83	7	<b>NEVER THERE</b> ● J. MCCREA (J. MCCREA)	◆ CAKE CAPRICORN ALBUM CUT/MERCURY	81
82	75	81	7	<b>ANGEL IN DISGUISE</b> ● R. JERKINS, BRANDY (R. JERKINS, L. DANIELS, F. JERKINS III, T. TURMAN, T. HALE)	◆ BRANDY ATLANTIC ALBUM CUT	75
83	76	—	5	<b>LUV ME, LUV ME</b> ● J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, O. BURRELL, A. RICHBOURG, R. HAMMOND, N. WHITFIELD)	◆ SHAGGY FEATURING JANET FLYTE TYME SOUNDTRACK CUT/MCA	76
84	<b>NEW</b>		1	<b>HEARTBREAK HOTEL</b> ● SOULSHOCK, KARLIN (C. SCHACK, K. KARLIN, T. SAVAGE)	◆ WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE ARISTA ALBUM CUT	84
85	<b>NEW</b>		1	<b>BACK 2 GOOD</b> ● M. SERLETIC (R. THOMAS, M. SERLETIC)	◆ MATCHBOX 20 (V) LAVA ALBUM CUT/ATLANTIC	85
86	<b>NEW</b>		1	<b>FADED PICTURES</b> ● JOE (J. THOMAS, J. THOMPSON)	◆ CASE FEATURING JOE DEF JAM SOUNDTRACK CUT/MERCURY	86
87	78	76	17	<b>HOOSH</b> ● J. EBERT (EVERYTHING)	◆ EVERYTHING BLACKBIRD ALBUM CUT/SIRE	69
88	86	89	7	<b>FIRE ESCAPE</b> ● J. RAYMOND, FASTBALL (M. ZUNIGA)	◆ FASTBALL (V) HOLLYWOOD ALBUM CUT	86
89	70	62	10	<b>MY LITTLE SECRET</b> ★ J. DUPRI (J. DUPRI, M. SEAL, L. SCOTT)	◆ XSCAPE (C) (D) (T) (V) (X) SO SO DEF 79036/COLUMBIA	9
90	82	80	20	<b>WHERE THE GREEN GRASS GROWS</b> ● B. GALLIMORE, J. STROUD, T. MCGRAW (J. LEARY, C. WISEMAN)	◆ TIM MCGRAW CURB ALBUM CUT	79
91	95	94	7	<b>IT'S THE THINGS YOU DO</b> ★ M. MARTIN, JAKE (M. MARTIN, G. SHAHIN, H. CRICHLAW, FIVE)	◆ FIVE (C) (D) (T) (X) ARISTA 13569	53
92	88	79	12	<b>LEAN ON ME</b> ● K. FRANKLIN (K. FRANKLIN)	◆ KIRK FRANKLIN FEAT. MARY J. BLIGE, BONO, R. KELLY, CRYSTAL LEWIS & THE FAMILY GOSPO CENTRIC ALBUM CUT/INTERSCOPE	79
93	80	72	7	<b>IT'S YOUR SONG</b> ● A. REYNOLDS (B. HILL, P. WOLFE)	◆ GARTH BROOKS CAPITOL (NASHVILLE) ALBUM CUT	62
94	92	90	14	<b>CELEBRITY SKIN</b> ● M. BEINHORN (C. LOVE, E. ERLANDSON, CORGAN)	◆ HOLE DGC ALBUM CUT/GEFFEN	85
95	90	86	19	<b>DON'T LAUGH AT ME</b> ● C. CHAMBERLAIN (A. SHAMBLIN, S. SESKIN)	◆ MARK WILLS (V) MERCURY (NASHVILLE) ALBUM CUT	73
96	79	66	9	<b>A LITTLE PAST LITTLE ROCK</b> ★ M. WRIGHT (J. BROWN, T. LANE, B. JONES)	◆ LEE ANN WOMACK (C) (D) (V) DECCA 72068/MCA NASHVILLE	43
97	96	97	8	<b>CAN'T GET ENOUGH</b> ● L. GRADY (WILLIE MAX, L. GRADY)	◆ WILLIE MAX FEATURING RAPHAEL SAADIQ (C) (D) (T) POOKIE 860848/MOTOWN	49
98	93	93	15	<b>HOW DO YOU FALL IN LOVE</b> ● D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	◆ ALABAMA (V) RCA (NASHVILLE) ALBUM CUT	82
99	94	92	6	<b>HERE WE COME</b> ● TIMBALAND (T. MOSLEY, M. BARCLIFF, M. ELLIOTT, P. WEBSTER, R. J. HARRIS)	◆ TIMBALAND FEAT. MISSY "MISDEMEANOR" ELLIOTT & MAGOO BLACKGROUND ALBUM CUT/ATLANTIC	92
100	91	91				

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**HELLO:** Spice Girls were the mainstream top 40 act of 1997, but they're now struggling for acceptance at that format because their age of appeal has skewed younger (Billboard, June 27). Their latest single, "Goodbye" (Virgin), is getting airplay on 41 Hot 100-monitored stations—including KBIG Los Angeles, KZQZ San Francisco, and WDRQ Detroit—to the tune of 3 million audience impressions. Even without widespread radio exposure, "Goodbye" rang up 74,000 units at retail, good enough to bow on the Hot 100 Singles Sales list at No. 4 and on The Billboard Hot 100 at No. 11. Sales represent more than 96% of the song's Hot 100 chart points, with New York, Los Angeles, and Chicago ranking as the title's top-selling markets. Considering the number of units moved, it's hard to believe that "Goodbye" isn't deep-discounted at retail (although it is well-positioned, without a sale price, at select accounts). How then, do we rationalize the high number of units scanned?

The single includes the holiday song "Christmas Wrapping" and two previously unavailable live tracks. It also features a limited bonus sticker of the group. While 600,000 units have been manufactured, there are no plans to cut out the single at retail.

**ANGELS:** Cruising up 14 positions to No. 20 on the Hot 100 Airplay chart, Sarah McLachlan's "Angel" picks up a 21% increase in audience impressions and jumps 41-28 on the Hot 100, earning that chart's Greatest Gainer/Airplay award. You may know that "Angel" is the flip side to "Adia." When the Hot 100 recently changed, so did Billboard's policy about double A-sides: The Hot 100 will no longer include double-sided singles. When a retail single drops, the song with the most cumulative airplay at that time will be assigned the retail points from the single's sales for the duration of the single's chart run. Even if the second song eventually overtakes the first song at retail, it won't receive sales points. Such is the case with "Angel." It's charting solely on its audience impressions, which now total 45 million listeners.

**STOCKING STUFFERS:** Holiday decorations have been up for weeks, but the post-Thanksgiving retail sales boost signaling the beginning of the stocking-stuffing season has just arrived for singles. This is the first week of the holiday season in which singles sales are up significantly, a 13% improvement this issue. Even some older titles that had been trending downward are rising, as seen at Nos. 36, 41, 44, 52, and 55 on the Hot 100 Singles Sales chart. Three-quarters of the titles on Hot 100 Singles Sales posted piece-count gains. For this reason, bullet requirements for that chart have been raised. Any single that improved more than 15% at retail earns a bullet this issue.

**RETAIL STARS:** The stars that appear to the right of titles on the Hot 100 indicate that a song has a retail component. However, once a single has been certified gold or platinum by the Recording Industry Assn. of America, the star will no longer appear. Instead, a triangle or circle will indicate that the single is platinum or gold, respectively.

**INVISIBLE CHARTS:** Billboard will not publish Jan. 2, but charts from the unpublished week are available for sale from Billboard's research department; call 212-536-5054 or E-mail [research@billboard.com](mailto:research@billboard.com).

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## NORDIC MARKETS

(Continued from page 60)

den showed the greatest growth, with a 24% increase in value during the first 10 months of the year:

However, the market growth conceals some negative trends. Few major local or international blockbuster titles in the region are released without heavy and costly TV advertising. While this has been seen as guaranteeing immediate sales for records by established acts or compilations, labels are wary about using TV advertising for new acts before solid groundwork has been laid through airplay and retail campaigns. Now record companies are admitting that the use of TV advertising has become excessive and predict a more sober attitude toward

expenditures in the medium. An additional problem for the Nordic industry has been its inability to break many local artists—with the exception of certain Swedish acts—across national borders within the region.

Although piracy in the Nordic region has generally been estimated at less than 10% of the market, it is on the rise in Finland. The country is seen as a gateway into the European Union for music pirates from the Commonwealth of the Independent States and the Baltic countries, and the Finnish industry estimates that 20% of the music market is currently being served by illegal manufacturers of music from Estonia alone.

## BILLBOARD AWARDS

(Continued from page 14)

Indeed, most of the acts featured on the show, which scored a rating of 7.6, outpaced the already robust business climate, in which gift shopping pushed industrywide album sales 27% ahead of the prior week's take.

At South Plainfield, N.J.-based Compact Disc World, T.Wain was the big winner. Her album "Come On Over" experienced a 98.8% sales increase, according to buyer Paul Marabito. The Backstreet Boys saw a 58% increase, he says.

Two artists who collected several trophies on the Fox special, Garth Brooks and Celine Dion, also saw conspicuous climbs. Brooks, who opened the show, sees his chart-topping "Double Live" set score its first gain since it debuted four weeks ago. That title remains at No. 1 with 451,000 units for the week, 28,000 more than it did in the prior chart week. Brooks' previous album, "Sevens," rises 154-133 with a 44% increase. At No.

*Most of the acts featured on the show outpaced the already-robust business climate*

2, Dion's Christmas album, "These Are Special Times," which showed a 10% decline in the prior chart week, gathers a 47,000-unit gain (for a total of 413,000 units), while her previous album, "Let's Talk About Love," marches 37-36 on a 40% increase.

Two other artists in the top 20 who saw sales declines on the previous chart, Mariah Carey and Jay-Z, each turn around. Carey, who sang and received a special Hot 100 award, marches 7-6 with a 29% improvement. Her "#1's" saw a 20% drop on the previous chart. R&B aAlbums artist winner Jay-Z, who saw a 12% slide on last issue's chart, sees a post-show gain of 30%.

Other Billboard Music Award beneficiaries were closing act Semisonic (184-171, a 37% gain), multi-award winner LeAnn Rimes (147-139, a 35% gain), performer/presenter Bette Midler (125-124, a 26% gain), and winner Kenny Wayne Shepherd (whose "Trouble Is..." bubbles under The Billboard 200 with a 54% gain). At No. 23, Whitney Houston's latest set collects a 15% gain, the first sales increase it has seen since it entered the chart four weeks ago.

Some of the acts doubled up on their Billboard show exposure with stops on other TV shows. Brooks, Dion, and Imbruglia each hit "The Rosie O'Donnell Show," Hill played "Saturday Night Live," and Carey sang on "The Tonight Show With Jay Leno."

## BETWEEN THE BULLETS

(Continued from page 14)

which happened to be the same week that Handleman Entertainment Resources adjusted its reporting schedule to include the most recent weekend's sales.

Here's my last take ever on the controversy: If Handleman—which services most Kmart's and about a fifth of Wal-Mart's stores—had made the switch, which brought its tracking week in line with that of most SoundScan reporters, last summer; how many people would have thought to complain that Brooks had two more Handleman days than Whitney Houston or Pearl Jam had when "The Bodyguard" and "Vs.," respectively, set prior landmark sums? It was the timing of Handleman's change that led folks to challenge the merit of "Double Live's" accomplishment.

While such sniping may irritate Brooks, he has to understand that such scrutiny comes with the territory, just as some music fans have come to suspect, and resent, that the marketing strategies—replete with low minimum advertised price points—behind "The Limited Series" box and "Double Live" were calculated to help him beat the Beatles' career mark.

**WOMAN OF THE YEAR:** Hands down, it's Celine Dion, whose "Let's Talk About Love" would have been the year's best-selling album were it not for the soundtrack that showcases "My Heart Will Go On." Between the Bullets noted a couple of weeks ago that her voice is featured on eight albums that are listed on The Billboard 200 (Billboard, Dec. 12). We received two E-mails that noted that eight is not enough for a record: Tsutomu Saito of Finland points out

## BUYING TRENDS

(Continued from page 65)

Another column dealt with Web surfers' destinations, specifically music-related sites. That category's leader, according to the online measurement firm RelevantKnowledge, was Broadcast.com (formerly Audionet), which distributes music programming over the Net. Another popular site was Ticketmaster's, which lets consumers buy concert tickets online.

And, in research commissioned by

## ASIAN INDUSTRY

(Continued from page 60)

gion, other territories also weighed in with a contribution to the battle. The Malaysian authorities formed an anti-piracy body, a move regarded by the music industry as an indication of a new attitude from the government there to the problem. The Thai government made moves to rid its anti-piracy police squads of corruption.

But the most spectacular move during the year came in Hong Kong, where Asia's biggest-ever anti-piracy raid resulted in the seizure of 41 unlicensed CD production lines and 8 million discs, estimated to be worth \$100 million.

In terms of internal issues, one that occupied the industry in Taiwan was its chart. Eighteen months after its launch, the official listing there narrowly avoided a shutdown after labels complained that the reporting

that Herb Alpert & the Tijuana Brass placed nine albums from May 11 through June 1 of 1968, while Randy Price of New York notes that John Lennon was represented on 13 charting albums—six of his own and seven by the Beatles—in the Jan. 31, 1981, Billboard the month after he was murdered.

Record or not, the eight charting albums on which Dion is represented have moved more than 18 million units during this calendar year—and that's not counting her catalog sales, nor the units that "Let's Talk About Love" or "Titanic" sold in 1997. Also missing from that impressive total are the numbers her Christmas album will do in the last two weeks leading up to Christmas. Meanwhile, her seasonal offering is gaining on Garth Brooks, who leads her 451,000 units to 413,000 units. After trailing last issue by a 15.5% margin, she has cut the gap to 9%. Meanwhile, VH1 has already shown one of four airings of Dion's recent CBS Christmas special, with three more scheduled between now and Thursday (24), broadcasts that will also benefit tenor Andrea Bocelli.

**BOYS TOWN:** This issue's numbers on 'N Sync are, forgive me, "'N Sane," with the group's Christmas album showing a 68,000-unit gain (9-7, 221,000 units) and its self-titled debut locking the Greatest Gainer award with a 133,000-unit gain (No. 3, 379,000 units). Aside from albums that debuted early due to street-date violations, the increase by "'N Sync" is the largest The Billboard 200 has seen since "Titanic" delivered a gain of 259,500 pieces in the Feb. 7 issue.

(Continued on page 92)

MTV, it was determined that new media had not pushed aside the old; the two were, in fact, coexisting. For instance, 36% of teens were not only heavy viewers of cable TV but also frequent radio listeners.

So the old arguments that TV didn't kill radio and that video didn't wipe out movie theaters may have some relevance in the age of new media. The lesson for '99 and beyond: Don't fear the Internet; use it.

sample of retailers was not representative of the national market.

Modifications are still being discussed, although the challenge of breaking hits and selling them in quantity preoccupied most industry members in this island nation.

Toward the end of the year, the PolyGram/Universal merger also diverted industry professionals' attention in Asia, just as it did elsewhere. Particular attention was paid to PolyGram Far East president Norman Cheng because of his long regional reign.

One-time musician Cheng signed up for the new merger and reminded people that the "new" largest music company in the world—and the business in general—had better refocus on artists and music soon, before those turbulent waves crest even higher.

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

DECEMBER 26, 1998



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	4	<b>GARTH BROOKS</b> ▲ <sup>12</sup> CAPITOL (NASHVILLE) 97424 (19.98/26.98) 4 weeks at No. 1	DOUBLE LIVE	1
2	2	3	6	<b>CELINE DION</b> 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	2
<b>▶ GREATEST GAINER ◀</b>						
3	3	6	38	<b>'N SYNC</b> ▲ <sup>4</sup> RCA 67613 (10.98/16.98)	'N SYNC	2
4	4	4	4	<b>JEWEL</b> ▲ <sup>2</sup> ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
5	8	9	70	<b>BACKSTREET BOYS</b> ▲ <sup>9</sup> JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	4
6	7	7	4	<b>MARIAH CAREY</b> ▲ <sup>2</sup> COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
7	9	10	5	<b>'N SYNC</b> ▲ <sup>4</sup> RCA 67726 (11.98/17.98)	HOME FOR CHRISTMAS	7
8	10	14	58	<b>SHANIA TWAIN</b> ▲ <sup>7</sup> MERCURY (NASHVILLE) 536003 (10.98 EQ/16.98)	COME ON OVER	2
9	11	12	4	<b>THE OFFSPRING</b> ▲ <sup>2</sup> COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	6
10	5	2	3	<b>METALLICA</b> ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
<b>▶ HOT SHOT DEBUT ◀</b>						
11	<b>NEW</b>		1	<b>REDMAN</b> DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
12	12	8	11	<b>JAY-Z</b> ▲ <sup>3</sup> ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
13	6	5	3	<b>2PAC</b> AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	5
14	14	19	46	<b>DIXIE CHICKS</b> ▲ <sup>3</sup> MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) <b>HS</b>	WIDE OPEN SPACES	10
15	13	20	27	<b>BRANDY</b> ▲ <sup>3</sup> ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
16	15	13	6	<b>ALANIS MORISSETTE</b> MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
17	17	21	23	<b>BARENAKED LADIES</b> ▲ <sup>2</sup> REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
18	21	26	55	<b>WILL SMITH</b> ▲ <sup>4</sup> COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
19	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
20	16	17	3	<b>SOUNDTRACK</b> ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
21	20	29	6	<b>SOUNDTRACK</b> INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	20
22	28	27	16	<b>LAURYN HILL</b> ▲ <sup>3</sup> RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
23	19	18	4	<b>WHITNEY HOUSTON</b> ARISTA 19037 (11.98/17.98)	MY LOVE IS YOUR LOVE	13
24	23	24	25	<b>SOUNDTRACK</b> ▲ <sup>3</sup> COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
25	27	31	7	<b>MANNHEIM STEAMROLLER</b> AMERICAN GRAMPHONE 1998 (10.98/15.98)	THE CHRISTMAS ANGEL	25
26	25	30	12	<b>GOO GOO DOLLS</b> ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
27	34	36	7	<b>VARIOUS ARTISTS</b> POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	21
28	22	22	5	<b>R. KELLY</b> ▲ <sup>3</sup> JIVE 61625* (19.98/24.98)	R.	2
29	24	25	7	<b>DRU HILL</b> ▲ UNIVERSITY 524542/ISLAND (10.98 EQ/17.98)	ENTER THE DRU	2
30	32	34	37	<b>SOUNDTRACK</b> ▲ <sup>4</sup> WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
31	18	11	4	<b>METHOD MAN</b> ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
32	31	33	30	<b>DMX</b> ▲ <sup>2</sup> RUFF RYDERS/DEF JAM 558227*/MERCURY (10.98 EQ/16.98)	IT'S DARK AND HELL IS HOT	1
33	29	28	6	<b>U2</b> ▲ ISLAND 524612 (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
34	33	39	34	<b>FAITH HILL</b> ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
35	35	56	54	<b>ANDREA BOCELLI</b> ▲ <sup>2</sup> PHILLIPS 539207 (10.98 EQ/17.98) <b>HS</b>	ROMANZA	35
36	37	44	56	<b>CELINE DION</b> ▲ <sup>8</sup> 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
37	40	48	11	<b>EVERLAST</b> ● TOMMY BOY 1236 (11.98/16.98) <b>HS</b>	WHITEY FORD SINGS THE BLUES	37
38	26	15	3	<b>PEARL JAM</b> EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
39	38	35	6	<b>SOUNDTRACK</b> ▲ <sup>5</sup> 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
40	44	50	25	<b>THE BRIAN SETZER ORCHESTRA</b> INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
41	47	53	93	<b>MATCHBOX 20</b> ▲ <sup>7</sup> LAVA/ATLANTIC 92721*/AG (10.98/17.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	5
42	41	40	11	<b>SHERYL CROW</b> ▲ A&M 540959 (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
43	53	69	4	<b>SOUNDTRACK</b> DREAMWORKS 50041/GEFFEN (11.98/17.98)	THE PRINCE OF EGYPT	43
44	39	49	7	<b>VINCE GILL WITH PATRICK WILLIAMS AND HIS ORCHESTRA</b> MCA NASHVILLE 70038 (10.98/16.98)	BREATH OF HEAVEN — A CHRISTMAS COLLECTION	39
45	45	43	22	<b>BEASTIE BOYS</b> ▲ <sup>3</sup> GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
46	52	59	63	<b>CREED</b> ▲ <sup>2</sup> WIND-UP 13049 (10.98/16.98) <b>HS</b>	MY OWN PRISON	22
47	43	45	26	<b>SOUNDTRACK</b> ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
48	56	66	16	<b>VARIOUS ARTISTS</b> ● TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
49	42	37	30	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
50	75	79	74	<b>SARAH MCLACHLAN</b> ▲ <sup>4</sup> ARISTA 18970 (10.98/16.98)	SURFACING	2
51	54	60	88	<b>THIRD EYE BLIND</b> ▲ <sup>3</sup> ELEKTRA 62012*/EEG (10.98/16.98) <b>HS</b>	THIRD EYE BLIND	25
52	60	72	7	<b>NEIL DIAMOND</b> ● COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
53	30	23	4	<b>ICE CUBE</b> PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
54	57	54	17	<b>KORN</b> ▲ IMMORTAL 69001*/EPIC (11.98 EQ/16.98)	FOLLOW THE LEADER	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
55	50	55	16	<b>ROB ZOMBIE</b> ▲ GEFEN 25212* (10.98/16.98)	HELLBILLY DELUXE	5
56	63	74	7	<b>98 DEGREES</b> ● MOTOWN 530956 (10.98 EQ/16.98)	98 DEGREES AND RISING	56
57	67	77	58	<b>SPICE GIRLS</b> ▲ <sup>3</sup> VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
58	55	51	8	<b>VARIOUS ARTISTS</b> SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
59	58	62	10	<b>CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN &amp; MARIAH CAREY</b> ● EPIC 69600 (11.98 EQ/17.98)	VHI DIVAS LIVE	21
60	49	47	5	<b>CHICAGO</b> CHICAGO 3035 (10.98/16.98)	CHICAGO 25	47
61	73	73	62	<b>EVERCLEAR</b> ▲ CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
62	62	61	37	<b>ALL SAINTS</b> ▲ LONDON 828997/ISLAND (10.98 EQ/16.98) <b>HS</b>	ALL SAINTS	40
63	48	38	11	<b>OUTKAST</b> ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
64	74	84	97	<b>SPICE GIRLS</b> ▲ <sup>7</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
65	64	57	16	<b>ALABAMA</b> ▲ <sup>2</sup> RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
66	72	64	19	<b>EAGLE-EYE CHERRY</b> ● WORK 69434/EPIC (10.98 EQ/16.98) <b>HS</b>	DESIRELESS	45
67	69	70	41	<b>MADONNA</b> ▲ <sup>3</sup> MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
68	76	67	27	<b>EVE 6</b> ▲ RCA 67617 (10.98/16.98) <b>HS</b>	EVE 6	33
69	51	42	11	<b>KIRK FRANKLIN</b> GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
70	70	68	5	<b>U2</b> ● ISLAND 524613 (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
71	77	78	13	<b>SHAWN MULLINS</b> ● SMG 69637/COLUMBIA (10.98 EQ/16.98) <b>HS</b>	SOUL'S CORE	54
72	80	90	53	<b>SOUNDTRACK</b> ▲ <sup>10</sup> SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
73	61	52	13	<b>SOUNDTRACK</b> ● DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
74	66	65	10	<b>PHIL COLLINS</b> ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
75	85	93	33	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
76	68	100	5	<b>MARTINA MCBRIDE</b> RCA (NASHVILLE) 67654/RLG (10.98/16.98)	WHITE CHRISTMAS	68
77	81	75	22	<b>MONICA</b> ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
78	71	103	4	<b>VARIOUS ARTISTS</b> ARISTA 19019 (10.98/16.98)	ULTIMATE CHRISTMAS	71
79	59	58	5	<b>GEORGE MICHAEL</b> ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
80	79	80	31	<b>LENNY KRAVITZ</b> ● VIRGIN 45605 (10.98/16.98)		5
81	87	85	14	<b>HOLE</b> ● DGC 25164/GEFFEN (10.98/16.98)	CELEBRITY SKIN	9
82	83	86	16	<b>SOUNDTRACK</b> ▲ SONY CLASSICAL 60691 (11.98 EQ/17.98)	BACK TO TITANIC	2
83	46	32	3	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
84	65	46	4	<b>SEAL</b> WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
85	84	81	6	<b>HANSON</b> ● MERCURY 538240 (11.98 EQ/17.98)	LIVE FROM ALBERTANE	32
86	88	95	15	<b>ALAN JACKSON</b> ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
87	89	101	87	<b>SAVAGE GARDEN</b> ▲ <sup>3</sup> COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
88	100	92	7	<b>R.E.M.</b> WARNER BROS. 47112* (10.98/16.98)	UP	3
89	86	76	5	<b>VARIOUS ARTISTS</b> POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	53
90	91	105	7	<b>MICHAEL W. SMITH</b> REUNION 10015/JIVE (10.98/16.98)	CHRISTMASTIME	90
91	90	96	34	<b>MYA</b> ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
92	92	87	10	<b>CAKE</b> ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
93	82	71	7	<b>SOUNDTRACK</b> ● GEFEN 25220 (10.98/17.98)	SABRINA THE TEENAGE WITCH	71
94	36	16	3	<b>RZA AS BOBBY DIGITAL</b> GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	16
95	93	104	4	<b>SOUNDTRACK</b> DREAMWORKS 50050/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	93
96	119	119	39	<b>LIMP BIZKIT</b> FLIP 90124/INTERSCOPE (10.98/16.98) <b>HS</b>	THREE DOLLAR BILL, Y'ALL	96
97	121	118	65	<b>USHER</b> ▲ <sup>4</sup> LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
98	126	131	5	<b>BRUCE SPRINGSTEEN</b> ▲ COLUMBIA 69475 (54.98 EQ/69.98)	TRACKS	27
99	101	115	3	<b>VARIOUS ARTISTS</b> TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	99
100	104	130	4	<b>SOUNDTRACK</b> DREAMWORKS (NASHVILLE) 50045/GEFFEN (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	100
101	110	143	3	<b>BABYFACE</b> EPIC 69617 (11.98 EQ/17.98)	CHRISTMAS WITH BABYFACE	101
102	98	114	45	<b>SOUNDTRACK</b> ▲ <sup>2</sup> MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
<b>▶ PACESETTER ◀</b>						
103	132	178	3	<b>TRANS-SIBERIAN ORCHESTRA</b> LAVA/ATLANTIC 83145/AG (10.98/17.98)	THE CHRISTMAS ATTIC	103
104	95	111	13	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
105	99	99	8	<b>JONNY LANG</b> A&M 540984 (10.98 EQ/16.98)	WANDER THIS WORLD	28
106	120	116	5	<b>CHER</b> WARNER BROS. 47121 (10.98/16.98)	BELIEVE	106

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION	
				IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)			
107	123	121	32	GARTH BROOKS	CAPITOL (NASHVILLE) 94572/CAPITOL (44.98 CD)	THE LIMITED SERIES	1
108	105	109	8	TOBY KEITH	MERCURY (NASHVILLE) 55892 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
109	96	102	11	DEBORAH COX	ARISTA 19022 (10.98/16.98) <b>RS</b>	ONE WISH	72
110	109	97	13	MARILYN MANSON	NOTHING 90273/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
111	106	106	7	VARIOUS ARTISTS	ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
112	103	124	35	ANDREA BOCELLI	PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
113	115	113	80	TIM MCGRAW	▲ <sup>3</sup> CURB 77886 (10.98/16.98)	EVERYWHERE	2
114	78	41	3	TIMBALAND	BLACKGROUP/ATLANTIC 92813/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	41
115	111	112	62	JANET	▲ <sup>2</sup> VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
116	128	129	6	BEE GEES	POLYDOR 559220/A&M (10.98 EQ/17.98)	ONE NIGHT ONLY	89
117	122	127	28	BROOKS & DUNN	▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
118	94	91	17	THE TEMPTATIONS	▲ MOTOWN 530937 (10.98 EQ/16.98)	PHOENIX RISING	44
119	107	110	8	AEROSMITH	▲ GEFEN 25221 (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
120	141	160	5	NEW RADICALS	MCA 11858 (8.98/12.98) <b>RS</b>	MAYBE YOU'VE BEEN BRAINWASHED TOO.	120
121	102	94	6	BECK	▲ BONG LOUD/DCG 25309/GEFFEN (10.98/16.98)	MUTATIONS	13
122	129	117	12	DC TALK	FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
123	117	140	4	SQUIRREL NUT ZIPPERS	MAMMOTH 980192 (10.98 EQ/16.98)	CHRISTMAS CARAVAN	117
124	125	164	13	BETTE MIDLER	WARNER BROS. 47078 (10.98/17.98)	BATHHOUSE BETTY	32
125	133	133	39	JO DEE MESSINA	▲ CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
126	146	173	3	BRIAN MCKNIGHT	MOTOWN 530944 (11.98 EQ/17.98)	BETHLEHEM	126
127	145	151	40	NATALIE IMBRUGLIA	▲ RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
128	135	137	21	SOUNDTRACK	▲ MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
129	127	122	5	BARRY MANILOW	ARISTA 19033 (10.98/17.98)	MANILOW SINGS SINATRA	122
130	118	98	7	FAITH EVANS	▲ BAD BOY 73016/ARISTA (10.98/17.98)	KEEP THE FAITH	6
131	163	183	9	BILL ENGVALL	WARNER BROS. (NASHVILLE) 47090 (10.98/16.98)	DORKFISH	119
132	139	125	8	BLACK SABBATH	EPIC 69115 (15.98 EQ/24.98)	REUNION	11
133	154	152	55	GARTH BROOKS	▲ CAPITOL (NASHVILLE) 56599/CAPITOL (10.98/16.98)	SEVENS	1
134	144	135	44	CHERRY POPPIN' DADDIES	▲ MOJO 53081/UNIVERSAL (10.98/16.98) <b>RS</b>	ZOOT SUIT RIOT	17
135	124	123	6	JUVENILE	CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	36
136	116	120	18	KELLY PRICE	▲ T-NECK 524516/ISLAND (10.98 EQ/16.98)	SOUL OF A WOMAN	15
137	108	89	5	112	▲ BAD BOY 73021/ARISTA (10.98/16.98)	ROOM 112	20
138	138	134	8	DEANA CARTER	▲ CAPITOL (NASHVILLE) 21142/CAPITOL (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	57
139	147	155	32	LEANN RIMES	▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	3
140	114	88	4	GETO BOYS	RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	26
141	151	156	34	GEORGE STRAIT	▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	2
142	137	136	16	MONIFAH	UPTOWN 53155/UNIVERSAL (10.98/16.98)	MO'HOGANY	114
143	143	148	28	REBA MCENTIRE	▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	8
144	156	146	19	POINT OF GRACE	WORLD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
145	140	126	10	BIZZY BONE	▲ MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
146	149	159	18	VINCE GILL	▲ MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
147	155	138	56	METALLICA	▲ ELEKTRA 62126/YEAG (10.98/16.98)	RELOAD	1
148	159	157	14	VARIOUS ARTISTS	BEAST 5653/SIMITAR (10.98/16.98)	NEXT GENERATION SWING	105
149	134	108	6	TOTAL	▲ BAD BOY 73020/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
150	150	141	18	FIVE	ARISTA 19003 (10.98/16.98) <b>RS</b>	FIVE	112
151	113	83	6	SOUNDTRACK	▲ DEF JAM 558295/MERCURY (11.98 EQ/17.98)	BELLY	5
152	164	154	31	GARBAGE	▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
153	153	149	10	JOHN MELLENCAMP	▲ COLUMBIA 69602* (11.98 EQ/17.98)	JOHN MELLENCAMP	41

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	161	158	32	VONDA SHEPARD	▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
155	157	—	57	MARTINA MCBRIDE	▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
156	97	63	3	DJ QUIK	PROFILE 19034/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
157	148	192	4	KENNY LOGGINS	▲ COLUMBIA 69371 (11.98 EQ/17.98)	DECEMBER	148
158	136	128	12	KEITH SWEAT	▲ ELEKTRA 62262/EG (10.98/16.98)	STILL IN THE GAME	6
159	152	195	3	VARIOUS ARTISTS	HIP-0 40124/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS II	152
160	174	—	63	BROOKS & DUNN	▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
161	162	139	29	MASTER P	▲ NO LIMIT 53538/PRIORITY (12.98/19.98)	MP DA LAST DON	1
162	172	—	9	ANDREA BOCELLI	PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
163	167	147	6	THE ROLLING STONES	VIRGIN 46740 (12.98/17.98)	NO SECURITY	34
164	166	—	2	KENNY ROGERS	DREAMCATCHER 1 (11.98/16.98)	CHRISTMAS FROM THE HEART	164
165	177	172	19	NEWSBOYS	STAR SOUND 45917/VIRGIN (10.98/16.98)	STEP UP TO THE MICROPHONE	61
166	186	182	30	NATALIE MERCHANT	▲ ELEKTRA 62196/EG (10.98/16.98)	OPHELIA	8
167	158	150	24	MARK WILLS	▲ MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) <b>RS</b>	WISH YOU WERE HERE	74
168	160	132	19	SNOOP DOGG	▲ NO LIMIT 50000/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
169	178	185	40	FASTBALL	▲ HOLLYWOOD 162130 (10.98 EQ/16.98) <b>RS</b>	ALL THE PAIN MONEY CAN BUY	29
170	173	162	42	BIG BAD VOODOO DADDY	▲ COOLSVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
171	184	180	38	SEMISONIC	▲ MCA 11733 (10.98/16.98) <b>RS</b>	FEELING STRANGELY FINE	43
172	RE-ENTRY	51	NEXT	▲ ARISTA 18973 (10.98/15.98) <b>RS</b>	RATED NEXT	37	
173	171	165	12	KISS	▲ MERCURY 558992 (11.98 EQ/19.98)	PSYCHO-CIRCUS	3
174	189	200	60	GREEN DAY	▲ REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
175	188	174	78	K-CI & JOJO	▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
176	169	163	12	JERRY SEINFELD	▲ UNIVERSAL 53175 (11.98/17.98)	I'M TELLING YOU FOR THE LAST TIME	59
177	165	144	7	MOTLEY CRUE	MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
178	168	175	7	DIVINE	PENDULUM 12325/RED ANT (10.98/16.98) <b>RS</b>	FAIRY TALES	127
179	195	—	19	DIAMOND RIO	ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
180	131	107	6	MIA X	NO LIMIT 53502/PRIORITY (10.98/16.98)	MAMA DRAMA	7
181	182	188	6	JIMI HENDRIX	EXPERIENCE HENDRIX 11671/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	172
182	175	190	22	TRISHA YEARWOOD	▲ MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	33
183	180	177	37	EDWIN MCCAIN	▲ LAVA/ATLANTIC 82995/AG (10.98/15.98) <b>RS</b>	MISGUIDED ROSES	73
184	181	—	2	SHAWN COLVIN	COLUMBIA 69550 (11.98 EQ/17.98)	HOLIDAY SONGS AND LULLABIES	181
185	RE-ENTRY	67	FLEETWOOD MAC	▲ REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1	
186	199	—	2	VARIOUS ARTISTS	WINDHAM HILL 11368 (10.98/16.98)	THE COLORS OF CHRISTMAS	186
187	185	179	4	VARIOUS ARTISTS	VIRGIN 46796 (12.98/17.98)	PURE MOODS II	166
188	197	—	32	JOHN MELLENCAMP	▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
189	192	—	26	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA	▲ NEMO STUDIO 56511/ANGEL (9.98/16.98) <b>RS</b>	TIME TO SAY GOODBYE	71
190	170	142	5	RUSH	▲ ANTHEM/ATLANTIC 83122/AG (24.98 CD)	DIFFERENT STAGES/LIVE	35
191	187	—	3	VARIOUS ARTISTS	WALT DISNEY 60987/MADACY (9.98 CD)	DISNEY'S FAVORITE CHRISTMAS SONGS	187
192	190	189	27	VARIOUS ARTISTS	RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
193	193	194	68	INSANE CLOWN POSSE	▲ ISLAND 524442 (10.98 EQ/16.98)	THE GREAT MILENKO	63
194	NEW	▶	1	SOUNDTRACK	ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	194
195	142	—	2	VARIOUS ARTISTS	PRIORITY 53532* (10.98/16.98)	N.W.A. STRAIGHT OUTTA COMPTON 10TH ANNIVERSARY TRIBUTE	142
196	191	166	27	RAMMSTEIN	▲ MOTORSLASH 539901/ISLAND (10.98 EQ/16.98) <b>RS</b>	SEHNSUCHT	45
197	198	186	25	SOUNDTRACK	▲ EPIC 69338 (11.98 EQ/17.98)	GODZILLA — THE ALBUM	2
198	176	145	10	CYPRESS HILL	▲ RUFFHOUSE 69037/COLUMBIA (10.98 EQ/16.98)	— THE ALBUM IV	11
199	194	167	20	SOUNDTRACK	▲ ELEKTRA 62201/EG (11.98/17.98)	CAN'T HARDLY WAIT	25
200	179	153	5	SOUNDTRACK	HOLLYWOOD 162157 (10.98 EQ/17.98)	THE WATERBOY	109

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 137 2Pac 13 98 Degrees 56	Cherry Poppin' Daddies 134 Eagle-Eye Cherry 66 Chicago 60 Phil Collins 74	Fastball 169 Five 150 Fleetwood Mac 185 Kirk Franklin 69	Juvenile 135 K-Ci & JoJo 175 Toby Keith 108 R. Kelly 28	Metallica 10, 147 Method Man 31 Mia X 180 George Michael 79	The Rolling Stones 163 Rush 196 RZA As Bobby Digital 94	100 The Rugrats Movie 21 Rush Hour 73	The Colors Of Christmas 186 A Country Superstar Christmas 11 159 Disney's Favorite Christmas Songs 191 ESPN Presents: Jack Jams Vol. 4 48
Aerosmith 119 Alabama 65 All Saints 62	Shawn Colvin 184 Deborah Cox 109 Creed 46	Garbage 150 Geto Boys 142 Vince Gill 146 His Girl Friday 145	Kiss 173 Korn 54 Lenny Kravitz 80	Marilyn Manson 124 Mania 77 Morifah 142	Savage Garden 87 Sea 84 Jerry Seinfeld 176	Sabrina The Teenage Witch 93 Titanic 72 Touché By An Angel: The Album 39	Monsters Of Rock 192 MTV Party To Go 99 99 Next Generation Swing 148 No Limit Soldier Compilation — We Can't Be Stop 19
Babyface 101 Backstreet Boys 17 Barenaked Ladies 15	Sheryl Crow 42 Cypress Hill 198 dc Talk 122	Marina McBride 76, 155 Marta McBride 76, 155 Master P 161 matichbox 20 41	Limp Bizkit 96 Limp Bizkit 96 Limp Bizkit 96	Mya 91 New Radicals 120 Newsboys 165	Shania Twain 8 Shania Twain 8 Shania Twain 8	Ultimate Christmas 78 Ultimate Dance Party 1999 111 Wow! 1999: The Year's 30 Top Christian Artists And Songs 58	
Beastie Boys 45 Beck 121	Diamond Rio 179 Neil Diamond 52 Celine Dion 2, 36	Frankie 181 Frost 114 Laurn Hill 22	Motley Crue 177 Shawn Mullins 71 Mya 91	Next 172 Back To Titanic 82 Belly 151	Spice Girls 57, 64 Bruce Springsteen 98 Squirrel Nut Zippers 123	Source Presents Hip Hop Hits — Volume 2 89 Ultimate Christmas 78 Ultimate Dance Party 1999 111 Wow! 1999: The Year's 30 Top Christian Artists And Songs 58	
Bee Gees 116 Big Bad Voodoo Daddy 170 Bizzy Bone 145	Black Sabbath 132 Andrea Bocelli 35, 112, 162 Bone Thugs-N-Harmony 83	Hanson 85 Jimi Hendrix 181 Frankie 181 Frost 114 Laurn Hill 22	Marina McBride 76, 155 Master P 161 matichbox 20 41	The Offspring 9 OutKast 63	Trans-Siberian Orchestra 103 Shania Twain 8 U2 33, 70	Mark Wills 167 Trisha Yearwood 182 Rob Zombie 55	
Black Sabbath 132 Andrea Bocelli 35, 112, 162 Bone Thugs-N-Harmony 83	Brandy 15 DMX 32 Dru Hill 29	Alan Jackson 86 Janet 115 Jay-Z 12 Jewel 4	David Matthews Band 75 Limp Bizkit 96 Limp Bizkit 96 Limp Bizkit 96	Pearl Jam 38 Point Of Grace 144 Kelly Price 136	The Prince Of Egypt 43 The Prince Of Egypt—Inspirational 95 The Prince Of Egypt—Nashville		
Babyface 101 Backstreet Boys 17 Barenaked Ladies 15 Beastie Boys 45 Beck 121 Bee Gees 116 Big Bad Voodoo Daddy 170 Bizzy Bone 145 Black Sabbath 132 Andrea Bocelli 35, 112, 162 Bone Thugs-N-Harmony 83 Brandy 15 DMX 32 Dru Hill 29 Garth Brooks 1, 107, 133 Cake 92 Mariah Carey 6 Deana Carter 138 Cher 106	Bill Engvall 131 Faith Evans 130 Eve 168 Everclear 61 Everlast 37	Alan Jackson 86 Janet 115 Jay-Z 12 Jewel 4	David Matthews Band 75 Limp Bizkit 96 Limp Bizkit 96 Limp Bizkit 96	Pearl Jam 38 Point Of Grace 144 Kelly Price 136 Rammstein 196 Redman 11 LeAnn Rimes 139 Kenny Rogers 164	The Prince Of Egypt 43 The Prince Of Egypt—Inspirational 95 The Prince Of Egypt—Nashville		

## New Talent Revealed On Best Unsigned Band CD

Musician has released a 12-song CD featuring the winners of the 1998 Best Unsigned Band competition. This CD represents the best new bands as selected by Musician from over 2,000 entrants from around the world. Featured on the CD are, the Kingpins, Big Guitars from Memphis, 17 Reasons Why, the Housemarys, Greazy Meal, Trophy Wife, Dal-Dil-Vog, Michael Lord, Violin Road, the Barrys, the Vague, and Shiverhead. The CD is serviced to the music industry and media professionals.

Following the initial vote made by leading editors and writers of major music publications, the semi-finalists were judged by a panel of artists. This year's artists included Joe Perry of Aerosmith, Eric Johnson, Keb' Mo', Moby, and Art Alexakis of Everclear. The grand-prize winners, the Kingpins, were awarded a \$10,000 prize package from the contest's sponsors, Atlantic Records, Fostex, and Yamaha.

Musician editor Robert Doerschuk says, "As the premier band competition, BUB has always been about getting the best undiscovered talent in front of the music industry. Being musicians ourselves, we understand the importance of getting heard and in touch with the industry gatekeepers."

Meanwhile, the 1999 BUB competition is already underway. This year's grand-prize package features products and services from competition sponsors Atlantic Records, Billboard Talent Net, Drum Workshop, Healey Disc, Liquid Audio, Shure, and Stump Preacher.

To enter the 1999 BUB contest, send a two-song cassette, an entry form (found in Musician or at musicianmag.com) and a check for \$19.95 to Musician/BUB 49 Music Square West, Nashville, TN 37203 by Dec. 31. For more information or to obtain the new BUB CD, call Matt Brown at 615-321-1538.



## PERSONNEL DIRECTIONS

Amy Heller has been named the new promotion coordinator at Billboard. In this position, Heller is responsible for coordinating all trade shows, copywriting, and general marketing duties.

Heller has worked in promotions and publicity at several companies including, CBS Radio Stations (formerly American Radio Systems) and Dee Dee Chereton & Associates. At these offices, she assisted in planning events and publicity campaigns, and writing and editing.

Heller graduated from Brandeis University where she majored in psychology and minored in journalism and theater.

Silvio Pietroluongo has been promoted to chart administrator of Airplay Monitor. Pietroluongo will

oversee all aspects of Monitor's chart system including assuring the accuracy of the charts, developing new chart features, disseminating Monitor chart information internally, and instituting procedures to streamline the charting process.

A 10-year veteran of Billboard charts, Pietroluongo began as a chart surveyor in 1989 and rose to senior manager/retail charts and archive research. In addition to managing Billboard's research efforts, Pietroluongo has been the liaison between Billboard and SoundScan, coordinating the categorization of titles and ensuring quality control.

In his new post, Pietroluongo will report to Jon Guynn, publisher of Airplay Monitor.



HELLER



PIETROLUONGO

### Music & Marketing Seminar

Essex House • New York City • April 8, 1999

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Fontainebleau Hilton • Miami Beach • April 20-22, 1999

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Contact Sam Bell at 212-536-1402/1-800-449-1402.

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## 'Goodbye' Gets Warm Welcome At Retail

THE DISPARITY BETWEEN what radio programmers want to play and what consumers want to buy is the reason for the high debut of Spice Girls' "Goodbye" (Virgin) on The Billboard Hot 100. The song didn't earn enough airplay to make the chart before its commercial release, but after one week in stores, the single has enough sales points to open at No. 11. That's the group's highest debut since "2 Become 1" entered at No. 6 the week of Aug. 16, 1997. "Goodbye" is the seventh Spice Girls single to chart. It ties the opening of their first single, "Wannabe." The follow-up, "Say You'll Be There," was the act's highest bow, at No. 5.

In the U.K., "Goodbye" bows at No. 3, and the Irish girl group B\*witched gets its third No. 1 with "To You I Belong" (Epic). B\*witched is one of the few acts to have its first three singles reach pole position. The others: Gerry & the Pacemakers, Frankie Goes To Hollywood, Jive Bunny & the Mastermixers, and Robson & Jerome. The only group to top this is Spice Girls; they went to No. 1 with their first six.

ELEVEN TO 20: No chart fanatic can resist compiling as many year-end personal recaps as possible. My top 10 albums of '98 can be found elsewhere (see page Y75), but I find it impossible to limit the list to 10. Here are my next 10, in order: Emilia, "Big Big World" (Rodeo/Universal). Edsilia, "Edsilia" (Endemol, the Netherlands). Karen Ramirez, "Distant Dreams" (Manifesto/Mercury, U.K.). Sentidos Opuestos, "Viento A Favor" (EMI Latin). Erin O'Donnell, "Scratching The Surface" (Cadence). William Pears, "William Pears" (Permanent Press). Fey, "Color De Los Suenos" (Sony Discos). Tatsuhiro Yamashita, "Cozy" (Moon, Japan). Edyta Gorni-

ak, "Edyta Gorniak" (Orca/EMI, Poland). Bobby Vee, "The Essential & Collectible" (EMI, U.K.).

SINGLED OUT: I still love the singles format and had a wealth of riches to choose from for my 10 favorites of 1998. I finally whittled the list down, and here they are, beginning with my favorite: Melanie Cohl, "Dis Oui" (AMC, Belgium). Chiara, "The One That I Love" (Coil, Malta). The Lighthouse Family, "High" (Island). The Tamperer Featuring Maya, "If You Buy This Record (Your Life Will Be Better)" (Jive, U.K.). The Blenders, "(I Am In Love With The) McDonald's Girl" (Universal). Bic Runga, "Sway" (Columbia). Jennifer Paige, "Crush" (Edel America/Hollywood). Tina Arena, "Whistle Down The Wind" (Really Useful/Polydor, U.K.). Danijela, "Neka Mi Ne Svane" (HRT, Croatia). Foxie, "Quitter Les Siens" (Universal, France).

TRACKING 'EM DOWN: And finally, my 10 favorite album tracks of 1998. Wish they had been—or will be—commercial singles. Ace Of Base, "Donnie" (Arista). Steps, "Better Best Forgotten" (Jive, U.K.). 883, "La Regola Dell'Amico" (Fri, Italy). Fastball, "The Way" (Hollywood). Peggy March & Sande Harris, "Nem Mann Zu Lieben Ist Ein Fulltime-Job" (Koch International, Germany). B\*witched, "Oh Mr. Postman" (Epic). Lee Ann Womack, "I'll Think Of A Reason Later" (Decca). Eddi Reader, "Bell, Book, And Candle" (Blanco Y Negro, U.K.). Terry Hall & Sinéad O'Connor, "All Kinds Of Everything" (EMI, U.K.). Ta-Gana, "Dream Come True" (Hollywood).



by Fred Bronson



## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1997	1998
TOTAL	714,354,000	744,987,000 (UP 4.3%)
ALBUMS	586,450,000	639,032,000 (UP 9%)
SINGLES	127,904,000	105,955,000 (DN 17.2%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1997	1998
CD	450,661,000	516,554,000 (UP 14.6%)
CASSETTE	134,452,000	120,822,000 (DN 10.1%)
OTHER	1,337,000	1,656,000 (UP 23.9%)

### OVERALL UNIT SALES THIS WEEK

26,576,000

### LAST WEEK

21,117,000

### CHANGE

UP 25.9%

### THIS WEEK 1997

25,808,000

### CHANGE

UP 3%

### ALBUM SALES THIS WEEK

24,819,000

### LAST WEEK

19,573,000

### CHANGE

UP 26.8%

### THIS WEEK 1997

23,122,000

### CHANGE

UP 7.3%

### SINGLES SALES THIS WEEK

1,757,000

### LAST WEEK

1,544,000

### CHANGE

UP 13.8%

### THIS WEEK 1997

2,686,000

### CHANGE

DOWN 34.6%

### YEAR-TO-DATE CASSETTE ALBUM SALES BY GEOGRAPHIC REGION

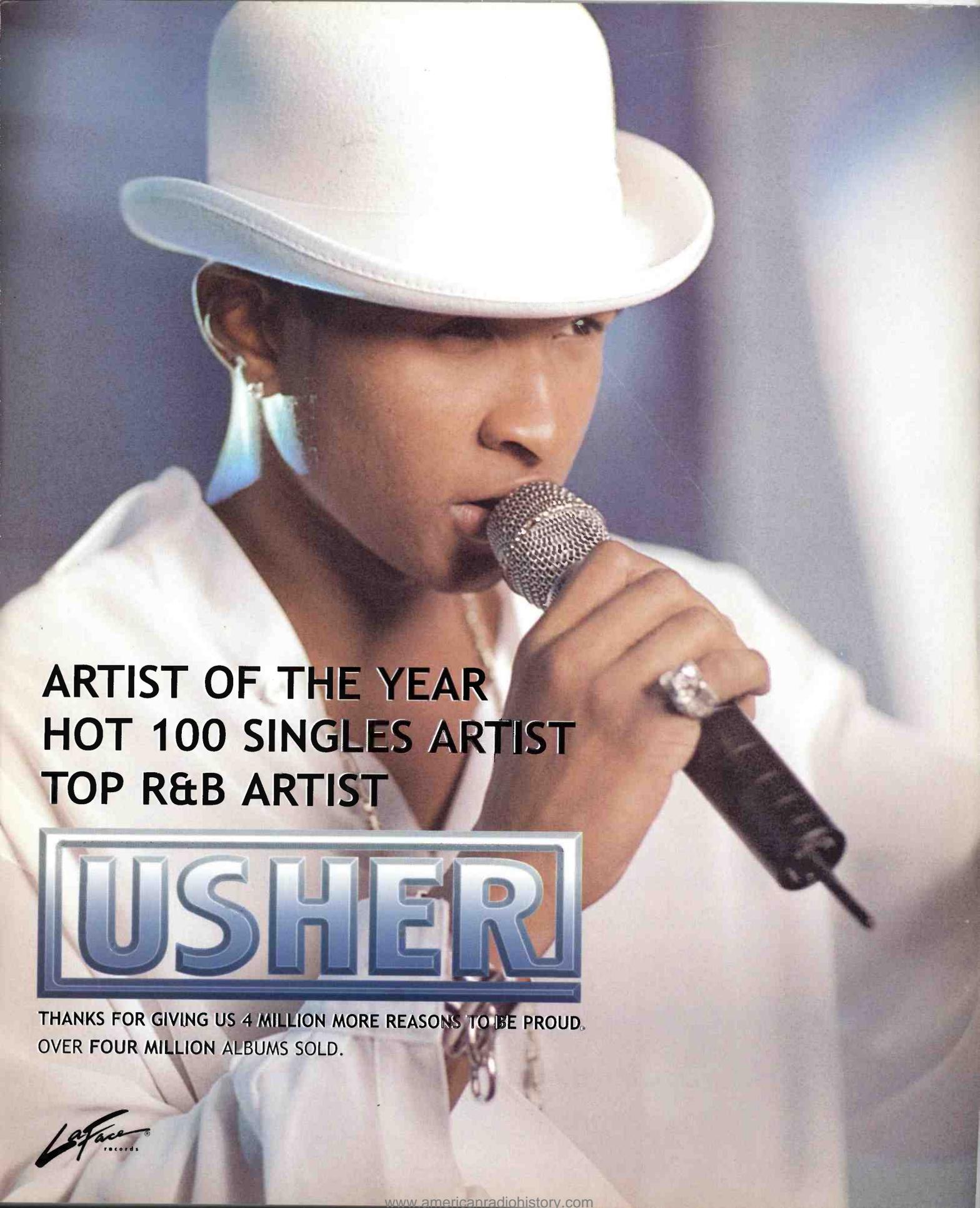
	1997	1998		1997	1998
NORTHEAST	7,334,000	7,026,000 (DN 4.2%)	SOUTH ATLANTIC	25,642,000	23,460,000 (DN 8.5%)
MIDDLE ATLANTIC	18,520,000	17,369,000 (DN 6.2%)	SOUTH CENTRAL	24,550,000	22,827,000 (DN 7%)
E. NORTH CENTRAL	22,527,000	20,032,000 (DN 11.1%)	MOUNTAIN	8,224,000	7,029,000 (DN 14.5%)
W. NORTH CENTRAL	8,822,000	7,609,000 (DN 13.7%)	PACIFIC	18,833,000	15,470,000 (DN 17.9%)

ROUNDED FIGURES

FOR WEEK ENDING 12/13/98

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



A close-up photograph of Usher wearing a white fedora-style hat and a white suit jacket. He is holding a silver microphone to his mouth and looking slightly to the right. The background is a soft, out-of-focus blue and white.

**ARTIST OF THE YEAR  
HOT 100 SINGLES ARTIST  
TOP R&B ARTIST**

**USHER**

THANKS FOR GIVING US 4 MILLION MORE REASONS TO BE PROUD.  
OVER FOUR MILLION ALBUMS SOLD.

*LaFace*  
records

# VAST.

EIGHT MONTHS WE BANGED OUR HEADS AGAINST THE WALL.  
ALL OF A SUDDEN IT'S HAPPENING.

# MARVELOUS 3.

"FREAK OF THE WEEK" HAPPENING AT RADIO EVERYWHERE.  
WE HAVEN'T EVEN SHIPPED IT.

# HI. HOW YA DOIN'?

WE WORK HARD TO MAKE OUR RECORDS SUCCESSFUL AND WE'RE PROUD OF THE RESULTS. BUT IT'S IMPOSSIBLE TO PREDICT EXACTLY HOW OR WHEN AN ARTIST WILL BREAK THROUGH. WE TRUST THE RECORDS THAT WE RELEASE AND WE PUT EVERYTHING WE HAVE BEHIND THEM. IN 1999, ALONG WITH VAST AND MARVELOUS 3, WE'LL DO THE SAME FOR 1,000 CLOWNS, 3RD STOREE, DDT, FINE, LIL' MO, MINT CONDITION, STAIND AND THE REST OF OUR NEW ARTISTS. SIMPLY PUT, THAT'S OUR PLAN. AND JUST LOOK WHAT CAN HAPPEN.

**ELEKTRA ENTERTAINMENT GROUP. WHAT HAPPENS NEXT.**

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