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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT FEBRUARY 20, 1999

ADVERTISMENT

MCAD-11830 **okay player.**
GOOD FOR THE BETTER OF

THE ROOTS

THE NEW ALBUM *things fall apart*

IN-STORES
 FEBRUARY 23

featuring "YOU GOT ME"
 with Erykah Badu

Performing live on
 Late Night w/David Letterman
 March 2nd

No. 1 VIDEO



MUSIC TO MY EARS

Bad Co. Reunites With Tour, Album On Elektra

See Page 3

GLOBAL MUSIC PULSE

Varieties Of Jazz Around The World And Its Creators

See Page 43

Source-Tagging Is Coming To DVD, VHS

BY SETH GOLDSTEIN

NEW YORK—Source-tagging, an anti-theft technology that the U.S. music industry has waged a torturous campaign to implement, will start protecting DVDs and videocassettes this year.

DVD Columbia TriStar Home Video begins applying its tags—which will be from one of two competing electronic article surveillance (EAS) companies.

(Continued on page 77)

LATIN MUSIC 6 PACK

A FOCUS ON PUERTO RICO

FOLLOWS PAGE 38

Rocket's Elton Riding High With 'Aida' Set

BY CHUCK TAYLOR

NEW YORK—When Elton John expressed interest in working on a second project with Tim Rice for Disney, he made one thing clear: He wanted something more "dangerous" than the 10 million-selling, Oscar-winning soundtrack to the animated film "The Lion King" that the pair created in 1994.



JOHN

The folks at Disney came through, all right. They suggested that John adapt the Verdi opera "Aida" into a musical stage production, complete with an accompanying pop/R&B soundtrack that would bring its music to the masses.

"Tim and I didn't give it much thought, actually; we just said yes," says John. "It's such a great story, and it was too interesting and too challenging to turn down. I'd never done anything especially for the stage before, so it was a first for me, something completely different."

The result is a multi-tiered musical journey that evokes a new level of artistic mastery for John—first as the writer of some 21 songs with Rice created specifically for the stage, followed by the masterminding of an album that translates the

(Continued on page 76)

Retail Reacts To 'Madison'

BY DON JEFFREY and ED CHRISTMAN

NEW YORK—U.S. music merchants have been shut out of the Madison Project in its first consumer trial—causing confusion among stock market investors who apparently believe that the digital-delivery test may signal the eventual exclusion of retailers from the music marketplace.



In the two days after the major-label project was formally announced Feb. 8, shares of the three publicly traded U.S. music chains lost a com-

combined total of \$175 million. In the music technology venture with IBM, the five major record companies—Sony, EMI, Universal, BMG, and Warner Music—say they will initially provide 1,000 albums and several hundred singles for sale through digital downloading in the project's six-

NEWS ANALYSIS

to nine-month trial starting in late spring. The announcement had been anticipated (Billboard, Dec. 26, 1998).

The 1,000 homes participating in

(Continued on page 83)

Wynton Marsalis, Sony Get Behind Nine Albums In '99

BY MELINDA NEWMAN

LOS ANGELES—Ever since the release of his first Columbia album in 1981, trumpeter Wyn-



MARSALIS

COLUMBIA

ton Marsalis has been one of jazz's most prolific contributors. However, even by his audacious

(Continued on page 79)

Oz Biz Frets Over Emerging Parallels

BY CHRISTIE ELIEZER

SYDNEY—The worst fears of many in the Australian music industry are showing signs of becoming reality. Two of the country's top specialty music chains, HMV and market

Euro Music Biz Applauds Vote On Copyright Directive . . . Page 7

leader Sanity, are sourcing a limited number of cheap parallel imports from Asia and retailing them at prices that are significantly lower

(Continued on page 72)



Bullens Set Will Benefit Maine Cancer Center . . . P9

BILLBOARD SPOTLIGHTS

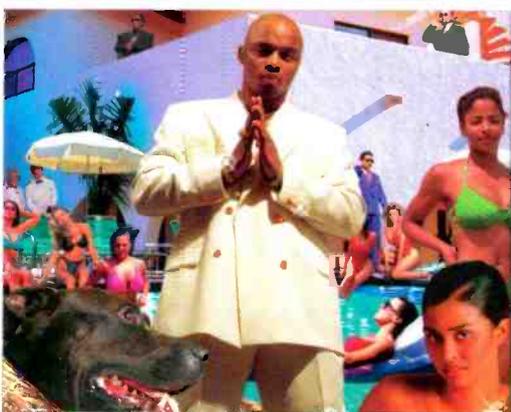
Children's entertainment

BEGINS ON PAGE 57

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NO LIMIT RECORDS

so much for the sophomore slump

Okay, so technically **So Much For The Afterglow** was Everclear's third album, following their acclaimed indie album *World Of Noise* and their platinum-selling Capitol debut *Sparkle and Fade*. But we're getting factual, not technical. And the facts are: **So Much For The Afterglow** is a follow-up phenomenon. Never out of the top 100 since its release **70** weeks ago, it's gone multi-platinum on the strength of three chord-striking commercial singles "**Everything To Everyone**," "**I Will Buy You A New Life**" and the provocative "**Father Of Mine**." Airplay from those three singles garnered the band Billboard's Hot Modern Rock Artist of the Year and a recent Grammy nomination. Meanwhile, the fourth single, the ironically-named "**One Hit Wonder**," is just hitting the airwaves while its amazing video (another Everclear trademark) debuts on MTV.

These days, if a highly-anticipated follow-up album debuts, as Everclear did, at number 33, it's already considered a failure, destined to tumble off the charts in a few terrifying weeks. Which makes the slow and steady success of **So Much For The Afterglow** all the more satisfying. It's about breaking a band, not a song. It's about great writing, constant touring and belief from every level of the label.

It's about betting on the tortoise in a hare-obsessed world.



m-u-l-t-i-p-l-a-t-i-n-u-m

everclear

so much for the afterglow

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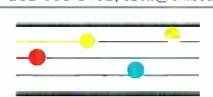
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It's Good To Keep Bad Company Again

When they were good, they were very good, but when they were Bad, they were best. Way back in September of 1973, three orphan stars of beloved rock bands were starting over in a joint rehearsal session. Gathered at vocalist Paul Rodgers' house in England in search of new musical moorings were Rodgers and drummer Simon Kirke, of the recently dismantled Free, and guitarist Mick Ralphs, who'd just bolted from his job as Ian Hunter's sidekick in Mott The Hoople. Gaining confidence as a trio, they "had a working name of Rubber Knickers," recalls Kirke.

Two months into the group's woodshedding, former King Crimson bassist Raymond "Boz" Burrell signed on, and the band was complete but still "didn't really have a name," according to Kirke. While walking down the main street in his hometown of Guildford, Surrey, Rodgers spied a movie billboard advertising a 1972 Civil War-era horse opera by "Bonnie And Clyde" director Robert Benton that featured Jeff Bridges and Barry Brown as runaways who form a bank-robbing team—"Bad Company."

"It didn't have quite the same ambience as Rubber Knickers," Kirke admits of the cinematic handle, but after Paramount Pictures granted permission to the band to use the tag, it stuck—with a vengeance. Few fans can forget the eerie guitar tracery, wary tread of piano, and faint cymbal flourishes that tumbled into the myth-spinning fun of the "Bad Company" album's ominous signature cut, which told a tale of "rebel souls, deserters" and their infamous trail of tumult through "these towns, they all know our name."

Playing its inaugural concert on March 9, 1974, at City Hall in Newcastle-Upon-Tyne, Bad Company was signed to Island Records in the U.K. and the Led Zeppelin-owned Swan Song label (distributed by Atlantic) in the U.S. The debut album was recorded in 10 days in Zeppelin's mobile studio and hit No. 1 in the U.S. in the summer of '74, with the sudden global success of the first single, "Can't Get Enough," creating an overnight stadium headliner. Eight years and six superb studio albums later, it was all over for the founding foursome. But beginning with a live, pay-per-view concert May 21 at the House of Blues in Orlando, Fla., the original members will reconvene to kick off a celebration of the 25th anniversary of the "Bad Company" album that includes a projected warm-weather tour of 20-30 dates, as well as the release of "The 'Original' Bad Co. Anthology" (Elektra, due March 23). The two-disc set is a 33-track monument to some of the finest and most radio-friendly hard rock ever chiseled, with four solid new studio tracks (including the leadoff single, "Hey, Hey") forming the capstone. Since it also arrives in a year many feel will mark a strong resurgence for rock bands, it's only fitting that these past masters get a head start.

"What happened, frankly, is that Mick and I sat down at a meeting last year regarding our huge back catalog of Bad Company songs," says Rodgers. "They still get used a lot in movies ['Can't Get Enough' in "Wayne's World 2," 1993; "Burnin' Sky" in "Jerry Maguire," 1996; "Feel Like Makin' Love" in "G.I. Jane," 1997]. And somebody suggested, 'Wouldn't it be a good idea to put together an anthology, an overview of the whole band?' And from there the idea would be, 'Wouldn't it be nice to put down some new tracks?' and then, 'Wouldn't it be nice to tour?'"

Black Promoters' Suit Supported With Protest

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

NASHVILLE—Five prominent African-American promoters hoped to raise public awareness of their \$700 million discrimination lawsuit against the nation's top promoters and booking agencies with a Feb. 11 protest outside the Los Angeles headquarters of the William Morris Agency and Creative Artists Agency (CAA) (**BillboardBulletin**, Feb. 9).

Also scheduled to participate were the Rev. Joseph E. Lowery, president emeritus of the Southern Christian Leadership Conference, and the Rev. Al Sharpton.

The promoters were to present letters to Arnold Rifkin, president of the William Morris Agency, and Richard Lovett, president of CAA, from Leonard Rowe, president of the Black Promoters Assn., asking "to meet with you and urge you to immediately change your business practices so

Rodgers breaks into a sandpaper snigger and then stops. "But another part of the thing for coming together is that when I left the band [in 1982], they asked if they could still use the name Bad Company, and I was iffy about it but said yes. And then I didn't like what I started to hear coming back [on five albums between 1986 and 1995]. I wasn't too happy when I heard clone Paul Rodgers singers, because I feel the band had a certain integrity, and I want to put that back, really, put a cap on that." The initial reunion sessions for the Company men took place last November at a studio in Surrey. Kirke remembers, "We were like dogs circling each other."

"So," Rodgers says, "I just said, 'Let's do "Can't Get Enough,"' because it's got three simple chords; it's a key that I can take by the throat, and it rocks. I counted off the familiar 1-2, 1-2-3, and—boom!—it just all locked back together for the first time in almost 20 years. Everybody said, 'Oooh yeah,' and one of the crew walked up and said, 'Man, I've heard you sing that song so many times, but that's the first time I've heard it with the original guys,' which was pretty cool."

Since the group members had learned the demos of Ralphs' and Rodgers' new material in advance, they roared straight into Ralphs' "Hey, Hey."

"And it was great," says Rodgers. "'Hey, Hey' was just such an obvious choice for a single, with that same easy groove. But we almost couldn't get Boz to play that," he adds with a lingering edge of exasperation. "Boz thinks of himself as a sort of pure jazz musician, bless his heart, and he brings taste and class to the band—but I told Boz [shouting], 'Don't talk to me about credibility!'"

The reconstituted rock combo collapsed in laughter, the gap of the checkered past bridged by a recaptured camaraderie, and the rest of its new songs—Ralphs' steady-rolling "Ain't It Good" and Rodgers' droll "Tracking Down A Runaway" and the characteristically mythic "Hammer Of Love" (co-written with Cynthia Kereluk)—resealed its bond with the glue of a new agenda. The new material's coherence also ensured one of the concert tickets of '99.

For anyone somehow unapprised of Bad Company, it conceived the popular apex in the early 1970s of a blues/R&B/rock alloy that could be compacted without compromise. Arriving in smoldering singles-length radio parcels, the lean excellence of Ralphs' spare power chords, Kirke's hydraulic down-strokes, Burrell's agile throb, and the stern purr of Rodgers' hoarse seductions was a perfect sonic booby trap in America's high school dances and roadside jukeboxes, ruining the false decorum of President Nixon's corrupt reign with a dose of raw reverence for the soul, the sensuality, and the drive for personal candor on which rock had been built.

"Though we were English, lots of people thought we were American," says Kirke, "and we kind of grew up in America. Paul's main influence was Otis [Redding], and mine was Al Jackson [of Booker T. & the MG's], and we loved the blues. Free was a blues band until we discovered soul: Wilson Pickett, Aretha Franklin. Someone asked me what the success of Bad Company was about, and my answer was the songs. Unlike Led Zeppelin, none of us were really that brilliant individually—with the exception of Paul—but bloody hell, we tended to focus our energies and egos on those three- and four-minute packages. So we're united again in the same cause."

that our members and qualified black concert promoters can do business with your company on a level playing field."

The letter further asks that black promoters "be judged only by our business ethics and qualifications and with disregard to race, creed, color, or religion."

The letter also states, "We recognize that you may be pressured by white managers and promoters to maintain the present discriminatory structure prevalent in our industry today, but it is indecent, immoral as well as illegal and should cease."

The promoters filed a lawsuit on Nov. 19, 1998, in U.S. District Court in New York against 11 major booking agencies and 29 concert promoters (Billboard, Dec. 5, 1998). The complaint alleges antitrust and civil rights claims, charging a longstanding conspiracy that has kept black promoters from promoting shows by white headliners and top-selling black acts.

"The goal of the rally is to call attention

to the music industry, in particular the black music industry, to the fact that these business practices have existed and continue to exist," says Robert Donnelly, an attorney representing the black promoters. The five promoters are Rowe Entertainment (Leonard Rowe) of Atlanta; BAB Productions Inc. of Charlotte, N.C. (Bernard Bailey); Sun Song Productions in New York (Jesse Bosenan); Summit Management in Memphis (Fred Jones); and Lee King Productions, Jackson, Miss.

"We want to show the public that these agencies refuse to do business with black businessmen and people of color on a level playing field," Rowe says. "We're going hand to hand to the public."

Donnelly says that on Feb. 15 the defendants will be required to file their answers to the lawsuit. "After that, we start what's known as the 'discovery phase' of the case, which includes the taking of depositions

(Continued on page 78)

TOP ALBUMS

HOT SINGLES

VIDEOS

• THE BILLBOARD 200 ★ BABY ONE MORE TIME • BRITNEY SPEARS • JIVE	84
CLASSICAL ★ ARIA - THE OPERA ALBUM • ANDREA BOCELLI • PHILIPS	31
CLASSICAL CROSSOVER ★ BACK TO TITANIC LONDON SYMPHONY ORCHESTRA (HORNER) • SONY CLASSICAL	31
COUNTRY ★ WIDE OPEN SPACES • DIXIE CHICKS • MONUMENT	30
HEATSEEKERS ★ HOLIDAY MAN • THE FLYS • DELICIOUS VINYL	16
JAZZ ★ JAZZ FOR A RAINY AFTERNOON • VARIOUS ARTISTS • 32 JAZZ	32
JAZZ / CONTEMPORARY ★ KENNY G GREATEST HITS • KENNY G • ARISTA	32
NEW AGE ★ DESTINY • JIM BRICKMAN • WINDHAM HILL	32
POP CATALOG ★ METALLICA • METALLICA • ELEKTRA	51
R&B ★ CHYNA DOLL • FOXY BROWN • VIOLATOR / DEF JAM	23
• THE HOT 100 ★ ANGEL OF MINE • MONICA • ARISTA	80
ADULT CONTEMPORARY ★ I'M YOUR ANGEL • R. KELLY & CELINE DION • JIVE	68
ADULT TOP 40 ★ ANGEL • SARAH MCLACHLAN • WARNER SUNSET	68
COUNTRY ★ I DON'T WANT TO MISS A THING • MARK CHESNUTT • DECCA	28
DANCE / CLUB PLAY ★ IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON • ARISTA	26
DANCE / MAXI-SINGLES SALES ★ I'M BEAUTIFUL • BETTE MIDLER • WARNER BROS.	26
HOT LATIN TRACKS ★ TU • SHAKIRA • SONY DISCOS	37
R&B ★ HEARTBREAK HOTEL WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE • ARISTA	21
RAP ★ WATCH FOR THE HOOK • COOL BREEZE • ORGANIZED NOIZE	22
ROCK / MAINSTREAM ROCK TRACKS ★ HEAVY • COLLECTIVE SOUL • ATLANTIC	69
ROCK / MODERN ROCK TRACKS ★ EVERY MORNING • SUGAR RAY • LAVA	69
TOP 40 TRACKS ★ SLIDE • GOO GOO DOLLS • WARNER BROS.	70
• TOP VIDEO SALES ★ ARMAGEDDON • TOUCHSTONE HOME VIDEO	54
DVD SALES ★ THE TRUMAN SHOW • PARAMOUNT HOME VIDEO	54
KID VIDEO ★ LION KING II: SIMBA'S PRIDE • WALT DISNEY HOME VIDEO	56
RENTALS ★ THE TRUMAN SHOW • PARAMOUNT HOME VIDEO	56

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

BLUES ★ WANDER THIS WORLD • JONNY LANG • A&M
CONTEMPORARY CHRISTIAN ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC / INTERSCOPE
GOSPEL ★ THE NU NATION PROJECT • KIRK FRANKLIN • GOSPO CENTRIC
KID AUDIO ★ MULAN • READ-ALONG • WALT DISNEY
THE BILLBOARD LATIN 50 ★ COSAS DEL AMOR • ENRIQUE IGLESIAS • FONOVISA
MUSIC VIDEO ★ 'N THE MIX WITH 'N SYNC • 'N SYNC • BMG VIDEO
REGGAE ★ PURE REGGAE • VARIOUS ARTISTS • POLYGRAM TV
WORLD MUSIC ★ ROMANZA • ANDREA BOCELLI • PHILIPS

TOP OF THE NEWS

6 Flaco Jiménez will receive El Premio Billboard for expanding the worldwide scope of Latin music.

ARTISTS & MUSIC

8 Executive Turntable: Patricia Robinson is named senior VP of human resources at EMI Recorded Music North America.

10 Australian power trio Silverchair aims to shed its grunge image with "Neon Ballroom."

10 The Beat: Collective Soul preps its new album, "Dosage," as the set's first single tops the Mainstream Rock Tracks chart.

12 Boxscore: Timbiriche grosses more than \$3.5 million at Auditorio Nacional in Mexico City.

16 Popular Uprisings: Videodrone reinvents itself with a new name and a new attitude.

17 Reviews & Previews: Sharing the spotlight are the Chieftains, Collective Soul, and



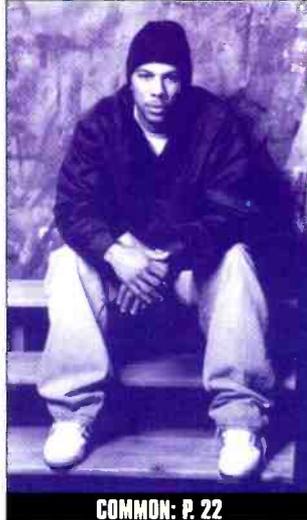
FLACO JIMÉNEZ: P. 6

the original cast recording of "Hedwig And The Angry Inch."

20 R&B: BLACKstreet returns with an album heavy on collaborations and love songs.

22 Words & Deeds: Common and Sauce Money prepare highly

WORDS & DEEDS



COMMON: P. 22

anticipated albums for MCA.

22 The Rhythm Section: Whitney Houston's "Heartbreak Hotel" checks in at No. 1 on Hot R&B Singles Sales.

25 Dance Trax: Donna Summer sizzles in a live show featuring old favorites and new work.

27 Country: George Strait rounds up a star-studded lineup for his latest tour.

31 Classical/Keeping Score: Classical label London Records will switch its name in the U.S. to Decca.

32 Jazz/Blue Notes: Trumpeter Russell Gunn releases "Ethnomusicology, Volume 1."

33 Songwriters & Publishers: A candidate for ASCAP's writer board goes online to reach voters.

34 Pro Audio: High-profile personnel changes abound at three top companies.

37 Latin Notas: New developments in store for Billboard's 10th annual Latin Music Conference.

INTERNATIONAL

39 Canadian promoters look forward to a busy year due to an

increase in local big-name acts.

42 Hits of the World: The Offspring are "Pretty Fly" in Ireland and Belgium.

43 Global Music Pulse: Ginman-Jørgensen's self-titled debut is winning acclaim on the international jazz scene.

MERCHANTS & MARKETING

45 Christian Booksellers Assn.'s Expo '99 looks at role of indie book and music stores.

45 Buying Trends: As source-tagging moves closer to reality, a recent survey reveals a rise in employee theft.

48 Retail Track: MSI's Amsterdam-based Depot 31 is expanding fulfillment in Europe.

49 Declarations of Independents: Remembering Bill Givens, influential founder of the Origin Jazz Library.

51 Sites + Sounds: Internet broadcaster Spinner.com receives a substantial investment from Sony.

53 Home Video: Music retailers increasingly take to selling new and used videos.

54 Shelf Talk: Intervisual Books joins up with video sales and marketing firm Fast Forward.



THE CHIEFTAINS: P. 17

56 Child's Play: Kid video firms search for growth opportunities in a saturated market.

PROGRAMMING

67 Red Steagall's unusual syndicated program, "Cowboy Corner," gains momentum.

69 The Modern Age: Tin Star's David Tomlinson reveals



BETTER THAN EZRA: P. 70

the muse behind "Thrill Kisser."

70 AirWaves: Elektra's Better Than Ezra carves a hit out of teenage memories.

71 Music Video: Nashville-based AristoMedia expands its scope to include the promotion of Tejano music.

FEATURES

52 Update/Lifelines: Maná sponsors a variety of earth-related charity events.

86 Between the Bullets: Teen stars benefit as young fans flex their buying power.

87 This Week's Billboard Online

73 Classified

88 Market Watch

88 Chart Beat: 20 years after its first U.K. No. 1, Blondie returns to the top.

88 Homefront: Directory of North American Fairs, Festivals & Expositions released.

GUEST COMMENTARY

Managers Shouldn't Be Endangered Species

BY BOB DONNELLY

Good personal managers have become an endangered species in the music business today. In my estimation, it's one of the principal reasons that our industry is foundering both financially and creatively. Who drove experienced managers to the point of extinction? Primarily music attorneys, like myself.

Let me acknowledge at the outset that I may be somewhat biased in relation to this subject because I did my apprenticeship in this business by working for three years as in-house counsel to Leber-Krebs, which was one of the most successful management companies in the history of the music business. On the other hand, fearing that I will be dismissed as an apologist for managers, I feel I need to point out that the number of artists who I cur-

rently represent exceeds the number of managers by a ratio of more than 10-to-1. And I haven't forgotten that without the artists, there is no music business!

In the late '70s, it was common for man-

agers to sign artists to the "blessed trinity of contracts": production, publishing, and management. Because they had so many potential streams of income from

which to recoup their investments, managers seemed more inclined to risk their own capital in the development of new artists. In addition to doing the expected things like covering the costs of demo recordings and rehearsals, companies like Leber-Krebs would hire vocal coaches, purchase musical equipment, and put band members on weekly salaries so that the artists could concentrate solely on writing and recording great music (and all this occurred before there was a record deal). This was all part of a time-proven, but now discarded, process called "artist development."

Today it would be unthinkable for a music attorney to encourage a new artist to enter into even two out of these three

(Continued on page 87)



Bob Donnelly is a New York-based attorney who has specialized in the music business for more than 20 years.

'By removing the financial incentives, the pool of good manager candidates will inevitably be diminished'

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

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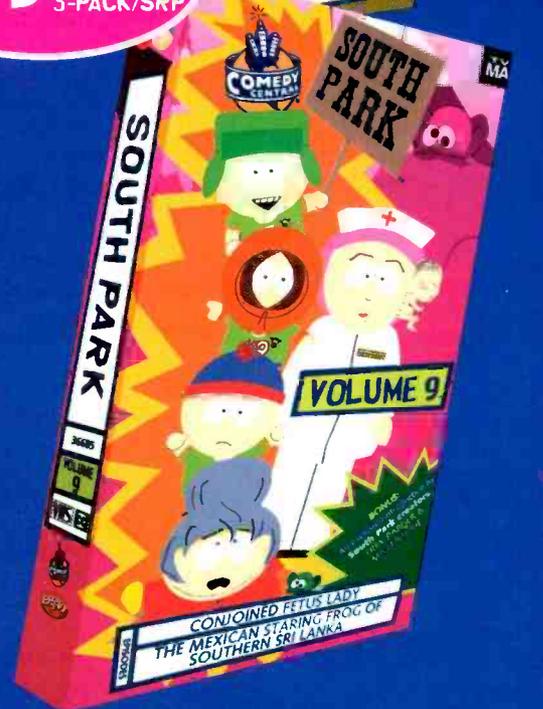
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USA/Lycos Deal Points To Music

BY CATHERINE APPELFELD OLSON
WASHINGTON, D.C.—The online powerhouse created by the merger of World Wide Web destination and search engine Lycos Inc. and USA Networks Inc.'s Internet and selected other assets could become a formidable contender in the already-heated battle for customers who buy music on the Net.

Jan Horsfall, Lycos VP of product marketing, says that the new entity, to be called USA/Lycos Interactive Networks, plans to dive even more strongly into music sales and will announce detailed plans within the next 60-90 days.

"We are going to aggressively go after the CD business," Horsfall says. "We are looking at the best way to position ourselves in the context of each company's relationships as they stand and finding ways to make deals with folks," he says. "One way or another, we are going to sell a lot of music on USA/Lycos."

Under terms of the deal, announced Feb. 9 and expected to be approved within the next four to six months, USA will merge its Ticketmaster-CitySearch Inc., Home Shopping Network, and Internet Shopping Network/First Auction with Lycos (*BillboardBulletin*, Feb. 10). The combined USA/Lycos Interactive Networks will be 61.5% owned
(Continued on page 87)

Q Label Inks Distrib. Pact With Atlantic

BY DON JEFFREY

NEW YORK—Q Records, the label formed last year by TV shopping channel QVC, has signed a long-term marketing and distribution deal with the Atlantic Group.

The label's first release is "Foot-loose—The Original Broadway Cast Recording," out Tuesday (16). On March 16, the second Q title will reach record stores—"Live At Gilley's Volumes 1-4," a four-CD/cassette set of country and rock performances from Mickey Gilley's nightclub in Houston that defined the urban cowboy scene in the early '80s.

Commenting on the distribution deal, which has been in the works for several months (*Billboard*, Nov. 7, 1998), Alan Rubens, GM of Q Records, says, "Atlantic understood the kind of label we wanted to build. It's very creative in looking at different marketing outlets."

Ron Shapiro, executive VP/GM of Atlantic Records, says, "Atlantic has always been incredibly proactive in finding every way known to man to sell records. Clearly QVC is a place to reach a very active consumer and one that has been very active in pur-
(Continued on page 78)

Online Co. Atomic Pop Bows

BY PAUL VERNA

NEW YORK—As expected, industry veteran Al Teller is launching Atomic Pop, a World Wide Web-based music and lifestyle company specializing in electronic commerce, direct relationships with artists, "lifestyle" products like comic books and video games, and co-promotions with non-music companies.

Scheduled to go online Feb. 12, the Santa Monica, Calif.-based company is starting with a small staff and plans to eventually open branch offices in New York, London, and elsewhere, according to Teller.

Serving as Atomic Pop's founder, president, and CEO, Teller is heading a team that includes managing director of online operations Serina Mayer, executive creative director Jim Evans (aka visual artist T.A.Z.), director of commerce and promotion Kristin Lieb, and chief technical officer Lewis Rothman.

"I've long felt that the capabilities of the Web, as they unfold and become more robust, are going to have a deep impact on the entire nature of how we do business," says Teller in an exclusive interview with *Billboard*. "Online commerce is just the first step. What we're going to try to do is take it to some additional levels and migrate some of the core functionalities of record labels."

Commenting on Atomic Pop's artist-signing policy, Teller says, "We're going to be very flexible in our contractual relationships with artists on some basic issues, such as ownership of masters. Our artists can own their masters, and the lengths of our terms will be shorter than the industry standard. Also, the economic split will be more in favor of artists."

The company's first signing is L7, a female hard-rock band based in
(Continued on page 86)

Sony To Raise CD Prices

NEW YORK—Effective March 1, Sony Music Distribution will raise wholesale prices on audio CDs across the board by 8 cents, according to a Sony letter sent to accounts Feb. 2.

The prices of audiocassettes, video formats, and CDs in the company's developing artists and debut artists programs remain unchanged.

In the new price scheme, the boxlot price on a front-line \$16.98 CD is \$10.78; for a \$17.98 CD, it is \$11.41.

In the letter, signed by senior VP of marketing Larry Hicks, Sony says this is the first time in more than a decade that it has instituted an across-the-board price increase.

The letter adds that the increase was needed to offset the impact of economic pressures from talent, marketing, and operational costs.

Danny Yarbrough, chairman of
ED CHRISTMAN

Sony Music Distribution, says another factor in the price increase is that "the overall cost of doing business with accounts continues to escalate."

As expected, retailers are unhappy. One merchant wonders how, if this is the first CD price increase in more than a decade, Sony classifies the migration from the \$15.98 CD price standard in the early '90s to the \$16.98 and \$17.98 levels used today.

Yarbrough defends the move to \$17.98 list price, pointing out that when the CD came out in 1983, \$15.98 was the main level, at which Sony had a boxlot cost of \$10.29.

"If you look at the price increases of other products and compare it to the rise in CD pricing, the percentage increase would be very favorable" for the music industry, he says.

Uni Studios Splitting Up CIC

BY SAM ANDREWS

LONDON—The Seagram-owned Hollywood giant Universal Studios is set to split up CIC—its joint worldwide video venture with Paramount—in favor of integrating its video and film business with PolyGram Filmed Entertainment (PFE), the movie subsidiary acquired through Seagram's recent purchase of music giant PolyGram.

The move will come as a result of the integration of PFE's international operations into Universal Studios, which was announced by Ron Meyer, president/COO of Universal Studios.

"CIC will operate parallel to PFE, continuing to distribute Universal, Paramount, and DreamWorks product," said a PFE statement. "The decision on future video distribution outside of PolyGram companies is under consideration."

However, PFE executives privately admit that they are already working on the integration of the Universal and PFE video businesses, and CIC executives have flown to the U.S.
(Continued on page 78)

for talks on the future of the joint venture.

Insiders say that PFE could expect to take over Universal's international video releases by the fall. CIC president Paul Miller could not be contacted for comment.

The decision to split puts an end to an 18-year-old business and comes after talks with Saudi prince Muhammad Bin Bandur Abdul Aziz over the sale of PFE broke down. Seagram decided to integrate both distributors' operations in lieu of any other offers.

"After two months of extensive evaluation in determining the most amount of value that PFE brings to Universal, we have concluded that retaining PolyGram's international operations provides the strongest strategic advantage," says Meyer, who promises that Universal would be "expanding this integral business over time."

Previously, a PFE task force led by Stewart Till, president of inter-
(Continued on page 78)

El Premio For Jiménez

Billboard To Honor Conjunto Veteran

BY JOHN LANNERT

Flaco Jiménez, the accordion virtuoso who has taken the polka-rooted *conjunto* sound of his native Texas to music enthusiasts around the globe, has been named this year's recipient of El Premio Billboard.

Jiménez will receive El Premio Billboard during Billboard's sixth annual Latin Music Awards, slated to take place April 22 at the Fontainebleau Hilton in Miami Beach.

The ceremony caps Billboard's 10th annual International Latin Music Conference, which is scheduled to be held April 20-22 at the Fontainebleau Hilton.

El Premio Billboard is a lifetime achievement trophy handed out annually to those recording artists or industry figures who have helped expand the presence of Latino-oriented music beyond Hispanic markets.

Jiménez's career credentials certainly fit the ideals embodied by El Premio Billboard. He has performed toe-tapping sets before
(Continued on page 79)

audiences throughout the U.S., Europe, and Japan at events ranging from presidential inaugurations to Peter Gabriel's WOMAD festival in Yokohama, Japan, to the Montreux (Switzerland) Jazz Festival.

Jiménez, who turns 60 on March 11, also has recorded or performed with an astonishing variety of big-name artists, including Bob Dylan, the Rolling Stones, Dwight

Yoakam, Linda Ronstadt, Bryan Ferry, the Clash, Stephen Stills, and Ry Cooder.

"It's a great honor to receive El Premio Billboard," says

Jiménez, adding that he enjoys introducing his music to new audiences and playing different blends of genres with an assortment of recording artists.

"I wish Elvis were alive," says Jiménez, "and we could cut a disc called 'Elvis Goes Tex-Mex.'"

(Continued on page 79)



JIMÉNEZ

Oscar Nominees Will Have To Wait For Video Surge

BY EILEEN FITZPATRICK

LOS ANGELES—Consumers hoping to catch this year's Oscar nominees on video before the winners are announced March 21 will be out of luck.

Since many of the Oscar nominees were released in theaters late in the year, most won't be in stores until the summer and fall.

Miramax Films' "Shakespeare In Love"—which received 13 nominations, including best picture, best actress (for Gwyneth Paltrow), best supporting actor (for Geoffrey Rush), and best director (for John Madden)—is scheduled for a July or August release, according to industry sources. The film was released in theaters in December.

"Life Is Beautiful," another big winner for Miramax, with seven nomina-

tions is also slated for summer release. The film, which won the top prize at the Cannes Film Festival last May, has grossed more than \$100 million worldwide, according to Miramax.

DVD plans for the two films haven't been finalized, according to Miramax Home Entertainment executive VP Kevin Kasha.

"We'd like to release collector's editions for both, because each certainly lends themselves for that," says Kasha, "but they're still works in progress."

Kasha would not confirm whether the DVD versions of "Shakespeare In Love" and "Life Is Beautiful" would be released day-and-date with the video.

Miramax titles are distributed by Buena Vista Home Entertainment.

The World War II drama "The
(Continued on page 78)

Russ Bach Is Courted To Helm Disney Records

BY ED CHRISTMAN

NEW YORK—The ongoing restructuring of Disney Records by parent Buena Vista Music Group could move into high gear if the company lands Russ Bach, former president of EMI Music Distribution (EMD), as worldwide head of the children's label.

Sources say that Buena Vista Music Group chairman Bob Cavallo and president David Berman have been negotiating with Bach to head the label (*BillboardBulletin*, Feb.

11). If that happens, the company likely would back him up with a strong A&R presence with expertise in children's music and soundtracks, according to sources.

Bach would replace Liz Kalodner, who left Disney Records in early February. Bach headed EMD, formerly known as Cema, from the summer of 1989 to the summer of 1997, when he was replaced by current EMD president/CEO Richard
(Continued on page 79)

Shake-Up In Toronto Station Drops Country For Top 40

BY LARRY LeBLANC

TORONTO—Country music abruptly lost its Toronto voice Feb. 6 when CISS switched to top 40 Power 92 following the sale of the station by Rawlco Communications of Calgary, Alberta, to Rogers Broadcasting of Toronto.

The relaxation of the federal government's FM radio regulations two years ago and an increasing supply of pop product have led to a rebirth of the top 40 format on Canadian radio. But label executives and artists here have cited a significant hole in the format in the Toronto market, which has been without a top 40 outlet since WIC Radio's AM station CHOG switched to talk two years ago.

Top 40 programming is heard in Toronto from nearby stations CING Burlington, Ontario; CIDC Orangeville, Ontario; and WKSE Buffalo, N.Y. Toronto's hot AC stations CHUM-FM and CKFM (the Mix) also playlist top 40.

Power 92 will run without commercials or on-air talent until its official launch March 1. "We'd like to have all our on-air staff March 1, but I don't think that's reasonable," says Chuck McCoy, VP of Rogers Broadcasting. "We'll phase [announcers] in over March. We're still looking for a PD and station manager."

With the buyout, all of CISS' on-air announcing staff departed, as did GM Sharon Taylor and PD Danny Kingsbury. Among those remaining are assistant PD Julie Adam and music director Janet Trecarten. The new station, currently operating on CISS premises, will move at an unspecified date to Rogers' existing downtown headquarters, where AC CHFI and talk radio CFTR operate.

Major-label representatives were told on a conference call on launch night that Power 92 would be rhythmic top 40, but an air check of the station in its first week showed it leaning more mainstream. Among the tracks heard were ones from the Goo Goo Dolls, BLACKstreet, Deborah Cox, Eagle-Eye Cherry, Shania Twain, Shawn Mullins, the Offspring, Cher, Britney Spears, and the Mof-fats.

"I'm hearing a lot of pop records," says Vel Omazic, director of national promotion at Sony Music Entertainment (Canada). "Also, in order to maintain 40% Canadian content [a condition of its license], you will hear [Canadian records] which aren't rhythmic top 40."

Canadian-content recordings heard on Power 92 included those by Celine Dion, Sarah McLachlan, Bryan Adams, Amanda Marshall, Maestro, Joe, d-cru, Prozac, and Sky.

"We will lean to rhythm and pop over rock and have 2½-hour rotations of top tracks," says McCoy. "Most of the music we play has a common thread between the pop and rhythm charts. We will play tunes that are popular and tunes that are not getting a lot of airplay on other stations. Deborah Cox is a powerhouse record, and it virtually gets no airplay in all of Canada."

While mourning the loss of country CISS, Canadian label executives say they are pleased about the return of top 40 in the Toronto market.

"We've needed a CHR station with a strong signal in the biggest market in the country, but we will certainly miss having a country station," says Peter Diemer, VP of national promotion at EMI Music. "Energy 108 [CING] and Hits 103 [CIDC] are great supporters of top 40 rhythm-based music, but their full impact has yet to be felt in the market."

"Our company will reap the benefits of the format change, but if you support country music, it's depressing what happened," says Jill Snell, manager of artist marketing at BMG Music Canada. "Toronto is a nation-

(Continued on page 83)

Mixed 2Q For Seagram

This story was prepared by Carolyn Horwitz, news editor of Billboard-Bulletin.

NEW YORK—Seagram's newly enlarged music operations brought both good news and bad news for the company in its second fiscal quarter, which ended Dec. 31, 1998.

The results, announced Feb. 11, include the performance of PolyGram from the acquisition date of Dec. 10.

Seagram says *pro forma* results for the Universal Music Group show a 17% rise in earnings before interest, taxes, depreciation, and amortization (EBITDA) to \$451 million for the period and an 11% rise in revenue to \$2.2 billion.

A \$405 million pretax charge associated with the integration of the

Spec For DVD Audio OK'd

BY PAUL VERNA

NEW YORK—After months of deliberations, the DVD Forum's Steering Committee has approved Version 1.0 of the DVD Audio Disc specifications, paving the way for a market introduction of the new sound carrier.

The announcement was made Feb. 8 by the Victor Co. of Japan Ltd. (JVC), one of the architects of the format.

DVD Audio now joins the four other DVD products already in existence: DVD Video, DVD-ROM, DVD-RAM, and DVD-R.

As expected, the DVD Audio spec allows for a wide range of options, with sampling rates from 44.1 kilohertz to 192 kHz and word lengths from 16 bits to 24 bits. Up to six channels are available for multichannel recording, with a maximum transfer rate of 9.6 megabits per second.

In stereo mode, DVD Audio allows users to store at least 74 minutes of uncompressed music in the highest available resolution, i.e., 24 bits at 192 kHz.

The only new elements of Version 1.0 vis-à-vis Version 0.9 are the inclusion of a lossless compression scheme that allows users to store six channels of audio at 96 kHz and 24 bits; and the option of using only Dolby Digital (AC-3) audio tracks in the video portion of the DVD Audio disc,

Euro Biz Lauds C'right Progress

BY JEFF CLARK-MEADS

LONDON—The European record industry is hopeful that its latest political victory in the fight for copyright law relevant to the online arena will lead to a U.S.-style consensus on new legislation.

On Feb. 10, the European Parliament approved a final draft of the Copyright Directive that gives the music industry many of the protections it needs for doing business over the Internet (*Billboard Bulletin*, Feb. 11).

Jason Berman, chairman of the International Federation of the Phonographic Industry (IFPI), says he hopes this will bring IFPI's

opponents to the negotiating table for the first time. Berman notes that the equivalent legislation in the U.S., the Digital Millennium Copyright Act, was produced through agreements between copyright owners and telecommunications companies.

The European Parliament vote means the alliance of telecom companies and Internet access providers now has little left to lose. The alliance's arguments were voted down by the Parliament's Legal Affairs Committee last month (*Billboard*, Jan. 30), and now members of the European Parliament (MEPs) have endorsed those conclusions.

This leaves three core provisions intact:

- The granting to labels of the right to prevent or allow the use of their copyrights online;
- A narrowing of the definition of so-called temporary copies of copyrighted material;
- And a legal grounding to technical measures to prevent copyright infringement.

'TEMPORARY' VICTORY

IFPI is particularly gratified that the measure concerning temporary copies has survived the political process because this measure had been under enormous pressure from telecom companies.

Temporary copies are made when a signal representing music is passed between the nodes of a digital network. The draft Directive now says that telecoms may make temporary copies only of authorized material; that is, music that has been licensed to the service by the copyright holder.

Says IFPI legal adviser Olivia Regnier, "Previous versions of the Directive said it was OK for them to make temporary copies of anything they liked without incurring any kind of liability. This now gives us another weapon in fighting piracy on the Internet."

The Alliance for a Digital Future, the representative body for the telecoms and Internet companies, counters this argument by comparing Internet companies to the post office.

Says a spokeswoman, "If somebody sends a pirate cassette through the post, is the post office guilty of something if it delivers it?"

The draft of the Directive endorsed by Parliament will now go back to the European Commission for revision before being presented to the Council of Ministers for final approval. The Council comprises cabinet-level ministers from each EU country, and it has the final say on all pan-European legislation. The draft Copyright Directive is set to be presented to it sometime in March.

Berman notes that both the Legal Affairs Committee and the Parliament have now accepted the arguments put forward by copyright owners and the creative community. In doing so, they have ignored the arguments of the telecom alliance.

"I am hopeful that these two deci-

sions will bring the other side to the negotiating table," Berman says. "Until now, they have not had any incentive to negotiate." He adds, "Most progress in the U.S. was made through agreement between the two sides."

Berman says he has had no contact with the Alliance for a Digital Future and is not aware of contacts between the alliance and any of IFPI's allies. "We were supposed to have a meeting with the telecom companies 10 days ago under the auspices of an MEP, but the other side didn't want to pre-empt the vote in Parliament."

CHALLENGE AHEAD

Berman flew to Brussels Feb. 11 to meet with IFPI's allies in the copyright-owners coalition to discuss tactics. The coalition faces a challenge in the stated position of the Commission. A representative from the body told MEPs during the debate in Parliament that the Commission would not adopt all the provisions that now appear in the draft Directive.

Regnier says, though, that this is a far better position than if the Parliament had voted against IFPI's arguments. "Then," she says, "the Council would have been faced with two institutions both agreeing on the lower level of protections."

Berman adds, "Our lobbying focus is now both on the Commission and the Council of Ministers. We have certainly not given up on the Commission."

ASCAP Bows Campaign For Licensees

BY IRV LICHTMAN

NEW YORK—ASCAP is reaching out to current and future licensees among the nation's bars, restaurants, retailers, and Internet firms with a series of marketing initiatives that include a discount services card and an advertising campaign.

The new Customer Card is modeled after ASCAP's Membership Card, which was introduced early last year. The Customer Card provides such benefits to licensees as discounts on credit card processing fees, promotional merchandise, restaurant supplies, wireless communication products, travel, and musical equipment, as well as financial services and group insurance.

That users would eventually be part of a similar marketing thrust was suggested by ASCAP executives when the Membership Card was launched (*Billboard*, March 21, 1998).

In perhaps a more visible and dramatic approach, ASCAP also is testing a local print ad program in which its licensed establishments will be featured at no cost and an ASCAP

(Continued on page 33)

Gwen Guthrie, 48, Dies

Singer Made Mark In R&B, Dance

BY ALIYA S. KING

NEW YORK—Diagnosed with cancer less than one year ago, R&B/dance singer Gwen Guthrie died Feb. 4 in Orange, N.J., at the age of 48.

Guthrie's career spanned well over two decades, beginning with a stint as a background singer for Aretha Franklin. Additionally, Guthrie worked with Stevie Wonder, Quincy Jones, Stephanie Mills, Diana Ross, Luther Vandross, and the late Peter Tosh.

It was Tosh who introduced Guthrie to internationally renowned producers Sly Dunbar and Robbie Shakespeare, who produced "Gwen Guthrie" and "Portrait," the singer's first two albums for Island Records.

Also a prolific songwriter, Guthrie wrote songs for Roberta Flack, Ben E. King, and Sister Sledge. She also wrote the pop standard "This Time I'll Be Sweeter," recorded by Flack, Angela Boffill, and Isaac Hayes.



GUTHRIE

"With her passing, a definite void has been placed in many of our lives," says Hayes. "She loved this business, and she loved performing. When R&B music became mostly crossovers, Gwen remained a true R&B artist."

"She was a genius, and her writing was an inspiration to us all," says Vandross. "Her humor and personality were as prolific as her undeniable singing ability."

Guthrie had a devoted fan base, especially in the club community. One club in particular, New York's now-defunct Paradise Garage—and its DJ, the late Larry Levan, who remixed many of Guthrie's songs—embraced the singer as if she were a family member.

"She really knew how to bring the house down, and she will be sorely missed," says longtime friend Mel Cheren, president of West End Records and a co-owner

of the Paradise Garage. "The Garage had a tough audience—they knew good dance music. And they absolutely loved Gwen."

Beginning in 1982, Guthrie had a string of dancefloor hits, including "It Should Have Been You," "Peek A Boo," "Hopscotch," "Seventh Heaven," "Getting Hot," "Peanut Butter," and "Padlock."

"Padlock," which was culled from Guthrie's Garage/Island Records EP of the same name, was also a major R&B crossover hit, spending 14 weeks on the Hot R&B Singles chart.

In 1986, Guthrie switched labels, leaving Island for Polydor/PolyGram. While signed to Polydor, she issued "Good To Go Lover," which spawned the dance-crossover hit "Ain't Nothin' Goin' On But The Rent." The track was written and produced by Guthrie (and remixed by Levan).

"Ain't Nothin' Goin' On But The Rent" provided Guthrie with a long-overdue international hit. The indefatigable track, which peaked at No. 1 on both the Hot R&B Singles and Hot Dance Music charts, is covered by rapper Foxy Brown on her new album, "Chyna Doll."

"I grew up listening to Gwen's music," says Brown. "She inspired me, and she will be greatly missed."

Four years later, Guthrie left Polydor for Reprise, which issued "Hot Times." The album spawned the R&B hit "Sweet Bitter Love."

Born July 9, 1950, in Newark, N.J., Guthrie began taking piano lessons from her father at age 8. She sang in various choirs as a member of Mount Zion Baptist Church and in several local groups in high school and college. She graduated from Newark State College and briefly worked as an elementary school teacher while also writing and singing commercial jingles.

Guthrie is survived by her mother, Mabel Guthrie; two daughters, Kamilah Ross and Iyana Wakefield; a brother; and a grandson. Her husband, Donald Wakefield, died in 1995.

Selena Set Marks EMI Latin's 10th Year

BY JOHN LANNERT

EMI Latin is kicking off its 10th-anniversary year with a comprehensive greatest-hits package from the superstar credited by many industry observers with helping propel the company to the forefront of the U.S. Latin music industry: Selena.

Titled "Todos Mis Éxitos—My Greatest Hits," the 16-song compendium boasts all of Selena's Spanish- and English-language classics, including "Amor Prohibido," "Tú Sólo Tú," "I Could Fall In Love," and "Dreaming Of You," the title cut to the first Spanish-dominant album ever to top The Billboard 200.

"Todos Mis Éxitos" is the third Selena catalog disc issued by EMI Latin since her shocking shooting death at the hands of a disgruntled former employee in 1995. The album is slated to drop March 9, just 22 days before the anniversary of her death.

EMI Latin president/CEO José Béhar unhesitatingly attributes his label's success over the past 10 years to a performer "who sang with a teardrop in her voice" and who, according to SoundScan, has been EMI Latin's best-selling artist of the past five years.

"EMI Latin is the house that Selena built, no doubt," says Béhar. "Of course, it is unfair to say we are only Selena, because we have many other hit artists."

But Béhar adds, "We want to make this Selena CD special, and we want to make sure her catalog continues to thrive."

To support the new Selena disc, Béhar devised a limited-release initiative partly modeled on Capitol Nashville's campaign for Garth Brooks' 1994 album "The Hits."

EMI Latin expects to ship 500,000-750,000 units. Copies of the album will be manufactured for only a three-month period, beginning March 9.

A commemorative pin shaped like a rose—Selena's favorite flower—accompanies the CD version of the album, as well as cassettes bought through TV advertisements. Running the length of the pin is the familiar "Selena" logo script that graced her disc covers.

"We wanted to give Selena's fans

the chance to have a majority of her hits on one album, which in this case will be a collector's item because of the pin," Béhar says.

The limited-release thrust is being primed by a direct-TV campaign that makes its nationwide premiere Monday (15) on Spanish- and English-language networks and channels.

The label's bilingual direct-TV push—devised to distribute part of the sales generated through it to the participating stations—is believed to be the first campaign of its kind.

The direct-TV campaign is slated to air on the Spanish-language cable channels Gems and Galavisión. The direct-TV project is being complemented by spot buys at the stateside Spanish broadcast networks Univision and Telemundo.

Among the English-language cable channels participating in the direct-TV promotion are Lifetime, TNN, MTV, and VH1. Overseeing the project is Castalian Music, which also helmed the recent direct-TV thrust for "Pure Moods," a multi-artist new age package for EMI Latin's sister label Virgin

Records.

EMI Latin marketing director Lupe De La Cruz explains that the TV thrust and the limited-time offer should generate excitement among consumers even if they don't purchase the album by phone.

"People will not pick up the phone as much as we would want them to," says De La Cruz, "but they will make the connection once they go into a retail store and remember that they saw the CD on TV."

Further, De La Cruz expects the direct-TV initiative will entice English-speaking music fans who saw the biopic "Selena" to check out her Tejano/pop sound.

"A lot of teenagers who have never actually heard Selena's music . . . came out of the theater not knowing which albums to buy," says De La Cruz. "This CD is an opportunity for those people to buy the music that was not on the soundtrack."

Sharing De La Cruz's enthusiasm for the album's release is Anamaria Ceseña, marketing director of Ritmo Latino, a 28-store Latino indie based in Neptune, N.J.

(Continued on page 15)



SELENA



Sony Side Of The Street. Sony Music Entertainment executives recently celebrated the signing of Jon Secada to an exclusive, long-term deal with 550 Music. Secada is in the studio recording his 550 debut. The album will be produced by Emilio Estefan, who is also Secada's manager. Shown, from left, are Estefan; Thomas D. Mottola, chairman/CEO of Sony Music Entertainment; Secada; Polly Anthony, president of Epic Records/550 Music; David R. Glew, chairman of Epic Records Group; and Robert M. Bowlin, president of Sony Music International.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Patricia Robinson is named senior VP of human resources at EMI Recorded Music North America in Hollywood. She was senior VP of human resources at E! Entertainment Television.

Shanna Fischer is promoted to senior VP of promotion at Wind-Up Records in New York. She was VP of promotion.

Eric Skinner is named senior rap promotion director and Rick Brown is promoted to director of A&R at Elektra Entertainment Group in New York. They were, respectively, director of rap promotion at Jive Records and manager of A&R.

Mammoth Records in Los Angeles appoints Wendy Weisberg national director of publicity. She was director of West Coast publicity at Virgin



ROBINSON



FISCHER



SKINNER



BROWN



WEISBERG



HARDIE



BENSON



CAGAN

Records.

Sparrow Label Group in Nashville promotes Leigh Ann Hardie to VP of artist development/publicity, Troy Vest to director of sales and market development, Constance Rhodes to product director, Barbara Gambrell to manager of sales and market development, Stephanie Waldrop to manager of regional market development, and Michael Bianchi to

product coordinator. They were, respectively, VP of artist development, product manager, product manager, special events coordinator, manager of tour promotions, and an executive assistant. Sparrow also names Dave Sylvester manager of regional marketing development. He was product coordinator at Star Song Records.

A.J. Benson is promoted to associate director of A&R administration

at Arista Records in New York. He was manager of A&R administration.

Emily Cagan is promoted to senior product manager at Rhino Records in Los Angeles. She was product manager.

Real World Records in Los Angeles promotes Cheryl McEnaney to U.S. label manager. She was director of strategic marketing and sales at Rykodisc.

Ray Doustdar is promoted to manager of national sales at BMG Special Products in New York. He was a corporate sales and marketing account executive.

RELATED FIELDS. Susan Blond Inc. in Sherman Oaks, Calif., appoints Lisa Vega senior director of publicity. She was head of West Coast publicity at Wenner Media.

Artists & Music

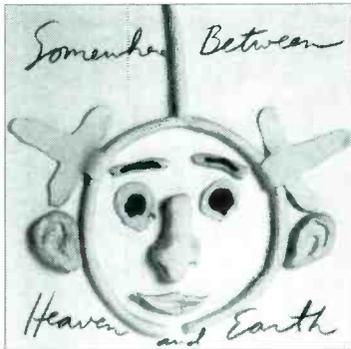
POP • ROCK • R & B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

Bullens' Blue Lobster Set Rose From Tragedy

BY JIM BESSMAN

NEW YORK—Out of deepest personal sorrow, rocker Cindy Bullens has channeled her grief over her young daughter's death into an album that has already touched those who have experienced similar losses—as well as those who relate more on an immediate musical level.

The album, "Somewhere Between Heaven And Earth," is just out in a limited 1,000-copy edition—for the time being, at least—on Bullens'



BULLENS

ens' Blue Lobster Records. The entire proceeds of the initial pressing will benefit the nonprofit Jessie Bullens-Crewe Foundation in supporting the Maine Children's Cancer Program, a function of the Portland-based Maine Medical Center, which treats young cancer patients and helps their families.

Bullens, who lives in nearby Cumberland, Maine, is herself a former participant in the program.

"Jessie died suddenly of complications of Hodgkin's disease, just three weeks after her 11th birthday," says Bullens. "You can't imagine anything worse happening—it just changes your life completely."

Bullens writes movingly of her daughter in the liner notes for "Somewhere Between Heaven And Earth." She credits Jessie,

"my own personal angel," for inspiring "the best music I feel I may ever make." But the project was more of a self-therapy when it began four months after Jessie's death in March 1996.

"I did nothing but cry the first couple months and then picked up my guitar, and out came the title track," says Bullens, whose songs are published by her Mommy's Geetar Music (BMI) and whose last album was a self-titled



release through MCA in 1989.

"But these songs did not happen easily—or right away," she continues. "I wrote three songs in the year after Jessie died, then decided to record them just to give me something to do. But I hadn't thought about doing a whole record. I'd done some writing in the '90s, mostly in Nashville, and had a hit with Radney Foster's 'Hammer And Nails.' But I didn't know when I'd ever do a record again."

Bullens didn't feel like returning to Nashville following Jessie's death, and after writing the first three songs ("In Better Hands" and "A Thousand Shades Of Grey," in addition to the title track), she thought she had finished her brief creative burst.

(Continued on page 86)

Fatboy Slim's Come A Long Way

U.K. Dance/Electronica Artist Makes U.S. Impact On Skint

BY CARLA HAY

NEW YORK—"You've Come A Long Way, Baby" is the name of Fatboy Slim's second album, but it could also describe the British dance/electronica artist's U.S. breakthrough.

The album, released in the States in October 1998 on Skint/Astralwerks, has been steadily ascending The Billboard 200 and achieved Heatseeker Impact status when it reached No. 92 in the Feb. 13 issue.

This issue, the album is at No. 73. Industry observers credit the album's recent rise to the single and video for "Praise You."

Fatboy Slim, whose real name is Norman Cook, says that he is pleased about his album's growing U.S. sales but admits he thought it would happen sooner.

"Every time I'd come over to the U.S., I'd gotten a huge response," says Cook. "Apparently, I'm really big in New York, Los Angeles, San Francisco, Seattle, and Miami. But then I'd go back to England, and I'd be really surprised I wasn't doing that well on the U.S. charts. It's taken a while because I think the Midwest has been harder to reach."

Cook—a DJ/remixer based in Brighton, England—is no newcomer to the music industry. He was previously a bass player for '80s pop act the Housemartins, and he has released recordings under a variety of aliases, including Mighty Dub Katz and Fried Funk Food.

"You've Come A Long Way, Baby"—released in European territories on Skint through the Sony Independent Network Europe—has already reached No. 1 in the U.K.

Astralwerks GM Errol Kolosine

says, "When we first signed Fatboy Slim, we had a very specific plan: taking advantage of what we do at Astralwerks, which is taking an artist from a grass-roots level to the mainstream. Sometimes that takes a lot of time."

In January 1998, Fatboy Slim's debut album, "Better Living Through Chemistry," entered the Heatseekers chart at No. 50 and peaked a month later at No. 32.

In November 1998, "You've Come A Long Way, Baby"

peaked at No. 78 on The Billboard Hot 100 in October. Although "The Rockafeller Skank,"

peaked at No. 78 on The Billboard Hot 100 in October. Although "The Rockafeller Skank" wasn't a top 40 hit on that chart, the song got wide exposure on TV as background music and in commercials, with a focus on the song's catchy chorus, "Right about now/The funk soul brother."

"You've Come A Long Way, Baby" also received early coverage and critical praise from the music press.

But it's the album's second single, "Praise You," that has taken Fatboy Slim to another level in the U.S. market. "Praise You," No. 19 on this issue's Modern Rock Tracks chart, will be released as a commercial single Feb. 23. The video for "Praise You" has been getting significant exposure, due in large part to MTV, which put the clip in Buzzworthy rotation.

Cook says, "To be honest, I think MTV has a lot to do with my music filtering into the Midwest and other places that hadn't really caught on to

my music before."

The "Praise You" video, with its low-budget look, stands out from the slick, big-budget fare normally seen on MTV and other national video outlets. The video also stands out because Cook is not the star of the clip. In the video, director Spike Jonze and a troupe of dancers spontaneously (and sometimes awkwardly) go through a routine in front of a crowded movie theater. (Directorial credit for the clip is given tongue-in-cheek to the Torrance Community Dance Group.)

The video was filmed in one take, and the reactions from the bystanders are real, including the angry theater manager who tries to stop the production.

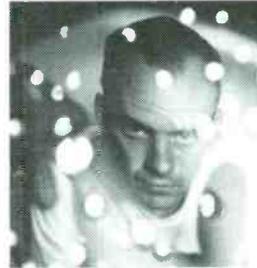
"It was all Spike's idea," says Cook. "He did a video for 'The Rockafeller Skank' with a similar concept, but we couldn't use it because we didn't get clearance from the bystanders. So when I got the chance to work with Spike again, we decided to do the concept again."

As with his other videos so far, Cook makes a brief cameo. "I'm getting my cameos down to a science," he says.

Astralwerks' Kolosine says, "I think it's reassuring that people are willing to accept the concept of Fatboy Slim and get his music without demanding to see his face. We don't ever want to be accused of having a cookie-cutter approach to our artists. If you can have fun breaking an artist, why not?"

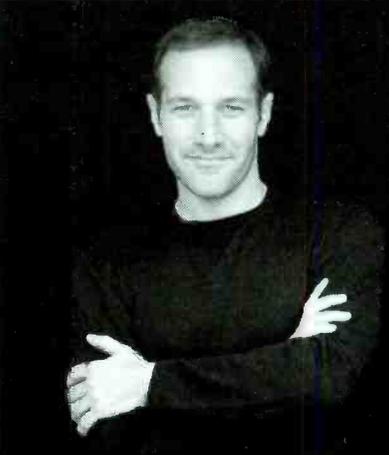
MTV senior VP of music Tom Calderone says that "Praise You" has been a hit for the network. "We haven't seen anything like this video on MTV in a long time, which is quite honestly why we gravitated toward it," he says. "But I wouldn't encourage everybody to do a video like this."

(Continued on page 72)



FATBOY SLIM

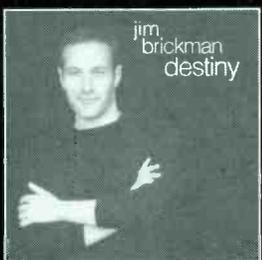




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Silverchair Graduates From Grunge

Epic Aussie Trio Expands Musical Palette On 'Neon Ballroom'

BY JIM TREMAYNE

NEW YORK—When Epic releases Silverchair's "Neon Ballroom" March 23, the company hopes the Australian power trio will have fully shed its teen-titans-of-grunge image in favor of a maturer stance and sound.

Perhaps most important, the Sony-distributed label is counting on an audience that pushed Silverchair's first two albums to platinum status to embrace the group's newer, more polished musical endeavors.

As flannel-clad 15-year-olds with a high "cute-band-alert" factor, Silverchair—singer/guitarist Daniel Johns, bassist Chris Joannou, and drummer Ben Gillies—broke out quickly in the wake of Nirvana's early-'90s breakthrough. Grunge-soaked radio hits like "Tomorrow" and "Abuse Me" helped propel 1995's "Frogstomp" and 1997's "Freakshow" to, respectively, 2.8 million and 1.3 million in sales worldwide (1.7 million and 1.3 million in the U.S.).

Now with the Nick Launay-produced "Neon Ballroom," Silverchair has ventured further musically from what principal songwriter Johns

admits were "simply structured songs" by releasing a collection of sweeping orchestral moments



SILVERCHAIR

("Emotion Sickness," with David Helfgott of "Shine" fame) and hooky pop confections (probable future singles "Miss You Love" and "Ana's Song [Open Fire]") that are packaged with familiar torrents of thud-rock (initial single "Anthem For The Year 2000").

"I think structurally the songs on this album are a lot more creative and a lot less generic than our previous albums," says Johns via telephone from the offices of Watson Management near Newcastle, Australia. "There are some songs on the

album that appeal to people who like straight-ahead rock songs. But the majority of the album is very structurally different, instrumentally different. It's based more on orchestral rock sounds rather than traditional rock sounds."

Johns continues, "With this album I also think we're taking a huge chance and putting out a first track that's such a different track [album opener "Emotion Sickness"] and releasing a single ["Anthem"] that's so different from what's been on the
(Continued on page 14)



Rising Rockers. New York band Antigone Rising was recently named the winner of the Levi's/Lilith Fair Acoustic Talent Search. The act is promoting its album "Snapshots" and can be seen on the club circuit across the country through the end of the spring. Pictured, from left, are band members Cathy Henderson, Kristen Henderson, Agona Hardison, and Teri Avella. Seated is Angelynn Arcaro.

Daywind's Greater Vision Goes East For 'Beyond' Set

BY DEBORAH EVANS PRICE

NASHVILLE—At first glance, Southern gospel trio Greater Vision, the Hungarian Radio Symphony, and the Budapest Philhar-



GREATER VISION

monic Orchestra would seem unlikely musical companions. However, their collaboration successfully stretches the boundaries of Southern gospel on "Far Beyond This Place," Greater Vision's new Daywind album, recorded last October in Budapest.

"This album is a landmark recording. It's very similar to what happened with the Cathedrals' 'Symphony Of Praise' album, which they recorded in London," says Daywind VP Ed Leonard, comparing it to the Cathedrals' 1987 album, the only other Southern gospel project cut abroad. "It's a big sound, a totally different sound than what you'd hear on a normal Southern gospel album. It's Southern to the core, but different."

Greater Vision comprises tenor Jason Waldroup, baritone/principal songwriter Rodney Griffin, and founder/lead vocalist Gerald Wolfe. Wolfe was a part of Southern gospel stalwarts the Cathedrals during the London recording of "Symphony Of Praise."

"What that record did for the Cathedrals, this album will do for
(Continued on page 13)

Collective Soul Turns Up 'Dosage' Of Fun On New Album; Hammer & Lace Closed

COLLECTIVE BARGAINING: For Collective Soul, recording its new project, "Dosage," proved to be wonderful medicine. "This was the first time we got to enjoy the whole process," says front man Ed Roland about making the album, released Feb. 9 on Atlantic. "There were no time constraints. We went overboard sometimes and brought it back."

In fact, given the group's solid mainstream rock sound, Roland's description of the band's walk on the wild side is hard to imagine. "We got into programming and drum loops and started getting a little too techno, but believe me, the Prodigy had nothing to worry about," he says. "Tom Lord Alge was mixing the record, and he said, 'What were you doing?'"

While the experiments ended up on the cutting-room floor, what was left behind has already yielded tremendous success. The first single, the thick, driving "Heavy," is No. 1 on this issue's Mainstream Rock Tracks and No. 10 on Modern Rock Tracks.

Meanwhile, the subdued ballad "Run," which is also featured on the soundtrack to "Varsity Blues," is No. 6 on Rock Airplay Monitor's Triple-A chart and No. 23 on the Top 40 Airplay Modern Adult chart.

It was the band's idea to service split singles. "We are a rock band," says Roland. "I think 'Run' is great. We love it, but we are a rock band. We don't ever want to forget where we came from. With 'Run' in the movie, we were just a little concerned that we not isolate the rock crowd, and Atlantic said, 'Fine.'"

Next up for the group is a tour that starts in March. Roland is confident that playing the songs from "Dosage" live will be just as fun as recording them. "I love everything about the music side. When we're in the studio, we love the studio, and then we can't wait to get back on the road. And then when we get on the road, we can't wait to get back into the studio."

There's also the hope, especially on the label side, that by touring, more fans will put faces to the music. If Collective Soul has a problem, it's that no one could pick the members out of a lineup. Roland says that's because there hasn't been any time to establish an image. "We came on so quick, there was no setup time with [1994 breakthrough hit] 'Shine,'" recalls Roland. "It was a hit before we were on a major label, and we've always had to play catch-up. But as long as we can put music out there, that's fine. It's not about who we look like or who we're dating. We just put everything we've got into the music."

A SAD GOODBYE: PolyGram-distributed Hammer & Lace, a charity compilation label in operation for six

years, will be shuttered Monday (15) as part of the Universal/PolyGram merger. Founder and senior VP of the A&R/catalog development group of PolyMedia Mark Fine will exit (Billboard Bulletin, Feb. 10). No word was immediately available on the status of "Hollywild!," a compilation originally planned for release in the first quarter. Slated to benefit the Wildlife Waystation, the largest animal refuge in the U.S., the collection features the singing of actors Brad Pitt, Billy Bob Thornton, Kim Basinger, and Jeff Goldblum (Billboard, Dec. 26, 1998).

OSCAR-BOUND: The following tunes were nominated for best original song for this year's Oscars: "I Don't Want To Miss A Thing" (Diane Warren) from "Armageddon"; "The Prayer" (Carole Bayer Sager, David Foster, Tony Renis, Alberto Testa) from "Quest For Camelot"; "A Safe Place To Fall" (Allison Moorer, Gwil Owen) from "The Horse Whisperer"; "That'll Do"

(Randy Newman) from "Babe: Pig In The City"; and "When You Believe" (Stephen Schwartz) from "The Prince Of Egypt."

For best original dramatic score, the nominees are "Elizabeth" (David Hirschfelder), "Life Is Beautiful" (Nicola Piovani), "Pleasantville" (Randy Newman), "Saving Private Ryan" (John Williams), and "The Thin Red Line" (Hans Zimmer).

For best original musical or comedy score, the nominees are "A Bug's Life" (Randy Newman); "Mulan" (Matthew Wilder, David Zippel, Jerry Goldsmith); "Patch Adams" (Marc Shaiman); "The Prince Of Egypt" (Stephen Schwartz, Hans Zimmer); and "Shakespeare In Love" (Stephen Warbeck).

STUFF: Kenny "Babyface" Edmonds has returned to Ramon Hervey for management, following a stint with Benny Medina's Handprint Entertainment. While Hervey will oversee Babyface's music ventures, his movie activities will continue to be handled by Edmonds Entertainment... Former SWV lead singer CoKo has switched to Abandon Artists for management. She is working on her solo debut with producer Rodney Jerkins... Dignable Planets founder Ishmael will release his solo debut in June on Pendulum/Red Ant Entertainment... Brian Setzer will receive the Lifetime Achievement Award at the 1999 Orville H. Gibson Guitar Awards, slated for Feb. 23 in Los Angeles... Ken Weinstein, who was most recently director of product development at Mercury, is partnering with Jim Merlis in New York-based Big Hassle Media. Weinstein previously was a publicist at Atlantic Records.



by Melinda Newman

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**ISSUE DATE: MAR 27
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ABBA 25TH ANNIVERSARY

Editorial coverage includes an interview with Abba's founders, Bjorn Ulvaeus and Benny Andersson, who discuss Abba's history, hits and influences. Also included is how Eurovision jump-started Abba's career and a chart of the group's top 20 international hits.

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LATIN MUSIC 6 PACK II - Issue Date: Apr. 24 • Ad Close: Mar. 30

CONTEMPORARY CHRISTIAN - Issue Date: Apr. 24 • Ad Close: Mar. 30

LA FACE 10TH ANNIV. /BABYFACE TRIBUTE - Issue Date: May 1 • Ad Close: Apr. 6

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Once A Teen Indie Star, Ben Lee Aims For Wider Impact On Grand Royal's 'Tornadoes'

BY CARRIE BORZILLO

LOS ANGELES—When one thinks of Ben Lee, one probably envisions a teenage, minimalistic Australian singer/songwriter with indie-rock credibility to spare.

That's about to change with the March 23 release of Lee's third solo album, "Breathing Tornadoes," on Grand Royal/Capitol. Lee's no longer a teen, the new disc isn't a singer/song-

writer album per se, and he's thrown his indie-rock recording process (and producer) out the window in favor of recording on computers with a producer who aimed to help Lee make the best Australian pop record ever.

"I wasn't bothered at all with what the credible thing to do was," says Lee, 20, of using mostly synthesized sounds. (Guitars and bass are live, but they're loops; there are bits of live drums,

which are processed and looped.)

"Every year there's a new rule," he adds. "You can use loops, but they have to sound like drum machines or whatever. But with me and [producer] Ed [Bueller], we were like, 'Let's use everything out there, and let's make the best pop record.'"

Lee worked with producer Brad Wood (Liz Phair, Veruca Salt) on two critically acclaimed solo albums (1994's "Grandpa Would" and 1997's "Something To Remember Me By") and the final album by Lee's band Noise Addict (1996's "Meet The Real You"). For "Tornadoes," Lee chose Bueller (Suede, Pulp, Spiritualized) because he wanted a record that didn't sound like anything else.

"I didn't want to be in the situation where you fall into old habits, and before you know it you're making the same jokes and using the same sounds," says Lee, who now lives in New York and recorded the album in an apartment there. "I felt like this had to come from a part of me that was a bit more insecure, and so I wasn't ready to do that in front of someone who knew me so well.

"With Ed, the things he worked on were so bold; they were so flamboyant," adds Lee. "Every one of those bands he worked with went into the studio thinking they were gonna make the next 'Sgt. Pepper's.' And for me, that was so appealing to work with someone that was like, 'I work with musicians that want to make great pop music and be pop stars.' I felt I hadn't really had that before."

Besides using a producer who aimed to turn Lee's raw skills into something radio-friendly and appropriate for major distribution, Grand Royal is making a concerted effort to branch Lee from the indie-rock underground to the pop mainstream. (This is the first Lee album to go through Capitol.) Grand Royal, run by the Beastie Boys' Mike D, is making a remix of the first emphasis track, "Nothing Much Happens," that "directly targets modern rock radio," says label president Mark Kates.

The track, which was co-written by Petra Haden, formerly of that dog, will be worked to modern rock and triple-A radio in late March. College radio, where Lee has strong support, has already been hit with "Cigarettes Will Kill You" and "Ship My Body Home"; a 7-inch of "Body" has been sent to retail and college radio.

Influential public radio station KCRW Los Angeles is playing "Cigarettes Will Kill You" and plans to support the album when it's released.

"He is very sophisticated for 20," says Nic Harcourt, creative music director and host of "Morning Becomes Eclectic" at KCRW. "And there is a maturing of the songwriting."

"We made this record hoping it would be sensible to release via Capitol," says Kates. "We all agreed we couldn't make another singer/song-

writer album. Going into it, we thought if Ben could make this leap with two or three songs, good. But what he did was completely reinvent his own songs and the way he makes records. The most time he spent on a record before this was two weeks. And by getting into things like sampling and not being in a studio, he took his songs from raw singer/songwriter into something completely different. He blew what we were trying to achieve out of the water and into a new realm."

"Breathing Tornadoes" is not only more fleshed-out musically than Lee's previous work; its lyrical content is also a far cry from the simpler, youthful thoughts that made such songs as the Noise Addict 7-inch "I Wish I Was Him" (a poke at the Lemonheads' Evan Dando) so endearing and pure.

"I just feel I've been so literal so many times in the past; this was the first time I experimented with different degrees of abstraction," says Lee.

"I wanted to talk about more complex feelings, and the only way to do that was with more complex lyrics."

Touring is set to be another key element in breaking Lee. The artist, who is managed by David Leinhardt and booked by Creative Artists Agency, will do a residency tour in the Northeast, including New York, Philadelphia, and Washington, D.C. He'll also open for Cracker for four dates.

There's also more of an effort to launch Lee internationally this time. He embarked on a European promotion tour last November. In his home country, Triple-J Radio is already on the second track, "Tornadoes," which was co-written with Harmony Korine, writer of "Kids" and director of "Gummo." The first track in Australia, "Cigarettes Will Kill You," was Triple-J's No. 2 song of 1998.

"Ben wants to reach people," says Kates, "and we think he's made a record that can really reach anyone."



LEE

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THE ROLLING STONES BRYAN ADAMS	ARCO Arena Sacramento, Calif.	Jan. 27	\$2,892,416 \$250/\$39.50	27,820 two sellouts	TNA USA Bill Graham Presents
THE ROLLING STONES BRYAN ADAMS	Oakland-Alameda County Coliseum Oakland, Calif.	Jan. 26	\$2,042,421 \$300/\$39.50	17,864 17,864	TNA USA Bill Graham Presents
THE ROLLING STONES BRYAN ADAMS	McNichols Sports Arena Denver	Feb. 2	\$1,782,803 \$250/\$39.50	16,722 sellout	TNA USA Bill Graham Presents
THE ROLLING STONES BRYAN ADAMS	Delta Center Salt Lake City	Feb. 4	\$1,753,807 \$250/\$39.50	16,579 sellout	TNA USA Bill Graham Presents
LUCIANO PAVAROTTI	Frank Erwin Center, University of Texas at Austin Austin, Texas	Feb. 7	\$1,240,610 \$225/\$20	12,606 sellout	in-house
BLACK SABBATH REUNION TOUR: BLACK SABBATH PANTERA DEFTONES	Continental Airlines Arena East Rutherford, N.J.	Feb. 5	\$961,610 \$65/\$45/\$25	19,438 sellout	Delsener/Slater Enterprises
BLACK SABBATH REUNION TOUR: BLACK SABBATH PANTERA DEFTONES	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 6	\$819,935 \$65/\$45/\$25	16,895 sellout	Delsener/Slater Enterprises
BLACK SABBATH REUNION TOUR: BLACK SABBATH PANTERA DEFTONES	FleetCenter Boston	Feb. 3	\$718,602 \$48.50/\$35	17,375 sellout	Delsener/Slater Enterprises Don Law Co.
ENRIQUE IGLESIAS	Rosemont Horizon Rosemont, Ill.	Feb. 5	\$341,180 \$50/\$35/\$25	7,915 10,000	Jam Prods.

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GREATER VISION

(Continued from page 10)

Greater Vision," Daywind director of A&R Norman Holland says of the release, due March 16. "It will take them to another level."

Les Butler, executive VP of Reach Satellite Network, agrees. "It's been over a decade since an album reached my personal top 10," he says. "This album doesn't have a weak link at all. It has 10 singles. I'm a radio guy, and I've never heard a project that has 10 singles, except this one."

Holland credits the caliber of material primarily to Griffin's songwriting talents. "Rodney has the ability to write songs people want to hear," says Holland. "His songs move people. The songs on this project are songs the church will be singing in the future."

Wayne Haun, a staff producer for Daywind Music Group, worked with a translator to convey the project's musical direction to the Hungarian musicians. Haun praises them for adapting to a different style and maintaining the Greater Vision sound. "We didn't want to change their style," he says of the trio. "We wanted it to sound like Greater Vision, only bigger."

"This was the first time that we recorded the orchestra for a gospel project," says Csaba Lökös of Concert & Media, which coordinated the work with the Budapest Philharmonic Orchestra. "It was a great experience for us working with the people from Greater Vision, especially with Wayne Haun. Our conductor, Mr. Istan Sillio, and him had a very good understanding. All of our musicians enjoyed playing the music and listening to the great voices of the singers."

Haun couldn't resist a tip of the hat to the country's rich musical heritage and chose to include a portion of "The Blue Danube Waltz" before the cut "There's No Place Like Home." The album cover was shot in front of the famed river.

Wolfe thinks fans will like what they hear. "I think the people who buy our product know us well enough to know we will not go too far out there," he says. "The truth is gospel music fans hate change. They don't like a change in personnel or instrumentation. They want you to sound the same for 30 years, so we're careful not to go too far out on the edge, but at the same time I think this album will gain new listeners because it's such an unusual idea. It's not something you hear every day in our field. So I think it will garner new listeners."

Butler agrees: "I don't think they've divorced their traditional fan base at all. If you listen to the project, along with the heavy string section, you hear, all of a sudden coming from out of nowhere, a steel guitar move. [These different styles] marry very well."

Greater Vision performed in the Bible Speaks Church in Budapest during its October visit, and Wolfe says there are plans to return next

(Continued on next page)

The Hollywood Reporter

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TOP 10 FAVORITE ARTIST PICKS Jan. 29, 1999

THE MOST POPULAR NEW TALENT ON BTN

#	Artist	Genre
1	Patrick Mattingly	Alternative
2	Johnny Holliday	R&B
3	Reeves	Pop
4	W.L. Milo	Instrumental
5	Mudfaces	Hip-Hop
6	Trish Peeler	R&B
7	The Tolpudle Martyrs	Alternative
8	Scott Meldrum	Pop
9	Danny Wilensky	Instrumental
10	Alice	Pop

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 Jan. 29, 1999

THE MOST LISTENED-TO NEW TRACKS ON BTN

#	Composition/Artist	Genre
1	Live Your Life PAT. (Patperiod)	Pop
2	Getting' Over You Alice	Pop
3	Denominator Civilians	Rock
4	Maybe This Time Michael Brandmeier	Pop
5	Anything But My Life Scott Meldrum	Pop
6	Willoughby Laurie McDonald	Instrumental
7	Real MOG	Rock
8	Groovin' Up Slowly W.L. Milo	Instrumental
9	A Love That Shines Lydia Canaan	Pop
10	Fire It Up Betty In Black	Funk

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



Korean vocalist Yonchae has sold millions of units as a solo artist in her native territory, as well as hosting her own popular radio show. DJ Punish, based out of Seattle, contributed greatly to the Grammy-winning sounds of rapper Sir Mix-A-Lot. Together, as II Defiants, they have joined forces to conquer dance floors, clubs and radio worldwide.

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Artists & Music

SILVERCHAIR GRADUATES FROM GRUNGE

(Continued from page 10)

radio for the past few years. At the moment, every time I turn on the radio it's pretty generic pop/rock music. It's very polite. And the first single, to me, sounds like something that you'd expect to hear from a band like Queen or someone.

"It's very stadium-rock," Johns adds. "It's very angry. It's aimed at politicians, and it's kind of a defense of the youth in ways. And I think if people get to hear it, they're going to like it. I don't know if the radio stations are going to like it."

Nonetheless, label brass has a pair of diamonds in the rough with "Miss You Love" and "Ana's Song (Open Fire)," two of the catchiest songs Silverchair has ever recorded. With swelling string arrangements, love-sick lyrics, and angst-point rock-outs, neither grunge power ballad would be out of place in a "Dawson's Creek" episode or at modern rock radio.

"They have retained the accessibility of the last record, but they've gone further musically," says David Massey, Epic's executive VP of A&R. "The lyrical development is the most pronounced element to this record. Lyrically, there's so much more edge. 'Miss You Love' is the first time that Daniel's written a romantic song. 'Do You Feel The Same' is the first time that they're talking about sexuality in their lyrics. 'Emotion Sickness' has an intensity. 'Anthem For The Year 2000' has an element of a political theme to it."

With so many changes in the tastes of young pop listeners in particular—less emphasis on rock, more on rap in the States, electronica in Europe—one must ask: How much Silverchair audience is left to access in 1999, and how will the group gain new fans?

"That's always a concern," says Ron Cerrito, Epic's VP of marketing. "That's our job with our marketing campaign—not only to focus on who we feel the existing fans were but also going down into high schools and to the younger teens to focus on them and introduce them to the band or reintroduce them to the band."

"For instance, lifestyle-wise we're planning several targeted promotions and competitions to take our message directly to those audiences—high schools, snowboarding, concerts, surf-and-skate retailers," Cerrito says. "We're also discussing key alliances with compatible companies that we can team up with."

The Silverchair plan includes an extensive tour of North America and Europe beginning March 10. After the band initially plays 1,000-seat venues—"We'll definitely underplay

in the first run," says Cerrito—the label is hopeful that Silverchair's booking agent, Brian Greenbaum of the Los Angeles-based Creative Artists Agency, will land a substantial summer shed tour.

According to Epic and Sony brass, the biggest advantage the young men of Silverchair enjoy this time out is their age. At 19 and free of compulsory educational obligations, the trio can expect to rack up road miles and frequent-flyer points in the coming year.

"In the same time that these guys have matured so much musically, we also have really for the first time the tools to get down to serious business around the world, because they've graduated," says Robert Bowlin, president of Sony Music International. "They can now do the kind of touring that a band like Silverchair needs to do—that's the tour-tour-tour sort of drill. When you also have to worry about them having to graduate from high school, you don't have that kind of luxury. That was always an added difficulty. We don't have that difficulty right now."

In the band's native Australia—where Silverchair has sold a staggering 1 million units to a population of 17 million—"Neon Ballroom" hits stores March 8, with a quick blitz of shows to follow. The American pre-release setup includes a concert Tuesday (16) at New York's Bowery Ballroom (in conjunction with local FM station WXRK) and Thursday (18) at New Orleans' House of Blues (for the Gavin Seminar). The latter show will be broadcast on the Internet through label and band World

Wide Web sites.

Setup for retailers, especially the independents, will include the arrival of listening-station samplers two weeks prior to album release. According to at least one suburban indie store owner, "Neon Ballroom" will be an interesting measuring stick to gauge the changing tastes of Silverchair's original fan base.

"We've done very well with Silverchair releases, especially the first one," says Bob Moloney, owner of North Shore Sound in Oyster Bay on New York's Long Island. "We're looking forward to the new one, and I'll order a box. But it's going to be a tough call as to how well it will do. The band is older, and the audience is older. I'm sure they'll have to find some new fans."

The Gavin Bowden-directed video for "Anthem" was being completed at press time, and the song has been shipped to radio.

As the station that broke Silverchair at radio in 1995 by giving "Tomorrow" its stateside debut, WNNX Atlanta is one outlet that is heavily anticipating songs from "Neon Ballroom."

"I think everybody's really curious, because we haven't heard anything from the band in a couple years," says station PD Leslie Fram. "We had a lot of success with quite a few of their singles, so we're really curious to see the development of the band since they've all graduated. They still have a lot of fans here. I get a lot of E-mails from people asking when Silverchair is going to have something new out."

GREATER VISION

(Continued from previous page)

year. The group has toured that part of Europe before with evangelist Dr. Charles Stanley and will be featured again at his appearances.

Leonard says the label is planning its "most extensive" marketing plan ever to let fans know about the new release. Daywind has already starting running print ads in Southern gospel consumer publications, such as the Singing News, featuring \$2-off coupons to drive consumers into stores.

The first single, "My Name Is Lazarus," was shipped in late January to more than 1,900 stations that play Southern gospel and is already garnering positive reaction. "They will be featured on the 'Southern Gospel Today' in-store radio network for the month of March and probably for more features," says Leonard. "'Southern Gospel Today' is on in 800 stores. They will be on the audio scan unit . . . which is in over 600 Christian bookstores."

Leonard says the label is doing a big promotion with Reach Radio Network involving ads, "win it before you can buy it" contests, and additional promotions in which pastors can call in and win a free Greater Vision concert. Greater

Vision is also being featured this month on a radio special hosted by Daywind artists Jeff Steele and Ann Downing that is available on the label's radio disc.

Point-of-purchase materials will include posters, flats, and counter-top displays featuring a description of the album and touting the involvement of the Hungarian musicians. Leonard says the trio will be featured in ads in some major retail chain catalogs, such as the Family Christian Stores publication, which goes out to 250,000 people, and will also be in the Parable Group and Spring Arbor catalogs.

Daywind also plans to mail postcards that will include an 800 number that people can call to hear songs from the album.

Greater Vision is managed by Wolfe for Greater Vision Music Ministries and booked by Fay Shedd of the Artist Direction Agency, and the members' songs are published by the group's own publishing company, Songs of Greater Vision (BMI).

FOR THE RECORD

A graphic titled The Billboard Online Poll erroneously appeared in the Grammy Preview expanded section (Billboard, Feb. 13). The graphic, which does not reflect accurate data, was a mock-up and was not intended to appear in print.

TO OUR READERS

Continental Drift is on hiatus.

SELENA

(Continued from page 8)

Says Ceseña, "What attracts our attention is that the CD is a special edition. There will be considerable media buzz on the release, and it is coming out around the fourth anniversary of her death."

Ceseña notes that Selena "still sells extremely well" in the company's stores, most of which are in California.

Ceseña predicts Selena's album will be "a strong seller." She adds that the chain is "supporting this release with heavy promotion—in-store advertising and radio and print ads."

De La Cruz says the album's price—\$17.98 for the CD and \$11.98 for the cassette—is the same whether it's purchased at

'EMI Latin is the house that Selena built, no doubt'

retail or through the TV offer. A \$4.95 shipping fee will be added to albums bought through the direct-TV pitch, however.

Moreover, De La Cruz says that the commemorative pin will be available only with cassettes purchased through the direct-TV campaign; cassettes bought at retail will not be packed with the item.

As to whether a set of Selena's all-time classics could cut into sales of her other titles, De La Cruz acknowledges there will be "some cannibalization."

"But people are going to find songs on the collection from albums they were not aware of," she adds, "and they will start to look for the original albums."

OTHER ANNIVERSARY PLANS

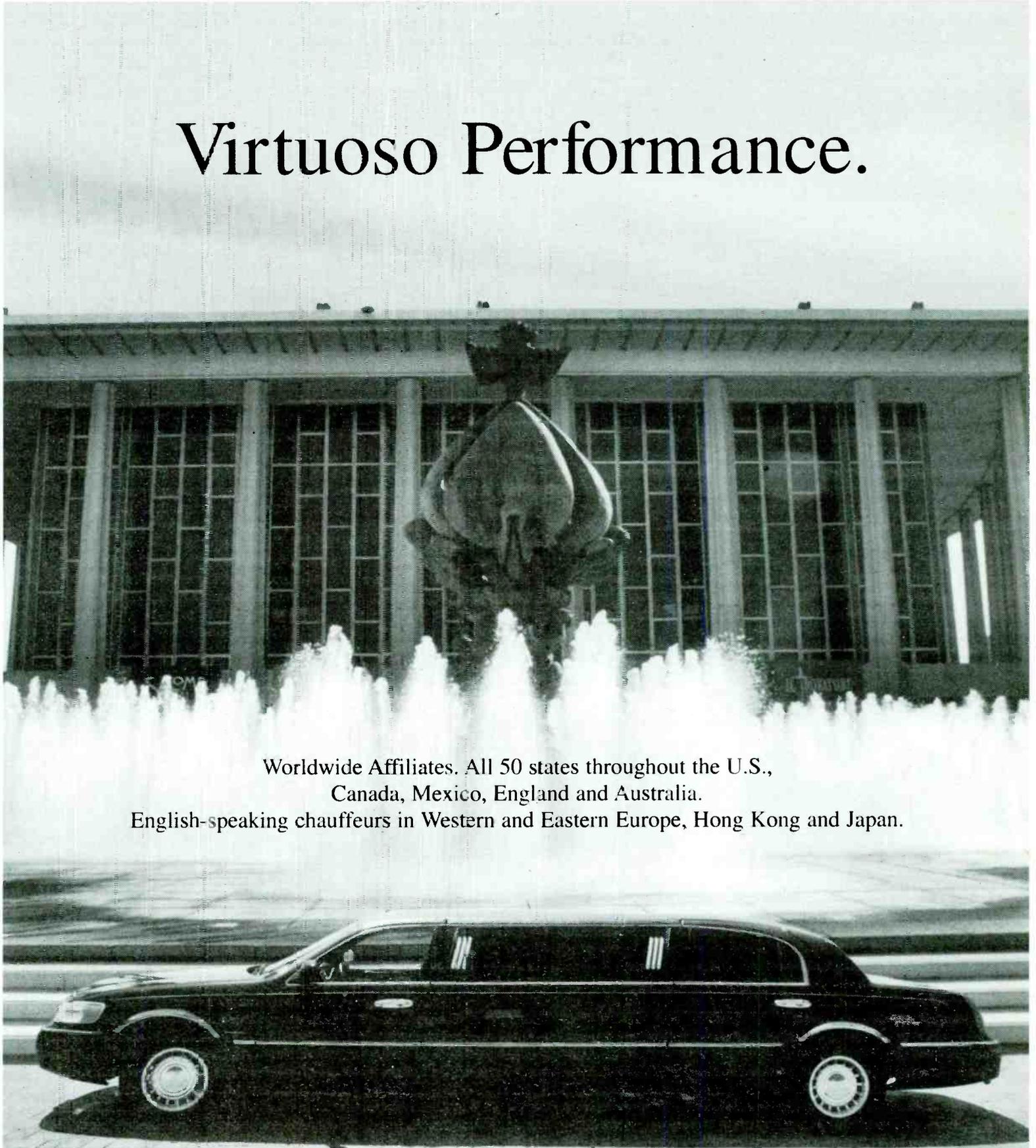
Béhar not only came up with a commemorative pin for Selena's upcoming release; he also re-designed EMI Latin's logo to mark the 10th anniversary of the Los Angeles-based label.

Later this year, Béhar will celebrate the label's anniversary with a concert, possibly featuring a mix of current and past EMI Latin artists. The label is also planning a series of promotional packages at retail for the anniversary.

According to SoundScan's 1998 Latin distributor market-share report, EMI Latin is the second-largest imprint in the U.S. Hispanic sector.

"The establishment of EMI Latin with José to run it was absolutely the right move," says Ken Berry, president of EMI Recorded Music. "EMI has been one of the leading forces in helping grow Latin music in the U.S., and it has been done in a proper, sophisticated manner to get the respect it deserves."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	24	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
NO. 1				
2	5	20	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/16.98)	WWW.THUG.COM
3	7	15	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
4	6	14	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98)	DEVIL WITHOUT A CAUSE
5	3	15	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
6	4	2	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
7	8	16	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98)	GODSMACK
8	28	57	AVALON SPARROW 51639 (10.98/15.98)	A MAZE OF GRACE
9	12	30	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
10	10	26	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
11	13	13	TQ CLOCKWORK 69431*EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
12	9	2	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
13	11	20	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
14	15	43	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
15	16	30	FIVE ARISTA 19003 (10.98/16.98)	FIVE
16	19	2	SHAE JONES M3 53232/UNIVERSAL (10.98/16.98)	TALK SHOW
17	17	20	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
18	20	13	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
19	14	22	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
20	23	11	PLACEBO HUT 46531/VIRGIN (11.98/16.98)	WITHOUT YOU I'M NOTHING
21	21	26	JENNIFER PAIGE EDEL AMERICA 162171/HOLLYWOOD (10.98 EQ/16.98)	JENNIFER PAIGE
22	18	7	EMILIA RODEO 53238/UNIVERSAL (10.98/16.98)	BIG BIG WORLD
23	24	24	TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
24	27	51	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98)	A JAGGED ERA
25	22	4	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1999, Billboard/BPI Communications.

26	26	13	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITYWORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
27	25	58	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
28	33	4	VAST ELEKTRA 62173/EEG (10.98/16.98)	VISUAL AUDIO SENSORY THEATER
29	40	5	SIXPENCE NONE THE RICHER SQUINT 7032 (10.98/15.98)	SIXPENCE NONE THE RICHER
30	31	4	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
31	39	2	MARVELOUS 3 HIFI/ELEKTRA 62375/EEG (10.98/16.98)	HEY! ALBUM
32	35	19	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98)	PLEASURES OF THE NIGHT
33	29	2	FUN LOVIN' CRIMINALS VIRGIN 23140* (11.98/16.98)	100% COLOMBIAN
34	NEW		NANCY WILSON EPIC 69837 (10.98 EQ/16.98)	LIVE AT MCCABES GUITAR SHOP
35	30	14	CHAYANNE SONY DISCOS 82869 (8.98 EQ/13.98)	ATADO A TU AMOR
36	32	24	KEB' MO' OKEH/550 MUSIC 69376/EPIC (10.98 EQ/16.98)	SLOW DOWN
37	RE-ENTRY		LINK RELATIVITY 1645 (10.98/15.98)	SEX DOWN
38	45	2	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98)	WINE INTO WATER
39	49	16	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98)	VOICES OF THEORY
40	36	5	JUAN GABRIEL CON BANDA EL RECODO ARIOLA 64321/BMG LATIN (7.98/11.98)	JUAN GABRIEL CON LA BANDA...EL RECODO!!!
41	41	51	DIANA KRALL IMPULSE! 233/GRP (10.98/16.98)	LOVE SCENES
42	RE-ENTRY		THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
43	38	9	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
44	34	5	JERRY RIVERA SONY DISCOS 82862 (8.98 EQ/14.98)	DE OTRA MANERA
45	RE-ENTRY		REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
46	42	39	ROY D. MERCER VIRGIN (NASHVILLE) 94301 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 4
47	RE-ENTRY		OLGA TANON WEA LATINA 25098 (9.98/15.98)	TE ACORDARAS DE MI
48	48	4	REMY ZERO DGC 25300/INTERSCOPE (12.98 CD)	VILLA ELAINE
49	44	57	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG (10.98/17.98)	BUENA VISTA SOCIAL CLUB
50	RE-ENTRY		BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2

POPULAR UPRIISINGS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CARLA HAY

VIDEODRONE DEBUTS: "We've reinvented ourselves," says Videodrone lead singer Ty Elam.

Videodrone may not be a familiar name yet with fans of heavy rock, but people



Fit To Be King. Bocephus King is the name of a roots-rock band and its lead singer, whose debut album, "A Small Good Thing," has been released on New West Records. Based in Vancouver, Bocephus King will play select concert dates in the coming months, including March 18 at South By Southwest in Austin, Texas.

may recognize the band's previous name, **Cradle Of Thorns.**

Elam says that the group changed its name to avoid confusion with metal band **Cradle Of Filth.**

Now under the name Videodrone, the act has signed to **Korn's Elementree** label. Videodrone's self-titled

debut album (due Feb. 23 on Elementree/Reprise) was produced by Korn's **Fieldy.** The album features guest performances from Korn members **Jonathan Davis** and **Brian "Head" Welch**, as well as **Limp Bizkit's Fred Durst** and **DJ Lethal.** The album's heavy sound includes elements of metal, rap, and techno.

"A lot of demons came out when we recorded the album, and we're going to relive those demons every night on tour," says Elam.

Videodrone will be the opening act for the **Korn/Rob Zombie** tour, which kicks off Feb. 25 in Tucson, Ariz.

Like Korn, Videodrone is originally from Bakersfield, Calif., and has relocated to Southern California's Orange County. But Elam says the two bands don't really have similar audiences. "I think on this tour, we're going to get the Korn crowd, but we're also going to get an older audience—the 18- to 25-year-olds."

Reprise press material on Videodrone describes the



Willis On Tour. Country singer Kelly Willis begins a U.S. tour this month in support of her latest album, "What I Deserve," due Feb. 23 on Rykodisc Records. Tour dates include Dallas (Feb. 20), San Francisco (March 11), Chicago (April 1-2), Atlanta (April 11), and Philadelphia (April 16).

band members as into "science fiction and technology, not skateboards and testosterone."

But like Korn, Videodrone has plenty of angst in its music. Elam explains, "For example, the song 'Ty Jonathan Down' is about the period a lot of people go through when they start to question their sexuality."

Having previously been signed to independent label Triple X as **Cradle Of Thorns**, Videodrone is more satisfied with its new label, according to Elam: "Nothing against Triple X, but we like being on a major label. It's like we have a lot more cheerleaders on our side."

JACOB JAZZ: The Christian Jacob Trio's "Time Lines" album (Concord Jazz) is the follow-up to Jacob's debut, "Maynard Ferguson Presents Christian Jacob." Throughout most of the '90s, Jacob has been a music director, co-writer, and arranger for bandleader/trumpet player **Ferguson.** "Time Lines" features pianist Jacob with a new ensemble that includes

Steve Swallow on bass and **Adam Nussbaum** on drums.

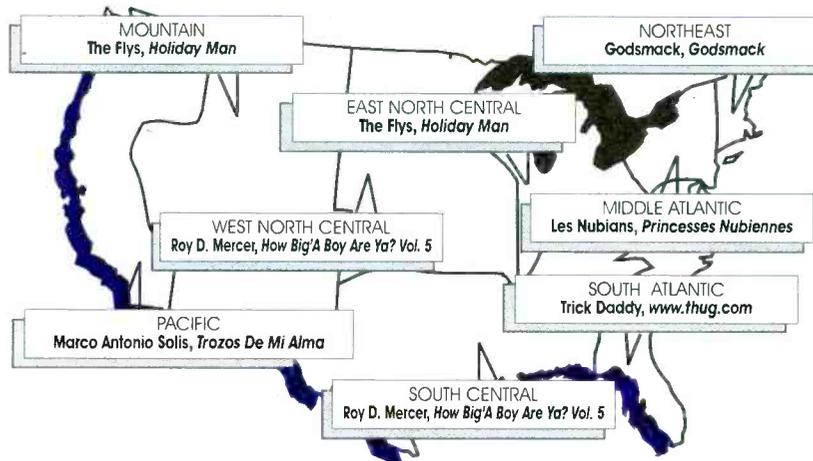
GORDON UPDATE: Sony Music has changed the label affiliation for **Gordon's** self-titled debut album (Popular



Aloha From Dennis. Dennis Kamakahi, best known as a member of Sons Of Hawaii, is a leading artist in Hawaiian music. His second album **Dancing Cat/Windham Hill** album, "Ohana" (which means "family" in Hawaiian), is indeed a family affair: The album is dedicated to his late father, Kenneth. In addition, Dennis' son, David, is featured playing ukulele on several tracks.

Uprisings, Billboard, Jan. 30. The set, due April 20, will be released on 57 Records/550 Music instead of 57 Records/Epic.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Roy D. Mercer *How Big'A Boy Are Ya? Volume 5*
 2. The Flys *Holiday Man*
 3. Sara Evans *No Place That Far*
 4. Kid Rock *Devil Without A Cause*
 5. The Wilkinsons *Nothing But Love*
 6. Divine *Fairy Tales*
 7. Emilia *Big Big World*
 8. Godsmack *Godsmack*
 9. Lee Ann *Womack Some Things I Know*
 10. TQ *They Never Saw Me Coming*

- MIDDLE ATLANTIC**
1. Les Nubians *Princesses Nubiennes*
 2. The Flys *Holiday Man*
 3. Elvis Crespo *Suavemente*
 4. Kid Rock *Devil Without A Cause*
 5. Trin-i-tee 5:7 *Trin-i-tee 5:7*
 6. Divine *Fairy Tales*
 7. Five *Five*
 8. Godsmack *Godsmack*
 9. Marco Antonio Solis *Trozos De Mi Alma*
 10. Tatyana Ali *Kiss The Sky*

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

DAWN UPSHAW

Sings Vernon Duke

PRODUCER: Tommy Krasker

Nonesuch 79531

While the delight of her Nonesuch survey of Rodgers and Hart remains ever fresh, concert singer Dawn Upshaw makes another powerful statement of her theater-song charms with melodies by the late Vernon Duke—not one of the recognized masters of the form but undoubtedly one with many wonders up his sleeve. Duke is best-known for such songs as “I Can’t Get Started” (not on this set), “April In Paris,” and “Autumn In New York,” and his creativity stretched from pop art-songs to swinging numbers that jazzists could take to heart. The guest artists are pianist Fred Hersch and singer/guitarist John Pizzarelli—who, along with Upshaw, benefit from Eric Stern’s musical direction. Upshaw is, of course, no longer a surprise away from concert hall repertoire. That is a happy given, but this set has the added pleasures of bringing Duke back from commercial slumbers.

RAP

DJ CLUE

The Professional

PRODUCERS: various

Roc-A-Fella/Def Jam 314 558 891

Street-certified mix tapes like this one—a tour de force of beautifully engineered excitement charged by DJ Clue’s on-mike bursts of enthusiasm—are the engine that powers hip-hop and drives it ’round the world. Like his previous classics, “Clue For President,” “Cluematti,” and “Show Me The Money Pt’s I and II,” the latest from this three-year consecutive winner of a best mix-tape award slices, dices, and blends the hottest jams of the moment—productions by others as well as his and partner Ken Duro’s No Question Entertainment—with virtuoso freestylings and hits from a ’99 mike-rocker elite that includes DMX, Nas, Cam’Ron, Big Pun, Noreaga, Canibus, Jay-Z, EPMD, Redman, Keith Murray, Flipmode, Mase, and Fox. This faithful servant of the Rhythm God helms a weekly radio show on WQHT (Hot 97) New York that transforms Monday night into Saturday nite. Slicker and tighter, with no commercial interruptions, “The Professional” captures that party’s most inspired moments.

COUNTRY

RICKY SKAGGS AND KENTUCKY THUNDER

Ancient Tones

PRODUCER: Ricky Skaggs

Skaggs Family 1001

Ricky Skaggs and Kentucky Thunder—along with the Del McCoury Band and a host of younger bands—are pre-eminent in leading a bluegrass resurgence. Following Skaggs’ brilliant 1998 release “Bluegrass Rules,” “Ancient Tones” relies mainly on bluegrass evergreens from the pioneers of the genre. Especially noteworthy are some lesser-known Bill Monroe songs: “I Believed In You,” “Mighty Dark To Travel,” and “Walls Of Time.” Ralph and Carter Stanley are represented by their songs “Lonesome Night,” “How Mountain Girls Can Love,” and “Pig In A Pen.” Since he’s moved from country to bluegrass, Skaggs’ taste in material and musicians has been impeccable, and Kentucky Thunder ranks up there with some of Monroe’s assemblages of Blue Grass Boys. Distributed by DNA.

SPOTLIGHT



COLLECTIVE SOUL

Dosage

PRODUCER: Ed Roland

Atlantic 83162

Alongside the likes of the Goo Goo Dolls and Green Day, Collective Soul has staked out a precious place in the marketplace as a purveyor of solid, reliably catchy rock songs that walk their own lines without pandering to either the alternative-rock generation or its classic-rock forebears. Even though the Georgia band’s previous release, “Disciplined Breakdown,” didn’t measure up to the sales levels of its two predecessors, the band has plenty of equity among fans, and its latest album should deliver the goods. Highlights include the Bowie-esque single “Run,” which also appeared on the “Varsity Blues” soundtrack; the hard-rocking cut “Heavy,” another of the album’s singles; and the dense, psychedelic “Slow.” From a band poised for continued success, an album with strong possibilities at mainstream rock and modern rock radio, as well as crossover potential at top 40.

TIM WILSON

It’s A Sorry World

PRODUCERS: Michael Clark & Steve Allee

Capitol 98889

And now for something completely different: a country comic who actually is funny. Tim Wilson does stand-up and is good at it, but his real forte is the topical song, and he’s the first since Kinky Friedman to really fashion funny country songs about topical subjects. Here, he tackles such subjects as Bill Clinton, Marilyn Manson, Garth Brooks, NASCAR, Chuck E. Cheese, assault weapons, beer bellies, and the “gay” tornado in the movie “Twister.” The song “Acid Country” examines the dilemma of the baby boomer raised by a mom whose loyalties were divided be-

SPOTLIGHT



ORIGINAL CAST RECORDING

Hedwig And The Angry Inch

PRODUCER: Brad Wood

Atlantic 83160

With “Hedwig And The Angry Inch” seemingly destined to follow “Rent” as a ’90s-style Broadway sleeper hit, the timing for its cast album release couldn’t be better. No matter what the fate of the musical is, the album stands on its own as both a collection of great rock songs and a bona fide opera, with elements of Iggy, Ziggy, “Tommy,” and “The Rocky Horror Picture Show.” Featuring music and lyrics by Stephen Trask, lead vocals by “Hedwig” star John Cameron Mitchell, and outstanding musical backing by the show’s house band, Cheater, the album flows effortlessly from stinging rockers to bluesy shufflers to pop ballads. Highlights include the folksy “Sugar Daddy”; the Stooges-like theme track “Angry Inch”; the torchy “Wig In A Box,” featuring vocals by Miriam Shor; and the gorgeous, touching “Wicked Little Town.” A glorious collision of cabaret, glam rock, and musical theater with hit potential to boot.

tween hippiedom and country music. The dichotomy becomes expressed as “Excuse me while I kiss the sky/I shot a man in Reno just to watch him die.”

LATIN

SERVANDO Y FLORENTINO

Muchacho Solitario

PRODUCERS: Ricardo Montaner

WEA Latina 26382

Servando and Florentino Primera—a hot, teenaged brother vocal duo from Caracas, Venezuela—returns with another slab of puppy love ditties set to an assortment of catchy pop and salsa arrangements produced by six different studio pilots, includ-

SPOTLIGHT



THE CHIEFTAINS

Tears Of Stone

PRODUCER: Paddy Moloney

RCA Victor 68968

If the Chieftains stood still and made traditional Irish music by themselves, they’d be local heroes. If they invited friends like Mick Jagger, Ry Cooder, Mark Knopfler, and Sinéad O’Connor to join them, they’d be international icons. And if, year after year, they outdid themselves by presenting their music in fresh, dynamic settings, they’d be the pre-eminent ambassadors of their music to the world. Somehow they manage to do all three, and they’re better at it than anyone else. On their latest outing, the Chieftains—a six-person troupe led by the indefatigable Paddy Moloney—are joined by some of the world’s most talented female singers and players, including Bonnie Raitt, Natalie Merchant, Joni Mitchell, Loreena McKennitt, Mary Chapin Carpenter, the Corrs, the Rankins, Joan Osborne, Diana Krall, Sissel, Akiko Yano, and O’Connor. Other participants include actress Brenda Fricker, the vocal group Anuna, and an all-star fiddle group consisting of Máire Breatnach, Eileen Ivers, Annbjorg Lien, and Natalie MacMaster. The songs are about women and love, and the collaborations among the Chieftains and their guests are characteristically astonishing. A project that deserves every bit of praise it will undoubtedly receive.

ing the act’s mentor and labelmate Ricardo Montaner—who oversaw the project—plus Servando and Pablo Manavello. Three hit-bound songs feature a pop and salsa version: The hooky, fast-climbing, titular leadoff single; “Te Regalo La Luna,” whose irresistible, rhythmic pop rendition

strongly recalls a featherweight love song by Backstreet Boys or ‘N Sync; and “Para Qué Me Perdones,” recorded as a sizzling salsa shaker as well as a dramatic ballad that highlights the pair’s light baritones interweaving neatly in soaring harmonies.

CLASSICAL

★ SÁNDOR VERESS: HOMMAGE À PAUL KLEE

András Schiff and Denes Varjon, piano; Budapest Festival Orchestra, Heinz Holliger

PRODUCER: Friedemann Engelbrecht

Teldec 0630-19992

If it weren’t for Swiss oboist/composer/conductor Heinz Holliger, the trenchantly beautiful music of his teacher Sándor Veress would be nearly unknown—and we would be worse off for it. Holliger’s 1995 ECM set devoted to Veress is an undervalued gem, but this latest effort—with the cultured pianist András Schiff—is even better. The disc features the piquant title work, a “pictures at an exhibition” fantasy for two pianos and string orchestra; the turbulent, affecting Concerto for Piano, Strings & Percussion; and the Six Csárdás for solo piano, which show Veress’ Transylvanian roots. The booklet boasts excellent notes and full-color reproductions of the Paul Klee paintings that inspired Veress. This set is the epitome of a “relevant” classical recording: exciting, unusual music performed to the utmost by world-class artists and packaged with imagination and taste. Bravo Teldec.

NEW AGE

BADAWI

The Heretic Of Ether

PRODUCER: Reuel “Raz” Mesinai

Asphodel 0992

The intersection of Middle Eastern Jewish and techno-trance has been explored before, but electronica veteran Badawi, aka Reuel “Raz” Mesinai, goes further, with live instruments, mostly acoustic, on “The Heretic Of Ether.” An Israeli born in Palestine but living in recent years in New York, Mesinai tries to reconcile traditional music with the electronic sounds he explored in the duo Sub Dub. He makes a compelling case on tracks such as “Enter The Heretic,” “Welcome,” and “Return Of The Heretic.” They throb with Middle Eastern percussion, ringing *santoor*, free-form violin, dub bass, and descents into electronic effects. Badawi also weaves some texture pieces like “Arrival,” with string players Erich Shoen-Rene and Ralph Farris playing drones and pizzicato lines against each other. There is some DJ mixing fodder: bare bones percussion workouts that might be better off on a “Middle Eastern Percussion 101” album.

VITAL REISSUES

DUSTY SPRINGFIELD

Dusty In Memphis

PRODUCERS: Jerry Wexler, Tom Dowd & Arif Mardin;

bonus tracks produced by Jeff Barry

COMPILATION PRODUCER: Jim Pierson

Rhino/Atlantic 75580

DUSTY SPRINGFIELD

Dusty In London

PRODUCERS: John Franz, Dusty Springfield

COMPILATION PRODUCER: Jim Pierson

Rhino/Atlantic 75581

Upon its release in 1969, “Dusty In Memphis” was hailed as a landmark album for the British pop singer and another coup for the production trio of Jerry Wexler, Tom Dowd, and Arif Mardin, who had recently transformed Aretha Franklin into a soul icon by recording her in Memphis with the Muscle Shoals studio band. Springfield seemed at home in the birthplace of

rock’n’roll, and she was matched with material that brought out the best of her expressive, plaintive voice: “Son Of A Preacher Man,” “The Windmills Of Your Mind,” “Breakfast In Bed,” and “Don’t Forget About Me.” This reissue is housed in a cardboard box that features the original cover, extensive liner notes and track listings, and a plethora of previously unreleased bonus tracks, including Springfield’s lovely reading of Carole King’s smash “You’ve Got A Friend.” Along with the “Memphis” disc, Rhino and Atlantic are releasing “Dusty In London,” a CD’s worth of recordings Springfield made in the late ’60s and early ’70s, most of which never saw the light of day in the States. They range from the Janis Joplin-associated “Piece Of My Heart” and the Bacharach-David tune “This Girl’s In Love With You” to Jimmy Webb’s “Mixed Up Girl” and

Randy Newman’s “I Think It’s Going To Rain Today.” A mixed bag, yes. But a collection of tracks that showcases Springfield’s ease with a tune, and her indelible voice. A nice complement to “The Dusty Springfield Anthology,” a three-CD set issued in 1997 by Mercury Chronicles.

DUANE EDDY

Have “Twangy” Guitar Will Travel

PRODUCERS: Lester Sill & Lee Hazelwood

Jamie 4007

A pioneer of instrumental rock who not only inspired such similarly styled acts as the Ventures and the Shadows but also helped popularize the electric guitar as the main vehicle of rock’n’roll, Duane Eddy is a towering figure in the genre—a teen idol who sang through his instrument. On the 40th anniversary of his debut album, the label that originally released it, Jamie, issues it on CD

for the first time. Although most of this material has appeared on other CD releases—notably Rhino’s two-disc, 1993 compilation “Twang Thang: Anthology”—this Jamie reissue is welcome for its remastered sound, its original cover and liner notes, a new essay, and three bonus cuts: “Up And Down,” “The Walker,” and “Mason Dixon Lion.” In 1959, this album was timed to capitalize on Eddy’s success with such A- and B-sides as “Moovin’ N’ Groovin’,” “Rebel Rouser,” “Ramrod,” “Cannonball,” and “Stalkin’”—all of which are included here. At the time, “Have ‘Twangy’ Guitar” not only propelled Eddy into the big time; it also signaled one of the early LP successes for a musical genre that had been dominated by singles. A landmark release whose influence is still felt today. Contact: www.jamgu.com.

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

► **TLC No Scrubs** (3:37)
 PRODUCER: Kevin "Shekspere" Briggs
 WRITERS: K. Briggs, K. Burgess, T. Cottle
 PUBLISHERS: Shek'Em Down/Hitco, BMI; Tam Music/Air Control/EMI April/Kandacy/Tony Mercedes, ASCAP
LaFace/Arista 4354 (CD promo)

It'll take about two hot seconds for this first "official" release from TLC's "Fan-mail," due Feb. 23, to become mainstream America's new catch phrase. A "scrub," as we're told, is a buster, the kind of guy who hangs out the passenger window of his best friend's car, hollering at the ladies. He's also a dude who's "not gonna get no love from me." This savvy slow groover is the one that's going to re-establish TLC as a time-defining R&B/pop act, thanks to vocals that are skillfully layered into a buttery icing that cakes one of the slickest, most regal instrumental tracks to saunter down the avenue in some time. This track is downright elegant without losing its funky edge and calls for immediate attention, marking a sure-fire chart triumph for this photogenic trio in all genres of R&B and at mainstream, crossover, and rhythmic top 40.

► **MYA My First Night With You** (4:30)
 PRODUCER: Daryl Simmons
 WRITERS: D. Warren, Babyface
 PUBLISHER: not listed
 REMIXER: Ric Wake

University Entertainment/Interscope 6526 (CD promo)
 It's hard to go wrong at pop radio these days with either Diane Warren or Babyface on your side, and here the two ably join forces for a gentle love ballad about that unforgettable first night together. Two mixes are offered on the promo single, a glistening pop video version, produced by Ric Wake, and a more R&B-oriented album version from Daryl Simmons. While notably different, either would suit the pop side of radio, which is sure to give this a careful listen. Mya's voice is not the most robust around—and this song perhaps makes that clearer than before—but "My First Night With You" totally works that Backstreet Boys-ballad vibe that's so hot right now. For that reason and in light of the song's universal lyric about the first touch of love, it's quite likely that the song could continue this budding artist's hot streak, even crossing her over to AC.

★ **REISS Got The Girl (Boy From Ipanema)** (3:38)
 PRODUCER: Craig Kafton
 WRITERS: M. Reiss, C. Kafton, S. Greenberg
 PUBLISHER: not listed

Mercury 464 (cassette single)
 This charismatic artist, who scored a Hot 100 hit last summer with "Boom Bye Yae," returns with an equally flavorful slice of pop merriment. "Got The Girl" sways with an insinuating Caribbean groove, topped with fluttering horns and an instantly infectious chorus. Reiss flexes his Tone Lōc-like rap style to maximum sensual effect. At a time when top 40 airwaves are glutted with sound-alike records, this sunny entry could be received by programmers like a warm, refreshing breeze. Although this jam would stand tall on its own merits, its future is nicely aided by inclusion on the soundtrack to Sarah Michelle Gellar's "Simply Irresistible." Use this single as an excuse to investigate Reiss' fine debut disc, "The Vibe Of Life."

R & B

► **USHER Bedtime** (4:28)
 PRODUCER: Usher
 WRITER: Babyface
 PUBLISHERS: Sony/ATV/ECAP Music, BMI
LaFace/Arista 4377 (CD promo)
 Previewing his upcoming "Usher Live," due March 23, this Babyface-penned track oozes

with the young artist's signature brand of sexually charged energy, while demonstrating that he's truly got the onstage chops to back the moves. With Usher nominated for a best male R&B vocal performance Grammy this year, all signs point toward this alluring song scoring big with his home R&B base, as he urges his woman to hang around so that he can love her good through the day and night. Sweetened background vocals here from Babyface, Shanice, and Usher only add to the appeal. Also watch for his home video, coming in April.

COUNTRY

► **TOBY KEITH If A Man Answers** (2:59)
 PRODUCERS: James Stroud, Toby Keith
 WRITERS: T. Keith, C. Cannon
 PUBLISHERS: Songs of PolyGram International/Tokeco Tunes/Wacissa River Music, BMI

Mercury MNCD 231 (CD promo)
 Keith's performance on this new single is like watching a gymnastics meet. He segues from sounding like a country Barry White on the spoken portions of the record to an anguished Roy Orbison elsewhere. Keith is a more than able vocal acrobat, and the overall result is a solid record that echoes with the hurt a man feels when his woman leaves him "twisting in the wind." The lyric perfectly captures his fearful anticipation that a man may be answering his girlfriend's phone late at night. It's a well-written song, complemented by deft production and Keith's emotional vocal. Following on the heels of the quirky "Getcha Some," this powerful tune should further enhance Keith's status as a core artist at country radio in the '90s.

★ **ALLISON MOORER Pardon Me** (3:39)
 PRODUCER: Kenny Greenberg
 WRITERS: A. Moorer, D. Primm
 PUBLISHERS: Windswept Pacific/Louise Red/Full Pail Music, BMI

MCA 72087 (CD promo)
 Moorer debuted on the charts last June with "A Soft Place To Fall" from "The Horse Whisperer" soundtrack, and MCA has since attempted to break her at country radio with two wonderful singles, "Set You Free" and "Alabama Song." Neither song managed to catch fire, and it's an absolute shame that a voice of Moorer's caliber hasn't been greeted by programmers with open arms and a multitude of spins. Perhaps this will be the single that wins over the folks at country radio. It's a simple, straightforward, traditional country ballad with lots of weeping steel guitar and a killer heartbreak lyric, penned by Moorer and husband Butch Primm. The centerpiece of the record, however, is Moorer's sultry, smoky voice. She has a powerful vocal presence and superb country phrasing. Here's hoping this is her breakthrough tune. She's a worthy talent just waiting for her moment.

★ **SONS OF THE DESERT What About You** (3:19)
 PRODUCERS: Tim McGraw, Byron Gallimore, James Stroud
 WRITERS: T. Mullins, T. Tolver
 PUBLISHERS: WB/Platinum PLOW/Songs of PolyGram International/Tony Tolver Music, BMI

Epic 41848 (CD promo)
 Sons Of The Desert have to be one of the most underrated acts in the business. Their debut single, "Whatever Comes First," hit the top 10 of Hot Country Singles & Tracks, with the subsequent releases "Hand Of Fate" and "Leaving October" peaking at No. 33 and 31, respectively. The fact that the killer heartbreak ballad "Leaving October" wasn't a huge hit is a major crime. However, the boys are back after nearly a year's absence with a great new single previewing their May sophomore album. And this time they've got some big guns in the production department—Tim McGraw, Byron Gallimore, and James Stroud. (McGraw is a fan of the band; the Sons have opened for him on his Everywhere tour.) "What About You" is a great song that perfectly showcases the band's harmonies and lead singer Drew Womack's stellar vocals. This record should remind country programmers of the tal-

ent in this outfit and how deserving it is of a break—today.

DANCE

AMARÉ Waterfalls (3:35)
 PRODUCER: Kevin Michael
 WRITERS: K. Pellet, I. Reyes
 PUBLISHER: Jessica Michael Music, ASCAP
 REMIXER: Michael Cosme

Strictly Rhythm 12561 (12-inch single)
 Amaré is the latest Strictly Rhythm discovery poised for crossover success. Hailing from Miami, Amaré, along with her producer Kevin Michael, has created a funky track that is equal parts freestyle, electro, bass, and trance. On the surface, the mixing of these various musical styles may seem disastrous, but when intertwined properly, they ably complement each other—as is the case here. A rubbery bassline and squiggly synth patterns provide the wicked foundation from which all else emanates—most important, the sensual voice of Amaré. Perhaps crossover stations have found their next dance/pop ingénue. Club punters, who may find the Club mix too pop, should look no further than the 10-minute-plus Club Dub mix. It goes way deep.

BILLIE RAY MARTIN PRESENTS SONNENSTAHL Pacemaker (3:43)

PRODUCERS: BRM, Vinny Vero
 WRITERS: B. Martin, V. Vero
 PUBLISHERS: Warner-Chappell/So Hip It Hurts, ASCAP
 REMIXER: Eric "E-Smoove" Miller
Finetune 008 (CD single)

First things first: Don't arrive at this single expecting another "Your Loving Arms," because, frankly, you're not going to find it. Gone are Billie Ray Martin's signature NRG-embellished Euro-rhythms and melancholic vocals of past recordings. In their place are kinetic industrial beats and edgy, alternative-leaning soulful vocals. In fact, shades of Depeche Mode, Kraftwerk, Roni Size, and Tina Turner form the foundation for this piece of "electronic soul." While "Pacemaker" is surely not for the faint of heart, who may find it too caustic, it's just waiting for clubland consumption—especially the three mixes provided by Chicago house legend Eric "E-Smoove" Miller. Under his guidance, the song is transformed into a hard-edged houser that

will fit nicely with the latest Johnny Vicious or Armand Van Helden creation.

AC

► **CHICAGO Show Me A Sign** (3:37)
 PRODUCER: Roy Bittan
 WRITERS: J. Pankow, G. O'Connor
 PUBLISHERS: Sarajon Songs, ASCAP; Music by Greg, BMI
Reprise 9648 (CD promo)

Chicago pulls a new track from its wonderful 1998 release "The Heart Of Chicago, 1967-1998, Volume II," offering a pleasant trip down memory lane for fans of the enduring band's earlier days. This one is guided by those oh-so-familiar brand-name horns, focusing more on an organic-instrumentation presentation than on the silky strings and glossy production of latter-day Chicago. Written by longtime band member James Pankow with Greg O'Connor, the song asks whether there's a trace of love left, assuring that if the woman will just show a sign, there's plenty to build a dream upon. As ever, the hook is striking here, and the voices are as familiar as an old friend calling after a year or so out of touch. Soft ACs will likely welcome this staple act back into the fold with a track that sounds as fresh and inspired as the many hits found on the band's current collection.

► **MICHAEL McDONALD & KATHY MATTEA Among The Missing** (3:23)

PRODUCERS: Gary Paczosa, Peter McCann
 WRITER: Peter McCann
 PUBLISHER: not listed
BNA 65645 (CD promo)

This heartbreaking song, meant to bring attention to the national issue of missing children, is almost too tragic to bear. Its lyric is wholly specific and, in such a context, one mighty tearjerker: "Every time the phone rings, I think the worst and best things/Tomorrow I may hold you, tomorrow I may not/But God won't take that dream away, it's the only one I've got/You're still among the missing, and I'm still missing you." McDonald and Mattea are perfect conduits for the message here, tender and vulnerable, while adding the touch of drama necessary to carry this pretty song into the hearts of those who bear the burden of such a catastrophe. Also included on the CD promo is "Have You Seen Me," a track from Jenna Randall, written by Devon O'Day and Curtis Wright. It offers the child's perspective on being abducted and losing faith when the posters that used to hang all over town are replaced with another child's. This is unbearably sad to the point of becoming gruesome. Perhaps it will do some good, but who in the world would dare to listen to these agonizing songs more than once? With good intentions, BNA intends to donate 10% of sales to the National Center for Missing & Exploited Children.

NEW & NOTEWORTHY

EMINEM My Name Is (4:29)
 PRODUCER: Dr. Dre
 WRITERS: M. Mathers, Dr. Dre
 PUBLISHERS: Eight Mile Style, BMI; Ain't Nothing Going on but Funkin'/Chrysalis, ASCAP
Web/Aftermath/Interscope 6527 (CD promo)

The industry has been buzzing for more than a year about this 23-year-old white underground rapper from Detroit who's being hailed by such prominent rappers as Missy "Misdemeanor" Elliott and Dr. Dre (he is now signed to Dre's label Aftermath) as the next generation of the rap/hip-hop realm. Who is this man? His name is Eminem (pronounced like "M'n'M"), though he also goes by Slim Shady, which is the title of his debut album, due Feb. 23. And boy, does this man deliver, with a schtick that will leave fans of "South Park's" humor in stitches. On "My Name Is," the jokester demonstrates that he can deliver a rhyme with wit, fun, and ease, while appealing to R&B, top 40, and even rock listeners (the song has been a No. 1 request at KROQ Los Angeles). His ability to poke fun at current trends in our culture will leave both male and female listeners on the edge of their seats waiting to hear what or whom he will pick on next. Eminem's clip has already gained favor as a Buzz Clip and a most-requested video at MTV; now it's radio's turn to run with the ball.

ROCK TRACKS

► **MARCY PLAYGROUND Comin' Up From Behind** (3:40)
 PRODUCER: John Wozniak
 WRITER: Sherry Fraser
 PUBLISHERS: Porcelain Throne/Warner Bros., ASCAP
Virgin 13696 (CD promo)

This is a sinister rock/pop song from Marcy Playground, perfectly suited for use on the soundtrack to "Cruel Intentions," the comedic "Dangerous Liaisons" update starring several teen drama stars. The lyric tells the story of a dangerous, slithery personality—"She's got the truth and her tongue for a slingshot"—and the vocal melody slides from one note to another like a snake, completing the image. Drawing from the swing craze, a bouncy high hat traipses along over this track's rumbling bassline and distorted organ and guitar, tempering its straight rock tendencies with a bit of kitsch. This song's hook sticks like glue, and it should soon be scaling the charts in the tradition of other recent soundtrack hits.

★ **DUNCAN SHEIK That Says It All** (3:40)
 PRODUCERS: Rupert Hine, Duncan Sheik
 WRITER: D. Sheik
 PUBLISHERS: Duncan Sheik Songs/Happ Dog/Careers-BMG, BMI

Atlantic 8795 (CD promo)
 Duncan Sheik returns with a track from his current album, "Humming," that references any number of musical legends—from Dylan and the Rolling Stones to Lennon and Hendrix—as icons that have already discovered what he's in the process of uncovering for himself: that dreams don't often come true as we hope and expect. "We always want what we never get/Well, listen here my friend, I can't continue to pretend that it's all right/They've said it all, haven't they?" Lyrically, it's intellectually grounded and as clever as a whip, accompanied by an ambling acoustic instrumental backdrop that makes for a pleasant enough listen. Fans of Sheik will consider this one of the best from "Humming," while Atlantic is placing its hopes on triple-A radio. Also look for the track this fall on the soundtrack to the Matthew Perry/Neve Campbell/Dylan McDermott flick "Three To Tango."

★ **SOUL COUGHING Rolling** (3:36)
 PRODUCERS: Tchad Blake, Soul Coughing
 WRITERS: Soul Coughing, M. Doughty
 PUBLISHERS: Our Pal Dolores/WB Music, ASCAP
Slash/Warner Bros. 9636 (CD promo)

The second single from Soul Coughing's ultra-hip "El Oso" album, "Rolling" is almost avant-garde in its relentlessly stripped-down, whacked-out minimalism. It's certainly a departure from the literate pop of "Circles," the first single from "El Oso" and a modern rock hit; but the hard, abstract groove of "Rolling" is more compelling with repeated play. The rhythm of language and the language of rhythm are the focus here, to hypnotic effect.

★ **TAL BACHMAN She's So High** (3:45)
 PRODUCERS: Bob Rock, Tal Bachman
 WRITER: T. Bachman
 PUBLISHERS: Madding Crowd/EMI-Blackwood, BMI
Columbia 41393 (CD promo)

Claiming as influences ELO, Harry Nilsson, David Bowie, and the Kinks, the son of Guess Who and Bachman-Turner-Overdrive member Randy Bachman gives it a go with his debut single, featured on the hit teen series "Dawson's Creek." Bachman's vocal style is loose and edgy, with his instrumental stylings right down the center line of modern rock's admittedly pop leanings—meaning that the hook of "She's So High" is right out in front. The man is determined to guide his own course here: He wrote, arranged, and co-produced this tasty single. Columbia will release Bachman's debut album April 27.

RAP

► **FOXY BROWN (FEATURING MYA) J.O.B.** (3:41)
 PRODUCER: Charly "Shuga Bear" Charles
 WRITERS: I. Marchand, S. Carter, C. Charles, G. Guthrie
 PUBLISHER: not listed
Violator/Def Jam 312 (CD promo)

This follow-up to "Hot Spot" is from Foxy Brown's sophomore album, "Chyna Doll," which debuted atop The Billboard 200 last issue. It showcases the sexpot rapper settling comfortably into the structure of the late Gwen Guthrie's 1986 No. 1 R&B hit "Ain't Nothin' Goin' On But The Rent"—sadly now as a tribute following Guthrie's death Feb. 4 (see story, page 8). Miss Brown tells her man that she's taking no more of his laziness because she needs "a few carats" and Cartier; all he needs to do is find himself a J.O.B. It's a clever—albeit much less subtle ("I'm a red-carpet bitch")—take on the original anthem that demands care and nurturing from a man. Foxy is joined by *femme fatale* Mya on the chorus of this track, which will delight female R&B listeners and raise a few brows among the guys in the room. Fun, replete with street cred, and cool as ice.

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

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPELFELD OLSON

JANET JACKSON: THE VELVET ROPE TOUR

Image Entertainment
120 minutes, \$19.98 (VHS), \$24.99 (DVD)
This concert tape ably captures much of the extravagance, intricate choreography, and intensity that Jackson has been fine-tuning for the past decade. Filmed during the Madison Square Garden stop of her 1998 Velvet Rope tour, the video includes more than 27 songs from that album, as well as previous hits—and there are many—from “Rhythm Nation 1814” and “Janet.” Several songs are connected in long, pulsating medleys, and just about all find Jackson in excellent voice. She does occasionally slow things down, as with the gentle “Let’s Wait Awhile/Again” medley, but overall this production boasts a gigantic energy level. Contact: 818-407-9100.

CRANKY BUGS & OTHER THOMAS STORIES

Anchor Bay Entertainment
30 minutes, \$14.95
Alec Baldwin steps into George Carlin’s shoes as narrator of the latest installment of “Thomas The Tank Engine & Friends” and proves himself an engaging storyteller. The six mini-stories and one music video step on familiar “Thomas” ground, covering subjects such as getting along with those who are different from you and rising to the occasion in adverse situations. The title story features a nasty new crane who learns to have respect for the smaller engines when they come to rescue him after a rough storm. None have previously aired on TV. There’s a vignette about the importance of teamwork when the gang has to get Sir Topham Hatt to his wife’s birthday party on time and another about an old engine destined to become scrap metal that gets a new lease on life as a shelter for workers fixing the track.

ANCIENT GRAVES: VOICES OF THE DEAD

National Geographic Home Video/Warner Home Video
60 minutes, \$19.98
Throughout time and even today, burial rituals have provided a vast array of knowledge about a wide range of social structures. This tape focuses on several famous archaeological specimens, which thousands of years after their interment continue to shed light on ancient civilizations. Included are an Ampato maiden sacrificed on an Andes mountaintop; the Alpine Ice Man, believed to be the oldest frozen mummy ever found; the U.K.’s 9,000-year-old Cheddar Man; and hundreds of 7,000-year-old mummies unearthed in Chile that predate their Egyptian counterparts. The program also provides fascinating new insights from renowned Egyptologist Bob Brier, who explains how he cracked the puzzle of the mummification process by replicating it from start to finish.

TRAUMA: LIFE IN THE E.R.—CHEATING DEATH

TLC Video/BMG
52 minutes, \$9.98 each or \$19.98 for two-pack
There are no appearances by George Clooney or Anthony Edwards, but this tape captures the intense drama in real emergency rooms around the country. One in a series of programs airing on the Learning Channel, “Cheating Death” brings viewers into real accident scenes, emergency transport vehicles, and operating rooms at some of the busiest ERs in the U.S. Some of the footage is pretty graphic and is loaded with emotion as viewers get to know family members of those fighting for their lives. Between and sometimes during procedures, attending physicians talk about their jobs, in which routine is unheard of and confidence is a necessity.

BMG Video is simultaneously releasing a companion tape, “Extreme Emergencies.”

OUR CONTRIBUTIONS: THE ITALIANS IN AMERICA

Multi-Media Group
90 minutes, \$29.95
This documentary, which recently aired on select PBS stations, is bursting with infectious pride about the numerous achievements of Italian-Americans through the years. From the discovery of America by Christopher Columbus to the current-day contributions of filmmaker Quentin Tarantino, it leaves few cultural stones unturned. Viewers are bound to take some of these Italian links for granted, but other connections aren’t that well known. Italian-American achievements are put together on a loose time line, providing an excellent history of Italian immigration to the U.S. and the support the newcomers gave their adopted homeland during wars and conflicts. Archival photographs, film footage, and speech excerpts are intercut with interviews with current Italian-American newsmakers, including Tommy Lasorda, Robert Loggia, Geraldine Ferraro, Jack Scalia, and Joe Paterno. Contact: 516-271-0037.

RICHTER THE ENIGMA

NVC Arts/Warner Music Vision
154 minutes, \$29.97
Russian pianist Sviatoslav Richter (1915-1997) was perhaps the last of clas-

sical music’s larger-than-life greats, and his legend was stoked not only by his top-notch interpretive skills but by the sphinx-like aura that surrounded him. Shortly before Richter’s death, Bruno Monsiegeon persuaded the obdurate artist to reminisce a bit from his diaries, and the director put these compelling moments together with some fascinating archival footage to produce this biography, which is one of the finest ever made on a classical musician. The film shows Richter in solo performances stretching back decades, as well as performances with such peers as David Oistrakh and Dietrich Fischer-Dieskau. Two-and-a-half hours fly by, and there are particular segments that viewers will want to watch again, such as the episode in which Richter dishes dirt on his encounter with the vainglorious Herbert von Karajan for the famous EMI Beethoven Triple Concerto recording with Oistrakh and Mstislav Rostropovich. Exalted music-making, subtle psychological insight, and the weight of history are all present here. It bodes well for the next installments in NVC Arts’ “Great Artists Of The Twentieth Century” series, which include “David Oistrakh: Artist Of The People?,” due in March, and “Dietrich Fischer-Dieskau: Autumn Journey,” due in April.

ENTER*ACTIVE

BY CARRIE BELL

THE GAME OF LIFE

Hasbro Interactive
Sony PlayStation
Not much has changed from the old one-dimensional classic board game in this interactive version of “The Game Of Life.” Players still pick a car, choose a career or college, get married, buy insurance and stock, start a family, weather life’s lessons and surprises, and eventually retire. Of course, the board is now completely animated, and appropriate music of the era accompanies game play. In addition, you no longer have to bother sticking those pesky pink and blue pegs into your plastic transportation. Up to six people can join the family-appropriate fun. The computer acts as a banker, cutting back on human error and cheating. The enhanced game feature allows players to exact revenge on opponents through their savings accounts and also lets players earn more money by doing well on one of six side games of chance, such as “SafeCracker” or “Up Or Down.” The only drawback is the silly, waste-of-time animation sequences that follow a contestant’s landing on a new square.

SIMCITY 3000

Maxis
Windows 98 and 95
Calling all wannabe developers, politicians, engineers, and mayors. Maxis has updated its popular urban-simulation strategy game for the second time since it released the original game in 1989. This version is even more complicated, detailed, and interesting than 1993’s edition, “SimCity 2000,” although the basic rules, tools, and goals remain the same. Now, players are also expected to pay attention to pollution, waste management, business deals with growing outside companies, and a handful of grumpy and pushy advisers and petitioners. A landmark building option has also been added to allow gamers to locate famous structures like Big Ben or the Sphinx in their metropolises. A new zoom function allows builders to examine the cityscape up close and personal. “SimCity” is time-intensive, and it can be frustrating to plow through the extensive manual. Built-in starter cities aid beginners, but for those with time, patience, and a knack for city planning, it’s a well-thought-out puzzle that’s never solved the same way twice.

AUDIOBOOKS

BY TRUDI MILLER ROSENBLUM

FOUND MONEY

By James Grippando
Read by Mark Blum
HarperAudio
3 hours (abridged), \$18
ISBN 0-694-52106-X

A single mother mysteriously receives \$200,000 cash in the mail, with no explanation, while a doctor is shocked by his dying father’s confession that \$2 million in extortion money is hidden in the family attic. Thus begins Grippando’s brisk, fast-paced thriller, which, though short on characterization, has enough twists, turns, and surprise revelations to satisfy fans of the genre. Blum’s reading is not particularly special, but he does keep the pace moving and differentiates the voices enough that listeners know who’s speaking.

THE TIME WARP TRIO, Vol. 1

By Jon Scieszka
Read by William Dufris
Listening Library
1 hour, 37 minutes (unabridged), \$16.98
ISBN 0-8072-8046-1

This delightful adventure for kids ages 7 and up is perfect for family listening. It combines the first two books in Scieszka’s “Time Warp Trio” series, “Knights Of The Kitchen Table” and “The Not-So-Jolly Roger.” On his birthday, young Joe gets a magic book from his magician uncle that can transport the owner through time. But Joe and his friends, Sam and Fred, don’t quite have the knack of controlling the book. Soon they’re facing the sword of an evil Black Knight, trying to convince King Arthur and the knights of the Round Table that they’re really wizards, and battling dragons and giants. In the second story, Fred wishes for buried treasure, and quick as a wink, the boys are on a desert island and become captives of Blackbeard the pirate. The stories are both adventurous and funny, with lots of witty one-liners. Scieszka also gets a lot of comic mileage from the reactions of his medieval characters to the modern slang and attitudes of three kids from the ’90s. Narrator William Dufris gives a terrific performance, hamming it up with a squeaky, nervous voice for Joe’s friend Sam; a goofy, dopey voice for the thick-headed giant; and a raucous, classic “Long John Silver” voice for Blackbeard.

ON THE TUBE

AND THE BEAT GOES ON: THE SONNY AND CHER STORY

Directed by David Burton Morris
Produced by Larry A. Thompson
Executive-produced by Mary Bono
Starring Jay Underwood, Renee Faia
ABC, Feb. 22, 9-11 p.m.

When surviving family members are involved in making biopics of their famous relatives, the subject often becomes a candidate for sainthood. Get ready for St. Sonny.

Executive-produced by Sonny Bono’s widow, Mary Bono, “And The Beat Goes On: The Sonny And Cher Story” paints the late singer and congressman as a hard-working, tenacious hustler who wanted to make his dreams—and the dreams of others—come true.

Sonny’s story starts when, upon meeting and romancing the exotic-looking, wisecracking Cher, he knows his dreams are about to come true.

When he’s not banging out tunes on a beat-up old piano in the garage, Sonny eagerly absorbs all he can learn about the music business while working at a small indie label. After getting fired, he hounds his idol, Phil Spector, and becomes his personal assistant. One night, when Cher is visiting Sonny at a recording session, Spector needs someone to sing some practice takes. Sonny immediately suggests Cher, and the couple sings a duet.

Thinking they’re onto something, Sonny puts together an act. As Caesar & Cleo, the duo gets some local gigs, including a show at a bowling alley. The duo’s self-deprecating banter attracts two bowlers—who just happen to be

William Morris agents. (Hollywood hangouts sure have changed since the ’60s.)

“Baby Don’t Go” and the couple’s signature song, “I Got You Babe,” are then released. Without missing a beat, the duo—now known as Sonny & Cher—are dressing in furry vests and footwear and living in a mansion. As can be expected, things go downhill from there. Not exactly a pillar of support and comfort, Cher becomes increasingly bitter about the duo’s sound and look—as well as about being with Sonny, whom she refers to as her “horny toad.”

“We should be doing stuff like the Who does; we’re just a joke,” she screams at him. She flaunts her well-chronicled affairs in front of him and at one point demands that Sonny leave their hotel room so she can sleep with someone in the band.

While Cher is cruel, Sonny goes to great lengths to keep her happy.



Jay Underwood and Renee Faia portray Sonny & Cher in the ABC biopic “And The Beat Goes On: The Sonny And Cher Story.”

EILEEN FITZPATRICK

Lil' Man's BLACKstreet Offers Primer For Love On 'Finally'

BY CHARLES KAREL BOULEY II
LOS ANGELES—Fear of failure after a great success has dogged more than one artist, so it's no surprise that the members of BLACKstreet felt their pulses quicken when it came time to record "Finally," the follow-up to "Another Level." According to SoundScan, that 1996 title has sold more than 3.1 million units.

"Looking back on the last album going into this one, we lost our confidence and wondered if that was it for us. It took a moment to regain that focus, that assurance," reflects BLACKstreet's Teddy Riley, who is joined in the group by Chauncey Hannibal, Terrell Phillips, and Eric Williams. "We were coming off a record that basically made us who we are today, so there was pressure as to how we were going to follow that up."

"We even had a focus group listen to some of the material. I know that may sound odd, but it reassured us that we were going in the right direction."

Whatever methods the members of BLACKstreet used to find the confidence and direction to head down the right musical path, they appeared to work. "Finally," out March 23 on Lil' Man/Interscope, features 18 tracks that Riley calls "heavy R&B, like heavy metal . . . heavy R&B for the next millennium."

Moving forward is something deeply ingrained in Riley's soul. And thus the pressure. The last album saw BLACKstreet making a trip to the Grammy Awards for the single "No Diggity."

Tammy Holt, marketing manager for Lil' Man, is aware of the pressure to move forward as well and to conquer new audiences.

"Crossover success is always a goal when you come off of a hit record like their last," she states. "How do you do that without reaching other genres or markets? You don't, so crossing is important. We want to get to the core audience first, and the audiences in the other genres will pick up on who we are and what we're about."

"Finally" enlists the talents of not only BLACKstreet, but collaborators such as Queen Pen, Sauce Money, Mary J. Blige, 8th Ave., Beanie Seagal, Hezekiah Walker, Stevie Wonder, and Janet Jackson.

"The collaborations were intentional," Riley says. "R&B has always been collaborative. Legendary acts like Earth, Wind & Fire teamed with the Emotions, and we wanted to follow that vibe with our own female group 8th Ave. The 'BLACKstreet Intro' on the record is by Shaquana, who is only 13 years old. What a

great way to debut her, because she's the next Whitney [Houston]. It's about working together."

Damien Young, music director of KPWR Los Angeles, thinks the collaborations are what make BLACKstreet—and Riley—so great.

"Teddy Riley is the most innovative and influential producer in R&B, one without ego who gets the job done while giving young artists chances. He goes from unknown to superstar without any effort, making him one of the most accessible and creative producers alive," Young says. "The BLACKstreet franchise is incredible, turning out great music and really talented individuals that work very hard without a lot of ego. The new single will do phenomenal-

ly well at radio, thanks in part to using one of the hottest kids around, Jah Rule. Riley really knows how to pick 'em."

Holt is quick to put the collaborations in perspective.

"Janet is huge, but even with that, we believe that the music will sell itself. Janet is like gravy to the mashed potatoes; it's awesome. But we can't depend on others to get where we want to go; we have to always believe in No. 1—BLACKstreet."

The first single, "Girlfriend/Boyfriend," is the union of BLACKstreet, Jackson, Rule, and Eve. The track goes to radio on Tuesday (16), with a video following Feb. 25. The clip is another departure for an R&B group: It weaves footage of all the key players with computer-generated images. Directed by Joseph Kahn, it again mirrors Riley's desire to keep things progressive.

There are no plans to release the single commercially. A 12-inch single may be serviced to clubs and dance outlets, due in part to Jackson's involvement.

Jackson's influence is also felt on two other album tracks, "Can U Feel It" and "Take Me There," both of which feature a heavy sampling of beats from Jackson songs.

"Getting to work with everyone in the [Jackson] family is something that I cherished, and [I] take it with me everywhere I go, even on my albums," Riley comments.

"Finally" is almost a concept album, dealing with life, love, and relationships from a very male point of view. The goal is for the music to reach "the level of being guided the right way to the right path," Riley says. "That's one thing a lot of R&B groups don't do. They just talk too much about love, love, sex, sex, sex, sex all day. [That] sometimes can happen, but sometimes you have to give them a guide. This album is

a guide for men out there, moreso than women this time. There are a lot of men in the ghetto, in the streets—gangbangers, hustlers—and they don't have a way out. They need a guide on how to act, how to behave, how to have a relationship—a real relationship."

While many know Riley the producer and BLACKstreet the act, their faces are not as known as they could be. Lil' Man is busy changing that with innovative marketing plans.

"We're working with some big-name sponsors, particularly in the fashion industry, to raise the group's actual visibility, not just musical, but

visual," Holt comments. "We are doing cross advertisements because all teenagers are into clothes. In fact, Teddy is working on a BLACKstreet line of clothing. We are also doing TV dates, such as 'Sister Sister' on Feb. 28 and a one-hour concert special that BET is sponsoring in Orlando [Fla.]. Then we have 'MTV Spring Break' in the Caribbean, 'Box Talk' . . . a lot of commitment from video outlets in terms of working with this group."

And while the group wants the increased visibility, Hannibal adds, "If you're asking for fame, you can go too far, overdo it. People get tired of you, get burned out on seeing your

face. We don't want to be overexposed. We're trying to climb and build something that is going to be around as long as the Temptations. The formula is to not overexpose yourself."

The group is already looking ahead to the next step. "Look for a Guy and BLACKstreet double album," boasts Riley, who is also a member of Guy. "It will be incredible and set up quite a world tour. Sure, I'll be busy being involved in both, but I wouldn't have it any other way."

BLACKstreet is managed by Madeline Nelson of LOR Entertainment in Virginia and booked by the William Morris Agency.



BLACKSTREET

Sugarhill Gang 'Jumps On It' With Kids' Set; DJ Cazal Gets Scratching At High Schools

This week's column was prepared by guest columnist Dana Hall, managing editor of R&B Airplay Monitor.

KID STUFF: Kid Rhino, a division of Rhino Records, has announced plans to issue a children's album from the legendary trio the Sugarhill Gang, "Jump On It" (Billboard, Jan. 9). Included in the 10-song set will be "ABC's," "Kick A Rhyme With Dr. Seuss," and a children's version of the group's hit "Rapper's Delight." The Grandmaster Flash single "The Message" will be reworked with new lyrics and called "It's Like A Dream Sometimes," and three of the album's cuts will feature guest vocalist Melle Mel.

Founding member and co-producer of the Sugarhill Gang **Joey Robinson**, aka **Master G.**, says, "Rhino Records president **Richard Foss** suggested we do a song for kids, using one of our old records. Once I got in the studio, we just ran with the idea and came up with a whole album . . .

When we were on tour last year, we would often have to do two shows a day—one early for the kids, and then one for the adults at night. We were even surprised to see how these 8-, 9-, and 10-year-olds were singing all the words to our songs, and they weren't even born when the songs were out."

Robinson adds that the group is hoping to do an extended-length video targeted to children. The video will be for the entire album, as opposed to individual song videos. "We hope to have guest appearances in the video from other rappers as well as some well-known children's characters," he says.

The group is also working on plans for a children's TV show and adult and children's clothing lines, using the Sugarhill brand name.

Kid Rhino and the group will donate a portion of the proceeds from the CD to the Boys and Girls Clubs of America. The set is due to hit the streets April 6.

HOUSE LUNCH: Thump Records house artist **DJ Cazal** is scheduled to do a unique tour this winter. During February and March, the DJ will play various Los Angeles high schools during lunch period and at school assemblies, performing his rapid style of scratching and mixing.

Cazal often utilizes body parts, such as his elbow, nose, chin, or tongue, to scratch. The L.A. native was

invited to perform the tour by the Los Angeles school board because of his positive image. Cazal's latest album, "DJ Cazal E.P.," came out last year.

ON BEAT: LIFEbeat, the music industry AIDS organization, is holding a benefit breakfast the morning of the Grammys, Feb. 24, in Los Angeles. Honorary guest will be Emmis Broadcasting VP of programming and radio consultant **Steve Smith**. Smith oversees Emmis' R&B properties, including WQHT (Hot 97) New York, KPWR (Power 106) Los Angeles, and WTLC Indianapolis.

For more information on attending the event or to make a contribution, contact **Barri Cillie** at 212-965-8900.

WEAR IT JIGGY: Rapper/entrepreneur **Jay-Z** is jumping on the fashion wagon with his new line of clothing **Roc Wear**, named for his label Roc-A-Fella Records. The line, initially available on the label's World

Wide Web site (www.roc-a-fella-records.com), features hooded sweatshirts and T-shirts. Soon to follow will be a women's line called **Jigga** and a men's fashion line called **D-Dash** (after Roc-A-Fella CEO **Damon Dash**).

STUDIO TIME: **Tamar Braxton** is in the studio working on her debut solo project, due from DreamWorks later this year. Formerly of the Atlantic group the **Braxtons** and sister to **Toni**, Tamar is working with Atlanta production duo **Tim and Bob** (**Boyz II Men**, **TLC**, **112**, **Jon B.**, **Monica**). The pair have recently signed a publishing deal with DreamWorks Music.

STUFF: Rapper/label president/movie producer **Master P** is moving on to his next celluloid project, "Lock Down" (*Billboard Bulletin*, Feb. 8). The film, which is executive-produced, co-directed, and stars Master P, is the story of three friends wrongly imprisoned. The movie will be produced by **Chris Blackwell's Palm Pictures**.

Whitney Houston is the first artist to be announced for VH1's Divas Live '99 concert, scheduled to be televised April 13 from New York's Beacon Theatre (*Billboard Bulletin*, Feb. 5). Last year's divas included **Mariah Carey**, **Celine Dion**, **Aretha Franklin**, **Shania Twain**, and **Gloria Estefan**.

Billboard TOP R&B ALBUMS

FEBRUARY 20, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	61	3	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
2	2	1	4	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
3	3	3	13	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
HOT SHOT DEBUT						
4	NEW		1	TEAR DA CLUB UP THUGS HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
GREATEST GAINER						
5	5	4	24	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
6	4	2	8	DMX ▲ RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
7	10	14	19	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	7
8	6	5	15	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
9	8	10	14	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
10	9	7	9	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
11	7	8	11	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
12	11	6	20	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
13	12	9	8	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
14	14	15	12	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
15	13	13	38	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
16	15	11	8	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
17	16	12	9	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
18	20	19	20	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
19	17	17	19	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
20	19	18	35	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
21	18	16	12	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
22	21	21	13	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
23	22	22	25	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	8
24	24	26	15	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
HEATSEEKER IMPACT						
25	23	30	11	JESSE POWELL SILAS 11789*/MCA (10.98/16.98) HS	'BOUT IT	23
26	31	28	26	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
27	29	24	19	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
28	30	37	20	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
29	34	29	30	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
30	32	31	20	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	30
31	27	25	63	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
32	25	23	12	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
33	28	27	9	VARIOUS ARTISTS PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
34	33	32	11	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
35	38	33	29	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
36	37	39	13	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
37	35	34	21	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
38	39	35	14	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
39	41	40	30	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
40	36	38	12	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
41	26	20	4	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	9
42	46	47	39	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
43	45	—	2	SHAE JONES M3 53232/UNIVERSAL (10.98/16.98) HS	TALK SHOW	43
44	43	42	16	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
45	44	41	11	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
46	50	48	16	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
47	40	36	13	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29

48	47	43	11	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
49	42	45	15	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
50	49	46	24	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
51	48	44	11	RZA AS BOBBY DIGITAL ● GEE STREET 32521*/W2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
52	60	49	14	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
53	52	53	13	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
54	58	54	30	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1
55	53	60	6	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	51
56	59	58	37	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
57	55	56	18	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
58	NEW		1	PRINCE AND THE REVOLUTION NPG 1999 (11.98 CD)	1999 THE NEW MASTERS (EP)	58
59	56	59	26	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
60	62	72	28	SNOOP DOGG ▲ NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
61	61	63	51	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
62	66	69	76	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
63	54	50	14	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
64	57	55	9	SOUNDTRACK DREAMWORKS 5005/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	32
65	78	73	72	BRIAN MCKNIGHT ▲ MOTOWN 536215/UNIVERSAL (11.98 EQ/17.98)	ANYTIME	1
66	71	77	71	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
67	63	62	42	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
68	76	78	15	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
69	74	71	19	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
70	69	65	25	SOUNDTRACK ● FLYTE TME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
71	64	64	70	JANET ▲ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
PACESETTER						
72	88	81	5	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98) HS	VOICES OF THEORY	69
73	68	57	14	CRUCIAL CONFLICT PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
74	77	67	31	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
75	72	70	19	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
76	86	82	52	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
77	73	68	16	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
78	83	83	85	K-CI & JOJO ▲ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
79	65	51	15	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
80	80	79	13	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
81	99	—	11	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
82	81	76	32	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
83	67	52	11	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	38
84	93	92	25	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
85	82	75	73	JON B. ▲ Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
86	RE-ENTRY	59	JAY-Z ▲ ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2	
87	RE-ENTRY	69	USHER ▲ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1	
88	RE-ENTRY	59	MYSTIKAL ▲ BIG BOY/NO LIMIT 41620/JIVE (10.98/16.98) HS	UNPREDICTABLE	1	
89	97	—	86	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
90	51	98	3	THE COUP POLEMIC 4600/DOGDAY (10.98/14.98)	STEAL THIS ALBUM	51
91	RE-ENTRY	75	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1	
92	91	—	25	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
93	79	80	10	NAJEE VERVE FORECAST 559062/VERVE (10.98 EQ/16.98)	MORNING TENDERNESS	65
94	87	74	34	SOUNDTRACK ▲ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
95	RE-ENTRY	17	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12	
96	RE-ENTRY	85	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1	
97	RE-ENTRY	14	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	28	
98	RE-ENTRY	38	TAMIA QWEST 46213/WARNER BROS. (10.98/16.98)	TAMIA	18	
99	RE-ENTRY	33	BIG PUNISHER ▲ LOUD 67512*/RCA (10.98/16.98)	CAPITAL PUNISHMENT	1	
100	89	96	64	CHICO DEBARGE ● KEDAR 53088*/UNIVERSAL (10.98/16.98)	LONG TIME NO SEE	14

Albms with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double 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. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

WORDS & DEEDS

(Continued from preceding page)

signed for two albums with Geffen; the deal "rolled over and transferred" when Goldstein left Geffen for MCA. "Sauce is much more like Jay-Z," says Goldstein.

The two men grew up as close friends, and the big buzz around Sauce results from his guest appearances on Jay-Z's albums and his reputation as an ace lyricist—not only in his collaborations with Jay-Z but also the rhymes he's penned for Puff Daddy (the lyrics to "Missing You"), BLACKstreet, and Shaquille O'Neal.

"He's become a prominent lyricist, and so we have a lot of special guests on his record—Puffy, Jay-Z, Lil' Kim, Shaq, Total, Memphis Bleek, Big Jazz, Wise from the Rangers," says Goldstein. "Middle Finger U" is just about done; he's tweaking the last song with DJ Premiere. Among the 14 tracks' other producers are Puff Daddy, Clark Kent, E Z Elpee, Big Jazz, Duddy from the Hitmen, B Scott, and Prestige.

"I don't want to limit myself to

one particular dimension," says Sauce. "I want to be able to touch different areas and styles. I want to be accepted for Sauce, and no matter what I'm wearing, they'll love my music. My music is raw, but I can come from underground and hit you with a real MTV banger."

Sauce, who exec-produced, isn't concerned that too many cooks could spoil his broth. "I'm confident in what I do, and I think the album will do well," he says. "I knew what I was looking for—and whoever had that

particular sound, that was the way I went. I think my album is very much in tune, not all over the place. I have different feelings, and there are different feels to the album, but when I get intimate it might be a rugged intimacy, emotionally intense."

The title song was released in early December as a setup white-label 12-inch vinyl single. The second single, "Face Off 2000," featuring Sauce and Jay-Z, drops sometime in March, right before the album's release. The two rappers

originally did "Face Off" for Jay-Z's "Streets Is Watching" album.

"Reservoir Dogs," featuring Sauce, the Lox, and Beanie Siegel, from Jay-Z's latest set, "Vol. 2... Hard Knock Life," will also be included on "Middle."

MCA plans a U.S. tour in support of the album. "We'll see what the buzz is overseas and look into sending him to Europe," says Goldstein.

"If the record is halfway promoted," says Sauce, "it will be a success."

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'WHEN A WOMAN'S FED UP' and 'EX-FACTOR'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'RUFF RYDERS' ANTHEM', 'LEAN ON ME', and 'HOT SPOT'.

Records with the greatest airplay gains. © 1999 Billboard/BPI Communications.

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'GOD'S GRACE' and 'HOW'S IT GOIN' DOWN'.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists recurrent hits like 'CAN'T TAKE MY EYES OFF OF YOU' and 'ANYTIME'.

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

R&B SINGLES A-Z

- 5 BOROUGHS (Zomba, ASCAP/BDP, ASCAP/Target Practice, ASCAP/Killer Cam, ASCAP/Entertainment, ASCAP/WB, ASCAP/Illitic, ASCAP/Killah Priest, ASCAP)
15 ALL NIGHT LONG (Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL
79 ALL THE PLACES (I WILL KISS YOU) (Tenor, BMI/Nate Love's, BMI/MCA, ASCAP/Jamron, ASCAP/BMG, ASCAP/Black A.D., ASCAP) HL
20 ANGEL IN DISGUISE (EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Lane, SESAC) HL/WBM
2 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhett/rhyme, ASCAP) HL/WBM
30 ANOTHER WAY (Kalib Israel, ASCAP/Damon Terrell Carter, ASCAP/Big On Blue, BMI)
70 ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP)
53 AS (Black Bull, ASCAP/Jobete, ASCAP)
74 BET YA MAN CANT (TRIZ) (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Butterfly Gong, BMI/Hudmar, ASCAP/Coloba, SOCAN/Makin' Doernmicians, ASCAP/Undeas, ASCAP/Warner Chappell, ASCAP)
31 BREAK UPS 2 MAKE UPS (Wu-Tang, BMI/Careers-BMG, BMI/12 & Under, BMI/Slam U Well, ASCAP/Ah-choo, ASCAP/Copyright Control)
16 CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
85 CANT GET ENOUGH (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
23 CHANGES (Oshua's Dream, BMI/Music Corp. Of America, BMI/Zappa, ASCAP/WB, ASCAP) HL/WBM
76 COME AND GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wiz, BMI) HL
93 COME CORRECT (Kharatroy, ASCAP/B.Black, ASCAP/Naked Under My Clothes, ASCAP)
58 DA GOODNESS (Funky Noble, ASCAP/Famous, ASCAP/Duke Ellington, ASCAP/EMI Mills, ASCAP)
81 DID YOU EVER THINK (Zomba, BMI/R.Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, ASCAP)
21 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
56 DO YOU FEEL ME? (...FREAK YOU) (Fred Jenkins III, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/AKS Muzik, BMI/Spucko, BMI/Yemi Babatunde, BMI/JR Muzic, ASCAP)
91 (DO YOU) WANNA RIDE (Co-T, ASCAP/Copyright Control) EX-FACTOR (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
3 FADED PICTURES (Zomba, ASCAP/Keely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM
22 GEORGY PORGY (Hudmar, ASCAP)
49 GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL
45 GIMME SOME MORE (T'Zah's, BMI/Tma Play Jason, ASCAP)
64 GOING HOME WITH ME (So So Def, ASCAP/EMI April, ASCAP/Warner Chappell, BMI/Ramohak, BMI/Raydiola, ASCAP)
69 HAND IN HAND (Way 2 Quik, ASCAP/Protoons, ASCAP/Black Boyz, ASCAP/Jerrai, ASCAP/EI Songs, ASCAP)
59 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
10 HAVE YOU EVER? (Realsongs, ASCAP) WBM
17 HA (Money Mack, BMI)
1 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Souhvang, BMI/Marshai, ASCAP/EMI April, ASCAP) HL
82 HEAVEN MUST BE LIKE THIS (Rick's, BMI/Right Song, BMI)
50 HOLD ME (PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Tncky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL
27 HOME ALOE (Zomba, BMI/R.Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illitic, ASCAP) HL/WBM
98 HOT SPOT (Lil Lu Lu, BMI/DJ Irv, BMI/EMI Blackwood, BMI)
35 HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyraw, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/Famous, ASCAP) HL
71 IF I LOSE MY WOMAN (Kenbo, ASCAP/Sony/ATV Tunes, ASCAP/Warner-Tamerlane, BMI/Bobbie And DJ, BMI)
74 IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Kenny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP)
90 I LIKE CONTROL (Jobete, ASCAP/Promise, BMI/Duro, BMI/Mr. Manatt, BMI)
75 I'LL BEE DAT (Funky Noble, ASCAP/Famous, ASCAP/Days'n Day, BMI/Shocking Vibes, ASCAP/Two Hard, BMI/Careers-BMG, BMI/Loop Assassins, BMI)
67 I'M NOT READY (Twisted, ASCAP/EMI April, ASCAP/Lil' Mob, BMI/Divided, BMI/Zomba, BMI)
72 I'M ONLY HUMAN (EMI April, ASCAP/Uncler Ronnie's, ASCAP/Thriller, ASCAP/MCA, ASCAP/Universal, ASCAP)
51 I'M YOUR ANGEL (Zomba, BMI/R.Kelly, BMI) WBM
46 I STILL BELIEVE (Tom Stuges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP/Taradann, BMI) HL/WBM
32 IT AIN'T MY FAULT I & II (Big P, BMI)
95 IT'S NOT RIGHT BUT IT'S OKAY (EMI Blackwood, BMI/Famous, ASCAP/EMI April, ASCAP/Pink Jeans, SESAC/Zomba, SESAC/Mic'L, ASCAP)
57 IT'S ON (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Johnny Wilder, BMI/Duro, BMI/Mr. Manatt, BMI)
24 I WILL GET THERE (Realsongs, ASCAP) WBM
80 JIGGA WHAT? (Lil Lu Lu, BMI/EMI Blackwood, BMI/lazo, ASCAP/Virginia Beach, ASCAP)
77 JUST DON'T GIVE A F*** (Eight Mile Style, BMI)
48 LEAN ON ME (Lily Mack, BMI/Kerion, BMI) HL
41 LIFE (Zomba, BMI/R.Kelly, BMI)
94 LIZARD-LIZARD (LCM Deep South, BMI)
78 LOBSTER & SCRIMP (Virginia Beach, ASCAP/Warner Chappell, ASCAP/Lil Lu Lu, BMI)
13 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 Jym, BMI) HL/WBM
66 LOVE ME (Rezee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
53 THE LOVE WE HAD (STAYS ON MY MIND) (Chappell & Co., ASCAP/Butler, ASCAP)
86 LOVING YOU STILL (Warner-Tamerlane, BMI/Bobbie And DJ, BMI)
40 MONEY, CASH, H**S (Lil Lu Lu, BMI/EMI Blackwood, BMI/Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP)
55 MORE FREAKY TALES (Zomba, BMI/Srand, BMI/Gruvetyne Whoodee, BMI)
88 MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
60 MY NAME IS (Eight Mile Style, BMI/Ain't Nothing Going On But Funkin, ASCAP/Chrysalis, ASCAP)
84 NANN (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Righteous, BMI)
4 NOBODY'S SUPPOSED TO BE HERE (Wxen, ASCAP/Famous, ASCAP) HL
25 NO SCRUBS (Shek em Down, BMI/Hico, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP)
28 NOTHING EVEN MATTERS (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)
89 ONE MORE TRY (Morrison Leaty, ASCAP/Chappell & Co., ASCAP)
97 ONLY YOU (Yelrahc, BMI/Arving, BMI) WBM
87 PUNISH ME (Let Me Show You, ASCAP/Joe Cartagena, ASCAP/Jelly's Jams, ASCAP/Longitude, BMI/Pimentel, BMI/Dept. 65, BMI)
63 PUSHIN' WEIGHT (Gangsta Boogie, ASCAP/WB, ASCAP/Treaba, ASCAP/Chocolate Thunder, ASCAP) WBM

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY' and 'ANGEL OF MINE'.

Records with the greatest sales gains. © 1999 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'THE LADY, HER LOVER AND LORD', 'WHATCHA WANNA DO?', and 'THE REAL ONE'.

It's Summer Time Again As Donna Heats Up Old Favorites, New Work

FAIRY TALE HIGH: It's days after Donna Summer's Feb. 4 performance at New York's Hammerstein Ballroom and, quite honestly, we're still reeling. To say that the artist *served* would be an understatement. To paraphrase one of her many cherished songs, she worked hard for her clamoring fans.

Walking onto the stage wearing a flowing black gown and a Whitney-by-way-of-Faith wig, Summer, who recently signed to Epic Records, looked ever the consummate artist. Standing center stage, she followed the band's lead as it introduced the opening notes to "MacArthur Park." Midway through the song, she burst into a wide smile. By the time she arrived at "On The Radio," the fourth song of the evening, her face was glowing. In the sparkling eyes of her fans, La Summer could do no wrong—and she didn't.

While the bulk of the nearly two-hour show was devoted to her hits—"This Time I Know It's For Real," "I Feel Love," "Dim All The Lights," "She Works Hard For The Money," "Bad Girls," "Hot Stuff," and "Last Dance"—Summer did manage to squeeze in a handful of non-signature tunes: the Gershwin-penned "Someone To Watch Over Me" (from the musical "Oh, Kay!"), the gospel rouser "Riding Through The Storm," the power ballad "Nobody," and the Sheryl Crow-meets-Bruce Springsteen vibe of "I Don't Wanna Work."

Summer also previewed two songs from "Ordinary Girl," her first musical theater effort. "My Life," which segues from a ballad into a peak-hour club stomper (à la "Last Dance") has "hit" written all over it. In fact, so infectious is this song that, days after the show, we still find ourselves singing its chorus ("This is my life/ This is my song/ Standing right here/ Out on the stage/ This is my life").

Before easing into the heartfelt ballad "If There Is Music There," Summer explained that the song arrives at a point in the musical when issues of "following your dreams" are confronted. As she hit the last note of the song, there wasn't a dry eye in the house—including hers.

As wonderful as all this was, the highlight occurred when Summer welcomed her "little Australian sister," singer/labelmate Tina Arena, to the stage. Within moments, the duo was injecting new diva drama into "No More Tears (Enough Is Enough)," a No. 1 crossover hit for Summer and Barbra Streisand in 1979. And, truth be told, Arena ably held her own as she embodied Streisand's role. Consider this the genius pairing of the year!

Fortunately, and as we mentioned last issue, the concert was being filmed for a VH1 special that will air in the summer. The day after it airs, Epic will issue a CD of the performance—much the same way the label did with "VH1 Divas Live." We can hardly wait.



by Michael Paoletta

WHAT ARE WORDS WORTH? Could it be that Armand Van Helden is that knight in shining armor that the dance community has been waiting for? Could it be that the producer who shook dancefloors with the bass-intense dubby remixes of Tori Amos' "Professional Widow" and Sneaker Pimps' "Spin Spin Sugar" is softening his hard edge? Could it be that he's realized something that the other players in clubland haven't? Well, if his two productions making their way through clubland—"You Don't Know Me" and "Flowerz"—are any indication, the answers are yes, yes, and yes.

Issued on ffr U.K., "You Don't Know Me" features a full-on vocal by Duane Harding and a nifty lil' Carrie Lucas-inspired sample, while "Flowerz" spotlights the soulful stylings of club pioneer Roland Clark (of Urban Soul fame) atop a retro-fueled house track.

"You Don't Know Me" is a major crossover success in the U.K., where club punters are already claiming that it's this year's "Music Sounds Better With You." And while "Flowerz" hasn't been officially released by ffr (yet), it's already making the turntable rounds via a Van Helden-sanctioned white-label 12-inch. More important, it's poised for success similar to that of "You Don't Know Me."

Why the sudden shift in Van Helden's musical landscape? Could it be that he's realized what many others haven't? That the seriously

underground club tracks—those that lack any sense of actual lyrics and a real song—don't pay the rent? Perhaps he's realized that it's possible to please the hardcore underground heads while also making a musical (and commercial) leap forward.

Or perhaps he's come to the realization that without change there is only stagnation. And with stagnation comes boredom. Whatever the reason, we offer our congratulations to Van Helden for having the courage to take a chance—and not depend solely on his past achievements. Now, about his forthcoming album . . .

RUMOR HAS IT: We're happy to report that after some internal restructuring, the ever-successful U.K. imprint AM:PM is back in action. This is according to Dave Lambert, who now helms the label.

Lambert, who helped launch Positiva Records in the early '90s and who later became its director of A&R, says, "It's a privilege to be taking over the reins of such a successful imprint. The label has had a great couple of years, and my goal is to continue its level of achievement into the next millennium. As in the past, I will focus on developing relevant artists into album acts."

While the label's release schedule is still being updated, Lambert can confirm a few forthcoming releases. First up, he says, is "Just Can't Get Enough" by Harry "Choo Choo" Romero Featuring Inaya Day, which has been licensed from New Jersey-based indie Subliminal. It will feature new remixes by Pete Heller



It Gets Much Better. Twisted America Records' Suzanne Palmer is the soulful-voiced singer behind such club staples as Club 69's "Much Better" and "Alright," as well as the Absolute's "I Believe" and "There Will Come A Day." These days, the pop/dance vocalist is putting the finishing touches on her self-titled debut album, which is scheduled for a late-April release. Produced by the Austrian team of Werner Stranka and Martin Gellner of Beat 4 Feet Productions, the album features such gems as "Love Will Be The Key," "And The Rhythm Goes On," the Chaka Khan-esque "Good Good Lovin'," and "One 4 Me," the first single. Pictured, from left, are Stranka, Palmer, and Gellner.

and Robbie Rivera.

This will be followed by a remake of Donna Summer's "Dinner With Gershwin" by Lenny & Johnson, with a mix by Bini & Martini; "Check It Out" by BMR, which has been licensed from Peppermint Jam Germany; a cover of the Brothers Johnson's "Stomp" by Trickster, which last year had a top 40 U.K. hit with a cut-and-paste version of Curtis Mayfield's "Move On Up"; and "C'mon People (Yeah, Yeah, Yeah)," the new (and greatly anticipated) single from Mousse T. Featuring

Hot 'N' Juicy.

PARTING GLANCES: On Feb. 4, dance/R&B diva Gwen Guthrie, who had been diagnosed with cancer less than a year ago, died. As a vocalist supreme, she will forever be remembered by card-carrying members of the club community for such Paradise Garage-era classics as "It Should Have Been You," "Seventh Heaven," "Padlock," Peanut Butter, "Hopscotch," "Peek A Boo," and, of course, "Ain't Nothin' Goin' On But The Rent" (see story, page 8).

Grammy-Nominated Sanchez Stays Deep In Mix

BY JUNE JOSEPH

NEW YORK—For someone who recently received a Grammy nod in the remixer of the year category, Roger Sanchez is surprisingly calm. In fact, while others in his shoes might feel the need to discuss the implications of such a nod, the Queens, N.Y.-born DJ/producer prefers to discuss the state of dance music—as well as his forthcoming album.

"It's almost like it hasn't even registered yet," says Sanchez, sitting in his midtown Manhattan recording studio. "Actually, I haven't been able to give it much thought, partly because I'm working on my own album and partly because I've just been so busy."

But he will say this: "The nominations mean that people are actually taking dance music, producers, and remixers seriously. I'm hoping it's the next step for our music to progress, grow, and reach a larger audience."

An avid breakdancer during hip-



SANCHEZ

hop's halcyon days, the now 31-year-old Sanchez started DJ'ing at the age of 13. Encompassing his love of early house, hip-hop, disco, and electro, he soon ventured into the world of production.

His breakthrough hit occurred in 1991 with the Strictly Rhythm-issued (and Loose Joints-sampled) "Luv Dancin'" by the Underground Solution, one of Sanchez's many recording monikers.

"I still can't believe that I knocked that track out in five hours," Sanchez says. "I'm still surprised at how it touched a nerve and took off."

Following the success of "Luv Dancin'," Sanchez became a Billboard-reporting club DJ. "It gave me the opportunity to connect with many A&R people and others in the music industry. I was able to parlay that into remix work."

In 1992, Sanchez formed In Deep Productions. Soon thereafter, he found himself remixing songs for numerous artists, most notably Janet Jackson, Incognito, and Jamiroquai.

Remaining true to the love of his formative years, he continued to elevate his profile by working as a DJ

(Continued on next page)

Billboard. HOT Dance Breakouts

FEBRUARY 20, 1999
CLUB PLAY

1. I STILL BELIEVE MARIAH CAREY COLUMBIA
2. DO YOU LOVE ME A GIFT OF LOVE FEAT. DEMI MOORE TOMMY BOY SILVER
3. THE LATIN THEME CARL COX MOONSHINE
4. FEEL WHAT YOU KNOW BIG MUFF SNAPT
5. BABY WANTS TO RIDE HANI GROOVILICIOUS

MAXI-SINGLES SALES

1. FIND ME SUGAR RICHARD F. SUBLIMINAL
2. WHY, WHY, WHY? SCOTT HARDKISS PRESENTS GOD WITHIN SUNBURN
3. LAST TRAIN TO KING'S CROSS SKINKY PINK PLAYLAND
4. BELIEVE KROME AVENUE HARLEQUIN
5. SEPARATE WAYS JENNI STREET BEAT

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
No. 1					
1	1	2	9	I'M BEAUTIFUL WARNER BROS. 44586 2 weeks at No. 1	◆ BETTE MIDLER
2	2	6	6	SKIN NERVOUS 20356	◆ CHARLOTTE
3	6	14	5	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
4	4	5	9	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
5	5	7	9	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
6	7	12	6	SOMEONE TO HOLD H.O.L.A. 341082	VERONICA
7	3	1	9	IT'S NOT RIGHT BUT IT'S OKAY ARISTA 13613	WHITNEY HOUSTON
8	10	16	6	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	◆ FAITHLESS
9	21	—	2	NOTHING REALLY MATTERS MAVERICK PROMO/WARNER BROS.	◆ MADONNA
10	13	17	7	GODSPEED MUSICNOW 19	BT
11	8	3	11	PRESSURE STRICTLY RHYTHM 12555	ULTRA NATE
12	9	4	11	BLUE MONDAY ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
13	14	18	7	ACTIVATE EMPIRE STATE 0621/EIGHTBALL THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS	
14	20	22	7	SPECIAL ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
15	22	33	4	WE LIKE TO PARTY GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
16	19	23	6	FLOWER DUET '99 GLASSNOTE 5006 JONATHAN PETERS PRESENTS LUMINAIRE	
17	24	31	4	99 ASTRALWERKS PROMO/CAROLINE	◆ CASSIUS
18	11	10	10	U GOT MY LOVE MO' BIZZ IMPORT	DJ JEAN
19	16	11	12	POWER EIGHTBALL 127	JOI CARDWELL
20	23	39	4	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547 PULSE FEAT. ANTOINETTE ROBERSON	
21	12	8	11	OUTSIDE EPIC PROMO	◆ GEORGE MICHAEL
22	15	15	10	THAT ZIPPER TRACK MOONSHINE 88455 DJ DAN PRESENTS NEEDLE DAMAGE	
23	29	41	4	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
24	28	32	5	OBSESSION 4 PLAY 1020	FUZZY LOGIC
25	33	47	3	JOY DEFINITY 004	KATHY BROWN
26	18	13	11	CONTACT EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
27	30	36	5	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
Power Pick					
28	38	—	2	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM JOHNNY VICIOUS FEAT. LULA	
29	37	42	4	YOU DON'T KNOW ME ARMED 002	◆ ARMAND VAN HELDEN FEATURING DUANE HARDEN
30	26	21	10	HIGH ISLAND 563349/MERCURY	◆ LIGHTHOUSE FAMILY
31	25	28	6	I'VE HAD ENOUGH MCA 55526	REGINA BELLE
32	32	40	5	I KNOW I CAN DO IT F-111 44538/REPRISE	LISAHALL
33	17	9	12	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
Hot Shot Debut					
34	NEW ▶	1	1	JACKIE'S STRENGTH ATLANTIC PROMO	TORI AMOS
35	41	45	3	HAPPY AFTERHOURS 350/UC	DONNA BLAKELY
36	40	44	5	AIN'T NO MOUNTAIN HIGH ENOUGH EPIDROME PROMO/EPIC	JOCELYN BROWN
37	45	—	2	POPCORN VIRGIN IMPORT	THE BOOMTANG BOYS
38	NEW ▶	1	1	HEARTBREAK HOTEL ARISTA 13613	◆ WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
39	27	24	12	RELEASE ME INTERHIT 54029/PRIORITY	ENGELBERT HUMPERDINCK
40	36	34	5	GET UP, FEEL THE MUSIC SFP 9628	PM NETWORK
41	44	49	12	HORNY AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
42	34	20	15	BELIEVE WARNER BROS. 44576	◆ CHER
43	39	38	6	TOMORROW NERVOUS 20266	KIM ENGLISH
44	46	—	2	ZULU SONY DISCOS PROMO	FRANCISCO PAZ
45	31	27	11	NO NOS TENEMOS (NNT) H.O.L.A. 341079	PROYECTO UNO
46	49	50	3	ARE YOU USING ME? VIRGIN PROMO	LUTHER VANDROSS
47	48	—	2	LATELY PENDULUM 15316/RED ANT	◆ DIVINE
48	NEW ▶	1	1	MAMA KONDA EPIDROME PROMO/EPIC	ORINOKO
49	NEW ▶	1	1	BODY TWISTED PROMO/MCA	FUNKY GREEN DOGS
50	NEW ▶	1	1	FOOL FOR LOVE MAXI 2075	SOUL STATION

○ 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. © 1999, Billboard/BPI Communications.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
No. 1/GREATEST GAINER					
1	1	1	13	BELIEVE (T) (X) WARNER BROS. 44576 12 weeks at No. 1	◆ CHER
2	2	2	3	IT'S NOT RIGHT BUT IT'S OKAY/HEARTBREAK HOTEL (T) (X) ARISTA 13613	◆ WHITNEY HOUSTON
3	4	6	10	WE LIKE TO PARTY (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
4	5	4	20	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
5	3	3	3	ALL I HAVE TO GIVE (T) (X) JIVE 42563	◆ BACKSTREET BOYS
6	7	5	20	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
7	9	7	39	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
8	6	29	3	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
9	8	23	3	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586	◆ BETTE MIDLER
10	10	10	29	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
11	11	8	4	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG	◆ GERALD LEVERT
12	13	11	11	WOULD YOU...? (T) (X) OVAL 27556/V2	◆ TOUCH AND GO
13	12	12	24	SUAVENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
14	15	13	42	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
15	18	15	9	HORNY (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
16	14	—	3	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
17	22	19	34	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
18	16	17	11	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
19	17	14	4	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
20	21	18	21	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
Hot Shot Debut					
21	NEW ▶	1	1	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
22	19	16	37	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
23	23	21	29	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
24	24	20	45	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515	◆ BACKSTREET BOYS
25	26	26	3	FRIEND OF MINE (T) (X) T-NECK/ISLAND 572331/MERCURY	◆ KELLY PRICE
26	34	31	4	(YOU GOT ME) BURNIN' UP (T) (X) TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
27	27	22	16	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
28	25	25	14	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
29	31	36	5	C'EST LA VIE (T) (X) EPIC 79085	◆ B*WITCHED
30	45	40	44	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
31	20	9	41	FRIGHT TRAIN (T) (X) FORBIDDEN 2234	◆ ROBBIE TRONCO
32	40	30	16	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
33	NEW ▶	1	1	BE CAREFUL (X) UNDER THE COVER 984	UC ALL STARS
34	36	34	7	SKIN (T) (X) NERVOUS 20356	◆ CHARLOTTE
35	30	—	2	INCE AGAIN (T) JIVE ELECTRO 42578/JIVE	A TRIBE CALLED QUEST VS. APHRODITE
36	28	33	4	ETERNAL FLAMES (T) (X) TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
37	29	24	48	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
38	32	32	54	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
39	46	49	20	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
40	39	—	9	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
41	NEW ▶	1	1	I STILL BELIEVE (T) (X) COLUMBIA 79104	◆ MARIAH CAREY
42	NEW ▶	1	1	SAVE TONIGHT (X) UNDER THE COVER 990	DANCIN' ZZZZZ'S
43	37	28	37	THE CUP OF LIFE (THE OFFICIAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
44	33	27	58	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
45	50	—	2	I GO TO WORK (T) JIVE ELECTRO 42580/JIVE	KOOL MOE DEE VS. BAD BOY BILL
46	RE-ENTRY	40	40	GET READY TO BOUNCE (T) (X) EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
47	RE-ENTRY	25	25	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
48	48	—	10	PRESSURE/NEW KIND OF MEDICINE (T) (X) STRICTLY RHYTHM 12555	◆ ULTRA NATE
49	RE-ENTRY	3	3	...BABY ONE MORE TIME (T) JIVE 42535	◆ BRITNEY SPEARS
50	47	35	16	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER

GRAMMY-NOMINATED SANCHEZ STAYS DEEP IN MIX

(Continued from preceding page)

extensively around the world. Explains Sanchez, "I feel DJ'ing is where I'm supposed to be. I feel very comfortable in the booth. Something takes over me where I lose myself." Buoyed by his success and need for creative freedom, Sanchez—along with his manager, Karen L.—launched Narcotic Records four years ago. Distributed by Strictly Rhythm, the label has a roster that includes upcoming producers Junior Sanchez, Junior O., and Dave Laland. The label also issues

Sanchez's own productions, including the recent dancefloor hit "I Want Your Love" by Roger Sanchez Presents Twilight. As for his as-yet-untitled album (scheduled for summer release), Sanchez confirms that it will be issued by Sony in the U.K. Domestically, he is in negotiations with a few labels. Of course, according to Sanchez, the "autobiographical project" may even appear on Narcotic. "With this album, I want to tell the story of my life, especially how

it's been affected by the different musical eras. For lack of a better word, it's like a 'musicorial.' By that I mean a musical/pictorial." The concept album features guest appearances by King Sun, disco chanteuse Kathy Sledge (of Sister Sledge), and Sharleen Spiteri (of Scottish pop/rock combo Texas). "I've really moved far away from the diva, gospel-oriented vocal," notes Sanchez. "It's very cliché. That's why I love Kathy Sledge's voice. It's so rich and so different. I

also like quirky, weird, and ethereal vocals. Which may explain why I wanted Sharleen on the album." Sanchez, whose music is published by Warner-Chappell/In Deep Music (ASCAP), is equally excited about the album's varied musical directions, from the 808-driven electro beats of "Shell Toes & Sheepskin" to the pure house essence of "Secret." While the album's release is several months away, Sanchez is already planning a promotional

mini-tour for late summer. (Sanchez is booked by Cream in the U.K., FNG in Italy, Advanced Music in Spain, and In Deep Productions for all other territories.) "My style has changed and evolved over the years," he says. "It's funky dance music that's been influenced by everything from hip-hop to Latin to drum'n'bass. On the album, the unifying element is that all tracks are rooted in dance. Basically, it's my history of dance music and musical influences."

Strait Stadium Tour Set To Kick Off

Star-Studded Lineup Includes McGraw, Dixie Chicks, Chesney

BY CHET FLIPPO

NASHVILLE—"Welcome to the country Lollapalooza," says Tim McGraw. "I can't wait to get out there."

McGraw is referring to the mammoth George Strait stadium festival tour, officially known as the Nokia Presents George Strait Chevy Truck Country Music Festival Featuring Tim McGraw. It kicks off its second year March 6 at Sun Devil Stadium in Phoenix. The tour, which runs through 18 cities, winding up June 6 at Pittsburgh's Three Rivers Stadium, sold 910,000 tickets last year and is on course for a similar figure this year, says PACE

Music Group chairman/CEO Louis Messina.

"It's the biggest tour in country music ever," Messina says. "In Phoenix, I'm already over 42,000 [tickets]. Tampa [Fla.] went on sale this morning, and I'm already over 30,000 there. In El Paso [Texas], I'm over 30,000—that's ahead of the Rolling Stones there. And El Paso was a fill-in city. We ran at 98% last year, and I think we'll do at least that well this year. I think, at bottom, country music is in pretty good shape."

Part of the appeal, says Messina, is pricing. "Give the people what they want, and make it affordable. That's what George wanted," he says. "Tickets run from \$29.50-\$49.50, and that's for music all day. And we've got the fair outside, with bands playing out there."

The fair he's referring to is the GPC Straitland, a festival area outside the stadium including the Jack Daniels Lynchburg Live Stage, the Bud Lite Beer Garden, vendors, games, rides, and exhibits. "People can go back and forth from the fair into the stadium all day," Messina says.

The star-packed lineup includes, in addition to Strait and McGraw, Dixie Chicks, Jo Dee Messina, Asleep At The Wheel, Kenny Chesney, and Mark Wills. Performances will begin at 1 p.m. with Asleep At The Wheel, and Strait will finish the show at night.

"I'm just thrilled to be playing," says Emily Erwin of Dixie Chicks. "I can remember sitting in the nose-bleed seats at George's Reunion Arena New Year's show in Dallas,

(Continued on page 29)



STRAIT



Faith In The Library. Faith Hill has donated \$50,000 to the Nashville Public Library on behalf of the Faith Hill Literacy Project, in conjunction with Southland Corp. and its 7-Eleven stores. Hill, left, is shown with Donna Nicely, director of the Public Library.

Griggs Draws On His Musical Heroes For Debut Set On RCA

BY DEBORAH EVANS PRICE

NASHVILLE—When Andy Griggs went into the studio to record his RCA debut album, he was carrying two albums—Bob Seger's "Night Moves" and "Buck Owens Live At Carnegie Hall."

"I told my producers and engineers that somewhere in the middle [of those] there's me. I don't know if I've found it yet, but we're not going to hand in an album until we make it," he says.

The result is his April 13 self-titled set. Country programmers and listeners are getting their first taste of Griggs' sound with his debut single, "You Won't Ever Be Lonely," which is No. 38 on the Hot Country Singles & Tracks chart this issue.

"I think Andy Griggs is exactly what this format needs," says KZLA Los Angeles music director Mandy McCormack. "He's genuine. He's sweet, and the music is there. We're getting good response to the single."

RCA Label Group senior VP/GM Butch Waugh says Griggs has made a lot of friends at radio during his extensive promotional tour covering the U.S. and Canada. "He's been on a radio tour since December," says Waugh. "Our strategy on launching the single in December is we knew we had a great record, and we wanted to get it out so we'd have spins and momentum leading into the holidays. We started getting fabulous feedback right away."

Griggs grew up in Monroe, La., listening to a variety of music, including Bill Monroe, Bruce Springsteen, Flatt & Scruggs, John Mellencamp, and Hank Williams. Melding those into his own style was a challenge for him. "What was real hard was saying, 'What direction is my country album going to go?'" he says. "I decided I wanted it to be a reflection of all those artists."

"I tried to have a shade of all my heroes on the album," Griggs continues. "I was after the bluegrass harmonies. I was after the rough and tough Springsteen kind of feel, but also I was wanting a '70s outlaw-ish kind of thing. Of course, Waylon [Jennings] helped that out a whole lot when he appeared on there with me."

After meeting Griggs, Jennings not only agreed to sing a duet; he also offered to write the song. The result is "Shine On Me."

Griggs says, "When we cut the vocals, he looked over at me and said, 'You didn't think you'd be doing a gospel song, did you? This could easily be a gospel song.' And after thinking about it, he was right. He knew me well enough to write it right on the line. It could be directed toward a woman or God."

Griggs began his career performing around his Louisiana hometown. He had been in awe of his brother Mason's musical talent and says he was never the musical one in the family. After his brother passed away, he eventually ended up joining Mason's band.

Griggs developed a solid following that led to his performing with Jerry & Tammy Sullivan for three years. When the Sullivans were performing in a Nashville church, manager J. Gary Smith heard Griggs and was so impressed with his talent that he approached him afterward and gave him his card.

Griggs sent Smith a custom album he had made, and Smith encouraged him to move to Nashville. Griggs did in 1995. He started singing demos for Smith, and that led to a meeting with producer David Malloy.

After auditioning for RCA Label Group chairman Joe Galante, Griggs got an RCA contract and began working on his debut. Since

(Continued on page 29)

Wolfe Uncovers Opry's Colorful History In 'A Good-Natured Riot'; Chicks At 4 Million

IN PRINT: Country historian Charles K. Wolfe's definitive history of the early Grand Ole Opry is due in May from Vanderbilt University Press/Country Music Foundation Press. "A Good-Natured Riot: The Birth Of The Grand Ole Opry" covers the Opry from its beginnings in 1925 to 1939, when the Opry first had a nationwide audience on the NBC network. (While the show was broadcast on clear channel WSM, that station's signal did not cover the entire U.S.)

The book had its genesis in an interview Wolfe did in 1973 with former Opry regular Herman Crook, of the Crook Brothers. He went on to publish a history of the Opry in 1975 in the U.K. and continued researching.

The book is illustrated with 50 photographs and contains a detailed Opry roster and discography. What is particularly interesting is the cast of lesser-known Opry performers, such as one-armed champion fiddle player Marshall Claiborne, early comedians Sarie & Sally, and pop singer Freddie Rose. The latter became better known as Fred Rose when he formed Acuff-Rose Music and developed such artists as Hank Williams.

ON THE ROW: Dixie Chicks' debut album has been certified quadruple-platinum by the Recording Industry Assn. of America one year after its release. Their second album is tentatively scheduled for release in September. The Chicks' Emily Erwin tells Nashville Scene that VH1 came calling recently. "They called and said they wanted to run our video of 'Wide Open Spaces,'" says Erwin. "But they wanted to know if they could edit out the fiddle. We said, 'Well, we kind of play fiddle all over it. You might as well just edit out the banjo and the

steel guitar as well and just make it a whole new song. There'd be no song left without the fiddle.' I mean, we were flattered that they called, but we think our music stands on its own, just as it is. Take us as we are."

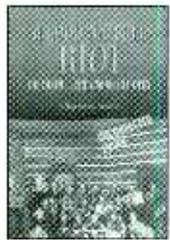
MCA Nashville delivered Chely Wright's new single, "Single White Female," to radio via a2b music's a2b MAIL on Feb. 9. It marks the first such digital distribution by a2b MAIL. The single is also available to the public on MCA Nashville's World Wide Web site.

After Kenny Rogers performed "The Greatest" live on WSIX Nashville, it became the station's most requested song. Rogers rush-recorded the Don Schlitz composition—about a young boy playing baseball—and it will be out April 6 on Rogers' new Dreamcatcher label.

Belmont University, which has a flourishing undergraduate music business program, will offer a similar MBA degree. An information session on the program will be held 5 p.m. Tuesday (16) at BMI.

PEOPLE: Trisha Yearwood changes managers, from Ken Kragen to her publicist, Nancy Russell . . . Suzy Bogguss has left Capitol Nashville after 11 years and nine albums. Billy Dean will follow her out the door . . . Jeff Foxworthy ankles Warner Nashville . . . Daryle Singletary departs Giant Records . . . Kevin Sharp exits Asylum.

Capitol will reportedly sign former Garth Brooks sideman Ty England, who left RCA in 1997 after two albums . . . Johnny Paycheck has left St. Joseph Hospital in Atlanta and entered a rehabilitation center. The singer is recovering from a lung infection . . . Trace Adkins is recuperating from surgery for a severe ankle fracture . . . Van Stephenson of the group BlackHawk will miss a few tour dates while recuperating from surgery for a malignant melanoma in a lymph node . . . Rob Dalton is promoted to VP of promotion at Epic Nashville.



by Chet Flippo



GRIGGS

Billboard **HOT COUNTRY** SINGLES & TRACKS

FEBRUARY 20, 1999

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' 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
◀ No. 1 ▶						
1	2	3	14	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
2	4	5	17	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138	2
3	3	2	16	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	2
4	1	1	20	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	JO DEE MESSINA CURB ALBUM CUT	1
5	5	8	20	HOLD ON TO ME C. PETOCZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	5
6	7	11	21	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	SARA EVANS (C) (D) (V) RCA 65584	6
7	9	12	11	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT	7
8	6	9	15	WRONG NIGHT D. MALLOY, R. MCENTIRE (J. LEO, R. BOWLES)	REBA (V) MCA NASHVILLE 72075	6
9	10	13	11	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 566220	9
10	13	14	17	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TEREK)	BILLY RAY CYRUS (V) MERCURY 566582	10
11	12	15	13	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	11
12	14	16	7	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	12
13	8	4	20	SPIRIT OF A BOY, WISDOM OF A MAN J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTNIK)	RANDY TRAVIS DREAMWORKS ALBUM CUT	2
14	16	20	11	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666	14
15	17	18	18	FLY (THE ANGEL SONG) T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, R. M. BOURKE)	THE WILKINSONS (C) (D) (V) GIANT 17131/REPRISE	15
16	18	24	6	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	16
17	11	6	23	WRONG AGAIN M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	1
◀ AIRPOWER ▶						
18	20	23	12	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	18
19	15	10	26	THERE YOU HAVE IT M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	4
20	23	27	18	SOMEBODY'S OUT THERE WATCHING T. HASELDEN, R. ZAVITSON (R. LERNER, F. GOLDS, S. BOOKER)	THE KINLEYS (C) (D) EPIC 79064	20
21	29	31	9	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	21
22	30	36	6	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	22
23	19	22	22	BE BY THE BOOK R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	MICHAEL PETERSON REPRISE ALBUM CUT	19
24	25	25	27	WIDE OPEN SPACES P. WORLEY, B. CHANCEY (S. GIBSON)	DIXIE CHICKS (C) (D) (V) MONUMENT 79003	1
25	22	17	29	FOR YOU I WILL P. MCMAKIN, A. TIPPIN (T. MARTIN, M. NESLER)	AARON TIPPIN (C) (D) (V) LYRIC STREET 64023	6
26	31	33	16	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136	26
27	26	21	26	YOU'RE EASY ON THE EYES K. STEGALL (T. SHAPIRO, C. WATERS, T. CLARK)	TERRI CLARK (V) MERCURY 566218	1
28	34	37	5	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	28
29	24	19	27	YOU'RE BEGINNING TO GET TO ME J. STROUD, C. WALKER (T. SHAPIRO, A. BARKER)	CLAY WALKER (C) (D) (V) GIANT 17158/REPRISE	2
30	21	7	19	RIGHT ON THE MONEY K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	1
31	33	34	15	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075	31
32	37	53	3	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	32
33	35	41	10	WHEN MAMA AIN'T HAPPY T. BROWN (R. GILES, G. GODARD, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	33
34	39	42	9	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT	34
35	40	44	6	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	PATTY LOVELESS EPIC ALBUM CUT	35
36	47	55	4	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT	36
37	36	38	19	EVERY LITTLE WHISPER S. WARINER (B. KIRSCH, S. WARINER)	STEVE WARINER (V) CAPITOL 58753	36
38	41	46	11	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	44	48	5	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	39
40	46	51	4	I'M LEAVING P. MCMAKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	40
41	49	58	3	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	TERRI CLARK (V) MERCURY 566848	41
42	42	45	8	NO MORE LOOKING OVER MY SHOULDER B. J. WALKER, JR., T. TRITT (M. PETERSON, C. WISEMAN)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108	42
43	48	50	5	YOU STILL SHAKE ME D. CARTER, C. FARRIN (L. SATCHER, T. ROULLIER)	DEANA CARTER CAPITOL ALBUM CUT	43
44	50	54	6	BETTER MAN C. FARRIN (B. WARREN, B. WARREN, G. NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670	44
45	55	59	4	YOU DON'T NEED ME NOW C. BLACK, J. STROUD (C. BLACK, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	45
46	38	39	17	I'M YOURS J. STROUD, J. KING (P. COLEMAN, C. D. JOHNSON)	LINDA DAVIS (C) (D) DREAMWORKS 59015	38
47	53	52	5	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	SHANE MCANALLY CURB ALBUM CUT/MCG	47
48	52	62	4	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN ASYLUM ALBUM CUT	48
49	45	40	20	ONE DAY LEFT TO LIVE K. STEGALL (D. DILLON, R. BOUDREAU, J. NORTHROP)	SAMMY KERSHAW (C) (D) (V) MERCURY 566052	35
50	51	49	15	IT'S YOUR SONG A. REYNOLDS (B. HILL, P. WOLFE)	GARTH BROOKS CAPITOL ALBUM CUT	9
51	56	56	6	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112	51
52	58	68	3	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	52
53	70	—	2	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLINS, B. TAYLOR)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	53
54	59	73	3	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021	54
55	61	—	2	I WAS K. LEHNING (C. BLACK, P. VASSAR)	NEAL MCCOY ATLANTIC ALBUM CUT	55
56	60	65	4	FAITH OF THE HEART E. GORDY, JR. (D. WARREN)	SUSAN ASHTON CAPITOL ALBUM CUT	56
57	43	43	13	THESE ARMS OF MINE W. C. RIMES (J. TWEEL, G. THOMPSON)	LEANN RIMES CURB ALBUM CUT/MCG	41
58	64	66	3	SATURDAY NIGHT D. HUFF (C. CANNON, J. STEWART)	LONESTAR BNA ALBUM CUT	58
59	57	60	6	TORE UP FROM THE FLOOR UP D. COOK (J. B. RUDD, B. REGAN)	WADE HAYES COLUMBIA ALBUM CUT	57
◀ Hot Shot Debut ▶						
60	NEW ▶	—	1	WHAT ABOUT YOU T. MCGRAW, B. GALLIMORE, J. STROUD (T. MULLINS, T. TOLIVER)	SONS OF THE DESERT EPIC ALBUM CUT	60
61	54	47	15	I'LL TAKE TODAY M. WRIGHT, B. HILL (K. M. ROBBINS, W. ROBINSON)	GARY ALLAN (V) MCA NASHVILLE 72079	47
62	NEW ▶	—	1	IF A MAN ANSWERS J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 566912	62
63	65	71	4	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) CURB 73066/MCG	63
64	66	—	2	LET'S START LIVIN' B. HILL (G. GRAND, S. RICE)	GIL GRAND MONUMENT ALBUM CUT	64
65	NEW ▶	—	1	THERE GOES THE NEIGHBORHOOD W. WILSON (K. HARLING)	KEITH HARLING (V) MCA NASHVILLE 72093	65
66	62	64	13	YOU HAVEN'T LEFT ME YET T. BROWN, G. STRAIT (D. H. OGLESBY, K. ROBBINS)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	59
67	63	67	6	BARLIGHT L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA	63
68	NEW ▶	—	1	AIN'T ENOUGH ROSES D. HUFF, P. WORLEY (L. BROKOP, S. HOGIN, B. REAGAN)	LISA BROKOP COLUMBIA ALBUM CUT	68
69	RE-ENTRY	—	2	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	69
70	68	69	6	A LITTLE BIT MORE OF YOUR LOVE C. BROOKS, C. HOWARD, J. KING (K. GARRETT, J. DEERE)	PERFECT STRANGER CURB ALBUM CUT	66
71	NEW ▶	—	1	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE	71
72	71	70	10	A RANDOM ACT OF SENSELESS KINDNESS D. KENNEDY, A. SMITH (F. MYERS, G. BAKER, J. WILLIAMS)	SOUTH SIXTY FIVE (C) (D) (V) ATLANTIC 84194	55
73	RE-ENTRY	—	14	EVANGELINE N. WILSON, B. CANNON (M. BCDILL, C. CHAMBERLAIN)	CHAD BROCK (C) (D) (V) WARNER BROS. 17169	51
74	67	74	8	IT'S ONLY LOVE R. SCRUGGS (R. SCRUGGS, M. C. CARPENTER)	RANDY SCRUGGS WITH MARY CHAPIN CARPENTER REPRISE ALBUM CUT	67
75	NEW ▶	—	1	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER 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. ◆ Videoclip availability. Catalog number is for CD single, or vinyl single if CD single is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1999, Billboard/BPI Communications.

Billboard **Top Country Singles Sales**

FEBRUARY 20, 1999

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
◀ No. 1 ▶					
1	1	1	10	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
2	3	7	5	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
3	2	2	14	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
4	5	5	8	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
5	9	20	3	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
6	4	3	49	THIS KISS WARNER BROS. 17247	FAITH HILL
7	7	6	16	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
8	6	4	14	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
9	8	8	21	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
10	10	9	50	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
11	11	10	88	HOW DO I LIVE CURB 73022	LEANN RIMES
12	12	11	22	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
13	13	12	18	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	21	—	14	ROCKY TOP '96 DECCA 55274/MCA NASHVILLE	THE OSBORNE BROTHERS
15	14	13	12	A BITTER END COLUMBIA 79013/SONY	DERYL DODD
16	20	19	3	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
17	15	14	22	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
18	17	16	15	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
19	NEW ▶	—	1	DRIVE ME WILD CURB 73075	SAWYER BROWN
20	16	15	18	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
21	19	17	45	COMMITMENT CURB 73055	LEANN RIMES
22	RE-ENTRY	—	3	NO MORE LOOKING OVER MY SHOULDER WARNER BROS. 17108	TRAVIS TRITT
23	18	18	33	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
24	RE-ENTRY	—	30	VALENTINE/A BROKEN WING RCA 64963/RLG	MARTINA MCBRIDE WITH SPECIAL GUEST ARTIST JIM BRICKMAN
25	22	21	24	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE

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. © 1999, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

TEXAS TORNADO: Staunch country traditionalist **Mark Chesnutt** reminds us of his prowess with big ballads as his **Aerosmith** cover, "I Don't Want To Miss A Thing" (Decca/MCA Nashville), gains 218 plays to wear the No. 1 crown on Hot Country Singles & Tracks.

Although Chesnutt's prior radio chart successes span the tempo spectrum and have primarily been uptempo fare, he's given the format a significant supply of powerful ballad material. "I'll Think Of Something" became Chesnutt's second No. 1 during the warm months of 1992, followed by "Ol' Country," which peaked at No. 4 in early 1993. Later that year, his emotional "Almost Goodbye" rose all the way to No. 1. He's collected other top 10 ballads, including "She Dreams," "Let It Rain," and "Thank God For Believers."

On Top Country Singles Sales, the **Diane Warren**-penned "I Don't Want To Miss A Thing" notches a sixth consecutive week at the top with more than 17,000 scans, despite a 4% sales dip. Chesnutt is still comfortably ahead of fellow Texan and labelmate **George Strait**, whose "Meanwhile" scans more than 10,000 units, up 3,500.

On The Billboard Hot 100, Chesnutt's single dips to No. 19 from its peak at No. 17 last issue.

ON THE REBOUND: Taking our percentage-based Pacesetter trophy on Top Country Albums, **Vince Gill's** "The Key" (MCA Nashville) more than doubles in sales during its first complete week of retail activity following his "Live By Request" feature on A&E (Country Corner, Billboard, Feb. 13). Gill's set scans more than 12,000 copies to shoot 21-9 on the country chart, and it re-enters The Billboard 200 at No. 106. On Top Country Catalog Albums, Gill's "Souvenirs" gains 60% to vault 20-6, while "When Love Finds You" gains 33% to rise 14-8. Both "Souvenirs" and "When Love Finds You" scan about 3,500 units each.

An 8,000-unit gain keeps **Dixie Chicks'** "Wide Open Spaces" (Monument) at No. 1 with Greatest Gainer ribbons on Top Country Albums and fuels a 9-6 jump on the big chart.

PICK UP THE TEMPO: Effective next issue, our rule for removing descending titles from Hot Country Singles & Tracks will be modified to better reflect national airplay trends. Our new recurrent rule will remove descending titles below No. 25 after they've spent 20 weeks on the chart and replaces the rule that now removes such long-lasting titles when they fall below No. 30.

The new rule will decrease the number of those tenacious descending titles that currently linger between Nos. 25 and 30 and will move them more quickly to our recurrent database. However, the chart will still reflect country radio's relatively conservative nature right now.

In our ongoing effort to provide the most comprehensive and active radio charts in the industry, your comments and feedback are welcomed.

Wade Jessen can be reached via E-mail at wjessen@billboard.com.

STRAIT STADIUM TOUR SET TO KICK OFF

(Continued from page 27)

and it was always so special. Even though he doesn't move around, it's really something. Now I'll be onstage with him! It's only taken me 10 years to go from the back row to the stage. George is cool."

Jo Dee Messina says she was surprised to be tapped for the tour, even though she recently became the first female solo artist to chart three consecutive multiple-week No. 1 songs from the same album. "To be a part of this tour is a massive, massive honor," she says. "I don't know yet what it'll be like playing for that many big crowds. The great thing about this lineup is that it covers the entire spectrum of country music."

Playing a tour like this, says McGraw, is a real pleasure. "All I do is show up, plug in, and play, grab a beer, and then watch George. It's so easy and so much fun when it's not your tour." After the Strait tour ends, McGraw and Dixie Chicks will begin their own tour in June, running through the rest of the year.

He echoes Jo Dee Messina's assessment of the broad appeal of the talent lineup. "George brings in a diverse audience, anyway," he notes, "and the artists he chooses

really broaden the appeal. This crosses a lot of boundaries."

Louis Messina notes that three Diamondvision screens are being added this year to afford daylight viewing of the screens. Two stages are being built so that one can leapfrog ahead to the next city.

The tour is also being supported by Strait's World Wide Web site, www.georgestrait.com. It features the tour schedule and information, biographies and pictures of the acts, a ticket-purchase icon, and a contest with a grand prize of a trip to Pittsburgh for two for the final show. There's also the strait.cam, a series

of cameras at each tour site that will show the stage's setup progress and then transmit images from each concert.

Cities on the tour are Phoenix (March 6); El Paso, Texas (March 7); Tampa, Fla. (March 27); Clemson, S.C. (March 28); New Orleans (April 10); San Antonio (April 11); Houston (April 17); Dallas (April 18); Ames, Iowa (April 24); Chicago (April 25); Las Vegas (May 8); Oakland, Calif. (May 9); Washington, D.C. (May 15); Boston (May 16); Kansas City, Mo. (May 29); Louisville, Ky. (May 30); Detroit (June 5); and Pittsburgh (June 6).

ANDY GRIGGS

(Continued from page 27)

completion of the album, Griggs has been on a whirlwind radio tour. "I've been going to about 15 to 18 stations a week," he says. "I'm in my 11th week, and I've got three more weeks."

Griggs is booked by William Morris and has a publishing agreement with Sony/ATV Tree Publishing (BMI). He'll be performing this spring on Alan Jackson's tour. "He's

having some brand-new artists on his show," says Griggs of the tour, which also features Sara Evans, Chad Brock, Clint Daniels, and Danni Leigh. "He's trying to support the new generation of country music. I'm honored to be a part of it."

Waugh says Griggs' appearance on the Jackson tour is helping establish him on the West Coast. "That's going to be our initial focus," he says.

Griggs will do a satellite radio tour to support the launch of the album, and Waugh says RCA will secure listening posts at retail to familiarize consumers with the music.

"Andy is great because he's so sincere," says Waugh. "There's an emotional tie with Andy with every song on this album. Every song means something special to Andy. When he sings, you can tell these songs are important to him and mean something to him. That's going to come across."

"I want people to be touched by my music like I've been touched by other people's music," says Griggs. "We're all in this thing for one reason, and that's the music. If it wasn't for the music, me and you'd be stocking shelves at Wal-Mart. Someone asked me where I envisioned myself in five years. My reply was I'll be right here with a guitar in my lap. I'm in this thing for the music."



BR5-49 Sundancing. Arista/Nashville group BR5-49 performed recently at the Sundance Film Festival. Shown, from left, are band members Gary Bennett and "Smilin'" Jay McDowell, actress Janeane Garofalo, and members Chuck Mead, "Hawk" Shaw Wilson, and Don Herron.

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

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

- | | | | | | | | |
|----|---|----|--|----|--|----|---|
| 68 | AINT ENOUGH ROSES (Lisabella, ASCAP/Sony/ATV Tree, BMI/Sam's Jammin' Songs, BMI/BMG Songs, ASCAP/Sierra Home, ASCAP) | 15 | FLY (THE ANGEL SONG) (Golden Phoenix, SOCAN/Kiawa songs, SOCAN/Rory Bourke, BMI) WBM | 72 | A RANDOM ACT OF SENSELESS KINDNESS (Dixie Stars, ASCAP/Josh-Nick, ASCAP/Zomba, ASCAP/Zomba, BMI/Tuneover, BMI) HL/WBM | 51 | WHAT'S THE MATTER WITH YOU BABY (Almo, ASCAP) WBM |
| 36 | ANYONE ELSE (PolyGram International, ASCAP/St. Julien, ASCAP) HL | 3 | FOR A LITTLE WHILE (Magna one, SESAC/Family Style, SESAC/Glacier Park, SESAC/Mbraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL | 30 | RIGHT ON THE MONEY (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL | 33 | WHEN MAMA AIN'T HAPPY (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL |
| 67 | BARLIGHT (Warner-Tamerlane, BMI) WBM | 25 | FOR YOU I WILL (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy BMI) WBM | 58 | SATURDAY NIGHT (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM | 69 | WHO NEEDS PICTURES (EMI April, ASCAP/Plaid Paisley, ASCAP/Catie Call, ASCAP/Sea Gayle, ASCAP) HL |
| 44 | BETTER MAN (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL/WBM | 32 | GONE CRAZY (WB) (ASCAP/Yee Haw, ASCAP) WBM | 47 | SAY ANYTHING (Mike Curb, BMI/CurbSongs, ASCAP) WBM | 24 | WIDE OPEN SPACES (Pie-Eyed Groobee, BMI/Groobee, BMI) HL |
| 10 | BUSY MAN (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM | 34 | HANDS OF A WORKING MAN (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM | 71 | SHE'S ALWAYS RIGHT (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Careers-BMG, BMI/Music Hill, BMI/Hope-N-Cal, BMI/Five Cowboys, BMI/Cal IV, BMI) | 28 | WISH YOU WERE HERE (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM |
| 23 | BY THE BOOK (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM | 53 | HILLBILLY SHOES (Sixteen Stars, BMI) | 20 | SOMEBODY'S OUT THERE WATCHING (Warner-Tamerlane, BMI/Wadsworth Pacific, BMI) WBM | 48 | WITH YOU (WB) (ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM |
| 35 | CANT GET ENOUGH (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL | 5 | HOLD ON TO ME (Reynsong, EMI/Bayou Boy, BMI) HL | 13 | SPIRIT OF A BOY WISDOM OF A MAN (WB) (ASCAP/Big Tractor, ASCAP/War Bride, ASCAP) WBM | 17 | WRONG AGAIN (Still Working For The Man, BMI/Dyad, BMI) HL |
| 39 | DON'T COME CRYING TO ME (Viny Mae, BMI/English-town, BMI) WBM | 63 | HORSE TO MEXICO (Mike Curb, BMI/Rose Blue, BMI/Mill-house, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM | 4 | STAND BESIDE ME (Hamstein Cumberland, BMI) WBM | 8 | WRONG NIGHT (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM |
| 31 | DRIVE ME WILD (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP) | 14 | HOW FOREVER FEELS (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM | 9 | THAT DON'T IMPRESS ME MUCH (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM | 45 | YOU DON'T NEED ME NOW (Blackened, BMI) WBM |
| 73 | EVANGELINE (PolyGram International, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL | 16 | I CAN'T GET OVER YOU (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM | 65 | THERE GOES THE NEIGHBORHOOD (Music Corp. Of America, BMI/Pembo, BMI) | 66 | YOU HAVEN'T LEFT ME YET (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM |
| 37 | EVERY LITTLE WHISPER (Hamstein Cumberland, BMI/KidJulie, BMI/Steve Warner, BMI) WBM | 1 | I DON'T WANT TO MISS A THING (Realsongs, ASCAP) WBM | 19 | THERE YOU HAVE IT (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM | 29 | YOU'RE BEGINNING TO GET TO ME (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Blind Sparrow, BMI/O-Tex, BMI) HL/WBM |
| 41 | EVERYTIME I CRY (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM | 62 | IF A MAN ANSWERS (Songs Of PolyGram Int'l, BMI/Toke-co Tunes, BMI/Wacissa River, BMI/MRBI, BMI) | 57 | THESE ARMS OF MINE (CurbSongs, ASCAP/Kinetic Diamond II, ASCAP/Emilaur, BMI) WBM | 27 | YOU'RE EASY ON THE EYES (Hamstein Cumberland, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI/PolyGram International, ASCAP/Teri-000, ASCAP) HL/WBM |
| 56 | FAITH OF THE HEART (Realsongs, ASCAP/MCA, ASCAP) HL/WBM | 61 | I'LL TAKE TODAY (Seven Summits, BMI/Wil Robinsongs, BMI/Irving, BMI) HL/WBM | 59 | TORE UP FROM THE FLOOR UP (EMI Tower Street, BMI/EMI Blackwood, BMI/BMG, ASCAP/Sierra Home, ASCAP) HL | 52 | YOUR OWN LITTLE CORNER OF MY HEART (EMI April, ASCAP/Rick Hall, ASCAP) HL |
| | | 21 | I'LL THINK OF A REASON LATER (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM | 75 | TWO TEARDROPS (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) | 43 | YOU STILL SHAKE ME (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL |
| | | | | 2 | UNBELIEVABLE (Mighty Nice, BMI/AI Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM | 7 | YOU WERE MINE (Woolly Pudding, BMI/Bug, BMI) HL |
| | | | | 60 | WHAT ABOUT YOU (WB, ASCAP/Platinum Plow, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Tolver, BMI) | 38 | YOU WON'T EVER BE LONELY (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL |
| | | | | 11 | POWERFUL THING (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL | | |

Billboard TOP COUNTRY ALBUMS

FEBRUARY 20, 1999

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	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/GREATEST GAINER ◀						
1	1	1	54	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (10.98 EQ/16.98) HS 4 weeks at No. 1	WIDE OPEN SPACES	1
2	2	2	66	SHANIA TWAIN ▲ ⁸ MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER	1
3	3	3	12	GARTH BROOKS ▲ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
4	4	4	42	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
5	6	6	13	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
6	7	7	47	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
7	5	5	38	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
8	8	10	76	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
▶ PACESETTER ◀						
9	21	32	26	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
10	9	8	24	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
11	10	9	88	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
12	15	17	15	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	12
13	14	—	2	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
14	12	11	16	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
15	13	14	28	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
16	11	12	23	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
17	16	13	36	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
18	17	16	26	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
19	18	18	73	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
20	20	21	40	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
21	19	15	12	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
22	24	28	20	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
23	22	20	40	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
24	25	25	3	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
25	27	29	40	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
26	26	22	42	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
27	23	19	30	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
28	29	26	17	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
29	28	23	63	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
30	31	30	36	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
31	30	27	76	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
32	32	24	16	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
33	33	31	35	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
34	34	33	74	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
35	36	34	30	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
36	35	37	18	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	33
37	38	36	66	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1999, 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	35	38	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
39	39	39	14	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
40	45	49	17	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
41	44	45	82	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
42	42	41	33	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
43	40	38	40	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
44	58	53	42	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
45	43	48	23	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
46	49	44	69	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
47	53	59	15	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98) HS	WINE INTO WATER	47
48	54	51	76	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
49	47	43	42	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
50	41	40	20	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
51	46	47	19	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
52	51	52	92	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	39
53	64	—	2	RICKY SKAGGS SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	53
54	50	50	42	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
55	59	57	30	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
56	48	56	26	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	48
57	52	46	14	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
58	57	54	23	WILLIE NELSON ISLAND 524548/MERCURY (10.98 EQ/16.98)	TEATRO	17
59	56	55	68	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
60	61	58	38	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
▶ HOT SHOT DEBUT ◀						
61	NEW	1	1	OLD DOGS ATLANTIC 83156/AG (10.98/16.98)	OLD DOGS	61
62	65	65	94	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
63	62	60	88	ROY D. MERCER VIRGIN 54782 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 2	43
64	55	62	22	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
65	63	61	25	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
66	67	64	37	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
67	69	69	74	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
68	68	67	73	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
69	72	—	2	MERLE HAGGARD EPIC 69321/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69
70	66	63	5	DERYL DODD COLUMBIA 68793/SONY (10.98 EQ/16.98)	DERYL DODD	63
71	70	66	35	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11
72	71	68	83	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8
73	74	—	2	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	73
74	RE-ENTRY	18	18	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66
75	RE-ENTRY	31	31	JOE DIFFIE EPIC 69137/SONY (10.98 EQ/16.98)	GREATEST HITS	21

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®**

FEBRUARY 20, 1999

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹¹ MERCURY 522886 (10.98 EQ/17.98) HS 48 weeks at No. 1	THE WOMAN IN ME	209
2	2	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	181
3	3	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	620
4	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	172
5	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	244
6	20	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	150
7	6	LEANN RIMES ▲ ⁶ CURB 77821 (10.98/15.98)	BLUE	135
8	14	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	234
9	8	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	69
10	10	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	254
11	13	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	170
12	7	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	127
13	16	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	565

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	231
15	17	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	329
16	12	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	212
17	15	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	10
18	11	PATSY CLINE ▲ ⁴ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	213
19	22	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	474
20	18	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	119
21	24	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	92
22	19	CONWAY TWITTY MCA NASHVILLE 5976 (9.98/11.98)	20 GREATEST HITS	12
23	23	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	68
24	21	WILLIE NELSON ▲ ⁴ COLUMBIA 35305/SONY (7.98 EQ/11.98)	STARDUST	573
25	—	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	117

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Classical KEEPING SCORE



by Bradley Bamberger

DECCA IS UNIVERSAL: After decades of being designated as London Records in the U.S., the label will go by the Decca name in the States starting in March, a result of Universal's purchase of PolyGram (*Billboard*, Feb. 8). The British company has been known under the hallowed Decca name everywhere but the U.S., where MCA and then Universal had operated the now-shuttered country label of the same name (Nashville Scene, *Billboard*, Feb. 6). The shift also dispels potential confusion between the classical label and Universal's London pop imprint.

The Decca designation will be inaugurated March 9 in the U.S. via a single blockbuster release: "Duets," featuring the preternatural pairing of **Cecilia Bartoli** and **Bryn Terfel**. The long-term consequences of the name change will

begin to take effect in April, as more titles from the London-based Decca will see full release in the States than ever before. The wave of Decca product includes new albums and reissues in the sharply designed "Decca Early Music" line, which began subsuming the contents and concept of the label's late L'Oiseau-Lyre imprint last year in Europe. The first of these discs include a set of **Scarlatti** sonatas from young French harpsichordist **Christophe Rousset** and a sublime album of **Marin Marais** suites featuring **Christophe Coin** on bass viol. Subsequent issues spotlight **Christopher Hogwood**, **Robert Levin**, and **Emma Kirkby**, as well as Rousset, Coin, and other period performers.

While **Jeff Melancon** isn't so sure that the Decca name will lend the label's offerings any additional cachet in the American marketplace, the classical manager at the Lincoln Center Tower Records in New York says he does look forward to Decca being able to bring more connoisseur titles into the U.S. (since it doesn't have the extra cost of repackaging everything now). According to **Albert Imperato**, senior VP (U.S.) of Universal Classics, not only will far fewer Decca discs fall between the cracks, but the overall stateside marketing of the label's artists and repertoire should cohere better with international efforts. "There is bound to be less confusion in the general public's mind as to what the label represents—its identity will be stronger here," he says. "In a global economy, it is more crucial than ever for a label to have one name and one message."

With this promising news from Decca follows some perhaps less so: Several of the label's instrumental soloists have had their contracts nulled, as Decca further positions itself as the "opera company." Pianist **Olli Mustonen** is one of those leaving Decca, with sources saying he took along a couple of his unreleased recordings as part of his separation deal. Violinist **Pamela Frank** is also on her own, even though Decca just issued her first two solo recordings: a singing account of the **Dvořák** concerto and **Suk** fantasy with **Sir Charles Mackerras** and a reading of the **Brahms** sonatas in which she is aptly paired with piano poet **Peter Serkin** (who, incredibly, was let go from RCA not long ago). Pianist **Jean-Yves Thibaudet** still has a significant deal with Decca, since his efforts encompass the occasional crossover project and accompaniment for singers, as well as virtuosos repertoire; his album of **Duke Ellington** transcriptions comes out April 6.

In other Universal Classics news, the post of Decca president—left vacant since **Roger Lewis** decamped last fall to head up the U.K.'s Classic FM—has been filled by Philips Music Group president **Costa Pilavachi**, who also retains his Philips duties (*Billboard*, Jan. 21). In heading up both labels, Pilavachi will shuttle back and forth between London and Philips' Amsterdam

headquarters, reporting to Universal Classics chief **Chris Roberts**. Let's hope Pilavachi won't also have to include Hamburg in his commuting, as Deutsche Grammophon president **Karsten Witt** has left to direct London's South Bank Centre (*Billboard*, Feb. 4).

NEW GRAMMY: To be held Feb. 24 in Los Angeles, the 41st annual Grammy Awards will feature a new category devoted to best classical crossover album. Predictably, the five discs up for the award entail two Celtic-themed projects: "The Celtic Album" from **Keith Lockhart** and the **Boston Pops**, along with such guest stars as fiddler **Eileen Ivers** and **Cherish The Ladies** (RCA Victor), and "Reflected In Brass," in which percussionist **Evelyn Glennie** collaborates with England's **Black Dyke Band** (RCA Red Seal). Other nominees include **Yo-Yo Ma's** massively popular excursion into the realm of **Astor Piazzolla**, "Soul Of The Tango" (Sony Classical), and guitarist **Sharon Isbin's** colorful "Journey To The Amazon" (Teldec).

The album that deserves the crossover trophy, though, is "Gershwin Fantasy," featuring violinist **Joshua Bell** and the **London Symphony Orchestra** under **John Williams**. Beyond being one of the better tributes to **George Gershwin's** centenary last year, the hit Sony disc helped expand the violin repertoire with "Fantasy On 'Porgy And Bess'" (arranged for violin and orchestra by **Alexander Courage**) and a brace of songs transcribed for violin and piano. A class act all the way, Bell plays the new-model Gershwin with a vintage sense of style.

IN PRINT: Simon & Schuster's Schirmer Books has reissued **Maynard Solomon's** "Beethoven" in a handsomely designed second edition (554 pages, \$30), a significant revision of what was already an authoritative text in 1977. Every bit the equal of his extraordinary "Mozart: A Life" (Harper Perennial), Solomon's **Beethoven** bio takes into account recent scholarship that overturns some long-held suppositions about the composer's tumultuous, ever-fascinating life.

Another writer of style and substance on music has given us a sequel: **Michael Steinberg** with "The Concerto: A Listener's Guide" (506 pages, \$35), the Oxford University Press follow-up to his fine 1995 collection, "The Symphony." As with the previous guide, much of "The Concerto" originated from Steinberg's concert program notes, familiar to frequenters of the San Francisco, Boston, and Minnesota orchestras. Concerto primers are perhaps more rare than their symphonic counterparts, so Steinberg's essays are welcome in that regard. Moreover, from **John Adams' Violin Concerto** to **Bernd Alois Zimmermann's** "Nobody Knows De Trouble I See" (for trumpet and orchestra), Steinberg once again proves to be an eminently sensible, sensitive musical escort.

More scholarly yet no less engaging are two titles from W.W. Norton: "The New Bach Reader" (551 pages, \$35) and the revised edition of "Strunk's Source Readings In Music History" (1,552 pages, \$65). Revised and enlarged by pre-eminent **Bach** scholar **Christoph Wolff**, "The New Bach Reader" presents a biography in the form of various letters and documents from the master's life; it also includes a biographical sketch, a chronological outline, and an excellent index. This all may sound academic, but for anyone interested in Bach's music (or Baroque-era history), it is absorbing.

Oversen by the City University of New York's **Leo Treitler**, the new, improved "Strunk's Source Readings In Music History" is a must for any music student, as it reproduces letters, articles, and book chapters from the overlapping worlds of scholarship, criticism, and polemics. The hardback tome is broken up into seven subject areas—from "Greek Views Of Music" to "The Twentieth Century"—and each of those sections has also been published as a separate paperback book. "The Twentieth Century" is by far the most accessible volume and is perhaps the most indispensable to the lay classical music lover. Judiciously edited by Yale University music professor **Robert Morgan**, "The Twentieth Century" features famous articles by **Busoni**, **Debussy**, **Schoenberg**, **Ives**, and **Cage**, as well as no-less-penetrating pieces by **Theodor Adorno**, **Umberto Eco**, **Roland Barthes**, and more than a dozen other giants.

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	44	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98) 36 weeks at No. 1	ARIA — THE OPERA ALBUM
2	2	64	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	25	CARRERAS-DOMINGO-PAVARETTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
4	4	5	SOUNDTRACK SONY CLASSICAL 60394 (10.98 EQ/16.98)	HILARY AND JACKIE
5	NEW		ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
6	5	13	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
7	6	6	DON CAMPBELL THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME CHILDREN'S GROUP 84306 (8.98/15.98)	
8	7	56	DON CAMPBELL THE MOZART EFFECT-VOLUME 1 CHILDREN'S GROUP 84291 (8.98/15.98)	
9	NEW		PLACIDO DOMINGO/RENEE FLEMING LONDON 460793 (10.98 EQ/17.98)	STAR CROSSED LOVERS
10	9	30	DON CAMPBELL THE MOZART EFFECT: STRENGTHEN THE MIND SPRING HILL 6501 (17.98 CD)	
11	8	16	CECILIA BARTOLI LONDON 455981 (10.98 EQ/16.98)	LIVE IN ITALY
12	14	2	VARIOUS ARTISTS EMI CLASSICS 56219 (9.98/16.98)	ELGAR: SEA PICTURES
13	10	14	BARTOLI/BOCELLI/TERFEL DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
14	11	14	SERGEI RACHMANINOFF TELARC 80489 (10.98/15.98)	A WINDOW IN TIME
15	15	24	DON CAMPBELL THE MOZART EFFECT-VOLUME 2 CHILDREN'S GROUP 84292 (8.98/15.98)	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	24	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98) 24 weeks at No. 1	BACK TO TITANIC
2	2	6	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
3	3	72	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) IS	TIME TO SAY GOODBYE
4	4	16	VARIOUS ARTISTS PAVARETTI & FRIENDS FOR THE CHILDREN OF LIBERIA LONDON 460600 (10.98 EQ/16.98)	
5	6	26	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) IS	GOES CLASSIC
6	5	3	DAWN UPSHAW NONESUCH 79531 (16.98 CD)	SINGS VERNON DUKE
7	9	30	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
8	7	20	SOUNDTRACK MILAN 35850 (16.98 CD)	THE TRUMAN SHOW
9	8	8	SOUNDTRACK LONDON 460796 (10.98 EQ/16.98)	ELIZABETH
10	10	68	LONDON PHILHARMONIC (SCHOLÉS) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
11	12	24	PLACIDO DOMINGO ATLANTIC 23794 (16.98 CD)	FOR LOVE
12	13	52	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM
13	11	21	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3715 (15.98 CD)	MAIDEN OF MYSTERIES
14	14	17	LOS ANGELES GUITAR QUARTET SONY CLASSICAL 60274 (10.98 EQ/16.98)	L.A.G.Q.
15	RE-ENTRY		BRYN TERFEL DG 457628 (17.98 EQ CD)	IF EVER I WOULD LEAVE YOU

● 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. IS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- 1 CARRERAS-DOMINGO-PAVARETTI A TENOR'S VALENTINE SONY CLASSICAL
- 2 VARIOUS MOZART IN THE MORNING PHILIPS
- 3 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 4 VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- 5 VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- 6 VARIOUS BABY NEEDS MOZART DELOS
- 7 VARIOUS GREAT PIANISTS: THE COMPLETE GUIDE PHILIPS
- 8 VARIOUS MOZART FOR MEDITATION PHILIPS
- 9 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 10 VARIOUS PACHELBEL CANON RCA VICTOR
- 11 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- 12 VARIOUS THE GREATEST CLASSICAL SHOW ON EARTH LONDON
- 13 VARIOUS DEBUSSY FOR DAYDREAMING PHILIPS
- 14 VARIOUS MOZART IN LOVE DG
- 15 VARIOUS TUNE YOUR BRAIN WITH BEEHIVEN: UPLIFT DG

TOP CLASSICAL BUDGET

- 1 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- 2 JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
- 3 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 4 VARIOUS MOZART: 25 FAVORITES VOX CAMEO
- 5 VARIOUS 25 PIANO FAVORITES VOX CAMEO
- 6 VARIOUS BEETHOVEN: 25 FAVORITES VOX CAMEO
- 7 VARIOUS 25 CLASSICAL FAVORITES VOX CAMEO
- 8 VARIOUS 25 GUITAR FAVORITES VOX CAMEO
- 9 VARIOUS 20 CLASSICAL FAVORITES MADACY
- 10 VARIOUS 25 ROMANTIC FAVORITES VOX CAMEO
- 11 VARIOUS LOVER'S GREATEST HITS REFERENCE GOLD
- 12 VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
- 13 VARIOUS CLASSICAL MASTERPIECES MADACY
- 14 VARIOUS MOZART: SYMPHONY NOS. 40 & 41 MADACY
- 15 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	4	34	VARIOUS ARTISTS 32 JAZZ 32061	No. 1 JAZZ FOR A RAINY AFTERNOON
2	2	76	DIANA KRALL IMPULSE! 233/GRP HS	LOVE SCENES
3	1	23	VARIOUS ARTISTS 32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
4	NEW		MILES DAVIS LEGACY 65853/COLUMBIA	LOVE SONGS
5	NEW		VARIOUS ARTISTS 32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
6	3	16	HERBIE HANCOCK VERVE 557797	GERSHWIN'S WORLD
7	5	14	VARIOUS ARTISTS 32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
8	6	44	VARIOUS ARTISTS RCA VICTOR 68987	FABULOUS SWING COLLECTION
9	9	83	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
10	8	14	GARY BURTON/CHICK COREA/PAT METHENY/ROY HAYNES/DAVE HOLLAND CONCORD JAZZ 4803/CONCORD	LIKE MINDS
11	7	63	SOUNDTRACK MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
12	10	65	HARRY CONNICK, JR. COLUMBIA 68787	TO SEE YOU
13	RE-ENTRY		PATRICIA BARBER PREMONITION 741	MODERN COOL
14	13	75	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
15	15	20	MICHAEL FEINSTEIN CONCORD JAZZ 4849/CONCORD HS MICHAEL & GEORGE: FEINSTEIN SINGS GERSHWIN	
16	11	12	MONICA MANCINI PBS 47115/WARNER BROS.	MONICA MANCINI
17	20	5	VARIOUS ARTISTS MADACY 58665	KINGS OF SWING
18	12	13	VARIOUS ARTISTS RCA VICTOR 63342	WICKED SWING
19	18	38	DIANA KRALL IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
20	17	12	PONCHO SANCHEZ CONCORD PICANTE 4847/CONCORD	AFRO-CUBAN FANTASY
21	NEW		PHAROAH SANDERS VERVE 557297	SAVE OUR CHILDREN
22	21	40	WYNTON MARSALIS COLUMBIA 68921	THE MIDNIGHT BLUES — STANDARD TIME VOLUME 5
23	RE-ENTRY		MARCUS ROBERTS SONY CLASSICAL 60554	THE JOY OF JOPLIN
24	14	39	JOHN SCOFIELD VERVE 539979 HS	A GO GO
25	22	48	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	64	KENNY G A2 ARISTA 18991	No. 1 KENNY G GREATEST HITS
2	NEW		QUINCY JONES QWEST 46490/WARNER BROS.	FROM Q WITH LOVE
3	2	14	NAJEE VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
4	3	19	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT
5	4	15	KIRK WHALUM WARNER BROS. 47124 HS	FOR YOU
6	7	53	DOWN TO THE BONE NU GROOVE 3004 HS	FROM MANHATTAN TO STATEN
7	6	36	GEORGE BENSON GRP 9906	STANDING TOGETHER
8	5	16	PETER WHITE COLUMBIA 69013	PERFECT MOMENT
9	8	35	FOURPLAY WARNER BROS. 46921	4
10	9	34	MARC ANTOINE NYC 9926/GRP HS	MADRID
11	12	89	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
12	10	21	RICK BRAUN ATLANTIC 83141/AG	FULL STRIDE
13	14	25	WALTER BEASLEY SHANACHIE 5048 HS	FOR YOUR PLEASURE
14	11	12	WAYMAN TISDALE ATLANTIC 83129/AG	DECISIONS
15	13	17	BOBBY CALDWELL SIN-DROME 8930	TIMELINE — THE ANTHOLOGY PART 1
16	16	14	KIRK WHALUM WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
17	15	26	MEDESKI MARTIN & WOOD BLUE NOTE 93011/CAPITOL HS	COMBUSTICATION
18	18	7	WARREN HILL ANTONES/DISCOVERY 77076/SIRE	LIFE THRU ROSE-COLORED GLASSES
19	17	20	CANDY DULFER N2K ENCODED 10054	THE BEST OF CANDY DULFER
20	19	33	BELA FLECK AND THE FLECKTONES WARNER BROS. 46896	LEFT OF COOL
21	21	44	KEIKO MATSUI COUNTDOWN 17775/ULG HS	FULL MOON AND THE SHRINE
22	23	16	GEORGE DUKE WARNER BROS. 47073	AFTER HOURS
23	NEW		GOTA INSTINCT 400	LET'S GET STARTED
24	20	25	ACOUSTIC ALCHEMY GRP 9907	POSITIVE THINKING...
25	RE-ENTRY		NAJEE CAPITOL 23735	BEST OF NAJEE

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

Artists & Music

Gunn Explores Roots On Atlantic's 'Ethnomusicology'

IN SESSION: "The dictionary defines 'ethnomusicology' as a study of any music that is non-Western or music that is indigenous to a specific culture," explains trumpeter **Russell Gunn**. "I relate to the part about the music being indigenous. The music that I grew up on—that I learned and was influenced by—is my ethnomusicology, and it encompasses all forms of black music."

"Ethnomusicology, Volume 1"—Gunn's first set for Atlantic, due Tuesday (16)—begins with the trumpeter's electronically enhanced vocal stating the album's intent over a relentlessly funky R&B groove.

"Greetings, students," he playfully intones, introducing ethnomusicologist Prof. Gunn Fu, who has "charted a curriculum that most students find difficult to understand." The disembodied vocal is quick to add, however, that it's easy for a listener to succeed in the professor's class, provided he or she has "an open mind and two ears."

It's fun stuff, but Gunn's message runs strong and deep throughout. "People need to be open-minded when it comes to music," he says. "They run in certain circles and consider the particular style of music that they listen to or play to be superior to other forms of music. It's hurtful because, to me, all black music is basically the same. The rhythm might be different, but the spirit is the same."

Gunn's bandmates—saxophonists **Gregory Tardy** and **Bruce Williams**, pianist **James Hurt**, bassist **Rodney Jordan**, and drummer **Woody Williams**—are augmented on "Ethnomusicology" by a host of sampled musical and vocal performances (**Run-D.M.C.**, **Kurtis Blow**, **Wynton Marsalis**), as well as by DJ **Apollo's** turntable wizardry.

"Apollo played in a band, so he understands how to play parts along with other musicians," says Gunn. "He knows how to count measures; he has a musician's mentality. He's like another instrument."

But make no mistake. For all its hip-hop inflections, "Ethnomusicology" is a true jazz record. It reflects the musical climate of late-'90s America—particularly of the New York neighborhood where Gunn lived for several years. In time-honored tradition, Gunn has taken musical elements from the culture around him, adding them to his jazz palette to create a sound that pays homage to the music of the past while firmly planting itself in the present.

"I lived in Fort Greene [in Brooklyn, N.Y.] for five years," says the native of East St. Louis, Ill. "In that neighborhood, you hear music all the time. There's stuff coming out of the windows, the cars, the storefronts. There were all types of people, so you hear all kinds of stuff at all hours of the day. It would sound hip, so I'd have to check it out. It definitely influenced my own music."

ON THE EDGE: "If it sounds a bit more fusion-oriented, it's because I'm playing more," says drummer **Lenny White** of "Edge," his third solo album for Hip Bop, due Tuesday (16). "My playing a bit more gave the record that much more of an edge. In addition, I wanted more of a raw, organic feel. There's a trend in making records today where everything is too perfect."



by Steve Graybow

While retaining the powerful R&B grooves and thoughtful original compositions of 1997's "Renderers Of Spirit," "Edge" takes the celebrated fusion drummer into familiar, yet pleasingly adventurous, territory.

"I'm not a fan of a lot of the smooth jazz that I hear on the radio,"

says White. "I like something that challenges the listener, something that has more excitement. That spells out a direction for me."

One attention-grabber is White's take on the **Led Zeppelin** classic "Kashmir," featuring the inimitable **Foley** on bass and vocal. Certain to bring smiles to the faces of funk/fusion fans and send classic rockers running for the hills, it satisfies the unfulfilled promise of the **Puff Daddy/Jimmy Page** pop/rock version of the same composition last year.

Equally poignant is White's thoughtful arrangement of "It Was A Very Good Year," featuring a stunningly intimate vocal from **Dianne Reeves**.

"These are songs that I've loved since I was a kid. 'Kashmir' is a great piece of music, and 'It Was A Very Good Year' was always one of my favorite songs that **Frank Sinatra** covered," explains White. He adds that what reveals artists' musical perspectives "is when they take something familiar and do it their own way."

Billboard®

Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	DESTINY WINDHAM HILL 11396	JIM BRICKMAN
2	NEW		ONE WORLD GTSP 559673	JOHN TESH
3	2	65	PAINT THE SKY WITH STARS — THE BEST OF ENYA ▲ REPRIS 46835/WARNER BROS.	ENYA
4	4	66	TRIBUTE ▲ VIRGIN 44981	YANNI
5	3	54	GRAND PASSION GTSP 539804	JOHN TESH
6	5	15	PURE MOVIES GTSP 539779	THE JOHN TESH PROJECT
7	10	4	SOUNDS OF WOOD & STEEL 2 WINDHAM HILL 11404	VARIOUS ARTISTS
8	6	76	DEVOTION: THE BEST OF YANNI ● PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
9	7	46	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS WINDHAM HILL 11266	GEORGE WINSTON
10	8	15	CONVERSATIONS WITH GOD DISC 2 WINDHAM HILL 11382	VARIOUS ARTISTS
11	11	78	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
12	9	3	EL GRECO ATLANTIC 83161/AG	VANGELIS
13	12	45	KARMA NETWERK 30113	DELERIUM
14	13	61	CONVERSATIONS WITH GOD WINDHAM HILL 11304	VARIOUS ARTISTS
15	25	2	ANDALUSIAN NIGHTS HIGHER OCTAVE 46930/VIRGIN	GOVI
16	14	18	FORBIDDEN DREAMS BMG SPECIAL PRODUCTS 44801	YANNI
17	20	93	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
18	17	48	INSTRUMENTAL MOODS VIRGIN 45397	VARIOUS ARTISTS
19	15	6	LAND OF FOREVER REAL MUSIC 8801	2002
20	18	39	PERFECT TIME WORD 69143/EPIC HS	MAIRE BRENNAN
21	23	95	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
22	16	86	WHITE STONES PHILIPS 534605	SECRET GARDEN
23	19	23	GUITAR BY THE FIRE GTSP 533028	THE JOHN TESH PROJECT
24	21	11	CELTIC HARPESTRY IMAGINARY ROAD 558351	VARIOUS ARTISTS
25	24	21	KRYPTOS SONY CLASSICAL 60237	ANDREAS VOLLENWEIDER

Albms with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Songwriters & Publishers

ARTISTS & MUSIC

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

'REDEMPTION DRAWETH NIGH'

Written by Gordon Jensen
Published by Heartwarming Music (a division of Benson Music Group) (BMI)

Whenever an act does a cover tune, it obviously wants to honor the original, yet leave its own unique stamp on the song. When Southern gospel trio Greater Vision recorded "Redemption Draweth Nigh" for its upcoming Daywind release, "Far Beyond This Place," it definitely brought a little something extra to the song. The group recorded it in Budapest with members of the Hungarian Radio Symphony and the Budapest Philharmonic Orchestra. Originally recorded in

the '70s by Gordon Jensen, its author, the song is well-known in Christian music circles. And its message remains pertinent today.

"It was a huge song in what was then a brand-new field of music called contemporary Christian music," says Greater Vision lead-vocalist/manager Gerald Wolfe. "It was a big song for a long time.

"I've always liked it. I used to sing it when I was a kid in church. We had recorded it eight years ago on an album that we did that was never released. So I had always wanted to recut it, and when I found out we were going to record with the symphony, I thought, 'What a great time to do this song'... That's how it ended up being on



this record. And if you listen to it, it just fits."

Wolfe says the song's message was appropriate for the times in the early '70s and also seems timely now. "I think this song worked in the early '70s because our nation was going through a rough time," he says. "People were wondering what the future held and if we were going to be able to hold together. It's the same thing today.

"That's why it works today. The economy is so fragile. You never know which way the stock market is going to go. You don't know what's going to happen in Washington, but one thing you do know is redemption draweth nigh. The truth is the truth. That's why that song is working today."

ASCAP REACHES OUT TO LICENSEES

(Continued from page 7)

theme expressed.

"We'll make a significant rollout, assuming the success of the test campaign," says Phil Crosland, VP of marketing. "Significant funding has been set aside to expand the program geographically once proven successful."

Crosland declines to give a specific dollar figure for full rollout funding; ASCAP's criteria for measuring the success of the test phase of the program are still being determined, he adds.

The current test markets are Washington, D.C., and Sacramento, Calif. Ads in these cities feature copy surrounded by the logos of licensed establishments in the area. One, for instance, carries the headline "Was it the beef... or was it Duke Ellington?"; below is copy calling attention to restaurants "seasoned with the music of ASCAP."

Noting a hoped-for broad impact in getting new licensees, ASCAP CEO John LoFrumento says, "These programs represent the kind of innovation that ASCAP is applying across all elements of our operation to maximize the earnings of members, who, in fact, are our owners."

As ASCAP reaches out to users in general, it is also earmarking more marketing efforts to local establishments. These have to be sought out by ASCAP reps and sold on the licensing concept, which is often difficult to sell to establishment owners, despite the fact that many are required under law to carry an ASCAP (or BMI) license in order to play music for their patrons.

ASCAP's incentive to develop marketing concepts is accelerated

by its acknowledgment to members that it stands to lose some \$5 million in revenue this year from this area as a result of passage late last year of the Fairness in Music Licensing Act (Billboard, Feb. 13).

The law, fiercely fought by copyright owners, reduced the number of restaurants and bars that are required to obtain licenses from the performing right organizations.

BMI, ASCAP's chief rival, has also expressed the need to aggressively pursue licensing in areas affected by the new law.

Crosland is realistic that the ASCAP marketing scheme is "not a slam-dunk. We've still got to sell [establishment owners]. I've told ASCAP representatives, however, that they could reduce the amount of time to close accounts—which normally takes multiple visits—by letting them know we have [strong] incentives that come with signing up. New customers become eligible with a properly executed license."

ASCAP says it also is hiring additional field salespeople to reach locations that do not operate

with an ASCAP license. LoFrumento says that, for "competitive reasons," he will not reveal the number of ASCAP's reps but says it will be increased by 25%.

The ASCAP Customer Card offers members NOVA (MBNA) credit-card processing services; discounts on promotional merchandising items from Retro-Fit Merchandising Inc.; discounts from Empire Restaurant Supply, which offers distribution and consulting services; and discounts from TSR Wireless, which sells a full line of wireless products, including pagers, phones, and two-way radios.

Also, the card gains customer licensees access to business products at Sam's Wholesale Club and entertainment equipment and systems insurance through Sterling & Sterling.

For business or personal use, the card gains access to Altour International Travel.

Says Crosland, "A color brochure describing this program has been sent to all of ASCAP's current customers and is being used in all new licensing efforts. Early response is very enthusiastic."

ASCAP '98 Flow Passes \$500 Mil.

NEW YORK—ASCAP had a record of almost \$425 million in distributions last year, and its 1998 gross revenue broke the \$500 million mark, a first for a performing right group, the society reported at its West Coast membership meeting Feb. 10. ASCAP's domestic and foreign royalty distributions totaled \$424.4 million in 1998, while rev-

enue was \$508.3 million. Domestic distribution amounted to \$294.4 million, up 4% over 1997, while distribution from foreign sources remained flat at \$130 million because, ASCAP says, of the negative impact of the strong U.S. dollar. ASCAP's operating ratio last year remained essentially the same, at 16.4%.

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
ANGEL OF MINE	Rhett Lawrence, T. Potts	WB/ASCAP, Motown Tunes/ASCAP, Travon/ASCAP, PolyGram International/ASCAP, Rhett/rhyme/ASCAP
HOT COUNTRY SINGLES & TRACKS		
I DON'T WANT TO MISS A THING	Diane Warren	Realsongs/ASCAP
HOT R&B SINGLES		
HEARTBREAK HOTEL	C. Schack, K. Karlin, T. Savage	Jungle Fever/BMI, EMI Blackwood/BMI, Marsha/ASCAP, EMI April/ASCAP
HOT RAP SINGLES		
WATCH FOR THE HOOK	A. Patton, A. Benjamin, R. Bailey, Organized Noize, E. Johnson, F. Bell, Cameron Gipp, William Knighton	Dez Only I/ASCAP, Gnat Booty/ASCAP, Chrysalis/ASCAP, Hitco/BMI, Organized Noize/BMI, Windswept Pacific/BMI, Chrysalis/BMI, Goodie Mob/BMI
HOT LATIN TRACKS		
TU	Shakira Mebarak, Dylan O'Brien	F.I.P.P./BMI

Doug Wood Takes His Candidacy To The Net; The Return Of 'Starmites'

RUNNING ON WEB SITE: Doug Wood is but one of 24 non-incumbent songwriters who are seeking to sit on the 12-member writer board of ASCAP, but he is probably the only one who has established a World Wide Web site to help 13,000 writer voters decide if he is worthy of the position.

Wood is no stranger to ASCAP's board in his campaign as a commercial composer to get, as he sees it, a more favorable slice of the financial pie for his peers—represented by his chairmanship of the Professional Composers of America. But, he is quick to declare, he is a "staunch supporter of the venerable performing rights organization."

Besides his Web site—www.votedougwood.com—he is utilizing a list of the society's membership, provided to him by ASCAP, to mail postcards to state his case in a more traditional manner. That mailing was made Jan. 26.

Wood says that he was successful in having the board rescind ASCAP's so-called 10% "cap" on TV royalty distribution to commercial composers.

But, to ASCAP, the 10% TV revenue fund for commercial, promotional, and announcement (CPA) music has been a "source of great confusion," says CEO John LoFrumento. "In point of fact, payments to these writers were essentially the same with or without the existence of the fund. These payments were consistent with our existing distribution rules... Any reduction in payments to the CPA community is due primarily to the introduction of the Local TV Per Program License, which resulted in reduced TV distributions for all ASCAP members."

Wood, who has unsuccessfully run for a board seat twice before, thinks that ASCAP needs to update its technological tools to achieve, among other efficiencies, quicker turnaround in royalties.

Wood says that he has other

problems with ASCAP's voting procedures. One idea is to include writers' position statements with a ballot rather than their song credits. Also, he would like to change a policy that allows writers' heirs to inherit the right to vote. ASCAP ballots, for both the writer and publisher boards, were mailed Feb. 12 and are to be returned by March 5.

OUT THERE, AT LAST: "Starmites," a musical with book, music, and lyrics by Barry Keating, started life back in 1980 in New York's SoHo district, but, despite good reviews, it never got the funds it needed to make it to Broadway.

With Stuart ("Forever Plaid") Ross brought in to co-write the book, the show looked like it could



by Irv Lichtman

have been mounted by the late Joe Papp, but Keating says he decided that the "sci-fi, comic-book theme was too frivolous for

his theater," the N.Y. Shakespeare Festival.

In 1989, a three-month run on Broadway got it nominated for six Tonys, including best musical.

It wasn't until Samuel French bought the grand rights and published the book that it caught on in high schools and with college and community groups and ran successfully in Japan and elsewhere.

And now Original Cast Records has put out the score with the original 1989 cast.

Hardly through with making it in New York, this show is the subject of plans for an off-Broadway revival this fall.

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

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

High-Profile Personnel Shifts At DTS, Lexicon, Sony Studios

COMINGS AND GOINGS: It's been a busy time on the personnel front of the pro audio industry, with three major shifts:

• **Bill Neighbors**, president of Digital Theater Systems and an architect of that company's forays into the multichannel music market, has left the company, citing personal reasons.

• Industry veteran **Wayne Morris** is named president of Lexicon Inc., the Bedford, Mass.-based manufacturer of digital processors.

• **Joe Palmaccio**, a veteran of the New York studio scene, joins Sony Music Studios' mastering department after serving at Sterling Sound in New York and the PolyGram Studios in Edison, N.J.

THE DEPARTURE of **Bill Neighbors** comes at a critical time for the Agoura Hills, Calif.-based Digital Theater Systems (DTS), which was established in 1993 as a multichannel theater sound company by a group of investors that included film director **Steven Spielberg**. Last year, DTS lost a bid to be included in the DVD Audio standard as a mandatory compression algorithm—this despite a vigorous petition by Neighbors on behalf of DTS.

In an Aug. 13, 1998, letter to the DVD Audio Working Group, Neighbors wrote: "DTS remains in the official [DVD Audio] specification book as an 'alternative standard.' Although

this is important to DTS, it is more important that we be elevated to the stature of 'mandatory standard'" (Billboard, Sept. 12, 1998).

DTS further courted controversy at the time by asking the Music Producers Guild of the Americas (MPGA) to join the cause, which the MPGA did in its own letter to its membership.

In a Feb. 3 statement, DTS cited family reasons for Neighbors' exit. "Neighbors, who has a young daughter and newborn son, has expressed personal reasons for his departure," says the statement. "He will remain a consultant to DTS while seeking new entrepreneurial-based challenges."

The statement further notes that Neighbors' day-to-day duties as president will be assumed by DTS vice chairman/CEO **Dan Slusser**. At the same time, DTS executives **Jon Kirchner** and **Dr. Stephen Smyth** are promoted to executive VP of operations and executive VP of engineering, respectively. They were, respectively, CFO/VP of business development and VP of consumer research and development.

Slusser says in the statement, "DTS would be nowhere near where it is today without the passion, vision, and leadership of Bill Neighbors. His contributions to the company have been immeasurable. We have every intention to continue to be successful." Neighbors was unavailable to comment at press time.

AT LEXICON, **Wayne Morris** arrives armed with 20 years of experience in senior management, sales,



by Paul Verna

and marketing positions within the Harman Music Group, Lexicon's parent—most recently serving as president. He replaces 15-year Lexicon veteran **Harvey Schein**, who recently left the company.

Prior to joining Harman, Morris was VP of sales and marketing at DeltaLab, another pioneering company in the field of digital audio processing.

In other Harman news, **Rob Urry** takes over as president of the Harman Music Group, based in Salt Lake City, and **Michael McDonald** is appointed president of JBL Professional.

AT SONY MUSIC STUDIOS, **Joe Palmaccio** joins the mastering staff after losing his job at Sterling in the wake of that studio's management buyout and joint venture with Metropolis Studios (Billboard, Sept. 26, 1998). He will work alongside Sony pop/jazz mastering engineers **Vlado Meller** (a 30-year veteran of the Sony/CBS organization), **Vic Anesini**, **Mark Wilder**, and **Darcy Proper**.

"It's a good match," says Palmaccio. "The room I'm in is going to be redone by **George Augspurger**, with a custom Sony mastering console built by [Sony Music Studios VP of engineering] **David Smith**. It'll be a very clean, very simple signal path, with nothing in line that doesn't need to be."

Palmaccio's workload will encompass a mix of current projects and archival reissues for Legacy and other labels. In that sense, his position will mirror his tenure at PolyGram, where he specialized in Chronicles reissues while also working on contemporary projects.

"In my first day here, I saw three or four people I worked with regularly over the years on catalog material, so that's a comfort level for both the label and me," says Palmaccio.

NIMBUS CD International, which was acquired by Technicolor parent Carlton Communications in June 1998, will relocate its CD manufacturing equipment and management from Provo, Utah, to Technicolor's home base in Camarillo, Calif., according to a Jan. 26 Nimbus statement. In the statement, Nimbus president/CEO **Lyndon Faulkner** says Nimbus' Provo plant manager, **Mike Hayden**, will now manage the company's optical disc operations in Camarillo. In other Nimbus news, the company has licensed C-Dilla's SafeDisc anti-piracy technology.

BRITISH PRO AUDIO manufacturer/distributor HHB Communications has moved its U.S. headquarters to larger premises in Los Angeles, just a few miles from its former offices in Santa Monica, according to a Jan. 28 press release from the company. HHB Communications USA president **David Beesley** attributes the expansion to the success of the Portadat portable DAT recorder—one of HHB's staple products—as well as its new line of CD recorders. In addition, HHB's blank media products have "enjoyed exponential growth, so we owe it to our clients and distributors to be in a location that is capable of handling this ongoing development," says Beesley in the statement.

THE SOCIETY of Professional Audio Recording Services' (SPARS) upcoming BizTech '99 Conference—scheduled for May 15-16 at Chicago's Midland Hotel—will be organized around the theme "Smart Business—Smart Technologies," according to a Feb. 10 SPARS statement. Furthermore, the event will be keynoted by Award-winning mastering engineer **Bob Ludwig** of Gateway Mastering Studios, who will deliver an address titled "Navigating The Future: Audio Delivery Technologies." Other panel topics will include session scheduling, new audio technologies, digital audio workstations, digital signal processing, and public relations.

THE WALTERS-STORYK Design Group (WSDG) has completed work on a control room at Sony Electronics' Teaneck, N.J., office complex designed to showcase the company's OXF-R3 "Oxford" console. The surround-sound ready room will also feature Sony's 3348HR 24-bit, 48-track recorder; PCM-9000 24-bit magneto-optical mastering recorder; DVD player; digital betacam recorder; and video monitors.

Andy Munitz, Northeast regional

audio manager for Sony Business and Professional Group, says, "The Oxford represents a significant advance in console design, and we considered a dedicated demo facility to be of critical importance. We're selling what we believe to be the best console in the industry, and we wanted to situate it in the best possible environment."

WSDG principal **John Storyk** says the Teaneck space presented him and his partner, **Beth Walters**, with "a number of interesting challenges: We were working with a relatively small space and needed to successfully maximize the ergonomics of the board. We also needed to design the room for both stereo and 5.1-channel mixing purposes. The Oxford console's many video displays made lighting another important consideration. Our lighting designer, Rober Wolsch, developed an innovative approach that virtually eliminates reflection."

DREAMWORKS RECORDS rock band **Ours** has been using the Otari Radar II HDR multitrack to record its upcoming debut album at Bearsville Studios in Bearsville, N.Y., according to a statement from Canoga Park, Calif.-based Otari. Engineer **John Siket**—renowned for his work with the **Dave Matthews Band**, **Sonic Youth**, **Soul Asylum**, **Phish**, and the **Patti Smith Group**—says he was pleasantly surprised by the performance of the Radar II system, especially given his preference for analog recording. "I think I'll always prefer analog for bass and drums, but the remarkable thing about the sound of Radar II was how flat the playback sounded," says Siket. "All the sonic components that were recorded on analog were still there. You can take the necessary time to develop a full-sounding record and know that Radar II isn't going to add color. That is of paramount importance to its editing capabilities."



Billingsley Wraps Debut. Pamplin recording artist Charles Billingsley finished his solo debut, "Between The Now And Then," at the Sound Kitchen in Nashville. Shown at the sessions, from left, are producer Cheryl Rogers, Vertical Entertainment executive Jonathan Clements, Billingsley, and producer Don Koch. The album is due April 20.

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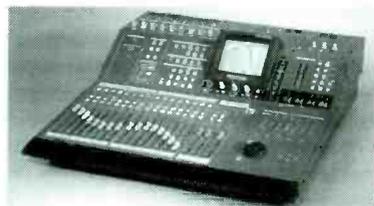
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NEW PRODUCTS & SERVICES

TASCAM of Montebello, Calif., kicks off its 25th anniversary year with a raft of new products aimed at the music recording, post-production, and project studio markets. The Tascam TM-D4000 is the latest in the company's range of digital consoles, which includes the TM-D1000 and TM-D8000. The new unit offers 32 mono and two stereo inputs; eight-bus structure; six auxiliary sends; four-band EQ and dynamics on each



TM-D4000

channel; cascading of up to four mixers; 100 mm motorized faders; machine control; 24-bit digital-to-analog conversion at the stereo master and monitor output stages; surround-sound panning via buses one to six; onboard effects processors; and slots for eight-channel digital I/O in TDIF-1, Adat, AES/EBU, or analog formats—the latter at 24-bit conversion.

Tascam also introduces the IF-TAD, a \$200 format converter that allows users to transfer audio digitally

between the DTRS and Adat formats; the CD-D4000 CD duplicator; a \$1,300, stand-alone dual drive that operates at speeds of up to 4x; the CDR-400M and CDR-400W, Macintosh- and Windows-compatible CD-burning systems; and the DA-40 DAT recorder, a unit that offers a series of enhancements over Tascam's DA-30mkII, including two memory locate points and variable auto ID time setting.

In addition, Tascam is offering a promotion whereby customers who purchase a DA-38 multitrack recorder and TM-D1000 digital console will receive for free the company's new CD-RW5000 unit, according to a statement from Tascam.

KORBY AUDIO TECHNOLOGIES of Crafton, Pa., introduces the CM3 vacuum-tube microphone, a handmade unit noted for its warmth and versatility. It features 3-micron-thick, gold-sputtered, age-resistant mylar in each capsule (with 1.5-micron upgrade available); Teflon-jacketed silver bearing wire; point-to-point soldering; polypropylene output capacitor and metal film resistors; and a hand-selected 5703 vacuum tube. Guitarist Eric Johnson, who has used the CM3 on vocal and acoustic guitar tracks, says, "A lot can be said for vintage [Neumann] U-67s and U-47s. However, the one advantage of the CM3 is that

it is able to manifest the characteristics of several of these high-integrity microphones all in one unit, being that it has such a friendly EQ nature." Priced at \$2,700, the CM3 comes with a compact, fully regulated, variable-pattern power supply; a shock mount; a handmade, wooden storage case; and a 25-foot cable.



CM3

SUMMIT AUDIO debuts the MPE-200 microphone preamplifier/four-band equalizer, a digitally controlled, class-A analog device designed by industry pioneer Rupert Neve. The first product in Summit's Element 78 product line, the MPE-200 features class-A, solid-state circuitry; coarse and fine



MPE-200

gain controls for each section; large dynamic range; store, reset, copy, and remote control functions; floating and balanced output transformers; analog-type controls and readouts; and

virtually no high-order harmonics. Announced at the National Assn. of Music Merchants show Jan. 28 in Los Angeles, the MPE-200 carries a suggested list price of \$4,495.

AKG ACOUSTICS unveils the C4000B large-diaphragm condenser microphone. Its capsule uses the same 6-micron-thick, gold-sputtered mylar found on all AKG large-diaphragm capsules, according to a Jan. 26 AKG statement. The mike features a transformerless output stage that ensures the accuracy of the low-frequency response and virtually eliminates self-noise; three selectable polar patterns and low-cut filters; a heavy-duty wire grille and an internal sheath of wire mesh that isolates the capsule from electrostatic and electromagnetic interference; and a 3-mm-thick internal windscreen that protects the capsule from wind- and breath-generated pops. Sold with a windscreen and shock mount, the C4000B carries a suggested list price of \$848.



C4000B

HHB COMMUNICATIONS continues to expand its pro audio manufacturing operation with the introduction of the Radius and Classic lines of dynamics processors, preamps, and outboard EQs based on vacuum-tube technology. Designed for the home and project studio, the Radius series comprises the Radius 10 Tube Mic Pre Amp, Radius 20 Tube Parametric Equalizer, Radius 30 Tube Compressor, Radius 40 Tube Voice Processor, and Radius 50 Tube Mic Pre Amp/Compressor. The Classic series is made up of the Classic 60 Tube Compressor, Classic 70 Tube Parametric Equalizer, and Classic 80 Tube Mic Pre Amp. The Classic line uses military-specification General Electric 12AX7 and Siemens EF86 pentode tubes.

In other HHB news, the company introduced the CDR850 CD recorder, a professional unit compatible with write-once CD-R media and rewritable CD-RW discs. Like its CD-R-only predecessor, the CDR800, the new unit has a built-in sample rate converter; AES/EBU and coaxial digital inputs, full control over copyright protection algorithms, and automated recording capabilities. Among the new features of the CDR850, besides CD-RW compatibility, are automatic finalization and index compatibility with DVD and CD index points on sample discs.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 13, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT TOP 40
TITLE Artist/ Producer (Label)	ANGEL OF MINE Monica/ Rodney Jerkins (Arista)	HEARTBREAK HOTEL Whitney Houston/ Soulshock, Karlin (Arista)	STAND BESIDE ME Jo Dee Messina/ B. Gallimore, T. McGraw (Curb)	TURN THE PAGE Metallica/ Bob Rock, James Het- field, Lars Ulrich (Elektra)	LULLABY Shawn Mullins/ S. Mullins (SMG/Columbia)
RECORDING STUDIO(S) Engineer(s)	D.A.R.P. (Atlanta, GA) Rico Lumpkins	CROSSWAY (Mendham, NJ) Manny Marroquin	LOUD RECORDING (Nashville, TN) Marty Williams	THE PLANT (Sausalito, CA) Randy Staub, Kent Matcke	ORPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	SSL 6056E	SSL 9000J	SSL 4000E/G	SSL 4064G	Mackie VLZ 24X4/DDA DMR 12
RECORDER(S)	Studer A827	Studer 48 track digital	Mitsubishi X850	Mitsubishi X850	Protools/Tascam DA88
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	BASF 468/Quantegy 467	Hard Disk/Quantegy DA8
MIX DOWN STUDIO(S) Engineer(s)	QUAD STUDIOS (New York, NY) Dexter Simmons, Rodney Jerkins	LARRABEE NORTH (Los Angeles, CA) Manny Marroquin, Soulshock	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	THE PLANT (Sausalito, CA) Randy Staub	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	SSL 9000J	SSL 9000J	SSL 4000E/G	SSL 4064G	SSL 4056G
RECORDER(S)	Studer A800/827	Sony 3348	Mitsubishi X850	Sony 3348	Protools
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	Quantegy 467	Hard Disk
MASTERING Engineer	MASTERDISK Tony Dawsey	MASTERDISK Tony Dawsey	MASTERING LAB Doug Sax	STERLING SOUND George Marino	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	Sony

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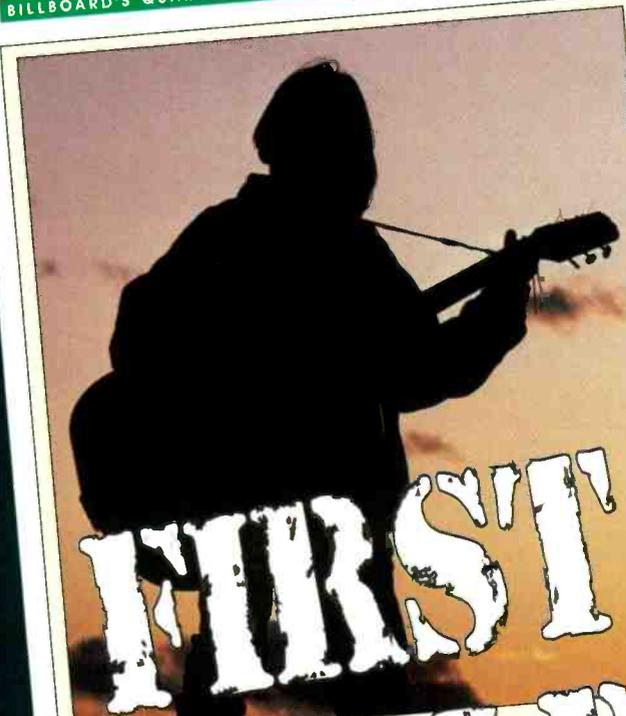
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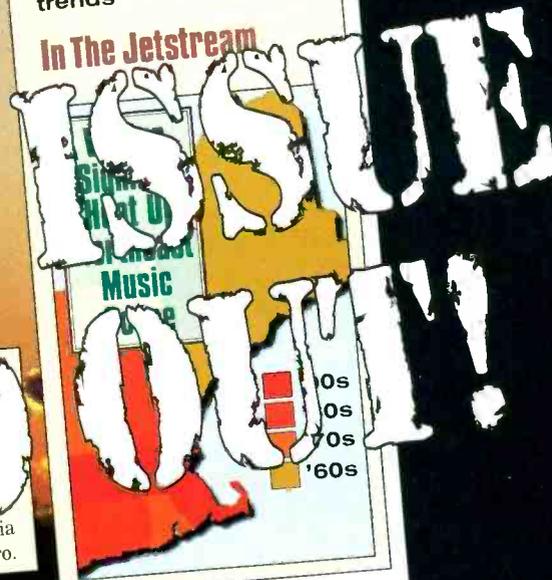
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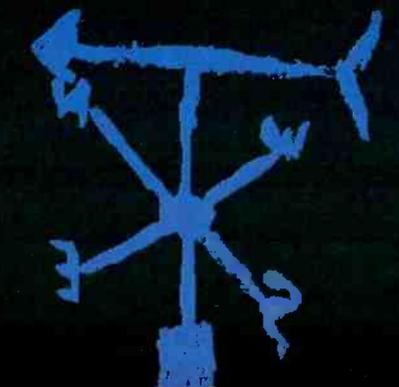
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Jiménez To Receive El Premio Billboard

FLACO GETS THE PREMIO: Each year at Billboard's Latin Music Awards, a distinguished recording artist or industry figure is given the El Premio Billboard for his or her efforts to spread the gospel of Latino-derived music beyond its natural Hispanic constituency.

During the ceremony for the sixth edition of the Latin Music Awards, accordionist extraordinaire **Flaco Jiménez** will receive El Premio Billboard for his groundbreaking exposure of polka-flavored *conjunto* sounds to audiences in the U.S., Europe, and Asia (see story, page 6).

Jiménez's singular finger play has taken him from jam sessions with **Bob Dylan** and **Dr. John** in the mid-'60s to cutting sides with a who's who of rock and country, including the **Rolling Stones**, **Stephen Stills**, **Linda Ronstadt**, and **Dwight Yoakam**.

The three-time Grammy winner is now up for two more Grammys, both as a solo artist and as a member of RCA Nashville's Mexican roots ensemble **Los Super Seven**.

In March, Jiménez hits the trail to Europe, an annual destination for the Texas native. *Conjunto* grooves might not ever have been heard there if it weren't for Jiménez's desire to share his musical heritage with audiences around the world.

It's for that spirit of sharing that Billboard is proud to honor Jiménez this year with El Premio Billboard.

CONFERENCE DOINGS: With Billboard's 10th Annual International Latin Music Conference just several weeks away, there are many new developments for the confab, slated for April 20-22 at the Fontainebleau Hilton in Miami Beach.

The keynote address by **Ricardo Dopico**—the Recording Industry Assn. of America's director of Latin music—will be followed by a panel on piracy that will be moderated by **Gabriel Abaroa**, executive president of the Latin American trade group **FLAPF**. Abaroa will be joined by Dopico and a U.S. Customs official to discuss CD piracy and measures being implemented to combat counterfeiters.

Elsewhere, confirmed to appear on the press and publicity panel is **Leila Cobo-Hanlon**, pop music critic of The Miami Herald.



by John Lannert

Slated to participate in the *rock en español* panel is **José Tillán**, director of talent and artist relations for MTV Latin America.

Scheduled to attend the distributor panel are **Nelson Balido Jr.**, executive VP of Southwest Entertainment, and **Abe Hernández**, president of A&A Music Enterprises.

Set to participate in the publisher panel are prominent songwriter/producer **Kike Santander** and **Olga Cardona**, director of writer/publisher relations for SESAC Latina.

Scheduled to take part in the retail panel is **Isabelle Salazar**, Latin music merchant of the Warehouse.

For more information on the conference, contact **Michele Quigley** at 212-536-5002.

LARAS ADDS NOTABLES: A prestigious array of Latino stars have recently joined the Latin Academy of Recording Arts & Sciences (LARAS), the Latin American counterpart to the National Academy of Recording Arts & Sciences, organizers of the Grammy Awards.

Among the newest members are **Maná**, **Miguel Bose**, **Alejandro Sanz**, and **Toño Rosario**; Sony Discos' **Ricky Martin**; Ariola/BMG's **Cristian**; Universal's **Emmanuel**; Karen's **Juan Luis Guerra** and **Amanda Miguel**; **Rafa Rosario**, who is a member of Karen act **Los Hermanos Rosario**; and producer **Diego Verdaguer**, Miguel's husband.

We hope that this august group of pop and tropical acts will soon be joined by new members from the regional Mexican genres; the need for such members in LARAS is dire.

THUMP LINKS WITH MUSICLAND: Thump Records and Musicland are hooking up to promote the 1999 Lowrider Bajito tour.

The deal calls for Thump to include Musicland/Sam Goody tags in a cable-TV promotion campaign for the show dates; the label will also display Musicland signage at the events.

Musicland, in turn, will provide in-

store appearances in select cities for Thump acts slated to perform on the tour—**T.W.D.Y.**, **Lil' Beau**, **Ant Banks**, and **Frost**.

Thump provides marketing and promotion campaigns for Lowrider magazine. **Albert López**, who owns Lowrider magazine, also co-owns Thump with **Bill Walker**.

Best known as a compilation imprint that traffics in old-line R&B and Chicano soul, Thump scored a gold record in 1998 from the Recording Industry Assn. of America for the multi-artist set "Old School Volume One."

SAVING THE TURTLES: In the past several months, WEA Latina's rock supergroup **Maná** has returned to its ecological concerns by facilitating the collection of 140,000 sea turtle eggs; the turtles will be raised in safety at turtle camps financed by Maná's environmental organization, **Selva Negra**.

The sea turtle eggs—easy prey for poachers roaming Mexico's Pacific beaches—were collected by members of the band and **Selva Negra** volunteers.

Maná also performed the first two nights of the opening festivities of the **Hard Rock Café** in Guadalajara, Mexico, as part of a fund-raiser that gen-

(Continued on next page)

LATIN TRACKS A-Z

- 11 TITLE (Publisher—Licensing Org.) Sheet Music Dist. ADORABLE MENTIROSA (BMG, ASCAP)
- 34 AQUELLO QUE ME DISTE (Copyright Control)
- 22 ASI COMO TU (Fonomusic, SESAC/TN Ediciones, BMI)
- 26 BOHEMIO DE AFICION (Copyright Control)
- 24 COMO BAILA (Sony Discos, ASCAP)
- 13 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)
- 31 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)
- 20 CORAZONADO (Draco Cornelius, BMI/Olinga, BMI)
- 6 CREI (Peer Int'l., BMI)
- 10 DEJARIA TODO (1998 Deep Music, BMI)
- 29 DESPUES DE TI...QUE? (JKMC, ASCAP)
- 36 ES ELLA LA CAUSA (Copyright Control)
- 4 ESCONDIDOS (MCA, ASCAP/BMG Songs, ASCAP)
- 2 ESE (Ventura, ASCAP)
- 19 ESPEJEANDO (Fleming, BMI)
- 27 ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)
- 2 HUELE A PELIGRO (Manzamus, ASCAP)
- 15 LA OTRA PARTE DEL AMOR (Warner-Tamerlane, BMI)
- 39 ME ESTOY ACOSTUMBRANDO A TI (Copyright Control)
- 38 ME ESTOY VOLVIENDO LOCO (Copyright Control)
- 5 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)
- 37 MI CHATITA (Elzaz, BMI)
- 32 MI PC (Karen, ASCAP)
- 28 MUCHACHO SOLITARIO (EMI April, ASCAP)
- 18 NECESITO DECIRTE (Seg Son, BMI)
- 35 NI TU NI NADIE (Copyright Control)
- 40 NINA BELLA (EMOA, ASCAP)
- 17 NO PUEDO OLVIDAR (Copyright Control)
- 3 NUNCA TE OLVIDARE (EMI April, ASCAP)
- 7 PALOMITA BLANCA (Karen, ASCAP)
- 25 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)
- 21 PIENSO EN TI (Copyright Control)
- 9 PRINCESA (Delmonte, BMI)
- 16 QUE BONITO (Pacific, BMI)
- 12 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)
- 8 SI TE PUDIERA MENTIR (Crisma, SESAC)
- 30 SOBREVIVIRE (I WILL SURVIVE) (PolyGram International, ASCAP/Perren-Vibes, ASCAP)
- 14 TE VAS (F.I.P.P., BMI)
- 1 TU (F.I.P.P., BMI/Sony/ATV Latin, BMI)
- 33 TUS OJOS SON (EMD, ASCAP)

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
NO. 1/GREATEST GAINER					
1	3	5	7	SHAKIRA SONY DISCOS	◆ TU S.MEBARAK, L.MENZEZ (S.MEBARAK, D.O'BRIEN)
2	1	1	9	JERRY RIVERA SONY DISCOS	◆ ESE R.SANCHEZ (A.JAEN, W.PAZ)
3	2	2	6	ENRIQUE IGLESIAS FONOVI SA	NUNCA TE OLVIDARE R.PEREZ-BOTJUA (E.IGLESIAS)
4	4	4	5	OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	ESCONDIDOS R.PEREZ (R.PEREZ, M.ABAROA)
5	8	6	30	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M.MONTERROSAS)
6	5	3	13	TIRANOS DEL NORTE SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
7	NEW ▶		1	JUAN LUIS GUERRA 440 KAREN/CAIMAN	◆ PALOMITA BLANCA J.L.GUERRA (J.L.GUERRA)
8	6	10	4	MARCO ANTONIO SOLIS FONOVI SA	◆ SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
9	9	8	8	FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S.GEORGE (E.GONZALEZ)
10	7	7	15	CHAYANNE SONY DISCOS	◆ DEJARIA TODO ESTEFANO (ESTEFANO)
11	12	14	7	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
12	11	11	24	VICTOR MANUELLE SONY DISCOS	◆ QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
13	15	13	22	LOS TEMERARIOS FONOVI SA	◆ COMO TE RECUERDO A.A.ALBA (A.A.ALBA)
14	10	16	4	CARLOS PONCE EMI LATIN	◆ TE VAS K.SANTANDER (K.SANTANDER)
15	13	12	18	LIMITE ROOVEN/POLYGRAM, LATINO	◆ LA OTRA PARTE DEL AMOR J.CARRILLO, G.PADILLA (ALAZAN)
16	20	18	16	LOS MISMOS EMI LATIN	◆ QUE BONITO LOS MISMOS (M.E.CASTRO)
17	NEW ▶		1	MDO SONY DISCOS	NO PUEDO OLVIDAR NOT LISTED (NOT LISTED)
18	16	19	5	CONJUNTO PRIMAVERA FONOVI SA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
19	17	—	2	LOS TUCANES DE TIJUANA EMI LATIN	◆ ESPEJEANDO G.FELIX (M.QUINTERO LARA)
20	34	28	3	RICKY MARTIN SONY DISCOS	CORAZONADO K.C.PORTER, R.ROSA (R.ROSA, K.C.PORTER, L.GOMEZ ESCOLAR)
21	NEW ▶		1	CHAYANNE SONY DISCOS	PIENSO EN TI NOT LISTED (NOT LISTED)
22	22	36	11	LOS TIGRES DEL NORTE FONOVI SA	ASI COMO TU LOS TIGRES DEL NORTE, E.HERNANDEZ (I.RAMIREZ)
23	NEW ▶		1	GISSELLE ARIOLA/BMG LATIN	HUELE A PELIGRO NOT LISTED (A.MANZANERO)
24	14	15	10	GRUPOMANIA SONY DISCOS	◆ COMO BAILA O.SERRANO, B.SERRANO (O.SERRANO)
25	21	23	23	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (V.VICTOR)
26	NEW ▶		1	VICENTE FERNANDEZ SONY DISCOS	BOHEMIO DE AFICION NOT LISTED (NOT LISTED)
27	23	21	22	ENRIQUE IGLESIAS FONOVI SA	◆ ESPERANZA R.PEREZ-BOTJUA (E.IGLESIAS, C.GARCIA ALONSO)
28	NEW ▶		1	SERVANDO Y FLORENTINO WEA LATINA	MUCHACHO SOLITARIO R.MONTANER, R.SANCHEZ, Y.MARRUFO (R.MONTANER)
29	32	24	9	CRISTIAN ARIOLA/BMG LATIN	◆ DESPUES DE TI...QUE? R.PEREZ (R.PEREZ)
30	27	29	7	PRISCILA Y SUS BALAS DE PLATA FONOVI SA	SOBREVIVIRE T.PAIZ (D.FEKARIS, F.PERREN)
31	19	20	25	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCOO PENA (O.ALFANNO)
32	18	9	12	JUAN LUIS GUERRA 440 KAREN/CAIMAN	MI PC J.L.GUERRA (J.L.GUERRA)
33	25	30	15	KARIS EMD/BMG LATIN	TUS OJOS SON L.CORPORAN, E.MONTANEZ (R.ARMANDO DEL VALLE)
34	NEW ▶		1	SERGIO VARGAS RCA/BMG LATIN	AQUELLO QUE ME DISTE NOT LISTED (NOT LISTED)
35	28	22	6	FEY SONY DISCOS	NI TU NI NADIE J.R.FLOREZ (M.ABLANEDO)
36	NEW ▶		1	LOS TEMERARIOS FONOVI SA	ES ELLA LA CAUSA NOT LISTED (NOT LISTED)
37	30	37	6	MICHAEL SALGADO JOEY/SONY DISCOS	MI CHATITA J.S. LOPEZ (J.S. LOPEZ)
38	NEW ▶		1	JORDI FONOVI SA	ME ESTOY VOLVIENDO LOCO NOT LISTED (NOT LISTED)
39	NEW ▶		1	PEPE AGUILAR MUSART/BALBOA	ME ESTOY ACOSTUMBRANDO A TI NOT LISTED (NOT LISTED)
40	33	33	15	MICHAEL STUART RMM	NINA BELLA A.FERNANDEZ (Y.ENRIQUEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	18 STATIONS	65 STATIONS
1 SHAKIRA SONY DISCOS	1 JERRY RIVERA SONY DISCOS	1 JUAN GABRIEL CON BANDA EL RECODO
2 ENRIQUE IGLESIAS FONOVI SA	2 FRANKIE NEGRON WEACARIBE/WEA LATINA	2 TIRANOS DEL NORTE SONY DISCOS
3 OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	3 SHAKIRA SONY DISCOS	3 LIMITE RODVEN/POLYGRAM LATINO
4 JERRY RIVERA SONY DISCOS	4 VICTOR MANUELLE SONY DISCOS	4 MARCO ANTONIO SOLIS FONOVI SA
5 CHAYANNE SONY DISCOS	5 JUAN LUIS GUERRA 440 KAREN/CAIMAN	5 VICENTE FERNANDEZ SONY DISCOS
6 CARLOS PONCE EMI LATIN	6 GISELLE ARIOLA/BMG LATIN	6 CONJUNTO PRIMAVERA FONOVI SA
7 JUAN LUIS GUERRA 440 KAREN/CAIMAN	7 ENRIQUE IGLESIAS FONOVI SA	7 LOS TUCANES DE TIJUANA EMI LATIN
8 VICENTE FERNANDEZ SONY DISCOS	8 GRUPOMANIA SONY DISCOS	8 LOS TIGRES DEL NORTE FONOVI SA
9 MDO SONY DISCOS	9 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	9 VICENTE FERNANDEZ SONY DISCOS
10 RICKY MARTIN SONY DISCOS	10 MDO SONY DISCOS	10 LOS MISMOS EMI LATIN
11 CHAYANNE SONY DISCOS	11 SERVANDO Y FLORENTINO WEA LATINA	11 LOS TEMERARIOS FONOVI SA
12 TIRANOS DEL NORTE SONY DISCOS	12 MARC ANTHONY RMM	12 COMO TE RECUERDO FONOVI SA
13 CRISTIAN ARIOLA/BMG LATIN	13 KARIS EMD/BMG LATIN	13 LOS TEMERARIOS FONOVI SA
14 MARCO ANTONIO SOLIS FONOVI SA	14 JUAN LUIS GUERRA 440 KAREN/CAIMAN	14 MICHAEL SALGADO JOEY/SONY DISCOS
15 FEY SONY DISCOS	15 SERGIO VARGAS RCA/BMG LATIN	15 PEPE AGUILAR MUSART/BALBOA

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainers indicates songs 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. © 1999 Billboard/BPI Communications, Inc.

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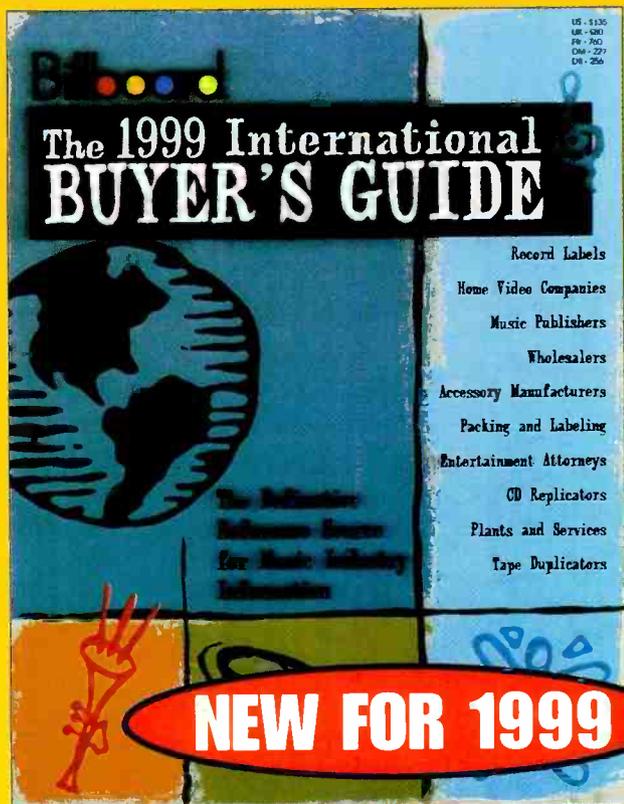
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Artists & Music

NOTAS

(Continued from preceding page)

erated \$100,000 for Selva Negra.

STATESIDE BRIEFS: The Recording Industry Assn. of America has certified gold Enrique Iglesias' "Cosas Del Amor" (Fonovisa). It is Iglesias' third gold disc.

Sony Discos heartthrob Chayanne is scheduled to start a 15-city stateside trek May 8 at the San Diego Amphitheater in that city. The tour is being promoted by Cárdenas, Fernández & Associates.

Ralph Hauser Entertainment has appointed **Malú Elizondo** publicist. She previously was director of public relations at Fonovisa.

JANUARY EN FUEGO: A deep freeze in much of the U.S. in early January failed to chill sales of albums charting on The Billboard Latin 50 and the genre charts. Indeed, sales of hit product in the U.S. Latino record market continue to run well ahead of last year's figures.

January sales of albums on The Billboard Latin 50 were 428,000 units, an eye-popping 20% spike over the numbers moved in the same month in 1998.

The January sales charge again was led by albums from the pop and tropical/salsa genres. Titles from the pop genre chart came in at 179,500 units, up 24% over the corresponding period in 1998. The January sales of albums from the tropical/salsa genre chart kited 23% from January 1998 to 139,500 pieces.

Even titles charting on the regional Mexican genre chart showed a healthier uptick than in recent months, with January sales of 86,500 units, a 9% increase over January 1998.

Following is the recap of the January monthly tallies. Please note that December 1998 sales were measured over a five-week period; the January sales were tabulated over a four-week frame. All sales are rounded off to the nearest 500 units.

The Billboard Latin 50: January: 428,000 units; weekly average: 107,000 units. December 1998: 803,000 units; weekly average: 160,500 units. January 1998: 356,500 units; weekly average: 89,000 units.

Pop genre chart: January: 179,500 units; weekly average: 45,000 units. December 1998: 367,000 units; weekly average: 73,400 units. January 1998: 145,000 units; weekly average: 36,500 units.

Tropical/salsa genre chart: January: 139,500 units; weekly average: 35,000 units. December 1998: 240,500 units; weekly average: 48,000 units. January 1998: 114,500 units; weekly average: 28,500 units.

Regional Mexican genre chart: January: 86,500 units; weekly average: 21,500 units. December 1998: 148,500 units; weekly average: 30,000 units. January 1998: 79,500 units; weekly average: 20,000 units.

NEW YORK NARAS TO MEET: On Wednesday (17), the New York chapter of the National Academy of Recording Arts and Sciences (NARAS) will host a panel on the



Julio Launches L.A. Grammy Fest. Sony recording artist Julio Iglesias recently kicked off the inaugural L.A. Grammy Fest by appearing as a guest speaker at a Grammy Sessions event at Fremont High School in Los Angeles. Organized by the National Academy of Recording Arts and Sciences (NARAS), Grammy Sessions is a nationwide program of concerts, question-and-answer sessions with artists, master classes, and workshops designed to inform students about the artistic and commercial aspects of the recording industry. L.A. Grammy Fest is a series of Los Angeles-based music and cultural events organized by NARAS in conjunction with the Los Angeles Host Committee, which is spearheaded by the Entertainment Industry Development Corp. and the Los Angeles Sports & Entertainment Commission (LASEC). Shown, from left, are Danny Villanueva Sr., member of the Los Angeles Host Committee; Iglesias; Kathy Schloessman, president of LASEC and president of the Los Angeles Host Committee; Sergio Rozenblat, executive director of the Latin Academy of Recording Arts and Sciences; and Michael Greene, president/CEO of NARAS.

stateside Latin music market at Club Monaco in New York. An artist showcase also is scheduled.

Among the industry veterans set to appear at the NARAS event are **Sergio George** and **Ralph Mercado**, plus **Sergio Rozenblat**, executive director of the Latin Academy of Recording Arts and Sciences. For more information, call **Jon Marcus** at 212-245-5440.

CHART NOTES, RADIO: Propelled by an array of remixes that drew rotations at tropical radio, **Shakira's** powerful ballad "Tú" (Sony Discos) edges out **Jerry Rivera's** "Ese" (Sony Discos) for No. 1 this issue on Hot Latin Tracks.

The 19.1 million audience impressions secured by "Tú" nipped "Ese" by a mere 34,000 impressions. The overall audience count of "Ese"—whose pop ballad and salsa versions are being simultaneously worked at radio—was goosed by nearly 2 million because the ballad version is being played by New York's pop powerhouse WPAT-FM.

"Tú" also holds fort at No. 1 on the pop genre chart for the second consecutive week with 13.9 million audience impressions.

"Ese," meanwhile, retains the throne on the tropical/salsa genre chart for the fourth week in a row with 16.4 million audience impressions.

Reaching the zenith of the regional Mexican chart this issue with 7.8 million audience impressions is "Adorable Mentirosa" by **Juan Gabriel Con Banda El Recodo** (Ariola/BMG).

CHART NOTES, RETAIL: Although sales half of the titles charting on The Billboard Latin 50 fell this issue, overall sales ratcheted up to 104,500 units.

Part of the uptick on the chart, unpublished this issue, is due to 5,000

pieces sold from three different albums by EMI Latin's star *conjunto* group **Intocable**, which, sadly, lost two band members and its road manager on Jan. 31 (Billboard, Feb. 13).

And thanks to his stateside tour, Fonovisa idol **Enrique Iglesias** moves back into the top slot of The Billboard Latin 50 with "Cosas Del Amor." Sales of Iglesias' hit disc, which also reclaims No. 1 on the pop genre chart, rose 8% to 7,000 units.

"Cosas Del Amor," however, does slip on The Billboard 200, from 172 to 175. Also moving south on the chart is **Marco Antonio Solís'** "Trozos De Mi Alma" (Fonovisa), down 157-185; **Shakira's** "¿Dónde Están Los Ladrones?" (Sony Discos), off 168-188; and **Elvis Crespo's** "Suavemente" (Sony Discos), which slides 182-197. Despite chart slippage on The Billboard 200, "Suavemente" remains king of the hill on the tropical/salsa genre chart for the 12th straight week.

Also riding high astride the regional Mexican genre chart for the second week in a row is **Vicente Fernández's** "Entre El Amor Y Yo" (Sony Discos).

One month after BMG sued Platino/Fonovisa for copyright infringement over the CD release by Platino's **Los Trios** (Billboard, Jan. 30), Ariola/BMG's **Los Tri-o** enters The Billboard Latin 50 at No. 30 with "Nuestro Amor."

SALES STATFILE: The Billboard Latin 50: this issue: 104,500 units; last issue: 103,500 units; similar issue last year: 89,000 units.

Pop genre chart: this issue: 43,500 units; last issue: 44,500 units; similar issue last year: 35,000 units.

Tropical/salsa genre chart: this issue: 29,500 units; last issue: 31,000 units; similar issue last year: 24,000 units.

Regional Mexican genre chart: this issue: 25,500 units; last issue: 22,000 units; similar issue last year: 25,000 units.

LATIN MUSIC 6 PACK

The Smooth Solo Success of **Elvis Crespo**

The Merengue Idol Makes Waves With A Chart-Topping Debut BY KARL ROSS

Merengue idol Elvis Crespo is riding that rarest of career waves with his Sony Discos solo album bow, "Suavemente"—one that has transcended the U.S. Latino market, is making a splash on the Stateside club scene and could roll across Europe and the Pacific Rim before cresting.

"Elvis is a genius," declares Frank Welzer, president of Sony Music International Latin America. "He has universal appeal that is unique because he has the whole package: a great and distinctive voice, exotic looks, warm personality and the ability to write catchy, fan-pleasing songs."

Oscar Lord, president of Sony Discos raves, that "'Suavemente' has got to be

Continued on page LM-3



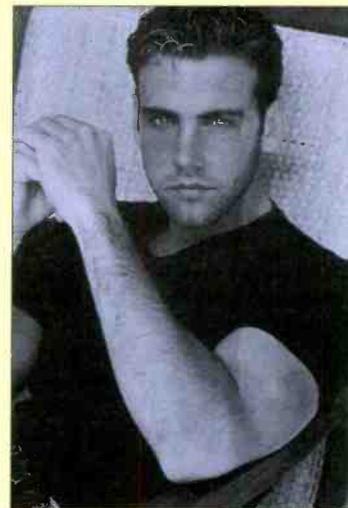
VIVA Puerto Rico

The Island's Avid Music Fans Support All Genres And Break New Acts

BY JOHN LANNERT

When Hurricane Mitch plowed through Puerto Rico last year, many executives in the U.S. Latino music industry feared that album sales on the island would become as flat as some of the stores that bore the brunt of the storm's fury. What happened instead, according to SoundScan, was that album sales in Puerto Rico actually rose the week after the hurricane compared with the week before the storm arrived.

George Zamora, VP/GM of Miami-based WEA Latina, says he was not surprised by the uptick in sales, because of the disaster-aid dollars floating in to the market. "There were a lot of dollars there, and, when you put money in the Puerto Ricans' pockets, they'll know how to spend it on music," states Zamora.



Carlos Ponce

In fact, the *boricuas'* longstanding love affair with music is so strong, most industry observers reckon that the per-capita consumption in Puerto Rico is the loftiest in Latin America. "When you can sell 200,000 units of a record on an island of 3.5 million people," says Zamora, "that shows the consumption is incredible."

Tony Moreno, president of MP Records, agrees with Zamora's assessment of the island's music consumers, adding that Puerto Ricans will buy CDs from a wide variety of artists.

"They don't care about genre or who is singing, as long as they like it," declares Moreno. "Latin-music fans from other parts of the U.S. or Latin America are more selective. And when you have a record break in Puerto Rico, it breaks strongly." *Continued on page LM-4*

INSIDE LM6

Cuban Music	LM-3
 Artists & Music	LM-4
 Merchants & Marketing	LM-6
 Programming	LM-6
Casa De Los Tapes	LM-10



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Cuban Music Goes Commercial

Salsa And Timba Reach An Audience Beyond The Island And Influence Other Latin Rhythms

BY JUDY CANTOR

Concert appearances by Cuban bands—almost unheard of in this country for more than three decades—have become commonplace in cities across the United States, and new releases of every kind of Cuban music can currently be found in American record stores.

But, while the nostalgic sound of old-style Cuban *son* captured on the Grammy-winning CD "Buena Vista Social Club" has exceeded expectations, the music of contemporary Cuban groups playing the hard-edged, polyrhythmic dance style called *timba* have yet to see significant sales.

The island's most popular dance bands, such as Los Van Van, NG La Banda and Manolín, have been virtually ignored by Latino radio and are absent from the charts.

But strains of the contemporary Cuban sound are still

it was romantic but with a characteristic intensity," says Infante, who likens the current impact of Cuban music on musicians outside the island to the influence that older styles of Cuban music had on New York's Fania artists in the 1970s.

"All of a sudden," continues Infante, "we began changing from the typical romantic salsa. We started to focus in that direction [of Cuban music]—a lot of piano vamps, heavy bass patterns, complexity in the rhythm section. The Cuban choruses are very energetic, hyper. Now we're using that technique here, too."

Among Infante's recent projects is a new release by the young salsa vocalist Yanko, who emigrated from Cuba 10 years ago. Recorded in New York with Puerto Rican musicians, Yanko's CD "Mi Forma De Vivir" possesses a distinctly Cuban sound. One track, "Ella Tiene," was arranged by Los Van Van percussionist Samuel Formell and keyboardist Boris Luna. Infante also produced Celia Cruz's latest disc, "Mi Vida Es Cantar," which he says bears the influence of the current Cuban dance styles, among other genres.

CARIBBEAN FUSION

The music referred to in Cuba as *timba* or *salsa cubana* is a fusion of Cuban dance rhythms and other Caribbean beats, funk and jazz elements with roots in the after-school jams of state music-conservatory students from the 1970s, many of

whom were members of fusion-jazz ensemble Irakere, NG La Banda, Los Van Van and bandleader Adalberto Alvarez.

"It's not salsa, it's not traditional son," says Los Van Van director Juan Formell. "It's something new."

In 1988, U.S. legislation exempted the sale of Cuban music and live performances by Cuban artists from the trade embargo against Cuba. However, long before that musical exchange was officially sanctioned, some forward-thinking musicians and performers were taking note of musical developments on the island.

"I've been listening to Cuban music for 15 or 20 years, and I'm very much in the know about what's happening there," confirms Sergio George, the New York producer who revolutionized the sound of urban Latino dance music on recordings by DLG, Marc Anthony and India.

George says that, before the crack in the embargo allowed for the export of cultural goods, he used to keep up with Cuban bands by buying bootleg tapes of their

Continued on page LM-8

ELVIS CRESPO

Continued from page LM-1

the most successful debut album of tropical music in history. It's true, because, when you think about Jerry Rivera and Juan Luis Guerra, they all had albums out before they broke in a big way."

But neither debut by Rivera or Guerra was certified gold, as "Suavemente" was by the Recording Industry Association Of America (RIAA) for selling 500,000 units.

For his part, Crespo, who was the frontman for prosperous labelmate Grupo Manía, is shocked by his chart success. "It never crossed my mind that I'd be No. 1 on Billboard [charts] or sell so many records," says the 27-year-old Bronx-born vocalist.

Crespo's first two singles, "Suavemente" (a sultry song about the power of a kiss) and "Tu Sonrisa," scaled Billboard's Hot Latin Tracks chart. The six-week run atop Hot Latin Tracks by "Suavemente" was the longest ever by a tropical single. Moreover, Crespo showed his name had gained instant clout with radio when he cut top-five duets with labelmates Milly Quezada and Víctor Manuelle.

A longtime staple entrenched at the upper echelons of Billboard's Maxi-Singles Sales chart, the titular single became Sony Discos' first entry on Billboard's Hot 100 in



Elvis Crespo (below) has duetted with Milly Quezada (left) and Víctor Manuelle.



November. Despite its remarkable success to date in the U.S., Welzer says "Suavemente" is just beginning to mushroom, and, with promotion initiatives planned for Latin America and Europe, the disc "is going to sell in excess of 1 million units worldwide."

In Latin America, "Suavemente" already has gone platinum in Venezuela, platinum in Central America and gold in Chile.

Crespo is slated to do a promotion tour of popular seaside resort Punta Del Este, Uruguay, and Argentina this month. Other upcoming promotion trips are set for Chile, Colombia and Peru.

"The bottom line is that Elvis Crespo is one of our absolute priority artists throughout the region," says Welzer, "because the managing directors there see the brilliance in this guy."

BREAKING BARRIERS

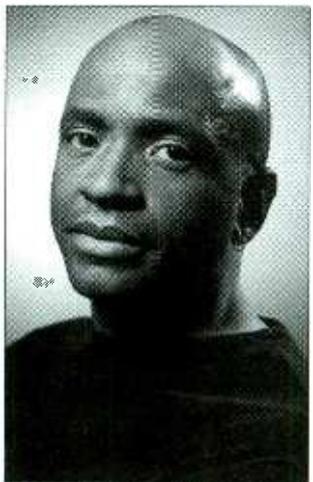
In Europe, Welzer says a bilingual remix of "Suavemente" will be released in the second quarter by Sony Germany as part of a dance compilation. "You don't have to be Latino to like 'Suavemente,'" states Welzer. "This is one of those songs that could be a worldwide hit."

With his wavy mane of black hair, a lanky build and sharp, multi-ethnic features, Crespo looks like he stepped out of a Benetton ad, a factor that bodes well for his overseas promotions.

"It's a magical moment for Elvis and for his sound," declares Llord. "Throughout the years, there have been acts, like Wilfrido Vargas and Juan Luis Guerra, who have started something big. But now, in the global era, news travels faster, and acts like Elvis Crespo are better positioned to achieve levels of international success that were previously unthinkable."

Elvis sightings are beginning to proliferate on the playlists of Anglo power stations such as Miami's WPOW-

Continued on page LM-4



From left: Sergio George, Willy Chirino, DLG

reaching a wide Latino audience—albeit through recent recordings by musicians in New York, Miami and Puerto Rico—from mainstream salseros like Víctor Manuelle to urban hitmakers DLG, who are increasingly incorporating elements of *timba*.

THE TROPICAL SCENE

"Music by young Cuban bands has definitely become an influence," says RMM Records' house producer and bandleader Isidro Infante. A pioneer of the "romantic salsa" style that has dominated the Latino tropical scene since the early '80s, Infante adds that "for some time, we didn't receive anything from Cuba. When we started listening to that new Cuban sound, it was fresh."

Infante's most recent album, "Licencia Para Engañar," released earlier this year on RMM, includes versions of hits by Cuban heartthrob singers Manolín and Paulito F.G., as well as Geraldo Piloto, leader of the popular Cuban band Klimax.

"When we started to listen to [music by young Cubans],

Julio In Chile, Thalia In Spain And Soledad In Miami

In 1997, romantic balladeer Francisco Céspedes was an unknown Cuban living in Mexico, where he had relocated to find fame and glory. Now, Céspedes is



Francisco Céspedes

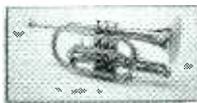
Warner Music's second-biggest-selling artist in Spain after Alejandro Sanz. After seeing Céspedes perform in Mexico City, Sanz persuaded Warner Music Spain president Saúl Tagarro to promote Céspedes' CD "Vida Loca" in Spain. By mid-December, "Vida Loca" had sold 350,000 units, according to the label. In addition, Céspedes, 42, won one Premio Ondas and three Premios Amigo awards.

Headed up by renowned DJ Mau Mau, the group M4J released an album on Trama titled "Brasil—Electronic Experience." This innovative CD sports music from traditional Brazilian instruments.

Superstar crooner Julio Iglesias postponed his Dec. 16 show in Santiago, Chile, due to security concerns relating to the detainment in London of Chile's former strongman Gen. Augusto Pinochet. The show is being rescheduled for April at Santiago's 4,500-seat Court Central del Estadio Nacional.

Sony Music Mexico has released "Manuel M. Ponce, Obra Completa Para Piano," a seven-CD retrospective commemorating the 50th anniversary of Manuel M. Ponce, probably Mexico's best-known classical musician. Héctor Rojas, long involved in Ponce's legacy, recorded the CDs.

In most markets where 20-year-old Mexican starlet Thalia has triumphed, at least one of her telenovelas, or soap operas, in which she stars and sings the soundtrack, has gripped the coun-



ARTISTS & MUSIC

NEWS IN REVIEW

try's TV audience. Curiously, Thalia is now a hit artist in Spain, where none of her soaps has been aired. Last April, Thalia's second album on EMI Mexico, "Amor A La Mexicana," had sold just 10,000 units since its release in July 1997. Then she made a promotional visit to Spain and appeared on several TV spots. Sales of "Amor A La Mexicana" shot to 150,000 units, says EMI Odeon Spain Latino product manager Bernard Seco, who notes that the label began pushing the titular leadoff single in the clubs and discos "where her Latin sound took off. She has everything going for her—former child star, singer, dancer, very pretty. In short, she is the classic Latin woman." Thalia currently is filming her first English-language movie—about a Latin woman who triumphs in the U.S.



Thalia

"Ultimo Bondi A Finisterre," the November release by DBN's popular cult rock act Patricio Rey Y Sus Redonditos De Ricota has been the band's best-selling CD, according to Argentina's retailers Musicundo and Tower Records. To celebrate, the band, which has a Grateful Dead-type following, performed two soldout shows Dec. 18 and 19 at the 45,000-seat Racing Club Stadium in Buenos Aires. It was the band's first show in Buenos Aires since 1994.

EMI Chile rap group Tiro De Gracia was the only Chilean act who appeared at the Amnesty International Festival Dec. 10 in Madrid. The band's album "Ser Humano" has sold 50,000 units in a country where platinum records are certified for sales of 25,000 units.

Vilma Palma E Vampiros is currently embarking on a Latin American trek dubbed the Hecatomb Tour, named after the band's Sony Music Mexico CD "Hecatomb." The band, famous for its 1994 regional hit "La Pachanga," had been touring Argentine cities outside of Buenos Aires since November.

Só No Sapathinho, a samba

band founded in 1994, received a gold certificate in December for sales of its first album, "Só No Sapathinho," released by PolyGram Brazil. The group's frontman, Bruno Coimbra, is the older son of famed soccer player Zico.

Javier Calamaro, former frontman of rock bands Frappé, El Corte and Los Guarros, has kicked off his solo career with his Sony Argentina bow, "10 De Corazones." Special guests on the disc include Miguel Botafogo, Lito Vitale and Calamaro's brother, Warner Argentina star Andrés Calamaro. Javier Calamaro also has produced "Pampa Del Indio," an all-star album whose sales will benefit Toba Indians in northern Argentina. Among the guest artists are León Gieco, Charly García, Illya Kuryaki & The Valderramas, Mercedes Sosa and brother Andrés. Javier himself also contributes a track to the disc. A documentary about the recording



Illya Kuryaki & The Valderramas

and the Toba homelands will help promote the album, distributed by Fundación Artistas Solidarios. "Pampa Del Indio" is Javier's second benefit album, following his 1996 disc "Juntos For Chiapas," which was dedicated to the natives of southern Mexico.

A collection of rare and live tracks by alternative act Juan A La Loca became an unexpected swan song, as announced in a press release after the group's show in December to support "Planeta Juana La Loca" at the Regio Theater in Buenos Aires. Reportedly, the band members got into an argument during the show and decided to part ways. The CD sports the original demo for BMG of the group's 1993 hit "Auto-ejecución," two dance remixes by Carlos Shaw and Urban Groove, and an enhanced-CD feature with trivia about band members.

After taking a holiday break from touring, during which she recorded tracks for her upcoming album—to be produced by Emilio Estefan Jr.—Sony Argentina folklore superstar Soledad is now back on the road in Argentina until March, when she'll travel to Miami to finish cutting her disc with Estefan.

ELVIS CRESPO
Continued from page LM-3

FM, where, by mid-November, "Suavemente" was the most-requested song. "Suavemente" also gained considerable airplay from New York's WKTU-FM and San Antonio's KTFM-FM.

Sony Discos' national crossover promotions manager Gabriel Buitrago notes that the Stateside club scene is positively "buzzing" over the remix of "Suavemente."

Buitrago says one spinner at a Mexican-oriented club in San Antonio baptized "Suavemente" as a "screamer" because, whenever he plays the song, "people start to scream."

Llord says a club remix of Crespo's second single, "Tu Sonrisa," is due this month.

And Welzer notes that Crespo possesses ample potential to hit big in the other markets. "Columbia is particularly interested in Elvis," says Welzer. "We are in the first stages of talking about a crossover project."

TEENYBOPPER WANNABE

Crespo's current high-flying prosperity is far removed from his beginnings as a kid of divorced parents who grew up living with his mother in a semi-rural enclave just outside of San Juan.

Though he was interested in becoming a member of teenybopper pop outfit Menudo, Crespo was unable to try out for the group because he would spend time in New York with his father during the summer, when auditions were held.

After singing with a couple of San Juan bands, Crespo—then 19—joined Toño Rosario's group as a backing vocalist. Five years later, in 1995, Crespo joined Grupo Manía, which eventually became one of the U.S. Latino market's best-selling merengue acts.

Puerto Rico's noted songwriter Raldy Vásquez, who has crafted hits for the likes of Olga Tañón, Gisselle and Domingo Quiñones, says he often wondered how Crespo would make out as a solo artist. However, he never envisioned such a meteoric ascent for Crespo.

"You can't overlook that his was the best voice in Grupo Manía and that he sang some of their biggest hits, such as 'Ojitos Bellos,'" says Vásquez.

Vásquez penned Crespo's latest single, "Luna Llena." Crespo himself authored his first two hits.

Crespo says he intended to record "Suavemente" and "Tu Sonrisa" with Grupo Manía but was overtaken by the urge to go solo. Perhaps that is the reason, according to sources close to the group, relations between Crespo and his former bandmates remain bruised.

"Leaving a group like Manía, one that works every day, was a very hard decision," says Crespo. "But I didn't want to say to myself someday, 'What a coward I was.' I decided to take a chance."

Crespo adds that he is eager to kiss and make up. "I'm dying to sit down with Banchy [the group's lead singer] and talk about all the fun I had with Grupo Manía," states Crespo. "If they think it's necessary, I'm willing to apologize for what I did. Even so, I hope they're happy with my success, because, as far as I'm concerned, it's their success, too." ■

VIVA PUERTO RICO

Continued from page LM-1

RADIO EXPOSURE

Tellingly, nearly all of the nearly 30 new artists who entered Billboard's Hot Latin Tracks chart in 1998 did so because of radio exposure from stations in Puerto Rico.

Moreover, those artists covered virtually every musical stripe, including pop (EMI Latin's Carlos Ponce, Sony Discos' Onda Vaselina, WEA Latina's Nek), tropical (WEA Latina's Servando y Florentino, RJO/Sony Discos' Son By Four, Caíman's Alquimia) and rock (CPC's Fiel A La Vega, EMI Latin's Járabe De Palo, Fonovisa's Radio Pirata).

Elvis Crespo's "Suavemente"—the title cut to his blockbuster Sony Discos CD—set a record in 1998 for tropical singles when his runaway merengue smash stayed at No. 1 on Hot Latin Tracks for six weeks.

Other island artists who climbed onto the throne of Hot Latin Tracks in 1998 include Sony Discos' balladeer Ricky Martin, pop/salsa duo Servando Y Florentino, and Ponce, an actor/singer of Cuban parentage who grew up in Puerto Rico.

Apart from propelling a Spanish-language single to the apex of Hot Latin Tracks, Puerto Rico even helped push Celine Dion's blockbuster English-language hit "My Heart Will Go On" to the zenith of Hot Latin Tracks. Her smash was the first chart-topper for 550 Music/Epic.

"You can't get to No. 1 on Hot Latin Tracks without Puerto Rico," says Zamora.

That's due, in part, to the willingness of Puerto Rico's big-cume radio stations to jump on a single and rotate it heavily.

And Sony Discos president Oscar Llord points out that, when a single or album breaks in Puerto Rico, that islandwide success "often serves as a springboard to break in other sectors of the U.S. Latino market."

In fact, three albums that first broke in Puerto Rico went on to become

Continued on page LM-6



Crespo fronted Grupo Manía.

Puerto Rico has one true voice

OLGA TAÑÓN



First,

She conquered the
world of Merengue

Then,

She captivated new fans
with her Ballads

Now,

She crosses all musical frontiers
with her pop smash:

“TE ACORDARÁS DE MÍ”

OLGA TAÑÓN

You Will Remember Her



Alanis In-Store, New Labels And A Quito Opening

In a move to expand its marketing reach of English-language product in Latin America, Sony Music Latin America recently beefed up its staff. The new appointees named were Rodrigo Vieira, senior director, special marketing, and Carlos Tabakoff, director, English-language product, Columbia label. Vieira will oversee all special-marketing planning and product development in the Latin American market. Vieira was previously senior director, Columbia label, Sony Music International. Tabakoff, formerly director, music and talent/programming, MTV Networks, Latin America, will be responsible for the development of English-language Columbia product in the Latin American region.

Tower Records opened its second store in Buenos Aires Nov. 20 with an in-store performance by Alanis Morissette. The first 300 buyers of her latest CD, "Supposed Former Infatuation Junkie."

MERCHANTS & MARKETING

NEWS IN REVIEW



Alanis Morissette

got the chance to see her live. Proceeds of the sales of her CDs, which came to \$6,000, were donated to Garrahan Children's Hospital in Buenos Aires.

Argentine record producer Raúl Abramzon has established a new label, Capital Records. The indie label's initial releases featured product by female chanteuse Débora Líker and rumba/flamenco act Los Bandoleros.

According to SoundScan, Puerto Rico's retail outlets account for about 5% of total sales of Spanish-language product.

Alberto Caldeiro, president of Sony Music Argentina, has announced changes in the company structure. Beginning in April, the label's marketing and promotions will be divided into three affiliate imprints: Columbia, Epic and Sony Discos. Each label will be autonomous, with its own staff and budget. No managers for the labels have been appointed, thus far.

Due to delays in product being cleared by customs, Tower Records was forced to delay the opening of its first store in Quito, Ecuador, from December to January. Its competitor, Music Plus, which opened its store in December, took advantage by selling 10,000 CDs in nearly four weeks.

MTV CDs, Biggest Cumes And An Oldies Format

Six years after creating the pop format of Mexico City's XEDA-FM, station PD Arturo Forzán resigned in December from "Pulsar 90.5" for unspecified personal reasons. It is speculated Forzán was forced out because of recent low ratings. Forzán was replaced by Eduardo Quijano.

With summer in full swing in southern Latin America, MTV has gotten busy with the promotion of

PROGRAMMING

NEWS IN REVIEW



Fatboy Slim

International. Both MTV and Sony teamed to select the acts—including Fatboy Slim, Deejay Punk-Roc and Josh Wink—design of the on-air promotion and production of press materials.

Since being acquired last year by New York-based Activated Communications LP, Mega Communications has been quietly acquiring Spanish radio stations in the northeastern U.S. and Tampa, Fla. On Jan. 1, the company

debuted two 24-hour AM stations in Boston. One station sports a tropical format, the other a pop/adult-contemporary format. Mega also operates a pair of AM stations in each of the following markets: Philadelphia, Washington, D.C., and Hartford, Conn. In addition, Mega has acquired a Tampa FM station that is slated to debut its tropical format March 1. More acquisitions are expected. Mega was purchased last year by Activated from Alfredo Alonso, who stayed on as president.

According to the August-October 1998 ratings book from Puerto Rican research company Asesores De Puerto Rico, the five stations reporting to Hot Latin Tracks with the largest cumes are WPRM-FM (528,700), WKAQ-FM (505,400), WCOM-FM (486,200), WZNT-FM (367,600) and WXYX-FM San Juan (274,400).

Mexican radio group Grupo Siete has signed a deal to extend its lease of its 92.1 FM frequency to Grupo Radio Centro. The frequency, originally home to a popular regional-Mexican format called "Sonido Zeta," now sports an oldies format dubbed "Universal Stereo." Meanwhile, "Sonido Zeta" is operating on the 107.3 FM frequency, which is owned by Grupo Radio Centro.



Daniela Mercury

two joint releases. "Luau MTV," put out with Universal Music Brazil, contains exclusive recordings by an array of such standout Brazilian artists as Daniela Mercury, Claudinho & Buchecha, and Ed Motta. The other album is a dance compilation dropped in conjunction with Sony Music

VIVA PUERTO RICO

Continued from page LM-4

chart-topping titles on The Billboard Latin 50 retail chart. One of those chart-toppers, "Vuelve" by Sony Discos' Ricky Martin, sold nearly 300,000 units last year—the highest sales mark by a Spanish-language disc in the U.S., according to SoundScan. Another No. 1 title on The Billboard Latin 50, Crespo's "Suavemente," was the first merengue disc to earn a gold certification from the Recording Industry Association of America (RIAA). The third disc to scale The Billboard Latin 50, "Te Acordarás De Mí" by WEA Latina songstress Olga Tañón, was the first Spanish CD to simultaneously debut on The Billboard Latin 50 and the Heatseekers charts. In addition, "Te Acordarás De Mí" made Tañón the first Latino artist to top The Billboard Latin 50 with both tropical and pop albums.

A TASTE FOR THE NEW

Lord notes that Puerto Rico, which industry sources say provides about 15% to 20% of overall sales in the U.S. Latino music sector, is a vibrant, self-contained record market because of its well-developed infrastructure geared toward a youth-driven audience that is craving new sounds.

In a bid to take advantage of Puerto Rico's growing prominence, some labels have upgraded their staffs on the island.

"In the past year," says José Béhar, EMI Latin's president and CEO, "we've restructured our organization in Puerto Rico, and it certainly has begun to pay off quite nicely with the success of Carlos Ponce, Jarabe De Palo and Vico C."

Moreover, EMI Latin recently inked a licensing deal with Puerto Rico imprint Caribbean Records. EMI also has signed two island acts: the veteran Limit XXI and a pop/dance group called Jive.

"The whole market," says Lord, "has its own mechanism, featuring a tremendous number of radio and TV stations, a full-time video channel, highly professional retail environment and substantial club and concert businesses.

"And those businesses," continues Lord, "are fueled by hit records and artists coming out with new music.

Breaking new music plays an important role in how those businesses continue to grow and attract an audience."



L-r: Olga Tañón and Ricky Martin

LIVE FROM SAN JUAN

Attracting audiences, nowadays, is Puerto Rico's live-entertainment circuit, which ranges from patron-saints' festivals in the summers to stadium dates featuring big-name Latino and non-Latino stars.

Phil Rodríguez, president of Miami concert-promotion company Water Brother Productions, says, "Some of the grosses and attendance figures for the various concerts that took place last year are quite exceptional, considering the size of the island."

The six reunion shows performed by El Reencuentro, a Fonovisa vocal group formed by six former members of Menudo, drew 52,000 spectators.

According to Rodríguez, whose company promoted the shows, the concerts grossed \$2.2 million. The average ticket price was \$42.

Rodríguez, who has been bringing acts to the island for 20 years, says Puerto Rico is viewed by many Latino acts as a key concert market. Further, he opines that the island could develop into an important concert stop for non-Latino artists.

"It's a matter of booking agencies focusing on the routing of the tours and seeing that there is an extra play date in Puerto Rico," says Rodríguez. "Everything is there—competitive airfare and cargo rates, numerous venues, ranging from 20,000-seat stadiums to intimate 2,000-seat theaters, and a professional infrastructure to produce a show."

Rodríguez describes Puerto Rico generally as a top-40 and oldies market for non-Latino artists, such as Earth, Wind & Fire, who played in January in San Juan.

Nonetheless, Rodríguez points out that during one weekend when he was promoting El Reencuentro, there were shows being staged by reggae notable Ziggy Marley, Venezuelan star singer/songwriter Franco De Vita and transvestite dance diva Rupaul.

Rodríguez states that the live-music market in the commonwealth in 1999 will be robust because many Puerto Ricans will have extra cash from Hurricane Mitch insurance payouts. "It's like a promoter friend of mine told me," says Rodríguez. "In Puerto Rico, the people speak Spanish and the money speaks English."

Like Rodríguez, most record-label executives figure Puerto Rico will continue to expand, even though they are fearful that out-of-the-box hits will be in fewer supply. "It's going to be a little more difficult to break acts, because of the consolidation of radio stations into chains," says Zamora. "The number of new and developing artists is going to diminish."

ISLAND-BASED TALENT

Fortunately, the quantity of musical talents and new musical

Continued on page LM-10

CHICHÍ

PERALTA



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THE HITS:**

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La Ciguapa
Sol de Verano
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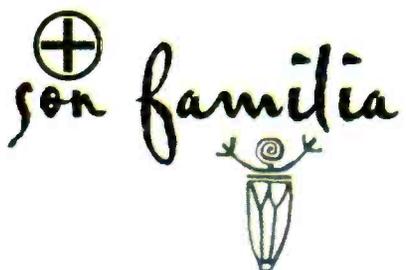


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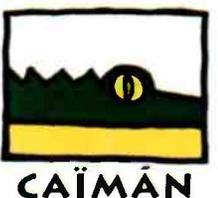
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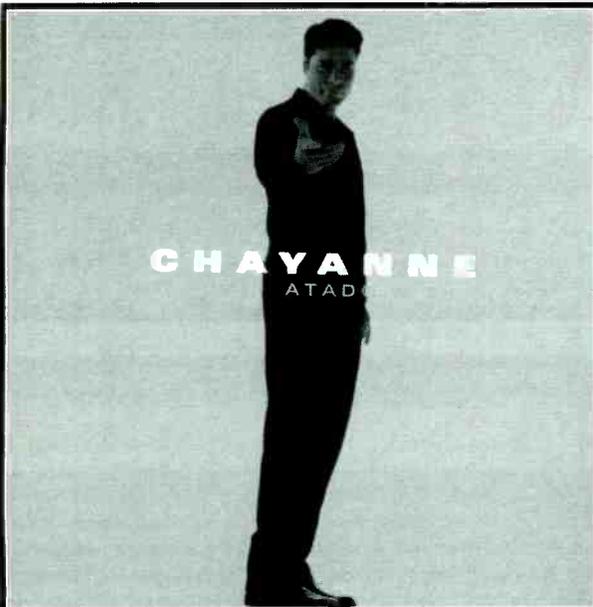
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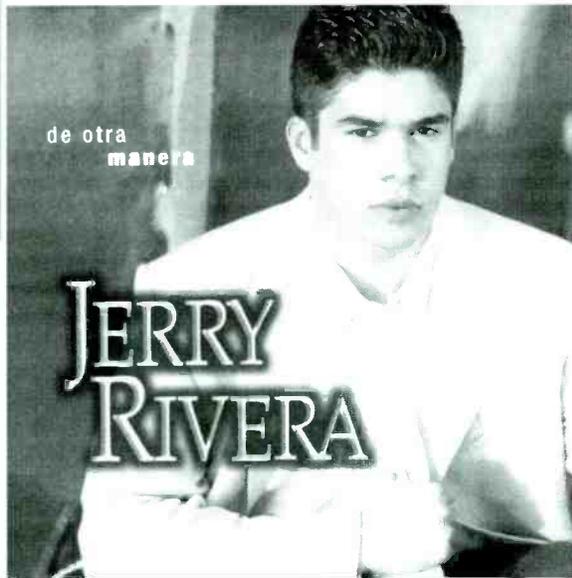
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CUBAN MUSIC

Continued from page LM-3

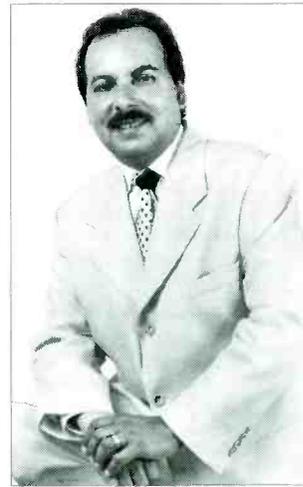
music on trips to Venezuela.

"I take what I like about this music and tailor it to this market, mixing it with other forms of music—the R&B and soul I was raised with, and Colombian and other South American sounds," says George.

Other producers and artists have followed Infante's and George's lead, says Ned Sublette, owner of Qbadisc, one of the first labels to release Stateside product by Cuban artists.

"What the New York and Puerto Rican musicians have been doing," says Sublette, "is incorporating the flavor from the Cuban timba—for example, the double-hit bass drum in the breakdown—into a more sophisticated production concept than that which exists yet in Cuba."

On Qbadisc's latest CD, "De Puerto Al Mundo," a stunning dance debut by Puerto Rican band Viento De Agua, such typically Cuban drum sequences are combined with the group's energetic interpretations of such native island idioms as bomba and plena, plus salsa styles.



One recording artist now imbuing his grooves with a Cuban flavor is Miami-based Cuban salsero Willy Chirino. His latest CD for Sony Discos, "Cuba Libre," is a fresh compilation of covers of classic Cuban songs, markedly tinged by the brash tempos of timba.

"Now that Cuban groups are again being heard around the world, that very particular flavor of the Cuban sound is affecting other artists everywhere," declares Chirino.

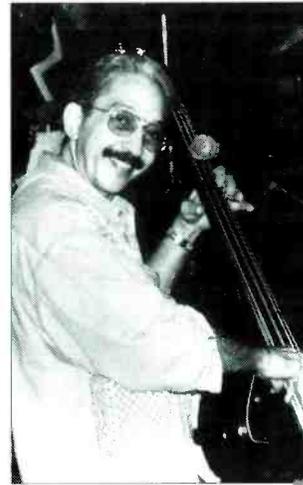
THE MUSIC OR THE ARTISTS

The obvious downside to the growing interest in Cuban music is that sales of releases by Cuban bands can be usurped by recordings by other acts adopting the Cuban sound that have easier access to the commercial infrastructure outside of Cuba.

That sales threat to Cuban artists is exemplified by "Únete Al Club" from J&N/Sony salsa group the Music Club. The Puerto Rican band's CD contains several tracks that could be described as total derivations of songs by young Cuban band La Charanga Habanera.

But most artists and producers inside and outside of Cuba seem to concur that even such close adaptations are ultimately positive.

"The influence of myself and other people bringing elements of Cuban music here have opened the market," says George. "People want to know where it comes from, and that leads them back to



From top: Isidro Infante, Juan Formell

Cuba—so it helps the Cuban musicians, too."

Adds George, "The Cuban musicians are hip rhythmically and harmonically, very advanced—sometimes too much so for the market outside Cuba."

Musicians in Cuba have acknowledged that their virtuosic training combined with years of isolation have worked against them, commercially speaking.

"We have to be more international," says Manolín, who recently completed a well-attended club tour in the U.S. "Our music can be very complex, and our lyrics are too local. We have to start to recognize the market outside of Cuba."

Lately, Cuban bands in search of a broader audience have intentionally made music that other Latinos will find easy to dance to, mixing Latino staples like salsa, merengue and romantic ballads into the Cuban beat.

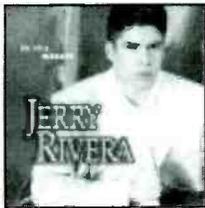
Paulito F.G.'s "Con La Consciencia Tranquila" on Nueva Fania is a prime example of smooth and innovative fusion. By contrast, Cuban singer Isaac Delgado's new album comes off only as a bland attempt to play to the international commercial markets. ■

Assistance in preparing this edition of **Latin Music 6 Pack** was provided by **Teresa Aguilera, Marcelo Fernandez Bitar, Pablo Marquez and Enor Paiano.**

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VIVA PUERTO RICO

Continued from page LM-6

evolutions will not be curtailed.

While noting that Puerto Rico has a deep pool of indigenous musical talent, Llord adds that the island has become home for many prominent songwriters not born on the island. "Omar Alfanno, Luis Angel and Gustavo Márquez have made their home in Puerto Rico, so, besides the local artists, you've got a nice mix of other talent," he says. "And the musicians there are among the very best, be it pop, salsa or merengue."

The blending of talents in Puerto Rico from non-native songsmiths and Dominican emigrés has created exciting new fusions of genres that are turning numbers at the retail outlets.

"Salsa has become more pop, and merengue has become kind of a Puerto Rican merengue," says Moreno.

Llord says the bass "has been brought up [in merengue], and it has a bigger groove to it. It's the type of music that is easily adaptable to remixes that connect to large audiences."

A bilingual remix of Crespo's "Suavemente" became Sony Discos' first entry onto Billboard's Hot 100 chart. The remix also has been a top-20 staple on Billboard's Maxi-Singles Sales chart.

Though, historically, Puerto Rico has been regarded as the sales font for tropical music, Zamora suggests that large-selling

pop albums by Martin, Tañón and Sony Discos pop/rocker Shakira tilted the balance last year toward pop "by about a ratio of 60% pop to 40% tropical."

Regardless of the genre mix, Zamora says sales are always going to be formidable on the island, because of its growing retail profile.

"Puerto Rico is the only market in the U.S. Hispanic sector where Latino retailers dominate the marketplace, which makes a big difference for us, because the exposure of Spanish product is so

much greater as compared with an Anglo chain store," states Zamora.

"But," he adds, "Puerto Rico is a really weird sales market. We do 70% of our business there between September and February."

Two of the commonwealth's largest indie retail chains—Casa De Los Tapes and Pentagrama—are reporters to SoundScan. They, much like the Puerto Rican music fan, barely missed a beat during the aftermath of Hurricane Mitch. ■

Casa De Los Tapes Opens Doors

Puerto Rico Is Site Of Largest Music Store In The Caribbean

BY KARL ROSS

On Dec. 4, without much in the way of ceremony, but in time for the holiday season, Puerto Rico's leading retailer, Casa De Los Tapes, took the wrappings off what is believed to be the biggest record store in the Caribbean.

Casa De Los Tapes executives say the opening was kept low-key because of ongoing construction at the Plaza Del Sol shopping center in Bayamón. Anchored by a Wal-Mart outlet, the mall sits at a busy crossroads in the crowded San Juan suburb.

While company president Jorge Jover would only say "we invested a good deal" in the new store, competing retailers estimate total investment at close to \$1 million.

Casas De Los Tapes' Bayamón outlet boasts 6,400 square feet of retail space, about double the chain's average store size. The store brims with consumer amenities, including 41 listening stations, plus a ring of eight overhead TV monitors. There's an electronics department, as well.

The Bayamón store is the chain's 19th outlet island-wide and is part of an aggressive effort by the company to solidify its pre-eminence in Puerto Rico. According to industry sources, Casa De Los Tapes commands about 30% of the island's retail sales.

But some competitors of Casa De Los Tapes suggest the high overhead costs at the Bayamón store could cut into company profits.

Jover dismisses such claims. "If you had asked me five years ago if we were ready for a store this size, I'd have told you no. But people have watched us grow all these years, because we've planned every step along the way," he says.

31 YEARS OF GROWTH

Indeed, the opening of the Bayamón outlet culminates a decade of remarkable growth at Casa De Los Tapes, founded 31 years ago by Jover's father Anibal.

Financial statements kept on file with the Puerto Rico State Department reveal that Casa De Los Tapes' asset base has mushroomed, from \$225,300 in 1986 to more than \$3.5 million in 1996—the last year for which records are available.

Gross profits, meanwhile, were last reported in 1996 at \$792,072 on sales of just over \$2.8 million for a profit margin of better than 25%.

Jover, 35, and older brother Anibal, 38, took control of the family business in 1985 after their father was murdered in a hold-up attempt at the store in San Juan, which now serves as the company's headquarters.

At the time of the elder Jover's death, Casa De Los Tapes consisted of a single store that began as a cigar emporium but gradually evolved into a full-fledged music outlet when, in 1968, a customer suggested to the elder Jover that he use some of his shelf space to sell eight-track tapes.

Jorge credits his father, a conga player and music enthusiast who fled Cuba after Fidel Castro came to power in 1959, with teaching him the ropes of selling records by taking him along on business trips and to trade shows.

In fact, when Jorge and Anibal, a certified public accountant, assumed control of the store, they both were already well-versed in the ways of record retailing. "When other kids were playing basketball or running around on roller skates, we were working," says Jorge.

Since then, Casa De Los Tapes has grown, diversified and successfully defended its turf against the incursion of Stateside record retailers such as Spec's and Sam Goody's, each of which have set up shop in recent years on the island.

Nowadays, Casa De Los Tapes has its own Web site, a glossy monthly publication called *Muévete* and two upstart record labels, CD Records and SJ music.

Still, consumer service and product availability are the foundation of the company's performance. For instance, more than 20 staffers at the new store were attending to last-minute shoppers on Christmas Eve as they listened to a merengue version of "Frosty The Snowman." Store supervisor Eduardo Martínez says that, by staying open until nearly 11 p.m. on Dec. 23, he sold a \$2,100 digital television to the manager of a nearby jewelry store.

Underscoring the importance of customer service, Martínez says, "We might have the cash registers counted, but if somebody walks into the store, we're going to give service, because I want that customer to remember me." ■



CHOCO ORTA

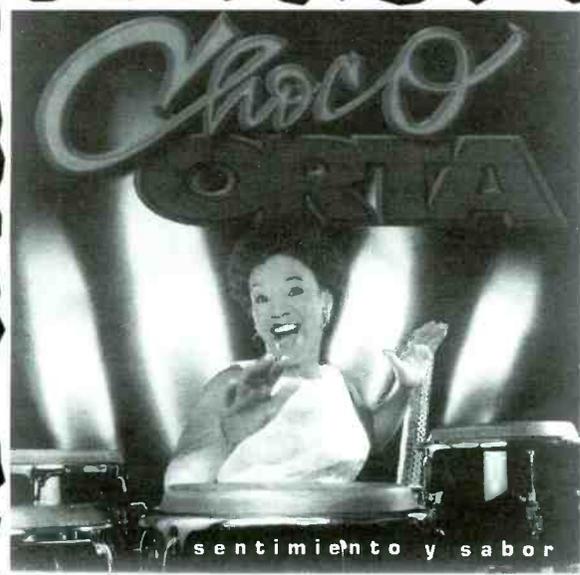
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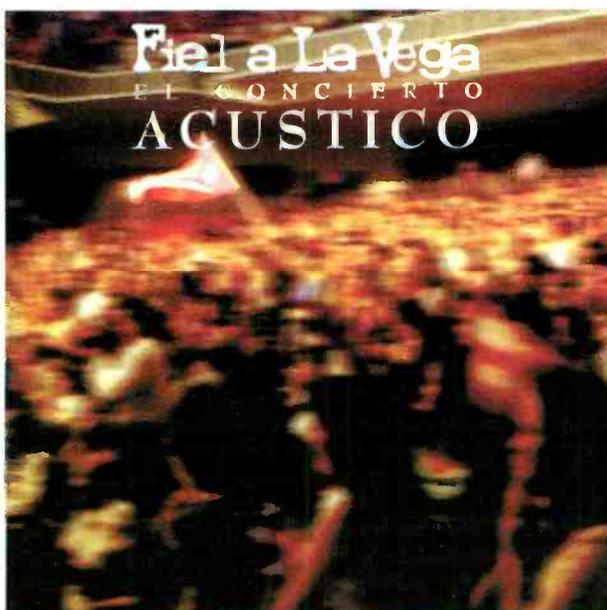
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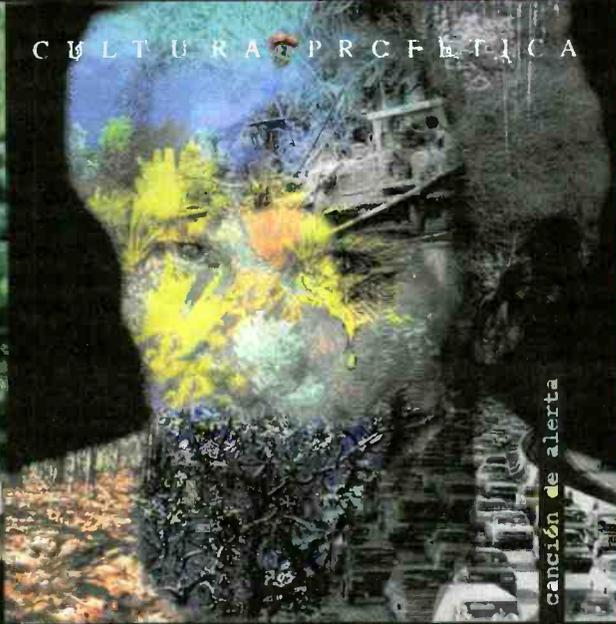
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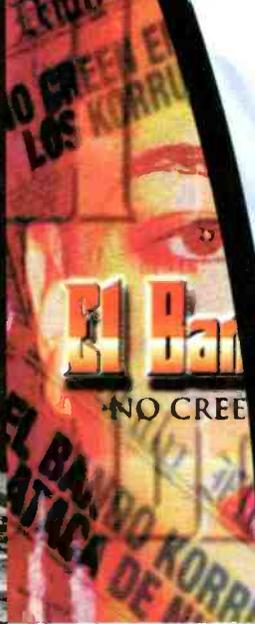
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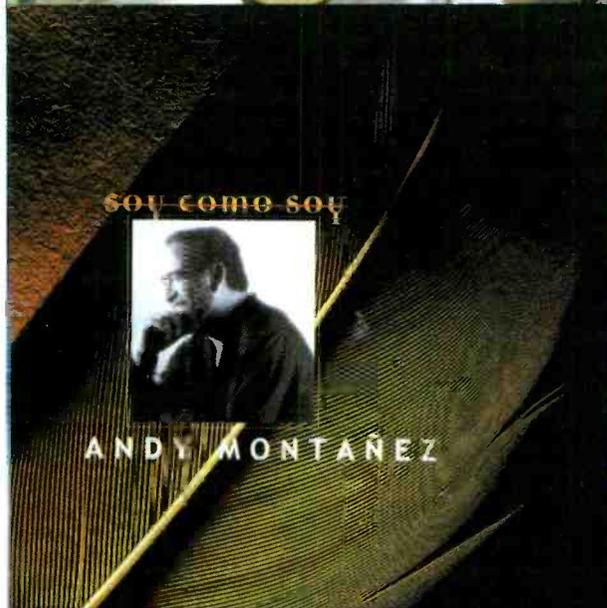


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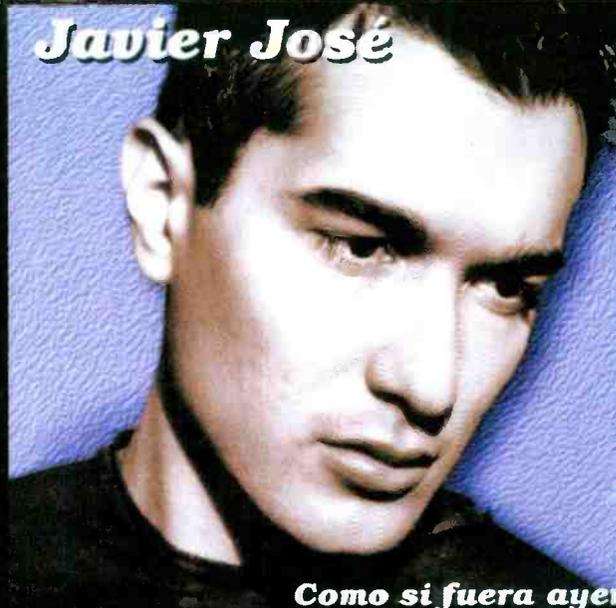
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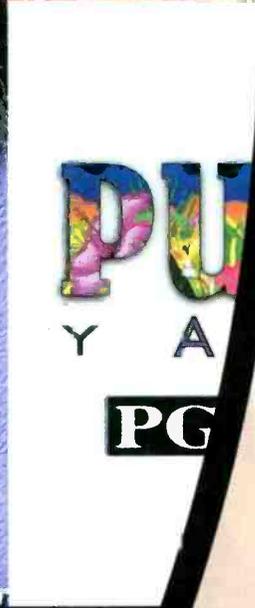


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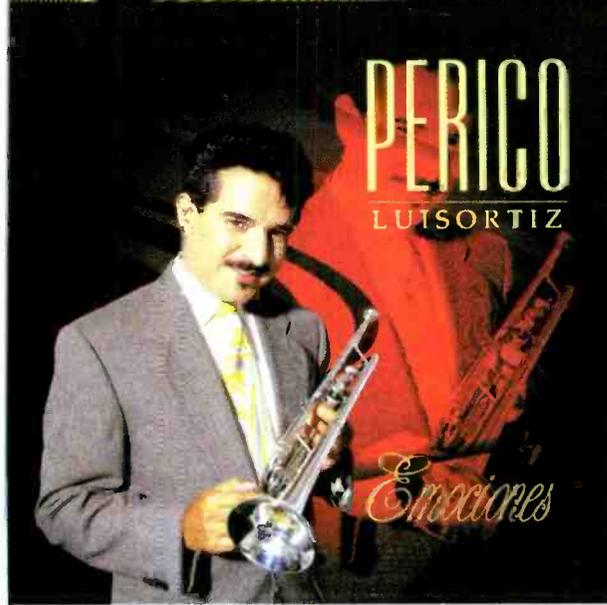


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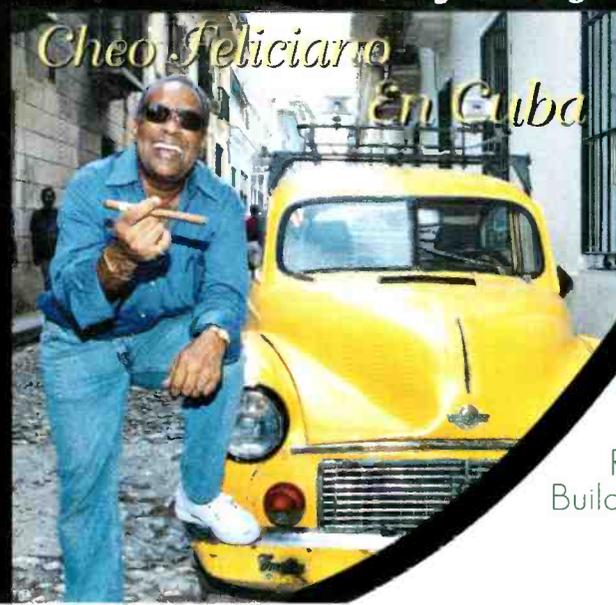


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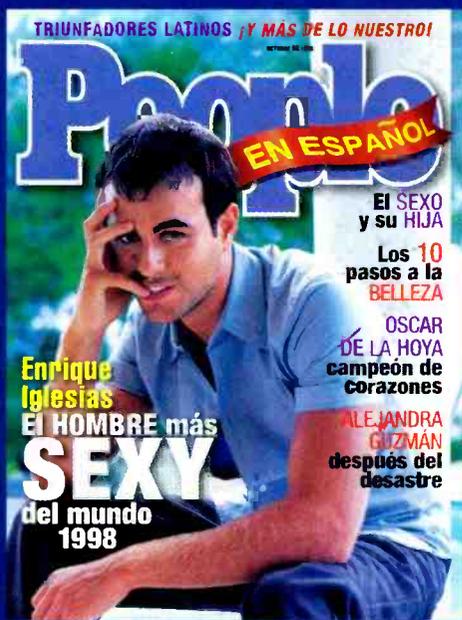
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Local Boost For Canadian Live Circuit

With Heavy Slate Of Domestic Acts, Promoters Expect Busy Year

BY LARRY LeBLANC

TORONTO—Canadian promoters are looking to touring talent in their own back yard to transform a potentially difficult year into their best yet. An unlikely combination of acts with newly acquired international star status and a weak local currency is giving Canadian promoters reason to anticipate a bumper year on the live circuit with domestic acts.

"This will be a great year for Canadian artists, because almost [every Canadian act] has a new album coming between May and November," says Don Simpson, president of Toronto-based promoter Universal Concerts

Canada, as he studies a concert schedule that shows a plethora of local acts hitting the road this year:

In the coming months, Canadian acts like Sloan, Tea Party, Great Big Sea, Amanda Marshall, Chantal Kreviazuk, Moist, I Mother Earth, Econoline Crush, Matthew Good Band, and Wide Mouth Mason will



SIMPSON

be treading the boards in their homeland in support of new albums. International acts Aerosmith, Bruce

Springsteen, Tom Petty, Seal, John Mellencamp, and Jimmy Page & Robert Plant will also be touring Canada.

"My guess is this summer and fall will also be busy," says Simpson. "The big reason is Dec. 31. Leading up to the millennium, everybody will want to be on the road." Simpson estimates that 25%-35% of Universal Concerts Canada's 920 shows in 1998 involved Canadian acts.

Canadian acts that have successfully exported their talents are also heading home this year. Adding their names to the premillennial roll call are Bryan Adams and Barenaked Ladies. The latter, currently repeating its North American success globally, is slated to return to Canada to headline several outdoor shows in July.

This year "could be one of the busiest we've had in our 25 years of existence," says booking agent Vinny Cinquemani, president of S.L. Feldman & Associates in Toronto. "Almost every Canadian act headlining [upcoming] shows has international pop-
(Continued on page 41)

Dutch Retailer Threatens Boycott Over CD Cloning

BY ROBERT TILLI

ROTTERDAM, the Netherlands—The Dutch merchant Free Record Shops has given the local music industry an ultimatum—protect CDs against "cloning" by April 1 or face a boycott of its products by the nation's largest music retailer.

Cloning—in which consumers copy CDs with increasingly common CD recorders—is a major concern for retailers and labels alike in the Netherlands.

A particular worry is the popularity of cloned CDs among younger record buyers. Via the widespread use of lo-fi CD burners on computers and the Philips-devised hi-fi CD recorders (which reproduce the original discs' sound quality), cloned CDs have become popular sales items on school playgrounds here.

Philips' CD recorders have a built-in "serial copy management system" that ensures that a copy made of a CD cannot then be duplicated. However, there's no limit to the number of CDs

that can be copied on the machines from legitimate originals.

Free's GM, Juan da Silva, says that the 158-store chain raised its problems with cloning among representatives of the international record industry at MIDEM, held Jan. 24-28 in Cannes.

"Our mission at MIDEM this year," he explains, "was to lobby among IFPI [International Federation of the Phonographic Industry] and rights bodies to get this major problem sorted. The European Parliament is going to discuss an amendment that allows rightful owners to protect CDs against copying—even at home for private use. The industry is obliged to take the appropriate measures to protect its product."

Paul Solleveld, managing director at Dutch labels' body NVPI, acknowledges Free's threat to source its stock from outside the Netherlands as a real one.

However, he notes, "It's the same discussion we had before over audio cassettes. That was solved at the time by a special tariff on blank tapes. Free's warning might seem like a storm in a teacup, but it is absolutely right. It's an enormous problem.

"Having said that," he adds, "across the world the industry is tackling the problem. April 1 comes way too soon as the deadline to solve it."

Free's Da Silva concedes that the chain's action is largely intended as a gesture to stir things up.

"If they [the industry] say April 1 is impossible, but June 1—or whatever—is a better option, than that's OK with us, as long as they start doing something about it," he says. "It's about time, I would say."

A Philips spokesman says that neither Free's warning nor the European Parliament amendment will stop it from selling its CD recorders.



MNW Maidan Signs Its First Chinese Artist

BY KAI R. LOFTHUS

STOCKHOLM—Four years after its launch, MNW Maidan, the Beijing-based subsidiary of the Swedish independent MNW Records Group, has signed its first local artist.

Under the name E Ma O, pianist/keyboardist/composer Zhang Dawei explores modern dance music from the Western part of the world and elements from Tibetan music. Dawei is also a composer of TV and film scores and former music director of the Orient Music and Dance Group performance troupe.

His record company describes the music as a fusion of Enigma, Era, Vangelis, and Jean-Michel Jarre and calls Dawei "the father of electronic music in China."

Even though he's a seasoned musician, working in his homeland since 1979, he has yet to release a record. A pirated recording of some of his works has circulated since 1991 in Beijing,

where Dawei now is based. His debut record will be released worldwide outside China in the spring or summer, according to the label, with a domestic release to follow later in the year.

MNW Records Group head of international John Cloud says, "[China] isn't an easy market to approach. We have released many records there and had bands coming over; and that has, in general, opened many doors for us."

Until now, MNW Maidan has only represented Swedish and other foreign-owned repertoire, including British indie Mute, 4AD, and Beggar's Banquet. It has put out albums by Depeche Mode and Swedish MNW acts Plastico and This Perfect Day.

For the event of a worldwide release, Dawei has adopted the moniker E Ma O, which also is the title of the album, to be released on the MNW label. Publishing rights are held by
(Continued on page 41)



Big Apple Angel. Senior Sony Music executives welcome young Welsh soprano Charlotte Church to New York. The 12-year-old made her U.S. performing debut at a showcase held Jan. 26 at Sony Studios in Manhattan, singing excerpts from her Sony Classical album, "Voice Of An Angel." Pictured with Church, from left, are Sony Music U.K. chairman/CEO Paul Burger, Sony Music Entertainment chairman/CEO Tommy Mottola, Sony Music International chairman Mel Ilberman, and Sony Classical president Peter Gelb.

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Virgin Bows New Listening Posts In France

BY RÉMI BOUTON

PARIS—Virgin Stores in France has rolled out what it claims is the most complete in-store listening service yet, in its flagship Champs-Élysées Megastore here.

The merchant's new system lets customers listen to excerpts from any Virgin-stocked album by simply scanning its bar code at one of 168 listening points throughout the 11,500-square-foot Megastore.

"In the '80s," says Virgin Stores CEO Jean-Noël Reinhardt, "we created in-store traffic in the outlets by allowing people to listen to new releases [on listening posts]. They bought them, but back catalog suffered in that situation. Now our customers can listen to 45-second extracts from 1,356,000 tracks, covering around 100,000 albums."

The store, he adds, will keep its existing 126 listening posts devoted to new releases, "so we will have near 300 listening spots."

Although Virgin has no specific plans to do so, the system could be exported to the chain's outlets in other countries, says Reinhardt.

"Currently we have no precise

strategy for that," he says, "but if the system proves successful and useful in the Champs-Élysées store, we will look to develop it in other major markets, including the U.K." Virgin operates 10 Megastores in France.

The SoundNet listening-post system has been developed by the French arm of Austria-headquartered European racking/shop-fitting company Lift, under license from the Minneapolis-based company ACD. Digitally formatted music—compressed and stored on a hard drive—forms a database accessible from any of the store's new listening posts.

Cyril Brilliant, Lift France's CEO, says a customer just needs to place the bar code of a CD he or she wants to listen to under a set to play samples of its tracks.

"We have already installed similar systems in 68 other retail outlets in France, including in hypermarkets owned by Carrefour, Auchan, and Continent," he adds. "But [this] is the first time we have had such storage capacity and such a number of listening sets."



Franck Badoux, deputy managing director of Virgin Stores, says, "This system has been developed over two years as a response to the question of how we can allow more and more music to be listened to before being bought. The new releases benefit from radio airplay and TV advertising, but the back catalog also needs support."

He adds that Virgin's back-catalog sales have slowly eroded for several years. Nonetheless, he notes that back-catalog sales represent "around 75 percent of the Champs-Élysées Megastore turnover."

"That remains a specific asset," he adds, "when set against [competition from] the hypermarkets, which sell only heavily marketed products. As a result, this new system is aimed in priority to develop back-catalog sales."

The Virgin exec declines to reveal the cost breakdown of the overall system, although he describes it as representing a global investment of around 1 million euro (\$1.14 million).

"Just to record the music has required five people working over an 18-month period," he says.

For its part, Lift says it can offer the equipment, the SoundNet system, and encoding of music from 12,000 albums at a cost of 300,000 francs (\$51,700) to 700,000 francs (\$121,000) for eight to 28 posts.

Reinhardt says the listening system could be transferrable to the Internet. However, he adds, "In France, the Internet is not our priority today."

Referring to Virgin Megastores' forthcoming launch of an online store, he says, "This year, Virgin internationally will announce a move onto the Internet, but obviously from countries where CDs are less expensive than in France."

Sony Taps Decam For Benelux

Executive To Helm Market As Stand-Alone Region

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

LONDON—Sony Music has fully recognized the Benelux as a stand-alone region within Europe with the elevation of Patrick Decam, current managing director of Sony Music Holland and VP of Sony Music Benelux, to senior VP of Sony Music Benelux.

Decam takes over a position that was previously held by Paul Hertog, who stepped down last May to take a consulting role with Sony Music. Decam reports directly to Sony Music

Entertainment Europe chairman Paul Russell. He remains managing director of

Sony's Dutch affiliate and adds Belgium to his duties.

Consequently, Sony Music Belgium managing director Koen Van Bockstal will now report directly to Decam. Russell praises Decam for having overseen a major restructuring of the Dutch company, including its relocation from Haarlem to Hilversum.

Decam says the appointment formalizes a situation that was prevalent since the departure of Hertog and is one step further in what he calls "the Beneluxization" of Sony's operations there, which already function with one administrative and financial department, one legal affairs department, and even one A&R umbrella covering the region.

Developing local repertoire and increasing market share and profits

are the main goals Decam has set for the company in the Benelux countries.

"We are the No. 1 company with our international repertoire, and my intention is to be No. 1 in local repertoire, too," says Decam, who wants Sony in the Benelux to be "the first one-stop for local artists in the region."

Experimental Licenses Issued In Italy For Music Downloading

BY MARK DEZZANI

MILAN—Italian authors' body SIAE has begun issuing experimental licenses for the downloading and diffusion of music via the Internet.

The first two licenses were issued to the Web Music Co. S.p.A.—the Italian agent for Internet music software produced by U.S. company Liquid Audio—and the Milan-based DCOD Network, which provides an on-demand jukebox service. This service gives customers the ability to listen to a personal selection of music online but not to download or store the music files.

The Web Music Co. collaborated with SIAE on producing a licensing arrangement to secure the payments for authors when their music is made available by Italian-based Internet companies. SIAE president Luciano Villevielle Bideri says, "We have reacted quickly and created a license that reaffirms the exclusive right of

authors to be compensated for the use of their works online."

SIAE has created three categories of experimental licenses for World Wide Web sites that make non-downloadable music-streaming available for a flat monthly fee, and a license for Web sites that supply music files for downloading.

The society claims it rewards authors and does not stifle the growth of online music providers. The licensing experiment will be reviewed at the end of this year, with contracts now issued valid for one year.

A monthly license costing 100 euros (\$113.30) covers the non-downloadable streaming of free 30-second demos; 150 euros (\$169.95) a month allows the non-downloadable free streaming of entire songs or demos longer than 30 seconds. Two hundred euros (\$226.60) a month permits the non-downloadable streaming of entire songs, for

(Continued on page 75)

newsline...

THE JAPANESE INDIE SCENE is in collective mourning for former Super Junky Monkey lead vocalist Mutsumi Fukuhara (nee Takahashi), who died Feb. 6 after apparently falling from the balcony of her apartment in Osaka, Japan. She was 28. Fukuhara had recently left the band (Billboard, Jan. 23) to devote more time to her husband and their 1-year-old son. Her funeral took place Feb. 9 in her hometown of Yaizu, Shizuoka Prefecture.

STEVE McCLURE

THE IRISH RECORDED MUSIC ASSN. (IRMA) has renewed its contract with U.K. research company Chart-Track to continue producing the official Irish singles and album charts. The new pact runs through 2001, according to Chart-Track managing director John Pinder. The firm produces for IRMA the 50-position singles and 75-position album charts, based on sales data from Ireland's leading music merchants. Chart-Track also has a new three-year deal with the U.K. Entertainment and Leisure Software Publishers Assn. to provide charts and other research data in the computer and video game sectors and related fields.

EMI GROUP FINANCE DIRECTOR/DEPUTY CHAIRMAN Simon Duffy has taken a nonexecutive directorship at U.K. drug company Cantab Pharmaceuticals and resigned from a nonexecutive directorship that he held at food company Berisford. A published report Feb. 5 had suggested that the executive was leaving EMI. According to an EMI spokesman, the new post has no effect on Duffy's role at the major.

MARK SOLOMONS

LEADING JAPANESE INDEPENDENT label Polystar says it has signed a licensing deal for Southeast Asia with Taipei, Taiwan-based RPM Records. Polystar recently scored commercial success with pop/soft rock act Air (not to be confused with the French act of the same name). The company is best known overseas for its Trattoria imprint, the roster of which includes trendsetting J-pop artists Cornelius and Hideki Kaji. RPM will start releasing Polystar titles—previously available only on import—in March.

STEVE McCLURE

FORMER BLACK-EYED SUSANS LEADER DAVID McCOMB died Feb. 2 in Melbourne, Australia. McComb, 37, had been involved in a car accident three days earlier but was not thought to have been badly injured; he died suddenly while recovering at his home. The Triffids began as a high school band in Perth before relocating to London, where the group made its name with a number of albums on the Hot label, including "Born Sandy Devotional" and "In The Pines." The act subsequently signed to Island before splitting in 1989. McComb then toured Australia and Europe fronting the Black-Eyed Susans and solo with backing band the Red Ponies. Despite a heart attack in 1995, he continued to play in Melbourne and was recording at the time of his death.

CHRISTIE ELIEZER

U.K. INDUSTRY VETERANS Tilly Rutherford and Guy Rippon have set up a London-based publishing company, Diggermusic. The company, with Rutherford as managing director and Rippon as director, will represent "production-based pop" writers. Its first signings are Julian Gingell and Barry Stone, the writing, programming, and production team responsible for a number of hits on '80s pop label SAW, and Joe Watson, former vocalist with the Tyrell Corporation.

MARK SOLOMONS

ABBA FOUNDERS Björn Ulvåeus and Benny Andersson will be serenaded by leading U.K. pop acts at the Brit Awards Tuesday (16) at the London Arena. Billie, B*Witched, Cleopatra, Steps, and Tina Cousins, in a one-off supergroup, will perform an Abba medley produced by Pete Waterman. Sony will issue a commercial single of the Abba tribute in the U.K. on March 29 to benefit the Brit School for Performing Arts.

FRED BRONSON

THE RECORDING INDUSTRY OF MALAYSIA (RIM) is forming a new anti-piracy unit. RIM had a partnership with the international arm of the U.S.-based Motion Picture Assn. of America called Intellectual Property Protection Ltd., which was dissolved Jan. 31 after two years' operation.

VIRGIN MEGASTORES is sponsoring the staging of Hits Under the Hammer, billed as "the world's first-ever auction of hit song lyrics," March 22 in London. Sotheby's will conduct the auction, with all proceeds going to the Nordoff-Robbins Music Therapy and Norwood Ravenscroft children's charities. In return, Virgin will have exclusive rights to sell the 250 items featured in the catalog—they include original drafts plus lyrics handwritten by the composers on appropriate items of memorabilia—through selected Megastores in Europe, the U.S., and Japan. Artists whose material is featured include U2, Oasis, Sir Elton John, Pink Floyd, and the Rolling Stones.

TOM FERGUSON

FOR THE RECORD: A story in last issue's Billboard titled "Toshiba-EMI Scores Hat Trick On Chart" was accompanied by the wrong picture. The act shown was not Toshiba-EMI's Dreams Come True.

British Reggae Is Gaining A Higher Profile In The U.K. Market

BY KWAKU

LONDON—Insiders are quietly confident that British reggae will make its impact felt on the market this year.

Almost a year ago, Jamaican reggae DJ Beenie Man burst into the top 10 with his "Who Am I" single. Yet, except for UB40, no other reggae-based act made an impression in the upper reaches of the U.K. pop charts that year.

Observers say prospects are brighter this year. Giving them confidence is the Feb. 22 release of "Sweetest Taboo," a hip-hop-rhythmed, R&B/dancehall remake of the Sade song by London-born dancehall DJ Glatma Kid, 20.

U.K. indie Jet Star is also beginning to make some headway at mainstream radio with fiery Rasta-



MORGAN HERITAGE

imbued singer Sizzla. His upcoming single, "Rainshowers," due March 29, has already picked up BBC Radio 1 airplay.

Meanwhile, Virgin Records' newly signed Beenie Man has a single, "Gospel Times," and an album, "The Doctor," both tentatively set for release by Jet Star in March or April. Both are eagerly awaited by retailers and fans alike.

Glatma Kid, winner of the Music of Black Origin (MOBO) Award in 1998 for best reggae act, is the only British dancehall DJ signed to a major here. He was the launch act for WEA U.K.'s R&B label FutureFlex with "Fashion '98," based on the David Bowie song, which briefly entered the top 50 last November.

All eyes are now on FutureFlex head Mickey D—who has handled A&R for such successful R&B acts as Mark Morrison, Cleopatra, and Shola Ama—to see if he can do the same with a dancehall artist.

"In terms of talent and expecta-

tions, I'd say he's just the same as all the others [I handle]," says Mickey D. "For one, he's a star. He had a massive record on the street, 'Moshino,' which I think is potentially a big crossover hit anyway. Plus, his overall persona, talent, and lyrical content is great, and he speaks in a language that kids on the street understand."

Thad Baron, Glatma Kid's publishing A&R executive at MCA Music, says, "Glatma Kid is bigger than reggae. I just thought that Glatma Kid could do really well on crossover R&B or hip-hop."

"Sweetest Taboo," produced by All Saints producer Karl K-Gee Gordon, was initially promoted to a few choice tastemakers last year and has the right ingredients to appeal to both the dancehall crowd and the hip-hop and pop markets.

Other producers helping Glatma Kid to cover the dancehall, R&B, and hip-hop bases on his as-yet untitled upcoming album are Ronnie Wilson and Dennis Charles (whose credits include Eternal), Salaam Remi (the Fugees), Jeremy Harding (Beenie Man), and Mafia and Fluxy (Mykal Rose).

Despite coming from a strong following in the reggae underground, Glatma Kid says he is focused on commercial success. "Some of us have got to do certain things that's going to make the music go into different places. Reggae is undeveloped at the present moment. It needs revitalizing. Basically, it needs more finance put into it. It needs more commercial hits.

"But I'm not saying Glatma Kid is going to be commercialized," adds Glatma Kid. "But at the same time, I think it would help the music a lot if we had a dancehall hit in the national charts at No. 1, or No. 2, or No. 3."

However, most reggae artists' only career highs can be found on the specialist reggae charts. While less British product was released last year, the quality has risen, allowing records by the likes of Don Ricardo (Ruff Cutt) and Lloyd Brown (Saxon) to sell well and make a mark on the reggae charts, says Promotor-Pi, a



GLAMMA KID

club DJ and manager of northwest London speciality store Starlight Records.

But while Promotor-Pi cautions that "a lot of producers have got to get their act together or else we'll be going back to the stage where if anything was British, people didn't want to listen to it," he, like many others, welcomes a new force in British reggae production: Cave Productions.

Trevor T and Jermaine Forde (son of former Aswad member Brinsley Forde) are the principal producers behind Cave. After more than 30 years in business, London-based Jet Star, Europe's biggest reggae specialist distributor, decided to back its own in-house-produced recordings by building the top-flight Cave Studios.

"Trevor T's really doing some good stuff—the 'Riverbash' and Jimmy Riley ["Rock On"] albums were good

sellers for me," says Ital D, store manager at Body Music's branch in Harlesden, in northwest London. "As long as they keep up the quality, it can only be good for the other English producers."

Since opening last April, Cave Productions has made an impact on the reggae scene with its 7-inch singles recorded by both Jamaican artists, such as Beenie Man and Anthony B, and Brits like Don Campbell and Fire Fly. Often the artists "voice" their songs on the same "riddim"—the idea being that the more popular Jamaican artists will give their British counterparts a leg up by using the same riddim.

Some of these tracks have found their way onto Jet Star's big-selling "Reggae Hits" and "Just Ragga" compilations, providing additional profile to the artists, especially new ones.

"A British voice, or a British artist, cannot sell a riddim. It needs a name-brand Jamaican artist to help sell the riddim," explains Trevor T. "But in saying that, what we do is, if we voice, say, three Jamaican artists, we voice three British artists on the same riddim. So eventually what we are looking at is to compile an album which will be mainly, if not all, British

artists. But that will take time."

Cave-produced releases coming out this spring include "Rock On" albums by British reggae singers Campbell, Peter Hunnigale, Antonio, and Tyrone Taylor; new albums by soul/reggae crooner John Holt and ragga DJ Merciless; and "Cave Productions Vol. 1," a collection of some of the recent 7-inch singles.

"They are selling. But obviously they aren't selling in vast quantities, as some of the things coming out of Jamaica [are]," says Daddy Ernie, reggae DJ on south London R&B station Choice FM and owner of north London reggae speciality store Klassique.

"What they've put out has given the label credibility. So people are looking for what's coming out on the [Jet Star-owned] Charm label," Ernie says.

Beginning to generate some buzz is south London-born ragga DJ Troublesome, 22, whose latest single, "Hunkleberry," has just been serviced on a promotion-only record by producers Mafia and Fluxy's Jet Star-distributed eponymous label. The single, commercially available in March, features a hardcore reggae version and a hip-hop remix that

(Continued on page 75)

LOCAL BOOST FOR CANADIAN LIVE CIRCUIT

(Continued from page 39)

ularity. Barenaked Ladies and Sarah McLachlan are gigantic in America, and Our Lady Peace's album ["Clumsy"] is gold there."

In addition to those individual acts' dates, several multi-artist packages are being planned for this summer. On the stocks are three or four McLachlan-helmed Lilith Fair dates in Canada; at least eight stadium Edgefest '99 dates featuring a number of Canadian acts; and eight to 10 Our Lady Peace-headlined Summersault '99 shows, which will feature a mix of domestic and international artists. On Wednesday (17), Alanis Morissette will announce a 12-city national spring tour featuring three core acts and 12 local acts. Announced the same week

was a 27-date Philosopher Kings/Melanie Doane package across Canada that kicks off in April.

Promoter Steve Herman, president of Core Entertainment Group, argues that in recent years, a significant number of Canadian artists, such as Our Lady Peace, have evolved from club acts into "hard-ticket artists." For example, "Amanda Marshall's [1996 self-titled] debut album sold 950,000 units [in Canada], and Our Lady Peace's album sold 900,000 units here," he notes. "That's the equivalent in America of selling 9 million units."

Canadian promoters and bookers here alike also agree that Canada's frail currency now significantly favors

booking Canadian acts over international acts. "It is now easier [to make a profit] paying artists in Canadian dollars, and you don't have to have higher ticket prices because of that ugly \$1.55 [Canadian to \$1 exchange rate] we stare at daily," says Simpson. "It's easier [touring] Tea Party vs. a big international band which won't go to Winnipeg [Manitoba] because tickets at \$85 Canadian won't sell."

Herman confirms, "Canada is not as attractive as it once was for touring international acts. That's leaving more dollars available [in the marketplace] for Canadian artists." A further factor in the popularity of domestic acts at home, according to industry sources, is that, in the past decade, they have cut back on the number of performances in their home market.

One reason for that, Simpson explains, is that Canadian managers are now increasingly looking beyond their home country for bookings. "In the past, managers looked at from Victoria, British Columbia, to St. John's, Newfoundland, as their touring market," he says. "Acts toured back and forth across the country until people went, 'I've seen this band.' [Managers] are now taking profits from Canadian touring and pumping them into touring [their acts] internationally."

Adds S.L. Feldman's Cinquemani, "In the past two years, everybody has done well because we now carefully plan out Canadian tours by Canadian acts. Bands that play [the 3,000-seat] Massey Hall [in Toronto] are not then in a bar two weeks later. These top [Canadian] bands now all have [international] places to go."

MNW MAIDAN SIGNS ITS FIRST CHINESE ARTIST

(Continued from page 39)

the Stockholm-based MNW Music. As foreign companies are not allowed to distribute their own repertoire in China, distribution must be handled by a Chinese record company.

Since MNW deals with several companies there, a partner for this particular project hasn't been selected yet. The label is also discussing releases with label partners for markets outside Scandinavia, where MNW itself will handle the release.

Dawei's musical background is substantial. His father is a researcher of northwestern Chinese folk music, and his mother teaches Western opera. At age 6, in 1974, Dawei was enrolled at the Academy of Music in his hometown, Xi'an. In 1990, Dawei per-

formed in Beijing, which helped build his presence in China. The idea of E Ma O was conceived in 1995 with two musicians, Wang Luxiang and Ni-Ni.



DAWEI

Says the artist through an interpreter: "The scale of that concert is still the largest one up until today in China, and it brought certain impacts to Chinese music development for sure. At that time, not only the ordinary Chinese people had no idea about electronic music, but also most of the people in the music field didn't understand it either. It is why the concert drew so much

attention from the media and people in the music field."

Explains MNW Records Group Asian director Jean Hsiao Wernheim, "That [concert] led to many more Chinese people opening their eyes to the artist."

During two trips to Tibet in 1995 and 1996, he met one of Tibet's most respected spiritual leaders, Lamren, who died in 1997. However, a prayer recital was recorded and preserved for use on the "E Ma O" album. Says Dawei, "The 11 tracks on the album are about religion, witchcraft, folk history, heroic legend, and the stunning scenic view of Tibet. The motivation of the project is directly taken from Tibetan culture. Many

HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 02/15/99			GERMANY (Media Control) 02/09/99			U.K. (Chart-Track) 02/08/99			FRANCE (SNEP/IFOP/Tite-Live) 02/06/99		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	WINTER, AGAIN GLAY UNLIMITED	1	1	BIG BIG WORLD EMILIA UNIVERSAL	1	8	MARIA BLONDIE BEYOND	1	1	TU M'OUBLIERAS LARUSSO DLAEVI
2	NEW	WILD RUSH T.M. REVOLUTION ANTINOS	2	2	I WISH OLI P. HANSA/ARIELA	2	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING	2	2	BELIEVE CHER WEA
3	3	ASA GA MATAKURU DREAMS COME TRUE TOSHIBA-EMI	3	3	DIE LAENGSTE SINGLE DER WELT 2 WOLFGANG PETRY ARIOLA	3	3	COLUMBIA	3	3	MAIS QU'EST LA BELETTE MANAU POLYDOR
4	6	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA-EMI	4	4	NARCOTIC LIQUIDO VIRGIN	4	1	HEARTBEAT/TRAGEDY STEPS JIVE	4	4	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
5	1	SONO SPEED DE THE BRILLIANT GREEN SONY	5	6	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	5	NEW	ENJOY YOURSELF A+ UNIVERSAL	5	6	BIG BIG WORLD EMILIA UNIVERSAL
6	7	AUTOMATIC HIKARU UTADA TOSHIBA-EMI	6	5	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	6	NEW	BOY YOU KNOCK ME OUT TATYANA ALI EPIC	6	5	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLAEVI
7	2	ASAHI WO MINI IKOUYO VICTOR	7	7	VATER WO BIST DU? DIE 3 GENERATION RCA	7	7	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M	7	7	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
8	5	OVER AND OVER EVERY LITTLE THING AVEV TRAX	8	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	8	NEW	CAN'T GET ENOUGH SOUL SEARCHER DEFECTED	8	8	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
9	4	LAST CHANCE SOMETHING ELSE TOSHIBA-EMI	9	NEW	YOU ARE NOT ALONE MODERN TALKING ARIOLA	9	9	WESTSIDE TQ EPIC	9	9	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
10	11	ITSUKA YUZU SEHNA & CO	10	NEW	PARTY MIX PUR INTERCORD	10	4	TEQUILA TERRORVISION TOTAL VEGAS	10	15	SIKIDIM TARKAN PODIS/POLYGRAM
11	9	I HAVE NEVER SEEN NAMIE AMURO AVEV TRAX	11	18	LEAN ON ME 2-4 FAMILY EPIC	11	NEW	A LITTLE BIT MORE 911 VIRGIN	11	11	KIM KAY LILALI DLAEVI
12	NEW	KIBOU NO KANE GA NARU ASANI THE ALFEE TOSHIBA-EMI	12	15	SHINE (DAVID'S SONG) LAMAR EPIC	12	NEW	NATIONAL EXPRESS THE DIVINE COMEDY SETANTA	12	14	ELLE PLEURE OPHELIE WINTER EASTWEST
13	10	AOI CHIGIRI HIDEAKI TOKUNAGA KING	13	14	RESPECT SPIKE POLYDOR	13	NEW	THESE ARE THE TIMES DRU HILL ISLAND	13	10	LA DIFFERENCE LARA FABIAN POLYDOR
14	NEW	ASHITAE RYOKO HIROSUE WARNER	14	11	LIEBESLIED ABSOLUTE BEGINNER UNIVERSAL	14	NEW	SIX MANSUN PARLOPHONE	14	18	TO THE MOON & BACK SAVAGE GARDEN COLUMBIA
15	NEW	NANI SHITENNO SURFACE MERCURY	15	17	IF YOU BELIEVE SASHA WEA	15	NEW	FLY AWAY LENNY KRAVITZ VIRGIN	15	12	S'IL SUFFISAIT D'AIMER CELINE DION COLUMBIA
16	8	HIKARI NO SASUHOUE MR. CHILDREN TOY'S FACTORY	16	9	HICO DE LA LUNA LOONA MOTOR	16	NEW	PRAY FOR YOU FATBOY SLIM SKINT	16	16	DIS MOI FAUDEL MERCURY
17	17	KOKODE KISS SHITE RINGO SHIINA TOSHIBA-EMI	17	8	HARD KNOCK LIFE JAY-Z ARIOLA	17	NEW	GOOD LIFE (BUENA VIDA) INNER CITY PIAS	17	13	ALL 'BOUT THE MONEY MEJA COLUMBIA
18	15	I WISH KOHMI HIROSE VICTOR	18	12	MIAMI WILL SMITH COLUMBIA	18	NEW	DREAMING M PEOPLE M PEOPLE/RCA	18	17	ABDEL-KADER KHALED & TAHA & FAUDEL BARCLAY/POLYGRAM
19	13	YES RINA CHINEN SONY	19	NEW	PHUTURE VIBES MELLOW TRAX POLYDOR	19	NEW	GIVEN UP MIRRORBALL GIVEN UP	19	NEW	IAM INDEPENDENZA DELABE/VIRGIN
20	14	YURAMEKI DIR EN GREY EAST WEST	20	RE	LORDS OF THE BOARDS GUANO APES ARIOLA	20	NEW	BE THERE U.N.K.L.E. MO' WAXXL	20	NEW	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	MR. CHILDREN DISCOVERY TOY'S FACTORY	1	2	CHER BELIEVE WEA	1	1	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	1	NEW	ALBUMS
2	9	UNICORN STAR BOX/UNICORN SONY	2	3	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	2	3	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	NEW	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
3	1	AYUMI HAMASAKI A SONG FOR XX AVEV TRAX	3	NEW	WOLFSHEIM SPECTATORS IDG	3	4	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	3	1	P.F. PROJECT/VARIOUS ARTISTS EUPHORIA TEL-STAR
4	5	SOUNDTRACK ARMAGEDDON SONY	4	1	BAP COMICS & PIN-UPS EMI	4	11	P.F. PROJECT/VARIOUS ARTISTS EUPHORIA TEL-STAR	3	3	VARIOUS ARTISTS THE CLUBBER'S GUIDE TO NINETY NINE MINISTRY OF SOUND
5	2	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	5	4	LIQUIDO LIQUIDO VIRGIN	5	2	VARIOUS ARTISTS THE CLUBBER'S GUIDE TO NINETY NINE MINISTRY OF SOUND	4	3	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERRIQUES/SONY
6	12	TM NETWORK STAR BOX/TM NETWORK EPIC	6	10	LENNY KRAVITZ 5 VIRGIN	6	7	STEPS STEP 1 JIVE	4	3	LOUISE ATTAQUE LOUISE ATTAQUE ATMOS-PHERRIQUES/SONY
7	4	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	7	5	MADONNA RAY OF LIGHT MAVERICK/WEA	7	5	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	5	6	WILL SMITH BIG WILLIE STYLE COLUMBIA
8	14	X STAR BOX X K/00N SONY	8	14	THE OFFSPRING AMERICANA COLUMBIA	8	16	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	6	5	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BAR-CLAY/POLYGRAM
9	NEW	REBECCA STAR BOX/REBECCA K/00N SONY	9	6	OLI P. MEIN TAG ARIOLA	9	9	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	7	4	SOUNDTRACK TAXI SMALL/SONY
10	NEW	KOME KOME CLUB STAR BOX/KOME KOME CLUB	10	12	EMILIA BIG BIG WORLD UNIVERSAL	9	9	BOYZONE WHERE WE BELONG POLYDOR	8	12	LIANE FOLY ACOUSTIQUE SONY
11	8	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	11	11	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	10	8	VARIOUS ARTISTS THE BEST CLUB ANTHEMS '99 ... EVER! VIRGIN/EMI	9	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
12	6	SPEED MOMENT TOY'S FACTORY	12	8	WESTERNHAGEN RADIO MARIA WEA	11	6	VARIOUS ARTISTS THE BEST CLUB ANTHEMS '99 ... EVER! VIRGIN/EMI	10	7	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
13	NEW	TMN STAR BOX/TMN EPIC	13	9	GUANO APES PROUD LIKE A GOD ARIOLA	12	10	VARIOUS ARTISTS KISS SMOOTH GROOVES '99 POLYGRAM TV	11	NEW	ZOXEA A MON TOUR D'BRILLER WEA
14	3	J-FRIENDS PEOPLE OF THE WORLD SONY	14	RE	MARIAH CAREY #1'S COLUMBIA	13	13	MADONNA RAY OF LIGHT MAVERICK/WEA	12	14	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
15	7	TOSHIKI KADOMATSU TIME TUNNEL BMG	15	7	FOXY BROWN CHYNA DOLL MERCURY	13	14	THE OFFSPRING AMERICANA COLUMBIA	13	10	FLORENT PAGNY LIVE MERCURY
16	NEW	PRINCESS PRINCESS STAR BOX/PRINCESS PRINCESS SONY	16	13	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	14	14	VARIOUS ARTISTS LOVE SONGS POLYGRAM TV	14	20	MATATAH LA OUACHE TREMA/SONY
17	15	VARIOUS ARTISTS DANCEMANIA XI TOSHIBA-EMI	17	18	LOONA LUNITA MOTOR	15	NEW	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	15	11	CELTIC SPIRITS DREAMS MERCURY
18	NEW	YO-YO MA SIMPLY BAROQUE SONY	18	NEW	MANOWAR HELL ON STAGE—LIVE EASTWEST	16	18	WILL SMITH BIG WILLIE STYLE COLUMBIA	16	15	LARA FABIAN PURE POLYDOR
19	19	YUZU YUZU IKKA SENHA & CO	19	16	METALLICA GARAGE INC. VERTIGO/MERCURY	17	17	GARBAGE VERSION 2.0 MUSHROOM	17	13	EXCALIBUR LA LEGENDE DES CELTES TRISTAR/SONY
20	17	TATUYA ISHII DEEP SONY	20	19	FATBOY SLIM YOU'VE COME A LONG WAY, BABY EPIC	18	RE	CHICAGO THE HEART OF CHICAGO 1967-1997 REPRISE/WEA	18	RE	MANU CHAO CLANDESTINO VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	NEW	MR. CHILDREN DISCOVERY TOY'S FACTORY	1	2	CHER BELIEVE WEA	19	RE	THE BEE GEES ONE NIGHT ONLY POLYDOR	19	NEW	MASS HYSTERIA CONTRADICTION PHILIPS/POLYGRAM
2	9	UNICORN STAR BOX/UNICORN SONY	2	3	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	20	20	THE BEE GEES ONE NIGHT ONLY POLYDOR	20	NEW	IAM INDEPENDENZA DELABE/VIRGIN
3	1	AYUMI HAMASAKI A SONG FOR XX AVEV TRAX	3	NEW	WOLFSHEIM SPECTATORS IDG				20	NEW	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
4	5	SOUNDTRACK ARMAGEDDON SONY	4	1	BAP COMICS & PIN-UPS EMI						
5	2	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	5	4	LIQUIDO LIQUIDO VIRGIN						
6	12	TM NETWORK STAR BOX/TM NETWORK EPIC	6	10	LENNY KRAVITZ 5 VIRGIN						
7	4	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	7	5	MADONNA RAY OF LIGHT MAVERICK/WEA						
8	14	X STAR BOX X K/00N SONY	8	14	THE OFFSPRING AMERICANA COLUMBIA						
9	NEW	REBECCA STAR BOX/REBECCA K/00N SONY	9	6	OLI P. MEIN TAG ARIOLA						
10	NEW	KOME KOME CLUB STAR BOX/KOME KOME CLUB	10	12	EMILIA BIG BIG WORLD UNIVERSAL						
11	8	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	11	11	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC						
12	6	SPEED MOMENT TOY'S FACTORY	12	8	WESTERNHAGEN RADIO MARIA WEA						
13	NEW	TMN STAR BOX/TMN EPIC	13	9	GUANO APES PROUD LIKE A GOD ARIOLA						
14	3	J-FRIENDS PEOPLE OF THE WORLD SONY	14	RE	MARIAH CAREY #1'S COLUMBIA						
15	7	TOSHIKI KADOMATSU TIME TUNNEL BMG	15	7	FOXY BROWN CHYNA DOLL MERCURY						
16	NEW	PRINCESS PRINCESS STAR BOX/PRINCESS PRINCESS SONY	16	13	U2 THE BEST OF 1980-1990 ISLAND/MERCURY						
17	15	VARIOUS ARTISTS DANCEMANIA XI TOSHIBA-EMI	17	18	LOONA LUNITA MOTOR						
18	NEW	YO-YO MA SIMPLY BAROQUE SONY	18	NEW	MANOWAR HELL ON STAGE—LIVE EASTWEST						
19	19	YUZU YUZU IKKA SENHA & CO	19	16	METALLICA GARAGE INC. VERTIGO/MERCURY						
20	17	TATUYA ISHII DEEP SONY	20	19	FATBOY SLIM YOU'VE COME A LONG WAY, BABY EPIC						

HITS OF THE WORLD

CONTINUED

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

Jazz may be the granddaddy of popular genres, but it still has a spring in its stride. This week Global Music Pulse delves into the wealth of jazz being created around the planet today and the musicians keeping it alive into the next millennium.

WINNING ALBUM of the year at this year's Danish Grammys (*Billboard* *Bulletin*, Feb. 9) is sure to propel **Ginman/Jørgensen's** self-titled debut album into another orbit. To date, the spacey smoky-lounge, R&B/jazz album has earned critical acclaim but sold only about 7,000 units since its late-autumn release by Sony. **Lennart Ginman** also won a Grammy for best producer. Singer/songwriter **Steen Jørgensen** is known as the front man for hard rock band **Sort Sol**. Ginman, a bassist by trade, composed and arranged music for the 10 tracks. Onstage, Ginman/Jørgensen performs as a sextet with percussion, trombone, samples and scratch, and keyboards. **CHARLES FERRO**

THE BURGEONING British-Asian sound has another exponent in London-based guitarist **Mo Nazam**, who is establishing himself in the jazz-fusion mould. While a studio debut is still to materialize, Nazam has a live CD to his credit, featuring his band's performance last summer at the Royal Festival Hall. Having performed with pop stylists **the Pasadenas**, **the Jazz Warriors**, **Steve Williamson**, and **Percy Sledge**, Nazam formed his own group in 1995, focusing on mixing all his diverse influences, "from **Jimi Hendrix** to **Ravi Shankar** by way of **Miles Davis**," he says. Until he is signed, Nazam is busy with live performances (including possible dates in India) and planning his studio album "which will have more vocals, both Western and Indian." **NYAY BHUSHAN**



NAZAM

PIANIST MISAKO KANO is one of Japan's most interesting young Japanese jazz player/composers, with a style that tends toward the avant-garde. In 1998 she released a stellar set, "Watch Out," on Knitting Factory Records. It featured flute/alto sax player **Thomas Chapin**, who died shortly after the recording was made in 1997. **Kano**, who studied classical and jazz piano at Kent State University in the U.S. and majored in jazz piano performance at the Manhattan School of Music, will be performing in New York at the Knitting Factory's annual music festival June 3-13. **STEVE MCCLURE**

SOUTH AFRICAN JAZZ is almost always associated with this country's liberation struggle and African rhythm-centered performers like **Hugh Masekela** and **Abdullah Ibrahim**. Yet Afrikaans pianist **Wessel van Rensburg** is changing all that with his fearless approach to the genre and his love of light music, piano improvisation, and all things abstract. Signed to independent label

Sheer Sound, Van Rensburg released in January "Song For E," which sits firmly in crossover territory, and later this year will release his more abstract and improvisational "Grasslands" suite. **DIANE COETZER**

MULTI-INSTRUMENTALIST Christian "Falcon" Falk is best-known for his innovative bass playing in bands like Swedish soul/jazz collective **Blacknuss** and '80s new wave act **Imperiet**. During the '90s he has evolved as a producer/remixer of hip-hop and drum'n'bass. After having spent time in New York working with, among others, **Sean "Puffy" Combs**, Falk returned to Sweden in 1994, producing and remixing artists like **Neneh Cherry**, **Robyn**, and **Jennifer Brown**, who guest on his first solo album, "Quel Bordel" (Warner Music), released Jan. 29 in Sweden. It features eight lead vocalists guesting on nine of the album's 10 tracks. **Stephen Simmonds** and **Titiyo** are also among the guest vocalists. **ANDERS LUNDQUIST**

CHANO DOMINGUEZ redefined jazz piano when he evolved a form of jazz/flamenco in the mid-'90s. Born in the flamenco stronghold of Cadiz in southern Spain, **Dominguez** played flamenco guitar, recording three Andalusian rock albums in the early '80s before turning to jazz and the piano. This month he has taken jazz further with a remarkable album with veteran Japanese flautist **Hoza Yamamoto**. "Otoño" (Nuba Records/Karonte) was recorded in Madrid with Yamamoto on his *shakuhachi* (bamboo flute), new age pioneer **Javier Paxariño** (clarinet, soprano sax), **Tino di Geraldo** (percussion), **Nono Garcia** (guitarist), **Javier Colina** (double bass), and **Alvaro Peire** (keyboards). This is a double East-West encounter; as flamenco's origins are widely thought to come from India. The mix of traditional Japanese music, flamenco, and jazz gives a fresh meaning to world music. **HOWELL LLEWELLYN**

GERMAN COMBO **Tab Two's** seventh album, "Between Us," due March 15 in Germany, Switzerland, and Austria, is the first for Polydor after the expiration of the act's Virgin deal. Veteran bassist **Helmut Hattler** and trumpet **Wunderkind Joo Kraus** founded **Tab Two** in 1991 when Kraus was just 21. At the time there was no preconceived genre that could accommodate their music, which came to be known as "hip jazz." Nowadays, their innovative combination of acoustic instruments and electronics is no longer surprising but far from boring. On "Reconcile," crisp drum'n'bass loops rub shoulders with warm, funky basslines, while Kraus divides his time between rapping and pithy trumpet. The sound of **Tab Two** continues to appeal to advertisers; their music appeared in commercials for Mercedes in France and for German sportswear company **Bruno Banani**. **CHRISTIAN ARNDT**



TAB TWO

EUROCHART		MUSIC & MEDIA	SPAIN		(AFYVE/ALEF MB)
THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK	
1	1	BELIEVE CHER WEA	1	1	BIG BIG WORLD EMILIA UNIVERSAL
2	2	BIG BIG WORLD EMILIA UNIVERSAL	2	2	BELIEVE CHER WEA
3	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	3	3	WHAT'S YOUR SIGN? DES'REE EPIC
4	4	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	4	5	MANOLO GARCIA COMO QUIEN DA UN REFRESCO ARIOLA
5	5	WHEN YOU'RE GONE BRYAN ADAMS FEAT. MEL C. A&M	5	NEW	NOCHES DE BOHEMIA NAVAJITA PLATEA Y ALBA MOLINA CHRYSALIS/EMI
6	NEW	MARIA BLONDIE BEYOND/RCA	6	4	U DRIVE ME CRAZY 'N SYNC ZAFIRO/BMG
7	7	NARCOTIC LIQUIDO VIRGIN	7	7	EVERYBODY GET UP FIVE RCA
8	9	TU M'OUBLIERAS LARUSSO DLAE/EMI	8	6	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
9	NEW	I WISH OLI P. HANSA	9	9	MI PC JUAN LUIS GUERRA KAREN/BMG
10	6	YOU DON'T KNOW ME ARMAND VAN HELDEN FFRR	10	NEW	MARIA BLONDIE ARIOLA
		ALBUMS			ALBUMS
1	1	CHER BELIEVE WEA	1	1	ALEJANDRO SANZ MAS WEA
2	2	THE OFFSPRING AMERICANA COLUMBIA	2	2	LA OREJA DE VAN GOGH DILE AL SOL EPIC
3	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	3	3	JARABE DE PALO DEPENDE VIRGIN
4	6	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC	4	5	SOUNDTRACK 54 BLANCO Y NEGRO
5	5	MADONNA RAY OF LIGHT MAVERICK/WARNER	5	4	CHER BELIEVE WEA
6	4	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND	6	8	HEVIA TIERRA DE NADIE HISPAVOX
7	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	7	7	DUNCAN DHU COLECCION 1985-1998 DRO
8	9	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	8	RE	ELLA BAILA SOLA E.B.S. HISPAVOX
9	RE	LENNY KRAVITZ 5 VIRGIN	9	6	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
10	NEW	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	10	RE	DES'REE SUPERNATURAL EPIC

MALAYSIA		(RIM)	HONG KONG		(IFPI Hong Kong Group)
THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK	
1	1	MARIAH CAREY #1'S SONY	1	NEW	JACKY CHEUNG SOMEONE UNIVERSAL/POLYGRAM
2	NEW	JACKY CHEUNG SOMEONE POLYGRAM	2	2	ANDY HUI FAITH WITH HEART GO EAST
3	9	XPDC SAMURAI LIFE	3	1	ANDY HUI ULTIMATE BEST OF THE BEST—ANDY HUI CAPITAL ARTISTS
4	3	SITI NURHALIZA & NORANIZA IDRIS SERI BALIS SUWAH	4	3	SAMMI CHENG ULTIMATE BEST OF THE BEST—SAMMI CHENG CAPITAL ARTISTS
5	4	THE OFFSPRING AMERICANA SONY	5	4	SAMMI CHENG LISTEN TO SAMMI WARNER
6	2	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER	6	6	LEON LAI IF I CAN SEE YOU AGAIN SONY
7	NEW	AWIE BEST OF AWIE BMG	7	NEW	VARIOUS ARTISTS SOMEWHERE IN TIME 30 YEARS AGO CROWN/CAPITAL ARTISTS
8	RE	SAMMI CHENG FEEL SO GOOD WARNER	8	5	EASON CHAN A NEW LIFE CAPITAL ARTISTS
9	NEW	CAREFREE & BLACK DOG BONE CAREFREE VS. BLACK DOG BONE EMI	9	NEW	SANDY LAM KENG GIANG MEI GUI ROCK
10	5	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM	10	NEW	ALEX TO ZHU MI ROCK

IRELAND		(IRMA/Chart-Track)	BELGIUM		(Promuvi)
THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK	
1	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	1	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
2	2	HEARTBEAT/TRAGEDY STEPS JIVE	2	1	VIRTUAL ZONE/CHANGE U MIND VIRTUAL ZONE ANTLER-SUBWAY/EMI
3	4	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M	3	2	IN MY EYES MILK INC. ANTLER-SUBWAY/EMI
4	3	CHOCOLATE SALTY BALLS CHEF COLUMBIA	4	4	AFSCHEID VOLUMIA! BMG
5	5	BIG BIG WORLD EMILIA UNIVERSAL	5	5	BELIEVE CHER WARNER
6	6	PRAY FOR YOU FATBOY SLIM SKINT	6	6	BIG BIG WORLD EMILIA UNIVERSAL
7	8	END OF THE LINE HONEYZ MERCURY	7	NEW	KING OF MY CASTLE WAMDUO PROJECT ARCADE
8	7	A LITTLE BIT MORE 911 VIRGIN	8	7	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
9	NEW	WESTSIDE TQ EPIC	9	8	WALL STREET DJ FRED & ARNOLD T NEWS/POLYGRAM
10	NEW	THREE DRIVES GREECE 2000 HOOI CHOONS	10	NEW	DROP THAT BEAT IXELL PROMO/BMG
		ALBUMS			ALBUMS
1	1	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	1	1	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/POLYGRAM
2	3	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	2	2	JOE COCKER GREATEST HITS EMI
3	4	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	3	4	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL SONY
4	2	U2 THE BEST OF 1980-1990 ISLAND	4	3	SOUNDTRACK NOTRE DAME DE PARIS POMME/UNIVERSAL
5	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC	5	5	MANAU PANIQUE CELTIQUE POLYGRAM
6	6	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC	6	9	DANA WINNER ERGENS IN MIJN HART EMI
7	7	TRACY CHAPMAN TRACY CHAPMAN WEA	7	8	THE OFFSPRING AMERICANA SONY
8	RE	STEPS STEP 1 JIVE/ZOMBA	8	8	DIRE STRAITS SULTANS OF SWING—THE BEST OF VERTIGO/POLYGRAM
9	NEW	CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	9	7	MARIAH CAREY #1'S SONY
10	9	VARIOUS ARTISTS THE BEST CLUB ANTHEMS '99 ... EVER! VIRGIN/EMI	10	10	FLORENT PAGNY LIVE EN CONCERT POLYGRAM

AUSTRIA		(Austrian IFPI/Austria Top 40)	SWITZERLAND		(Media Control Switzerland)
THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK	
1	1	NARCOTIC LIQUIDO VIRGIN/EMI	1	1	BIG BIG WORLD EMILIA UNIVERSAL
2	4	A KLANA INDIANA A KLANA INDIANA EMI	2	4	NARCOTIC LIQUIDO EMI
3	7	I WISH OLI P. BMG	3	2	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
4	2	IF YOU BELIEVE SASHA WARNER	4	3	BELIEVE CHER WARNER
5	3	BIG BIG WORLD EMILIA UNIVERSAL	5	6	MIAMI WILL SMITH SONY
6	8	RESPECT SPIKE POLYGRAM	6	5	WOULD YOU ... ? TOUCH & GO V2/MUSIKVERTRIES
7	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY	7	7	I WISH OLI P. BMG
8	6	HIJO DE LA LUNA LOONA POLYGRAM	8	NEW	LEAN ON ME 2-4 FAMILY SONY
9	NEW	PUSH! PUSH! FALCO EMI	9	8	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z BMG
10	5	BELIEVE CHER WARNER	10	NEW	VATER, WO BIST DU? DIE 3 GENERATION BMG
		ALBUMS			ALBUMS
1	1	CHER BELIEVE WARNER	1	NEW	GOTTHARD OPEN BMG
2	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/POLYGRAM	2	1	GOLA UF U DERVO SOUND SERVICE/PHONAG
3	3	SASHA DEDICATED TO WARNER	3	2	EMILIA BIG BIG WORLD UNIVERSAL
4	4	LIQUIDO LIQUIDO VIRGIN/EMI	4	3	CHER BELIEVE WARNER
5	RE	GUANO APES PROUD LIKE A GOD BMG	5	NEW	SINA 4 MUSIKVERTRIEB
6	9	EMILIA BIG BIG WORLD UNIVERSAL	6	9	LIQUIDO LIQUIDO VIRGIN/EMI
7	4	MADONNA RAY OF LIGHT WARNER	7	NEW	LOONA LUNITA UNIVERSAL
8	5	JOE COCKER GREATEST HITS EMI	8	5	MARIAH CAREY #1'S SONY
9	NEW	LOONA LUNITA POLYDOR	9	4	U2 THE BEST OF 1980-1990 ISLAND/POLYGRAM
10	NEW	XAVIER NAIDOO NICHT VON DIESER WELT SONY	10	7	LENNY KRAVITZ 5 EMI

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Indies, Consolidation, Sales Strategies Among CBA Expo Topics

BY PATRICIA BATES

NASHVILLE—Independent Christian book and music stores are as crucial to the industry as the chains.

That was one of the primary messages that came across during the Christian Booksellers Assn.'s CBA Expo '99, held Jan. 26-30 at the Opryland Hotel here. Attendance was 6,222.

The CBA "cannot survive without its independents," said Dan Miles, president/CEO of Berean Christian Stores, at a symposium during the Expo. As a chain, Miles said, Berean does not open "where we might severely damage" the independents.

That view was echoed by other Christian retailers. LifeWay Christian Stores is usually "invited into a market by its church leaders," said president Mark Scott. And Family Christian Stores makes acquisitions only when requested by the companies to be acquired, said Jim Reimann, executive VP/COO.

Family Christian Stores, which had \$230 million in revenue from 290 stores last year, bought two New Song Christian Bookstores in Georgia Feb. 1 and will rename them

Family Christian Stores. Berean Christian Stores (\$90 million in sales from 22 stores in nine states) will open three to five new stores each year, with an average size of 20,000 square feet, said Miles.

CBA EXPO '99

LifeWay Christian Stores (which does not disclose sales but said they rose between 15% and 20% in 1998), opened its 81st and 82nd stores in North Carolina late last year.

The rate of sales growth for all CBA stores is 13%, much faster than

the 2.7% rate for the larger American Booksellers Assn., said Jack Scott, director of nine Provident Bookstores.

The CBA is continuing its marketing program, "Impact x2," one of the goals of which is to double Christian retailers' sales through July 2002. The CBA stores need 15% average annual growth to fulfill that goal.

While CBA retailing is healthy, Lois Huff, principal consultant in global retail practice at PricewaterhouseCoopers, told the conference that it needs to pump some iron into its lines.

"You need to change the definition of a Christian bookstore if you're going after expansion," she said. "Think about lifestyles and preferences and groupings of items."

Huff's suggestions included making "CBA stores-within-a-store" in ventures with mainstream retailers

and expanding into alternative sites like hospitals, flight terminals, and universities.

Christian shoppers expect more personalized attention from a CBA store than from a Target or Wal-Mart, Huff said, and they should not be disappointed. Independents should market "their store as a brand," just as the chains do. And stores should also have more quality

product to "test and try" in order to attract women, who are turning more and more to Internet shopping, research has shown.

Last year, the CBA began a Think Kids First initiative for updating children's departments in stores. More than 200 CBA members signed pledge forms for the initiative at the Expo.

(Continued on page 47)

Survey Says Store Theft Drops, But Workers Are Stealing More

THIS LOOKS LIKE the year of source-tagging after several years of foot-dragging. Major distributor WEA has agreed to start shipping CDs with activated electronic anti-theft tags to its accounts by March or April. If the other majors follow suit—and some say they will—the move could save music retailers millions of dollars in labor costs from installing tags themselves and millions more lost through shoplifting.

But, judging from the results of a recent survey, perhaps what retailers also need is some way to tag their employees.

The National Retail Security Survey has been completed for 1998, and the National Assn. of Recording Merchandisers has shared with its members the findings as they apply to music and video retail. The survey is undertaken each year by the University of Florida.

Music and video retailers account for about 5% of the 200

companies in the survey. Of the 10 participating music and video retail chains, 35.3% operate stand-alone stores, 41.1% do business in strip malls, and 23.6% are in enclosed malls.

The good news is that the shrinkage rate for music and video shrank last year to 2.14% from 2.5% in 1997. For a retailer with \$500 million in annual sales, the new figure means that \$10.7 million worth of product is illegally moving out the front or back doors, compared with \$12.5 million the year before.

What's the reason for the drop in overall shrinkage?

It appears from the survey that retailers are starting to get a handle on shoplifters. Theft from shoplifting declined last year to 46.3% of the total annual losses, from 54.4% the year before. Some observers say that sharp drop is due to retailers' investments in more sophisticated anti-

(Continued on page 50)

BUYING TRENDS



by Don Jeffrey

Christian Indies Urged To Adopt SoundScan

Trade Group Advises Record Companies To Use Category Code

BY PATRICIA BATES

NASHVILLE—Key forces within the Christian music industry continue to promote to independent merchants of spiritual titles the need for reporting sales to SoundScan—and to labels the need to adopt a six-digit code that identifies musical subcategories of the genre.

These were important topics at the annual convention of the Christian Booksellers Assn. (CBA), held Jan. 26-30 here at the Opryland Hotel.

SoundScan is a Hartsdale, N.Y.-based company that collects point-of-sales information for compiling Billboard charts and

industry trend information. The genre code was put in place last year by the Christian Music Trade Assn. (CMTA).

In one example of the importance of reporting sales numbers, the CBA uses SoundScan totals to measure its "Impact x2" program, which is aimed at doubling Christian music sales by the year 2002. And the CMTA invests more than \$700,000 annually in its SoundScan operations.

To date, about 975 Christian stores now report to SoundScan, although not all do on a consistent basis. Many of those stores report through the various Christian music marketing consor-

tiums. But thousands of stores do not report to SoundScan.

Rick Bowles, director of marketing at the CMTA, said, "We have mailed two newsletters to CBA stores in the last year about the importance of getting on SoundScan."

He said the organization is adding all 17 stores of the Bible Factory Outlet chain, based in Albertville, Ala., to SoundScan. The Parable Group marketing consortium was recently added to the fold. Of the 975 Christian music outlets reporting to SoundScan, about 400 are independents and another 575 are chain stores.

(Continued on next page)



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GLOBAL ENTERTAINMENT CORP. (GEC), an entertainment finance company, says it has completed the sale of \$30 million worth of securitized bonds for British heavy metal band Iron Maiden, secured by cash flow from future royalties on sales of its 15 albums. GEC says the securitization was completed with Iron Maiden's management firm the Sanctuary Group plc. Thelen, Reid & Priest, a law firm involved in the transaction, says the bonds were sold to a single institutional investor. The law firm adds that it is working on securitization transactions in music, film, and sports worth more than \$200 million.

WALT DISNEY is premiering "Fantasia 2000," the new version of the 60-year-old animated classic, Dec. 17 at New York's Carnegie Hall accompanied by a live performance from the 120-piece London Philharmonic Orchestra conducted by James Levine. The movie premiere and orchestra will then travel to venues in London (Royal Albert Hall), Paris (Theatre des Champs-Élysées), and Tokyo (Orchard Hall), before returning to the U.S. for a New Year's Eve 2000 presentation at the Pasadena (Calif.) Civic Auditorium. The film will open Jan. 1 for a four-month run in IMAX theaters before playing in regular theaters. It includes some of the classical music from the original film, plus six new selections from Beethoven, Stravinsky, Saint-Saens, Shostakovich, Respighi, and Elgar.

CDNOW AND N2K, the online music retailers, report expanded revenue and losses for the fourth quarter and for all of 1998. The merger of the two companies is expected to be completed by the end of March. CDnow reports a loss of \$12.9 million in the fourth quarter, which ended Dec. 31, on a 164% gain in revenue to \$20.9 million. During the year-earlier quarter, the net loss was \$6.6 million. For the entire year, the net loss was \$43.8 million on a 225% rise in revenue to \$56.4 million. The net loss in 1997 was \$10.7 million. N2K reports a fourth-quarter loss of \$22.7 million on a 331% increase in revenue to \$17.2 million. The loss during the comparable quarter a year earlier was \$13.2 million. For the year, the company reports a \$76.9 million net loss on a 419% increase in revenue to \$42.1 million. The year-earlier net loss was \$28.7 million.

MUSICLAND STORES says that sales from stores open at least a year rose 4.2% for the four weeks that ended Jan. 30. For the superstores Media Play and On Cue, the comp-sales increase was 6.9%; for the mall outlets Sam Goody and Suncoast Motion Picture Co., comp sales were up 2.8%. Total sales for the four weeks increased 3.5% to \$120.2 million. Musicland operated 1,346 stores at the end of last year.

TOWER RECORDS is co-sponsoring a six-month marketing program in more than 100 stores that promotes artists who appear on VH1's weekly concert program "Hard Rock Live Presented By American Express." The promotion includes an Internet link between Hard Rock Live's World Wide Web site and Tower Records' site. There will also be advertisements in Tower's monthly consumer publication, Pulse. The program will run through June.

SONY SIGNATURES says it will be the exclusive retail and tour merchandiser for Madonna. The first campaign includes a promotion with Swiss matchmaker Ebel, which will create a line of Madonna watches.

JAZZWORLD.COM is launching on Feb. 25 a label, New Jazz Renaissance Recordings, and a Web site, JazzWorld.com, that will exclusively sell the new label's catalog. The site allows jazz artists to create their own Web sites and offers links to Amazon.com for the sale of other labels' music and to Custom Revolutions for custom CD compilations. The New York-based label and Web site were started by jazz musician Dennis Jeter.

MARQUEE GROUP, a sports and entertainment marketing company, says that its Marquee Alphabet City division has formed a deal with the National Basketball Assn. (NBA) to produce customized CDs for all 29 NBA teams. Alphabet City Records has produced albums for NBA teams, including the three volumes of "Chicago Bulls Greatest Hits."

BLOWOUT VIDEO, a video retail chain, announces that Peter Balner, 52, has been named president/CEO and that Vaughn Valenti has been promoted to COO from GM. Balner had been president/CEO of Palmer Video before it was acquired by West Coast Entertainment, for which he served as director and executive VP.

AtlanticPacific Brings Concerts To Airwaves

BY DON JEFFREY

NEW YORK—On Friday (19) "Rockin' Rockets" will air over pay-per-view television. The program is a concert taped over two nights last September at a 17,000-seat venue near a lake at Walt Disney's Contemporary Shores in Florida. It features artists like the B-52's, Kenny Loggins, Better Than Ezra, Jennifer Paige, 10,000 Maniacs, and the Murmurs, as well as a fireworks display.

On April 3, there will be a pay-per-view special on the Amnesty International concert staged Dec. 10, 1998, in Paris at which Bruce Springsteen, Jimmy Page & Robert Plant, Radiohead, Alanis Morissette, Peter Gabriel, Shania Twain, Tracy Chapman, Youssou N'Dour, Kassav, and Asian Dub Foundation performed.

What these events have in common is that they were produced by AtlanticPacific Music, a Greenwich, Conn.-based concert and broadcast production and promotion company founded by Richard Flanzer.

Flanzer says that United Stations Radio Networks will air a four-hour radio broadcast of the Amnesty concert this spring and that a broadcast over the Internet is "being discussed."

The executive began what is called "The Big Bang Concert Series" in March 1997. This consists of monthly concerts taped at a number of venues at Walt Disney World in Florida and broadcast over radio (ABC Radio Networks, which is owned by Disney) and network television.

"I was looking for a vehicle similar to 'The King Biscuit Flower Hour,'" says Flanzer.

There have been about 60 "Big Bang" concerts thus far. One of the most recent, featuring Trisha Yearwood, was aired over Disney's Buena Vista Television.

Flanzer says he is also exploring venues outside of Disney for his concert series.

AtlanticPacific is releasing its first CD associated with the "Big Bang" series in midyear. Flanzer

says he is "in active discussions" with labels for distribution. The CD will consist of tracks performed by various artists in the series. The first release will be country music and will include such performers as Yearwood, Travis Tritt, and Trace Adkins.

Flanzer says he has no plans to release an Amnesty CD, however.

The U.S. sponsor of the Amnesty show will be Best Buy, which has sponsored some of the "Big Bang" concerts. The electronics and entertainment software chain expects to promote the show in mailings that reach 35 million homes, as well as in stores. The Body Shop is the worldwide sponsor of the concert.

The Amnesty concert was the culmination of a week's worth of events in Paris last December that marked the 50th anniversary of the Universal Declaration of Human Rights. World leaders like the Dalai Lama were present. The concert was held at the 18,000-seat Bercy Stadium.

TRADE GROUP URGES CHRISTIAN INDIES TO ADOPT SOUNDSCAN

(Continued from preceding page)

Chuck Wallington, president of Covenant Group, a Christian marketing consortium in Spartanburg, S.C., which helps to gather SoundScan data, said, "I'd say probably 70% of the independents are not on SoundScan, but nearly all of the chains are on SoundScan."

Wallington suggested that the majority of independent merchants have yet to sign on to SoundScan either because of a "privacy issue" (a reluctance to supply what they regard as proprietary data) or because of technology issues. Many outlets do not yet employ point-of-sales systems in their operations.

But even in instances where merchants are participating in SoundScan, they do not always report in a timely manner. For example, in San Luis Obispo, Calif., the Parable Group has a disadvantage due to the West Coast time difference. "Most CBA stores are closed on Sunday, so they can't begin transmitting to us until Monday," said Jim Seybert, VP of corporate marketing for the Parable Group. Consequently, of the 100-plus members of the consortium that are on SoundScan, only about 30 to 50 get their data in on time each week, he said.

The Parable Group edits what it sends to SoundScan at the request of its participants. "It takes us three hours to do it, and it costs us money, but we feel it is worth it," said Seybert.

Another collector of SoundScan data, Spring Arbor Distributors, a Nashville-based Christian music distributor, is a subsidiary of the Ingram Book Group, which is being acquired by Barnes &

Noble. Some suggest that the pending acquisition, which must be approved by the Federal Trade Commission, could impede efforts to collect data, since independent merchants might be reluctant to supply information to a company owned by a chain competitor.

But Spring Arbor Distributors

'You need to change the definition of a Christian bookstore if you're going after expansion'

president Larry Carpenter said its 30,000 clients won't be threatened by the acquisition. CMTA executive director Frank Breeden said that the CMTA will keep the company's data-gathering efforts under observation.

In Indian Rocks Beach, Fla., Munce Marketing, a marketing consortium with 331 independent and chain stores in 46 states, has only between 5% and 10% of its outlets reporting to SoundScan, said its president, Bob Munce. "Not everybody is sure they want to be on SoundScan at all," he said.

That's apparently why in late 1998 the CBA began inserting details about the SoundScan reporting procedure in its new member kits, at the CMTA's request. The CBA depends on SoundScan for its music charts in its trade monthly journal, CBA

Marketplace. It also wants to do extensive research on adult and children's music, and the CBA talked with labels and distributors about that at CBA Expo '99.

"In our CBA operating statement from January 1997 to December 1997, music sales were up 11.8% over 1996, [but] we have not compiled them for 1998 yet," said Mark Kuyper, VP of CBA member development and marketing. However, this could have been higher if more CBA retailers were on SoundScan, say executives in the Christian music sector.

Looking at sales in a different time frame, Kuyper said that under the "Impact x 2" promotion, CBA stores had a 13% increase from July 1997 to July 1998 in total revenues from books, music, video, computer software, and gifts.

And yet in order to double the impact on business, the CBA needs a 15% annual gain for the five years from July 1997 to July 2002, which is how SoundScan can be of assistance, Christian music sector executives said.

"All you have to do is turn on the modem and send the data across the phone line to SoundScan," said CMTA's Breeden. "It can even be done manually, and we will talk them through the process at the CMTA. However, if this is not done at all, then we are giving less than our best as an industry to the world."

The Covenant Group's Wallington agreed, saying, "I wish all the Christian book publishers would eventually get on BookScan. From a marketing standpoint, it would be invaluable to all of us."

(Continued on page 50)

INDIES, CONSOLIDATION, SALES STRATEGIES AMONG CBA EXPO TOPICS

(Continued from page 45)

Meanwhile, Christian music continues to make inroads into the mainstream. This year the movie and TV soundtracks to "The Prince Of Egypt" and "Touched By An Angel," which have religious themes, were each certified platinum by the Recording Industry Assn. of America in less than two months, and the gospel version of "The Prince Of Egypt" album went gold.

This year, DVD was introduced for the first time at the CBA Expo, with an open-captioned, four-video set of the Biblical book "Acts" from Visual Entertainment. The company plans a DVD release on "The Book Of Matthew."

For the Christian music and video distributors, the principal issues discussed during the Expo were consolidation and inventory controls.

CBA members were scrutinizing the pending Barnes & Noble acquisition of book distributor Ingram Book Group for \$600 million in cash and stock. Ingram has owned Christian wholesaler Spring Arbor Distributors since 1997.

Christian groups have battled Barnes & Noble recently over what they perceive as "pornography" in books displayed within the reach of youth in neighborhood stores.

Mary Ellen Keating, executive VP of Barnes & Noble corporate communications, told the CBA that the company's acquisition of Ingram represented "vertical marketing positioning," not industry domination.

Barnes & Noble could make Spring Arbor Distributors more efficient in shipping orders to retailers, she added.

Word Entertainment officially relocated its distribution warehouse to Nashville from Waco, Texas, so

that 80% of orders could be shipped within two days instead of the usual four to five days. In its 25th year, Appalachian Inc. also moved into roomier quarters, which will increase its efficiency, productivity, and number of titles by 50%. Pan De Vida has moved into a larger warehouse in Chula Vista, Calif., after doubling its Spanish-language music and video revenue over the last two years.

Meanwhile, Warner Christian Distribution was noticeably absent from booths at the expo, although VP/GM Melinda Scruggs Gales was promoting its new releases. WEA discontinued its Warner Gospel label on Dec. 18, 1998, and there have been indications that there will be further changes.

The CBA is training its 2,425 members like Olympic athletes. This year, it began a 10-session CBA Professional Christian Retailer Certification Program during Expo. It has been offering such retail support as mystery shopper teams, 1-800 hot lines, and inventory camps.

The trade organization also began its national "What Goes Into The Mind Comes Out In A Life" image campaign here, which is directed toward non-Christian TV, radio, magazines, and newspapers. There will be retail tie-ins that include premiums, and suppliers have discussed licensing the program through the CBA for consumer merchandise, said Mark Kuyper, VP of member development and marketing for the CBA.

The CBA will be promoting the Dove Awards winners earlier than usual—during peak Easter sales days in March—because the syndicated telecast will be March 24 in-

stead of the last week in April. The nominees were announced during the Expo.

The CBA has other conferences on tap for the rest of the year. It will be assessing the "Future Of The Industry" at its March 12-13 workshop at Cheyenne Mountain Conference Resort, Colorado Springs, Colo.

During Gospel Music Assn. Week at the Nashville Convention Center, the Christian Music and Video Retailers will meet April 19.

The CBA's International Convention will be held July 10-15 at the Orlando Convention Center in Orlando, Fla.

CBA Expo 2000 will have its meetings and trade show Jan. 25-29, 1999, at the Opryland Hotel in Nashville.



Attending the Christian Bookseller Assn.'s CBA Expo '99 last month at the Opryland Hotel in Nashville, from left, are Jeff Pederson, VP of marketing, Multnomah Publishers, Sisters, Ore.; Steve Adams, owner of the Evangel Christian store in Bellevue, Wash.; Dan Miles, president/CEO of Berean Christian Stores, Cincinnati; Stan Jantz, public relations manager, Berean Christian Stores; Mark Scott, president, Lifeway Christian Stores, Nashville; and Jim Reimann, executive VP/COO, Family Christian Stores, Grand Rapids, Mich. (Photo: Patricia Bates)

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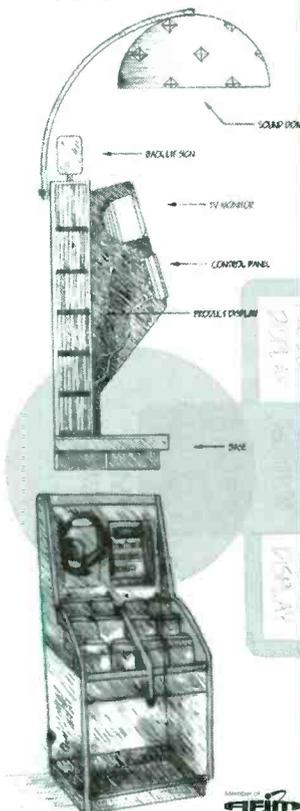
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Merchants & Marketing

MSI's Depot 31 To Expand Its European Online Fulfillment

WHEN I WAS in France last month at the MIDEM convention, I ran into the gang from MSI of Miami: **Ben Colonomos**, president; **Ruben Leyva**, VP of sales; and **Rolf Hansen**, VP of operations. MSI, which was incorporated in 1994, specializes in international titles and two years ago had the foresight to diversify into Internet fulfillment. In the latter business, it counts CDnow and Music Boulevard among its customers.

Today, the company has 54 employees and is gearing up for its next growth area, Europe. Already, last June the company opened Depot 31 in Amsterdam. In doing so, it was providing a solution to a problem facing U.S. online merchants.

The major labels claim that a U.S. online merchant selling U.S. product to a customer in Europe is violating copyright laws. So in order to do business legally, online merchants need a European fulfillment house.

"What we are doing is groundbreaking," says Colonomos. "We are trying to do fulfillment for the whole continent out of one territory." As part of that, Depot 31 is trying to create a pan-European database. Also, the company plans to provide major labels with accounting detailing so that the labels can credit the sale to the division in the appropriate country, he adds.

The week of Feb. 1, Depot 31 and

CDnow executives made the rounds to the majors in Europe, explaining what they are up to and trying to have the labels provide them with as complete a database as possible.

In the meantime, Hansen is gearing up the Amsterdam operation for a bigger warehouse and is talking to prospective GMs to run the operation there. Initially, the company opened a facility that measured about 5,500 square feet. Now, it is looking for a space that will measure about 35,000 square

feet.

"We will be the Valley [Media] of Europe," Hansen told me at MIDEM.

That Depot 31 would carry major-label product is a necessity for online merchants, but in the U.S., MSI doesn't handle mainstream major product. Colonomos says that in the U.S. MSI imports "finished product of artists that have regional representation in Europe and other countries but not in the U.S." MSI carries about 15,000 SKUs in a 28,000-square-foot warehouse and offers about 80,000 SKUs on back order. For instance, it carries about 8,000 Brazilian SKUs and 4,000 Polish SKUs. "We see ourselves as a hybrid between a one-stop and a distributor."

MSI must be doing something right. It is one of the nominees in the medium division for the National Assn. of Recording Merchandisers' wholesaler of the year award.

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by Ed Christman



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Remembering Influential Reissue Label Man Bill Givens

ORIGIN BLUES: Occasionally you receive word of a passing in the music industry and realize with a shock that the person in question had a profound impact on your life, even though he or she may have been a stranger.

We received just such a start in early February when **Robin Cohn**, who heads City Hall Records in San Rafael, Calif., passed along the news that **Bill Givens**, who operated the indie label Origin Jazz Library (OJL) died Jan. 23 (see Lifelines, page 52).

Though OJL was based in the L.A. area, we never managed to meet Givens. But it's worth noting that he and his label had an abiding influence on *Declarations of Independents'* musical upbringing.

In 1959, Givens started OJL as one of the first labels to extensively reissue classic country blues records of the '20s and '30s on LP. Along with RBF, the Folkways Records imprint overseen by **Sam Charters**, and **Nick Perls'** Yazoo Records, OJL was among the companies that built upon **Harry Smith's** pioneering work on his 1952 Folkways compilation "Anthology Of American Folk Music."

Givens' collections—"The Mississippi Blues 1927-1940," "Really! The Country Blues," "Country Blues Encores," and others—became the bedrock of most young blues enthusiasts' collections; writer **Peter Guralnick**, who should know, called these records "seminal" in his 1989 book "Searching For Robert Johnson." On these albums one found the most resonant recordings of the Delta blues' greatest practitioners—**Charlie Patton**, **Son House**, **Bukka White**, **Tommy Johnson**, **Ishman Bracey**,



by Chris Morris

Skip James, Garfield Akers.

Before these albums were released, these musicians were exclusively the province of collectors; thanks to the efforts of Givens and his contemporaries, they became the currency of an entire generation of listeners and musicians. Thanks to the OJL albums and other such releases, country blues moved into the American musical mainstream during the '60s, thanks to new interpretations by young folk revivalists and, later, pathfinding blues/rock acts.

As a teenager, *Declarations of Independents* became hooked on the blues largely as a result of the OJL compilation LPs. It's hard to imagine what our musical orientation would have been like without these records.

In later years, Givens branched out into another fruitful area of catalog research, western swing. In the '80s, he enlisted **Cary Ginell**, today a well-known L.A.-area writer and researcher, to work on important reissues by **Ocie Stockard** and **Roy Newman**. Their collaboration bore its greatest fruit in 1995, when Givens reactivated the Texas Rose label and issued a spectacular five-CD boxed set devoted to the great western swing unit **Milton Brown & His Musical Brownies**. (Ginell, who annotated that set, authored a definitive study of Brown published

in '95 by the University of Illinois Press.)

Givens died with his boots on: He was working on a comprehensive series of CD reissues devoted to jazz trumpeter **Bix Beiderbecke**. According to Ginell, he suffered a fatal heart attack after loading boxes of Beiderbecke discs at an L.A. pressing plant.

Ginell, who roomed with Givens for a couple of years, describes his late friend and mentor as a "true bohemian" who delighted in attending the fabled Saturday kibitzes at the old Jazzman Record Shop on Pico Boulevard in Santa Monica, Calif. Like many of the old-school record men/collectors active in the '50s and '60s, he was something of a character,

according to Ginell's testimony.

Listeners owe much to men like Givens. Like many another independent spirit, he enlarged our knowledge and broadened our musical sensibilities with his efforts and continued to do so until he died. These words reflect *Declarations of Independents'* great personal debt to a guy we never knew.

FLAG WAVING: "Back-porch minimalism" is the highly descriptive handle applied to the music on the Chicago quartet **Town & Country's** debut album, released by the Windy City imprint **BOXmedia**.

On the album, the group applies acoustic instruments to spare, slowly developing (and enveloping) com-

positions in the minimalist manner of **Morton Feldman**, **Terry Riley**, and **Tony Conrad**. *Town & Country* features an unusual lineup of two contrabasses (**Liz Payne** and **Josh Abrams**, who doubles on piano), guitar (**Ben Vida**, who adds occasional trumpet), and harmonium (**Jim Doring**).

Vida says, "I came out of pop music, but also out of 20th-century composed music, and Liz and Jim the same."

On the album's five tracks, which range in length from nine to 21 minutes, Conrad-like drones rub quietly up against Vida's simple yet insistent guitar work. "**John Fahey** is a huge influence [on the group's music], (Continued on next page)

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Merchants & Marketing

TRADE GROUP URGES CHRISTIAN INDIES TO ADOPT SOUNDSCAN

(Continued from page 46)

He added, "We personally do not use SoundScan that much at the Covenant—my CBA store in Spartanburg, S.C.—but we know the record labels need it for feedback in advertising."

There are ways to report to SoundScan under certain conditions, even if a store does not have P-O-S technology. For example, last year, Mardel Christian, Office & Educational Supply began reporting to SoundScan, despite not having P-O-S technology in any of its 12-plus locations from Oklahoma to Texas. Also, SoundScan began accepting statistics on Nov. 23, 1998, for CDs sold at Christian concerts via CBA retailers, who have underwritten tours this year.

"If anyone has any doubt as to whether SoundScan translates into their bottom line, the answer is clearly yes," said Breeden. "We at CMTA would not be investing the huge amount of dollars—over \$500,000 a year to SoundScan alone, besides our overhead—and the hours of labor if this were not necessary."

"I liken SoundScan to the national election process," stress-

es Breeden. "Your vote is needed at all levels, whether it's for the president or for your city officials."

While some in the CBA have thus far been reluctant to report to SoundScan, another question the Christian music industry addressed at the convention was whether labels are applying the six-letter CMTA code next to the Universal Product Code symbol on CDs.

So far the answer is not yet, even though CMTA product categorization with the 22 main genres and 42 sub-genres of music began Sept. 1, 1998, on new releases and will expand to the top 50 backlist titles beginning April 1.

"In the next four months, we will focus more on how they can apply the CMTA code to inventory," said CMTA's Bowles. "Christian retailers have had at least three systems to deal with in the past—UPCs, SPCNs [Special Product Code Numbers], and ISBN [International Standard Book Number]."

During Gospel Music Assn. Week at the Nashville Convention

Center, the CMTA will urge the Christian Music and Video Retailers to embrace the CMTA code and enlist SoundScan at a seminar that will be held twice on April 19, "Grow Your Sales By Making Your Music And Video Department Customer-Friendly." There will also be "A Town Meeting With Music Company Presidents" on April 20, which may address in-depth questions.

"We purposely have not done any follow-up with CBA retailers yet, because we want all the major labels and distributors to adopt the CMTA code before we do so," said Bowles. "We just began the system on Sept. 1, but most of the fall CD titles weren't released until October."

The CMTA said 80%-90% of Christian suppliers are imprinting the code on their CDs. As a not-for-profit organization, the CMTA has a 17-member board of executives from such companies as Chordant Distribution Group, EMI Gospel, Provident Music Distribution, Everland Entertainment, Diamante Music Group, and Warner Christian Distribution.

The CMTA is also finalizing how the top 50 backlist titles of each major label will be packaged with the CMTA code by April 1. "Some of them wanted it on the spine of the CD, and others wanted it elsewhere," said Bowles.

The CBA will soon adhere to a new two-letter Evangelical Christian Publishers Assn. (ECPA) code on software, along with books and gifts. It was previewed on Jan. 26 here during CBA Expo '99, but the final draft will be made by the ECPA at the 50th anniversary CBA International Convention July 10-15 in Orlando, Fla.

The Universal Code Council—a nonprofit standards organization—will have all merchants in North America on a 13-digit code as of Jan. 1, 2005.

BUYING TRENDS

(Continued from page 45)

theft systems.

But that's where the good news ends. It's always true that good help is hard to find, but this latest survey seems particularly downbeat about dishonest employees.

The study reveals that theft by employees rose significantly last year to 42.4% of sales, from 32.4% the year before.

The other causes of shrinkage are administrative error, which accounted for 8.4% of overall losses, and vendor fraud, which came in at 2.9%.

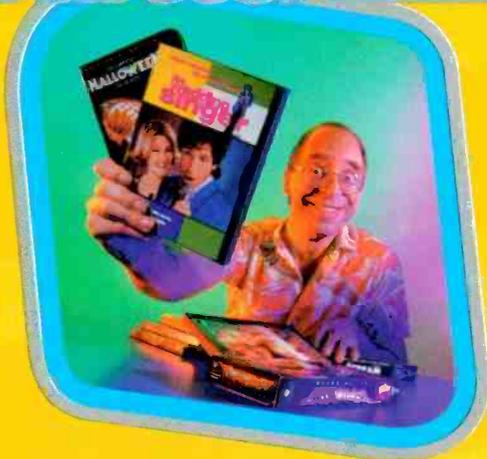
The survey also says that companies' loss prevention budgets represent 0.57% of their annual retail sales on average. So that \$500 million music and video retailer may be spending \$2.85 million a year to prevent shrinkage.



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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

especially on me as a guitarist. His work is dynamite . . . Also Conrad and others of the minimalism movement."

The hospital-zone hush of the music has developed over time. "It didn't start out that way," Vida says. "We were improvising, and I was playing electric guitar and doing minimal compositions with tapes . . . [But] bringing the acoustic guitar into a mostly acoustic setting made sense right away."

He adds that the band's primary musical objectives are summed up in the phrase "less is more."

The members of Town & Country—which has added accordion and celesta to its instrumental mix since the album was recorded—are drawn from a diversity of areas in Chicago's hyperactive music scene. Abrams may also be heard on Thrill Jockey Records'

debut album by the Sea & Cake vocalist **Sam Prekop** and is a member of Prekop's touring band. Vida and Payne are also members of the considerably more aggressive and dissonant improv group **Pillow** (which includes cellist **Fred Lonberg-Holm** and reed player **Michael Colligan**), which has issued a live album on BOX-media.

Town & Country, which appeared at a "BOXmedia Night" show Feb. 5 at Lounge Ax in Chicago, will be heading to the East Coast for some spring dates. "We're going to go out and play some shows in New York in April," Vida says. "We're going to meet up with Sam Prekop's tour."

The band plans to record another album, this time for Thrill Jockey, later this year.



TOWN & COUNTRY

Sony Puts Its Money Into The Online Spinner

\$12 Million Investment Marks 1st Stake By Major Label In Net Radio Firm

This column was prepared by guest columnist Catherine Applefeld Olson, a Billboard contributor.

SONY GIVES IT A SPIN: The good news for World Wide Web music service Spinner.com is that it just received its largest round of financing, to the tune of \$12 million. The even better news for the Burlingame, Calif.-based company is that one of its new financiers is Sony Music Entertainment.

Sony's investment, which was announced Feb. 1, marks the first time a major record company has taken a stake in an Internet radio firm and may open doors for both Spinner.com and its competitors. Other investors this time around are Intel Corp. and Amerindo Investment Advisors; existing proponents include IDG Ventures and Allen & Co.

Spinner.com president Josh Felser says Sony's nod of approval goes far to validate the service in the eyes of major labels. "Because there is now a sense of trust, it opens the doors to meetings with Sony artists and promo people and other labels," he says. "We have already gotten a significant amount of activity that without the announcement would have taken a couple months to generate."

Felser notes the company is receiving lots of calls from non-Sony labels asking whether they will be precluded from working with Spinner.com. "And the answer is, Absolutely not," he says. "We want, and need, all the label support we can get."

Felser adds that Spinner.com will put a good chunk of its latest cash infusion into marketing and advertising. He says the site gets about 1 million unique visitors per month and has generated 40 million impressions. "We are going to really blow out our brand in both on- and offline media." Campaigns in the works include radio and outdoor advertising and possibly TV.

The site is also looking forward to breaking its first artist. Beginning in April, Felser says, Spinner.com will launch its first promotion providing an as-yet-unnamed artist with a preset, fixed channel on its player for a given period of time. "We've been using the permanent channel to introduce channels that already exist, but this will be the first promotion to use the new player in which the artist channel will be featured as part of the preset environment," he says.

SPREADING THE WORD: Internet music stores are multiplying like rabbits, but only a few have really dug their feet into the Christian marketplace. Enter Dallas-based Musicforce.com, which launched last December with 7,000 titles representing Christian music mainstays, as well as more obscure releases from artists like Bob Dylan and Van Morrison.



Musicforce.com initially is targeting evangelical Christians, with advertising at Christian radio, in Christian magazines, and on Christian-oriented Web sites. But the company is also developing marketing relationships with Yahoo!, Alta Vista, Avenue A, and Broadcast.com, the former home of its president, **Brandon Cotter**, in a bid to attract a larger customer base.

"There's a huge volume of Christian artists out there and a huge audience, and there's not very much in between in terms of distribution," Cotter says. Musicforce.com takes heart in Christian Booksellers Assn. statistics that reveal only 6%-10% of Christians in the U.S. live within driving distance of a Christian book store, and company CEO **Randy McCabe** notes that more than one-third of the 70 million Christians in the U.S. use the Internet.

Musicforce.com already has gobbled up related sites hiphopzone.com, urbanecross.com, gospelforce.com, and gateseven.com, which brought with them a stable of writers providing content for the site. The company has 13 full-time staffers and will begin reporting sales to SoundScan within a few weeks, Cotter says.

The company's fiercest competitor is Christian commerce site Crosswalk.com, which Chantilly, Va.-based Didax launched two years ago. "We consider Amazon.com and CDnow competitors because they do sell some Christian music," Cotter says. However, he points out that most general music sites carry only Christian catalog product and do not have buyers dedicated to the Christian genre. "We are carrying stuff from unsigned artists and from multiple catalogs that they may not choose to pull from," he says.

Aside from its large selection of

music, Musicforce.com boasts some cool proprietary technology, including the Interactive CD Viewer, a rotating 3-D image that enables shoppers to view the front and back cover of a CD, as well as its booklet and liner notes. Cotter says digital download capabilities aren't far off.

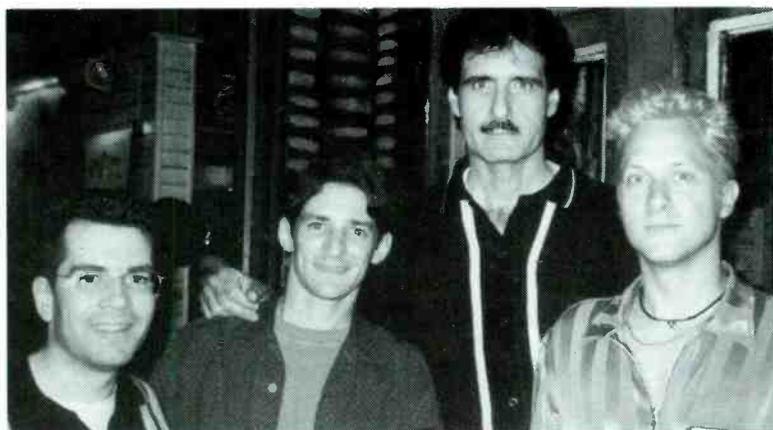
LENNON DOES THE WEB: The Internet was just stretching into commercial waters seven years ago when **Julian Lennon's** previous album came out. Now the Web is a promotional wonderland, and Lennon is embracing it big time.

Following the release for free download of the song "Day After Day" on digital music site audiolineer.com (Billboard, Feb. 6), Lennon has included "Day," plus three additional tracks from his forthcoming Fuel 2000 Records album "Photograph Smile," on a six-minute audio sampler on the Liquid Music Network. The sampler also includes the songs "I Don't Wanna Know," "I Should Have Known," and "And She Cries," plus personal notes from Lennon. It will expire 30 days after the album's Feb. 23 release.

In other Liquid Audio news, **Razor & Tie** singer/songwriter **Dar Williams** is offering an exclusive free download of her version of **David Bowie's** "Starman" using the Liquid Audio Player through February. Fans can listen to the song and download the player at www.razorandtie.com.

SOUND BYTES: Customdisc.com has gained a little more Internet window space. The custom compilation site is launching a co-branded area with online retailer Spree.com that offers its existing 185,000 indie-label tracks, as well as an ongoing series of prearranged compilations developed exclusively for Spree.com customers. CustomDiscs hold up to 70 minutes of music and cost \$15.99 for 10 tracks.

E! Online has promoted **Dave Earley** to director of business development. Earley was senior manager of enhanced media.



Everything Is Everything. Blackbird Recording Co. act Everything recently performed at the House of Blues in Los Angeles and was congratulated after the show by friends in the industry. Shown at the gig, from left, are Bob Bell, new release buyer for Wherehouse Entertainment; Greg Bielawski, director of sales and marketing at Blackbird; Jim Evans, West Coast regional sales executive at Sire Records Group; and Craig Honeycutt, vocalist for Everything.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		NO. 1		
1	1	METALLICA ▲ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA 17 weeks at No. 1	391
2	5	PINK FLOYD ▲ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1142
3	3	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	224
4	2	JAY-Z ● FREEZE/ROC-A-FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	21
5	7	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	503
6	6	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	384
7	8	GUNS N' ROSES ▲ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	401
8	10	SHANIA TWAIN ▲ ¹¹ MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	206
9	9	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [CS]	JAGGED LITTLE PILL	189
10	4	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	432
11	14	DEF LEPPARD ▲ ⁵ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	120
12	12	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	416
13	11	CELINE DION ▲ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	152
14	13	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	130
15	15	PINK FLOYD ▲ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	513
16	18	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	461
17	17	JEWEL ▲ ⁸ ATLANTIC 82700*/AG (10.98/17.98) [CS]	PIECES OF YOU	156
18	19	LYNYRD SKYNYRD ▲ ² MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYRDS/THEIR GREATEST HITS	197
19	22	SOUNDTRACK ▲ ⁸ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	298
20	24	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	297
21	21	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	145
22	23	GARTH BROOKS ▲ ¹⁰ CAPITOL 28689 (10.98/15.98)	THE HITS	173
23	20	SARAH MCLACHLAN ▲ ³ NETTWERK 18725*/ARISTA (10.98/16.98) [CS]	FUMBLING TOWARDS ECSTASY	224
24	30	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	335
25	26	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	119
26	33	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	254
27	27	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) [CS]	KORN	100
28	28	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (9.98/14.98) [CS]	SMASH	12
29	31	METALLICA ▲ ⁵ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	426
30	39	AC/DC ▲ ⁶ ATLANTIC 92418/AG (11.98/17.98)	BACK IN BLACK	247
31	29	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	286
32	42	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	282
33	—	SIMON & GARFUNKEL ▲ ⁶ COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS	169
34	34	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	402
35	36	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	63
36	16	SOUNDTRACK ▲ ¹¹ RCA 6408 (10.98/16.98)	DIRTY DANCING	111
37	41	EAGLES ▲ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	207
38	45	AL GREEN ▲ THE RIGHT STUFF 26530/CAPITOL (10.98/15.98)	GREATEST HITS	42
39	37	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	413
40	32	BARENAKED LADIES ▲ REPRISE 46393/WARNER BROS. (10.98/16.98) [CS]	ROCK SPECTACLE	68
41	25	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	375
42	47	JOURNEY ▲ ¹⁰ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	460
43	43	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	255
44	—	AC/DC ▲ ² ATLANTIC 92215/AG (10.98/16.98)	LIVE	64
45	49	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	166
46	50	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	123
47	44	POISON ● CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	3
48	38	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	33
49	48	SADE ▲ ³ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	125
50	40	VARIOUS ARTISTS ▲ ² TOMMY BOY 1137 (10.98/15.98)	ESPN PRESENTS: JOCK JAMS VOL. 1	179

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. [CS] indicates past or present Heatseeker title. ©1999, Billboard/BPI Communications, and SoundScan, Inc.

Update

CALENDAR

FEBRUARY

Feb. 13, **Seventh Annual First Americans In The Arts Awards**, Century Plaza Hotel, Century City, Calif. 323-663-5131.

Feb. 14, **30th Annual NAACP Image Awards**, presented by the National Assn. for the Advancement of Colored People, Civic Auditorium, Pasadena, Calif. 323-937-2454.

Feb. 16-17, **Digital Broadcast Satellite Conference: The Five Burning Questions**, Sheraton Gateway Hotel, Los Angeles. 831-643-2222, www.carmelgroup.com.

Feb. 17-21, **1999 Gavin Seminar**, Hyatt Regency Hotel, New Orleans. 415-495-1990 ext. 653.

Feb. 18, **View From The Top Panel**, sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel, Los Angeles. 818-842-6257.

Feb. 18, **Industry Networking Event**, sponsored by the Powerhouse Group, the New York chapter of the National Academy of Recording Arts and Sciences, and Billboard Talent Net, OHM, New York. 212-561-1736.

Feb. 18-20, **Blues, Roots, Honks, And Moans Jazz Festival, Outreach, And Workshops**, Grand Center, St. Louis. 314-533-2500.

Feb. 19, **1999 Spellemannprisen Awards**, Oslospektum, Oslo. 47-22-2217-88.

Feb. 20, **Six Steps To Songwriting Success With Jason Blume**, sponsored by Nashville Songwriters Assn. International and Songwriters in the Round, Fort Lauderdale, Fla. 305-264-0094.

Feb. 21, **Book Signing And Discussion With Danny Sugarman**, authors of "The Doors: The Illustrated History," Border Books & Music, Los Angeles. 310-475-0784.

Feb. 22, **MusiCares Person Of The Year Dinner**, honoring Stevie Wonder, Century Plaza Hotel, Century City, Calif. 310-201-8816.

Feb. 23-25, **Great Lakes Broadcasting Conference & Expo**, Lansing Center, Lansing, Mich. 800-968-7622.

Feb. 23-25, **REPLItech Europe**, Messe, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 25, **Rhythm & Blues Foundation's 10th Annual Pioneer And Lifetime Achievement Awards**, Sony Studios, Los Angeles. 310-854-1111.

Feb. 25-28, **11th Annual North American Folk Music And Dance Alliance Conference**, Convention Center, Albuquerque, N.M. 202-835-3655.

Feb. 25-March 5, **1999 American Film Market**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 213-954-5858.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

MARCH

March 4, **Echo Awards**, Congress Centre, Hamburg. 49-40-35-690.

March 4-6, **Million Dollar Black College Radio & Music Conference '99**, Sumner Suites Atlanta Airport Hotel, College Park, Ga. 404-766-1275.

March 6, **1999 Marachi Music Festival**, Salva-

tion Army, Norridge, Ill. 800-481-3832 ext. 4.

March 6, **Cinema Audio Society Annual Awards**, Sheraton Universal Hotel, Universal City, Calif. 818-752-8624.

March 6-7, **1999 New York Music And Internet Expo**, New Yorker Hotel Grand Ballrooms, New York. 973-731-6864.

March 8-11, **1999 National Assn. Of Recording Merchandisers Convention & Trade Show**, Las Vegas Hilton, Las Vegas. 609-596-2221.

March 12-14, **Pensacola Music Fest '99**, Bartram Park, Pensacola, Fla. 850-539-6040.

March 13, **Bam Magazine's California Music Awards**, Bill Graham Civic Auditorium, San Francisco. 415-864-2333.

March 13, **CMA Winner's Circle Luncheon**, sponsored by Country Music Awards, Convention Center, Nashville. 615-244-2840.

March 13-17, **14th Annual Winter Music Conference**, Fontainebleau Hilton Resort and Towers, Miami Beach. 954-563-4444.

March 16, **Recording Industry Assn. Of America's Diamond Awards Presentations**, New York. 202-775-0101.

March 18, **Songwriter Showcase**, presented by the Songwriters Hall of Fame and the National Academy of Popular Music, Life, New York. 212-957-9230.

March 19, **11th Annual Tamika Reggae Awards**, Madison Square Garden Theater, New York. 718-525-8345.

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, **Ninth Annual Variety/Schroders Media Conference**, Plaza Hotel, New York. 212-492-6082.

March 24, **Gospel Music Assn. Dove Awards**, Nashville. 615-242-0303.

March 24-26, **Making News: An Executive Seminar In Broadcast Journalism**, sponsored by the National Assn. of Broadcasters, Swiss Hotel, Atlanta. 202-775-2559.

March 25-26, **Entertainment Lawyers Think Tank And Conference**, sponsored by the Sedona Conference, Poco Diablo, Sedona, Ariz. 520-639-3904.

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.

March 28, **Annual Conscious Entertainment Awards Show And Dinner**, benefiting the One Child Our Village Scholarship Program, Roosevelt Hotel, Hollywood. 323-290-9283.

APRIL

April 8, **Music & Marketing Seminar**, Essex House, New York. 212-536-5002.

April 9, **Eighth Annual Music Video Production Assn. Awards**, Egyptian Theater, Hollywood. 323-660-9311.

April 16-19, **Broadcast Education Assn. 44th Annual Convention**, Las Vegas. 202-429-3935.

April 16-20, **Expand '99—Vibe Music Seminar And Vibestyle**, Jacob Javits Center, New York. 212-448-7328.

April 17, **10th Annual Rainforest Foundation Benefit Concert**, Carnegie Hall, New York. 212-245-6570.

April 18, **National Assn. Of Broadcasters Career Fair**, Las Vegas. 202-429-5498.

April 19, **Songwriters Guild Of America Annual Awards**, honoring Ervin Drake, Wyndham Bel Age Hotel, West Hollywood. 323-462-1108.

April 20, **Keepers Of The Flame Dinner**, honoring Edgar Bronfman, Charles Bronfman, and their families, Waldorf-Astoria Hotel, New York. 212-836-1676.

April 20-22, **Billboard International Latin Music Conference & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

April 24, **Millennium Technology Series: Downloadable Audio—Future Shock For The Recording Industry**, presented by the New York chapter of the National Academy of Recording Arts and Sciences, Webster Hall, New York. 212-245-5440.

April 25-28, **Louisiana Music—New Orleans Pride 1999 Conference**, New Orleans. 504-592-9800.

April 28, **A Celebration Of Dreams: A Tribute To Jeffrey Katzenberg**, the Sherrill C. Corwin Human Relations Award Dinner, sponsored by the American Jewish Committee, Regent Beverly Wilshire Hotel, Beverly Hills, Calif. 310-282-8080 ext. 306.



Worthy Cause. Jazz singer Al Jarreau and his wife, Susan, recently donated \$25,000 to Mothers Against Sexual Abuse (MASA), a national nonprofit organization dedicated to ending sexual abuse through education, legislation, and work with victims. MASA president/founder Claire R. Reeves, left, accepts the donation from Jarreau.

GOOD WORKS

WATCHERS OF THE WORLD: *Rock en español* group Maná collected 140,000 sea turtle eggs, which are frequently poached, on Mexico's Pacific Coast beaches to be hatched in Selva Negra turtle camps. The band's lead singer, Fher, personally released the first 1,000 hatched turtles back into the sea. The band continued its support by raising \$100,000 for Selva Negra through two performances at the opening of the Hard Rock Live in Guadalajara, Mexico. The act has also donated two eco-themed tracks to a 1998 Greenpeace charity album, "Greenpeace Se Hace Escuchar." Contact: **Josh Norek** at 617-491-6144.

DRINKS AND DJs: Hennessy Cognac, which has recently sponsored new music showcases and a jazz talent search and festival, is furthering its commitment to music by sponsoring the first Hennessy Music Awards DJ Poll. For every

vote received, the company will donate \$5 (with a minimum total donation of \$5,000) to the Nordoff-Robbins Music Therapy Foundation, which promotes music as a means of communication for disabled people. Contact: **Pam Jaffee** at 212-686-5300, ext. 322.

SCHOOL IS COOL: Harmonix Music Systems has organized a music mentoring program in conjunction with the Mr. Holland's Opus Foundation, a nonprofit organization dedicated to promoting instrumental music in schools nationwide. The company will sponsor four events a year at schools that have received grants from the foundation. The first event was held Jan. 29 at Crenshaw High School in Los Angeles with **Meredith Brooks**. Other events are scheduled for this year in Nashville, Chicago, and New York. Contact: **Spencer Saltonstall** at 617-491-6144.

LIFELINES

BIRTHS

Boy, Cole, to **Christine Henderson** and **David Hazan**, Dec. 4 in Nyack, N.Y. Father is senior VP of marketing for Putumayo World Music.

Girl, Hannah Rose, to **Stacy** and **Andrew Bergman**, Dec. 4 in New York. Father is an entertainment lawyer at Davis & Shapiro, LLP.

Girl, Noa Lily, to **Renata** and **Jefrey Worob**, Dec. 18 in New York. Father is an entertainment lawyer at Davis & Shapiro, LLP.

Boy, Richard, to **Michele** and **Ron Furmanek**, Jan. 5 in Hackensack, N.J. Father is a reissue producer/engineer.

Boy, Marshall Dean, to **Ione** and **Marshall Crenshaw**, Jan. 18 in Woodstock, N.Y. Father is a recording artist for Razor & Tie.

MARRIAGES

Corinna Mansfield Ziegler to **Peter Bohovesky**, Jan. 9 in Nyack, N.Y. Groom is lead guitarist for Cellsum recording act the Brain Surgeons.

DEATHS

Bill Givens, 68, of a heart attack, Jan. 23 in Santa Monica, Calif. From 1959, Givens operated the L.A.-based independent label Origin Jazz Library (OJL), which was one of the first American imprints to reissue rare country blues 78s from the '20s on LP. OJL's releases had a powerful impact on folk and blues performers in the '60s. During the '90s, Givens reactivated Alan Roberts' dormant Texas Rose label and released a comprehensive boxed set devoted to the seminal western swing band Milton Brown & His Musical Brownies. At the time of his death, Givens was working on an edition of jazz trumpeter Bix Beiderbecke's work for OJL. Givens is survived by his mother.

Mike Dellanay, 40, in a car accident while traveling to MIDEM, Jan. 24 near Cannes. He was a Belgian producer based in Brussels, a bass player, and a former member of Kiwi. He ran his own company, Peanuts Productions. He was responsible for a number of European dance hits, the most recent of which was "Do It" by H2SO4. He is survived by three children.

Tom Pomposello, 49, of natural causes, Jan. 25 outside Kingston, N.Y. Pomposello was the founder and president of Pomposello Productions, which produced music and handled sound design for recording artists, music videos, TV shows and channels, and advertisements. He produced more than 2,500 pieces of music for Nickelodeon, Bravo, HBO, MTV, NBC, VH1, Comedy Central, Old Navy, Milky Way, Taco Bell, and Colossal Pictures, among others. In 1993, he launched Resigned Records, which has released albums by Oil

Can, Mark Brine, and the Choir Of Benedictine Nuns at the Abbey of Regina Laudis. He won the gold prize for music and sound design at the 1995 Radio-Mercury Awards and was a three-time Clio winner. He also was a blues songwriter and an accompanist for Mississippi Fred McDowell.

Bobby Troup, 80, of a heart attack, Feb. 7 in Sherman Oaks, Calif. Troup was a songwriter/pianist best known for "Get Your Kicks On Route 66." Inspired by a car trip to L.A. on the famous highway, the song became an R&B hit for the King Cole Trio in 1946 and went on to become a much-covered standard. He also penned such tunes as Sammy Kaye's 1941 No. 1, "Daddy"; "Baby, Baby All The Time" (also essayed by the King Cole Trio); and "The Meaning Of The Blues." In the mid-'50s, Troup married singer Julie London, with whom he starred on the TV series "Emergency!" from 1972 to '77. He is survived by London and six children.

FOR THE RECORD

The location of mPRm Public Relations executives Matt Basta, Calvin Fleming, Nikki Kelber, Bob Myerson, Kira Wagner, and Tracy Mlakar was incorrectly reported in Executive Turntable (Billboard, Feb. 13). They are based in Los Angeles.



So Near, Yet So Far. It isn't what or where you think. This 300-foot wall advertising "Mulan" decorates the tiny town of China, Texas (population 1,100), not the landscape of a somewhat larger country half a world away. Disney devoted more than 2.100 man hours and trucked in 11,340 linear feet of scenery and 30 tons of scaffolding to re-create a portion of the 1,000-mile Great Wall, all to celebrate the Feb. 2 release of the studio's latest cartoon spectacular.

Music Stores Jump Into Vid Sell-Thru

BY EARL PAIGE

LOS ANGELES—As VHS begins its stroll toward the configuration junk heap, used-CD shops are reaping a windfall: They buy videotapes cheap and sell dear. At the same time, record retailers specializing in old releases are also stocking new sell-through titles for customers who want video with their audio.

Wholesalers understand the trend. Peter Blei, executive VP of operations for Alliance Entertainment Corp. in Coral Springs, Fla., says he has "no doubt" that many independent music stores have broadened their videocassette sections. "I am not surprised. They all have to expand in terms of

satisfying the customer base."

"Our video section has doubled in the past two years," says Ed Stang, owner of Krazy Kat in Albuquerque, N.M., where patrons are offered \$2-\$3 for unwanted VHS cassettes that are turned around "three for \$18."

On the counter at House of Records in suburban Santa Monica, Calif., fresh copies of "Armageddon" and other hot titles attest to the increasing involvement of music stores in current product, owner Philip Smith notes.

"As the price of movies goes down, we're seeing more and more come in. It's a natural development for used-record stores because movie collectors are turning their collections all the time, too," says Kevin Stander, owner of Record and Tape Trader in Owings Mills, Md. Stander notes that movie sections have been added in two of his nine stores.

Video retailers, which often don't offer trade-ins, may be missing a safe bet. Collectors have nowhere else to turn but music shops whose expertise is in second-hand goods. "We offer cash and trade," Stander notes, "and if they take the payment in trade, we add 10% more credit to the purchase."

It's not a trend that's seen everywhere, however. Terry Currier's Music Millennium in Portland, Ore., "has a few movies, but they're about musicians; we stay pretty much to the music," says an assistant manager. At Uncle Sam's, a three-store chain in Miami Beach, VHS is not a factor, a spokeswoman says.

Gary Johnson, owner of Rockaway Records in Los Angeles, says, "We are into videos, but it's a fairly small



Philip Smith supports video at his House of Records in Santa Monica, Calif.

part of our activity. In fact, we were into video from the very beginning. We used to rent, so we have always been aware of the product."

But music stores' activity in video is growing, and DVD only adds to it, responds Tim Johnstone, owner of Record Exchange in Boise, Idaho. "We jumped into DVD right from the beginning because we saw promise. We may have the biggest selection in town because the big boxes haven't caught on to DVD yet," he says, referring to chains such as Blockbuster and Hollywood Video.

"The only store in town that might have more DVD would be Suncoast," Johnstone adds.

At Record Exchange, the emphasis is almost exclusively on new releases—and the more cultish the better. Prices are reasonable, Johnstone claims. "Kids come in and look around. They're not even thinking about movies, and then they see we carry all these interesting cult titles."

Sensitive to change, used-record
(Continued on page 55)

Due From Disney: Tarzan Swings As Collins Sings; Super Jewel Box Is 'Dead' Ahead

DAZZLE ME: Alone among the studios, Disney plans for the future—not just through 1999 but into 2000 and maybe a little beyond. Feature animation, of the kind that sells a few million cassettes and few hundred thousand DVDs per title, lends itself to schedules that can elude mere mortals appearing in front of cameras.

Some of the fruits of Disney's planning were on display in New York, appropriately enough during Toy Fair, when the studio screened clips of three theatrical releases due over the next year. Its venue: Disney's own New Amsterdam Theater, currently the home of the perpetually sold-out "The Lion King." The screening was equally congested, and any retailers in the crowd must have left feeling that it's worth sticking around the video business to reap the sell-through benefits of "Toy Story 2," "Fantasia 2000," and "Tarzan."

The first two, of course, are sequels and benefit from built-in audience appeal that never shrinks. "Tarzan," voiced by Glenn Close, Minnie Driver, and Rosie O'Donnell, among others, could open the way for a third franchise. The movie, sporting a surfer-boy Tarzan who bears a passing resemblance to Brendan Frazer, the George of Disney's successful "George Of The Jungle," opens June 18; mass merchants could have it in stores by the fourth quarter.

If the New Amsterdam excerpts are any indications, "Tarzan" fits the studio mold to a T—good people vs. evil, anthropomorphic animals, laughter, tears, a firmly bonded family of great apes, and a Phil Collins score. Collins wrote five songs and sings four of them in English and four other languages (French, German, Spanish, and Italian) for those audiences.

While Collins is singing on cassette and DVD, "Fantasia 2000" will be drawing crowds to IMAX screens. Disney is reinventing the road show for the new edition, taking it and London's Philharmonia orchestra on a two-week tour of New York, London, Paris, and Tokyo before a New Year's Eve gala at the Pasadena (Calif.) Civic Auditorium. IMAX theaters get a four-month exclusive beginning Jan. 1, 1999, the first time a mainstream feature receives the giant-screen treatment. It's guaranteed to draw big crowds, who'll see a mix of sequences from the original and new pieces like the ones set to music by Saint-Saëns and Stravinsky, which were screened at the New Amsterdam. Both lived up

to the 1940 movie.

The other crowd pleaser was "Toy Story 2," with the voice-over cast including Tom Hanks and Tim Allen intact. Based on what we saw, Buzz, Woody, and the gang will not disappoint.

ALIVE AMONG THE DEAD: Philips Electronics has found a U.S. home for the super jewel box (SJB) it designed for the DVD market. Already in use overseas (Picture This, Billboard, Jan. 9), the clear plastic case has been adopted by Anchor Bay Entertainment for one title, cult favorite "The Evil Dead." VP Jay Douglas expects it to be Anchor Bay's best-selling disc title.



by Seth Goldstein

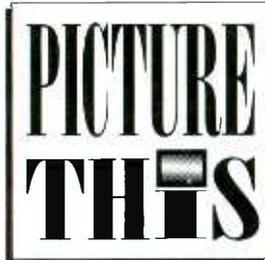
Consultant Ben Tenn in Northridge, Calif., who reps the SJB here, won't say whether Anchor Bay is his first customer. However, we haven't

seen or heard of any others, so it's likely the success or failure of "Dead" will be of interest to DVD vendors now packing discs in Amaray and Alpha Enterprises boxes. (That's everyone except the Warner Home Video family, the only one to employ the so-called "snapper" unit.)

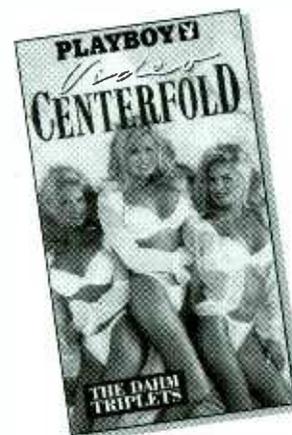
Anchor Bay certainly wants to attract attention. Reprising the old days of CD displays, the "Evil Dead" disc is itself the sales tool. Anchor Bay has reproduced key art for the movie on the DVD in place of the usual slip sheet. And, for the time being, there's a choice of on-disc pictures. Anchor Bay has replicated 5,000 copies each of five different "Evil Dead" images before issuing a sixth that will be the standard.

Douglas figures the limited editions will generate lots of consumer interest and perhaps multiple purchases. Chains such as Media Play and Sun Coast Motion Picture Company got equal amounts of the different packages. "Evil Dead" fans see all of these, "and in a lot of cases, they will buy more than one," he adds. With DVD booming, Douglas is confident Anchor Bay hasn't gone overboard. "Five thousand of anything is relatively small," he says. "We wanted to do something different, and the only way we can do this is to use the super jewel box." Sales, Douglas claims, are moving "even faster than I thought."

As for SJB's future, Anchor Bay has a couple of candidates for summer release. "We do intend to use it again," Douglas says. He's still big on the Amaray box, which now has a sturdier, more flexible hub that permits easier removal of the disc.



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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
◀ No. 1 ▶								
1	1	12	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
2	4	9	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
3	2	49	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
4	3	10	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
5	12	2	TEKKEN: THE MOTION PICTURE	A.D.V. Films 001	Animated	1999	NR	19.98
6	10	2	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
7	5	9	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
8	6	15	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
9	8	7	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
10	11	9	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
11	13	12	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
12	9	4	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
13	33	2	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
14	15	4	MADELINE	Columbia TriStar Home Video 602946	Hatty Jones Frances McDormand	1998	PG	15.95
15	16	123	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
16	18	5	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
17	7	23	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
18	NEW ▶		MULAN	Walt Disney Home Video Buena Vista Home Entertainment	Animated	1998	G	26.99
19	20	14	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
20	19	13	SMALL SOLDIERS	Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
21	23	17	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
22	14	14	CATS	PolyGram Video 4400479953	Elaine Page John Mills	1998	NR	24.95
23	34	11	TORI AMOS: THE COMPLETE VIDEOS 1991-1998	Atlantic Video 83154	Tori Amos	1998	NR	19.98
24	NEW ▶		POKEMON: VOL. 1	Viz Video Pioneer Entertainment 0001D	Animated	1998	NR	14.98
25	28	2	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
26	37	14	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
27	26	10	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
28	17	7	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
29	24	141	GONE WITH THE WIND ◊	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95
30	RE-ENTRY		THE BIG CHILL: 15TH ANNIVERSARY EDITION ◆	Columbia TriStar Home Video 01892	William Hurt Glenn Close	1983	R	14.95
31	22	4	MAN IN THE IRON MASK	MGM/UA Home Video Warner Home Video M907047	Leonardo DiCaprio Jeremy Irons	1998	PG-13	19.98
32	27	15	HOPE FLOATS	FoxVideo 32234	Sandra Bullock Harry Connick, Jr.	1998	PG-13	19.98
33	RE-ENTRY		U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	19.95
34	25	35	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
35	32	11	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
36	21	12	BILLBOARD DAD	Dualstar Video Warner Home Video 36519	Mary-Kate & Ashley Olsen	1998	NR	19.96
37	30	131	THE LITTLE MERMAID: THE SPECIAL EDITION	Walt Disney Home Video Buena Vista Home Entertainment 12731	Animated	1989	G	26.99
38	RE-ENTRY		KISS: SECOND COMING ▲	PolyGram Video 80063005917	Kiss	1998	NR	29.98
39	RE-ENTRY		THE RESCUERS	Walt Disney Home Video Buena Vista Home Entertainment 9459	Animated	1977	G	26.99
40	31	3	BARNEY: SING & DANCE WITH BARNEY	Barney Home Video The Lyons Group 2030	Barney	1999	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. © 1999, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Intervisual Buys Fast Forward

BOOK AND TAPE MERGER: Pop-up book manufacturer Intervisual Books and video sales and marketing firm Fast Forward have decided to join forces.

Fast Forward, formed in 1987, delivers tapes for ancillary markets. It warehouses about 600 titles for an account base of more than 4,000 storefronts, including Toys 'R' Us, Blockbuster, Target, Mucsieland, and Best Buy. It also has established relationships with children's retailers Zany Brainy, Noodle Kidoodle, and Gymboree, for which it has developed book-and-tape sets.

Intervisual's books are mainly for the children's market, but it also creates coffee-table pop-ups for grown-ups on such topics as Harley-Davidson and Elvis Presley. The main goal of the newly merged company will be to develop and sell book-and-video combo sets.

"This is a perfect fit," says Fast Forward president **Steve Ades**, "and no one loses a job." Ades says

the two companies started talking last summer after Intervisual hired Fast Forward to market one of its products.

The deal will permit him to relinquish day-to-day operations while still remaining in the business. "It allows me to be creative instead of managing and running everything," Ades notes. Fast Forward partners **Steve Selsky**, VP/CFO, and **Steve Wallace**, VP of sales, join Ades at Intervisual.

SHELF TALK



by Eileen Fitzpatrick

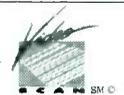
About the only change will be Fast Forward's move from its Marina del Rey, Calif., offices up the road to Santa Monica, Calif. With the acquisition of Fast Forward,

Intervisual expects to double its annual sales to more than \$30 million this year.

THE FIRST RED LINE: Taking advantage of the media attention surrounding the remake of "The Thin Red Line," Simitar Entertainment has made available the
(Continued on next page)

Top DVD Sales™

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



THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
◀ No. 1 ▶					
1	1	2	THE TRUMAN SHOW (PG) (29.99)	Paramount Home Video 33112	Jim Carrey Laura Linney
2	2	5	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
3	3	7	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
4	5	8	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
5	6	8	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
6	4	2	STAR TREK VI: THE UNDISCOVERED COUNTRY (PG) (29.99)	Paramount Home Video 32301	William Shatner Leonard Nimoy
7	7	6	THE AVENGERS (PG-13) (24.98)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
8	8	10	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
9	9	5	OUT OF SIGHT (R) (34.98)	Universal Studios Home Video 20340	George Clooney Jennifer Lopez
10	NEW ▶		HOW STELLA GOT HER GROOVE BACK (R) (34.98)	FoxVideo 9660	Angela Bassett Whoopi Goldberg
11	14	9	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
12	12	11	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
13	11	8	DEEP IMPACT (PG-13) (29.98)	Paramount Home Video 33082	Morgan Freeman Robert Duvall
14	10	2	THE BIG CHILL: 15TH ANNIVERSARY EDITION (R) (29.99)	Columbia TriStar Home Video 60263	William Hurt Glenn Close
15	13	9	SIX DAYS, SEVEN NIGHTS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford Anne Heche
16	18	11	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
17	17	11	LOST IN SPACE (PG-13) (22.98)	New Line Home Video/Warner Home Video N4667	William Hurt Gary Oldman
18	15	11	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
19	16	11	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
20	RE-ENTRY		CITY OF ANGELS: SPECIAL EDITION (PG-13) (24.99)	Warner Home Video 16320	Nicolas Cage Meg Ryan

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MUSIC STORES

(Continued from page 53)

stores are quick to sense when a format is in transition. Collectors are sure to follow. House of Records, for example, has just brought in its first used laserdiscs. "We expect to see a lot more of it," says Smith, who's attracted by deluxe editions.

Customers and the urging of House of Record employees helped change the product mix. "Now we have people who come in every week looking for new videos," says staffer Shawmel Garlington. "We sell a lot." Pointing to a wall display that has spilled over into crates jammed with cassettes, Garlington adds, "They shop for price."

Wall stock runs \$5.99. But the real bargains are in the crates, where shoppers can scrounge for anything from classics to recent hits.

Other record retailers are more cautious. It's "not turning the world around," says Stuart Freeman of Nuggets Records. However, he hastens to add, "having videos is something the customers like, and it's a nice little piece of business for us."

Nuggets is a 20-year-old Boston store that, like dozens of outlets around the country, mentions video in advertisements in Goldmine, a widely circulated collectors' publication.

Significantly, collectors' stores are no longer limited to walk-in traffic or even mail order. Many now have World Wide Web sites to draw customers from around the country or around the world. Smith says he recently redesigned his Web page at House of Records, where despite the cramped space a large video section has just been added.

Often, the requests are for vintage music videos. That's the reason collectors are coming to 14-year-old Bow Wow Records, also in Albuquerque. Owner Andrew Horowitz says he has doubled the size of his video department. Music is key, he emphasizes, although he won't discuss specifics. "What we pay depends on the titles."

SHELF TALK

(Continued from preceding page)

original 1964 version, priced at \$9.95 for VHS and \$14.98 for DVD.

Based on the epic World War II Pulitzer Prize-winning novel by James Jones, the movie stars Jack Warden as Sergeant Welch and Keir Dullea as Private Doll. It was directed by Andrew Marton, and the screenplay was written by Bernard Gordon.

CLASSIC DVD: Home Vision is working on four new DVD titles for its popular "Criterion Collection" line, which will be released throughout this year:

A mixture of catalog and newer releases, the titles are David Lynch's "Eraserhead"; Brian De Palma's "Sisters"; Federico Fellini's "Nights Of Cabiria"; and Abbas Kiarostami's "Taste Of Cherry," which won the 1997 Cannes Film Festival Palme d'Or. The Chicago-based supplier will also unveil a new "Classic Collection" series highlighting the world's greatest directors, which will be jointly produced with Janus Films.

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Amid Talk Of Saturation, Kid Vid Strives To Stay Fresh

IN THE SPOTLIGHT: In this issue of Billboard, you'll find the annual Children's Entertainment special section, which coincides with the American International Toy Fair being held Jan. 12-15 in New York. (Billboard also runs a kids' entertainment Spotlight section along with its Holiday Products Showcase every August.)

This installment of Child's Play supplements the overview we wrote for the special section. We'll include music-related extras in next issue's audio column.

One theme that recurred in talking to various industry executives was that kid vid is no longer in a significant growth phase. In fact, notes Los Angeles-based consultant **Regina Kelland**, "While video continually sells better [than children's audio] across the board, there has been a falling off, in some ways. Consumers are reaching a home video saturation point with regards to their video libraries. Some big video projects with high sales projections are not quite meeting those goals any more."

Wendy Moss, senior VP of marketing for Sony Wonder, agrees.

"Video has reached its height already," she says. "New ways must be found to keep it fresh. For Sony Wonder, third-party promotion is important in positioning our product, and we plan to continue that in 1999."

The prospect of saturation hasn't stopped at least one prominent indie artist, **Joanie Bartels**, from shifting her career emphasis from audio to video. Bartels, who's handled by Van Nuys, Calif.-based Vision Quest Entertainment, is beginning production on a three-cassette home video series, "Joanie Bartels' Musical Machine." The three videos mix computer animation with live action.

Vision Quest chief **Kym Pahoundis** says the focus is on early-childhood education, with titles such as "ABC's," "123's," and "Colors & Shapes." The approach is musical.

"In conjunction, a television series based on the videos is being pitched," says Pahoundis, who notes that Bartels is already up for an Emmy Award for a TV program dealing with Los Angeles-area recycling. She adds that several "Joanie Bartels' Musical Machine" licensing tie-ins, "from books to toys," are in the works. "And



by *Moira McCormick*

by the end of the year, Joanie may release an audio component to the video," Pahoundis says.

Not all vendors believe kid vid has peaked. Warner Family Entertainment director of marketing **Dan Capone** reports that sales were up in 1998, and he expects the trend to continue with franchise favorites **Mary-Kate** and **Ashley Olsen**, toddler sensations the Teletubbies, and "Scholastic's The Magic School Bus." There are also family features such as "Jack Frost," "Batman Beyond," and an animated "The King And I."

"More than in the past, consumers are consistently looking for and buying videos [connected with] huge franchises," Capone says. "We know on-pack premiums are working. The Olsen twins video that came with an autographed picture and frame was very successful."

Third-party tie-ins "will continue to expand in '99," he says, building on recent partnerships with Wendy's, Spaghetti-O's, Cool Whip, and others. He adds, "In 1999, a focal point will be reaching parents and children online, as well as through strong TV and print advertising."

Another company that experienced growth last year was Big Idea Productions, maker of the computer-animated Bible series "Veggie Tales." Big Idea, which releases titles first to Christian bookstores and then to the mass market, will have two releases in March, "Larry Boy And The Fib From Outer Space" and "God Wants Me To Forgive Them?" A third, "Larry Boy And The Rumor Weed," goes the Christian route in July.

Says Big Idea co-founder **Phil Vischer**, "We want to make longer, bigger stories, more like feature films. The market for half-hour video really doesn't exist anymore."

A 46-minute "feature" is being produced this year and should arrive next year. Big Idea, building a 50,000-square-foot studio outside Chicago, also wants TV time for "Veggie Tales."

Video that teaches values is the stock in trade of Sisu Home Entertainment in New York. Specializing in Jewish themes, Sisu, which celebrates its 10th anniversary this year, grew in 1998.

"Part of the reason for that was Israel's 50th anniversary, which has helped us develop a larger audience," says marketing director **Paulette Glassman**. "In '99, we're diversifying and going into more outlets in the general market. The Jewish subject matter is not only for Jewish audiences. More people want to expose their kids to other cultures."

Sisu's crown jewel is its "Shalom Sesame" series, a dozen titles pro-

duced by the Children's Television Workshop. Latest release in the series, due out in April, is "Shalom Sesame Passover," packaged with an activity book featuring the "Sesame Street" Muppets in the Mideast.

GOOD SPORTS: CBS Video has debuted a new children's imprint, "Sports Illustrated For Kids Video." It's based on the CBS TV show of the same name, itself a spinoff from Sports Illustrated for Kids magazine.

Volumes one and two, each 50 minutes and priced at \$14.98, include behind-the-scenes segments on sports superstars, bloopers, and tips from professional athletes, including

basketball's **Grant Hill**, soccer's **Mia Hamm**, football's **Brett Favre**, baseball's **Derek Jeter**, and tennis's **Venus Williams**. Two children, **Rebecca** and **Eugene**, host the programs.

A current tie-in with promotional partner General Mills is offering consumers the chance to save \$3 with the purchase of both volumes of "Kids Video," via a coupon found on boxes of Team Cheerios cereal. The videos are being cross-promoted in the monthly magazine, which claims to reach 7 million readers, and on the publication's World Wide Web site.

Assistance in preparing this column was provided by *Kim Cox*.

Billboard® FEBRUARY 20, 1999

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	3	No. 1 THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
2	3	4	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney Jennifer Lopez
3	4	5	BLADE (R)	New Line Home Video Warner Home Video N4685	Wesley Snipes
4	2	6	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
5	7	3	54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers
6	NEW		RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker
7	5	10	THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
8	6	7	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
9	9	4	HOW STELLA GOT HER GROOVE BACK (R)	FoxVideo 2767	Angela Bassett Whoopi Goldberg
10	8	12	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
11	10	4	DISTURBING BEHAVIOR (R)	MGM/UA Home Video Warner Home Video M907182	Katie Holmes Nick Stahl
12	11	9	THE MASK OF ZORRO (PG-13)	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins
13	13	9	SLIDING DOORS (PG-13)	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah
14	12	5	THE AVENGERS (PG)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
15	NEW		RETURN TO PARADISE (R)	PolyGram Video 4381548365	Vince Vaughn Anne Heche
16	17	2	DANCE WITH ME (PG)	Columbia TriStar Home Video 23943	Vanessa L. Williams Chayanne
17	15	14	DEEP IMPACT (PG-13)	Paramount Home Video 330821	Morgan Freeman Robert Duvall
18	NEW		BUFFALO 66 (R)	Universal Studios Home Video 83984	Vincent Gallo Christina Ricci
19	16	2	SLUMS OF BEVERLY HILLS (R)	FoxVideo 4110379	Marisa Tomei Alan Arkin
20	20	18	A PERFECT MURDER (R)	Warner Home Video 16643	Michael Douglas Gwyneth Paltrow

◆ 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. © 1999, Billboard/BPI Communications.

Billboard® FEBRUARY 20, 1999

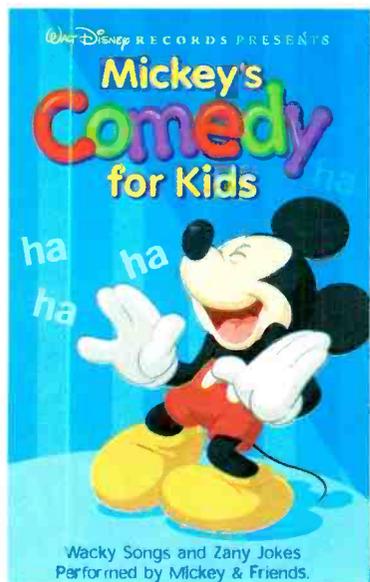
Top Kid Video™				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
1	1	13	No. 1 LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
2	2	166	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
3	5	13	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
4	12	9	POKEMON: VOL. 1 Viz Video/Pioneer Entertainment 0001D	1998	14.98
5	4	23	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95
6	3	15	QUEST FOR CAMELOT Warner Family Entertainment/Warner Home Video 1607	1998	22.95
7	22	3	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
8	7	23	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
9	8	19	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
10	6	51	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
11	9	41	ANASTASIA FoxVideo	1997	26.98
12	15	9	THE LAND BEFORE TIME VI: THE SECRET OF SAURUS ROCK Universal Studios Home Video 83759	1998	19.98
13	NEW		BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95
14	10	171	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
15	16	21	BARNEY'S GREAT ADVENTURE PolyGram Video 40045005765	1997	22.95
16	NEW		MULAN Walt Disney Home Video/Buena Vista Home Entertainment	1998	26.99
17	23	19	BLUE'S CLUES: STORY TIME Nickelodeon Video/Paramount Home Video 838883	1998	9.95
18	17	249	BAMBI Walt Disney Home Video/Buena Vista Home Entertainment 942	1942	26.99
19	13	13	BLUE'S CLUES: ARTS AND CRAFTS Nickelodeon Video/Paramount Home Video 839163	1998	9.95
20	RE-ENTRY		KIKI'S DELIVERY SERVICE Buena Vista Home Entertainment	1998	19.99
21	25	41	ELMOPALOOZA! ◇ Sony Wonder	1998	12.98
22	RE-ENTRY		THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
23	14	27	THE BLACK CAULDRON Walt Disney Home Video/Buena Vista Home Entertainment 9124	1985	26.99
24	20	49	CREATURE COMFORTS BBC Video/FoxVideo 7012	1997	14.98
26	24	275	AN AMERICAN TAIL ◇ Universal Studios Home Video 83842	1986	19.98

◆ 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. © 1999, Billboard/BPI Communications.

By **MOIRA McCORMICK** and **KIM COX**

No question about it: Today's kids have considerably more entertainment options available to them than they did even a few years ago. The explosion of the Internet, the increasing popularity of game systems and, to some degree, the proliferation of CD-ROMs combine to spell fierce competition for the makers of children's audio and video products—and it was fierce enough even before interactive media came to the fore. But providers of audio and video have risen to the challenge and are continually devising marketing and promotional schemes to set their products apart from the pack.

This goes for everyone—even market-leader Disney. Mike Bessolo, VP of marketing for Walt Disney Records, says, "Kids audio labels have had to more aggressively market and 'event' their titles as a way to keep the consumer's attention—and retailer shelf space. However, our consumer research—as well as others'—shows that parents now, more than ever, are coming to appreciate the value of having music in the home—they talk about 'music time' as a great way to interact with their kids. In a world of videos and computer games, the simple pleasures of music live on."



PROMOTING CONSUMER INVOLVEMENT

Says Bessolo of Disney's 1999 "aggressive" marketing campaigns, "Via stand-alone and Disney synergy programs, Walt Disney Records will utilize fast-food tie-ins, television and radio advertising, packaged-goods promotions, merchandising programs and Internet promotions that get the consumer involved with the music." February releases for Disney include the soundtrack to Disney Channel preschool show "Bear In The Big Blue House"; "One Saturday Morning," featuring songs from Disney TV cartoons and the compilation "Jungle Boogie." On March 16, Disney bows "Mannheim Meets The Mouse," in which



Children's Entertainment

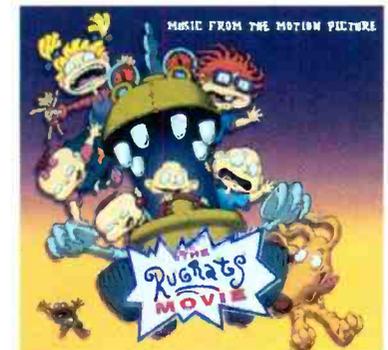
THE BILLBOARD SPOTLIGHT

KIDS AUDIO: Sounding Good For '99

Mannheim Steamroller interprets classic Disney songs; "Mickey's Comedy Club For Kids" and "Radio Disney Kid Jams," a collection of the most-requested contemporary top-40 songs on Radio Disney. "We are aggressively marketing our products online through Disney.com and our relationship with Music Blvd.," Bessolo says. "The Web is a great venue to promote deep-catalog product that the Disney fan can't always find at retail. Our objective is to make our online and retail programs work hand-in-hand."

MAKING ROOM FOR BARNEY

Billboard's top kids artist from 1996 through 1998 has been Barney the Dinosaur, cumulative sales for whose audio products top 6 million units, according to Lyrick Studios, creator, producer and distributor of the purple T. rex's products and programs. Even so, says VP of marketing Sue Bristol Beddingfield, "Many mass merchants are decreasing shelf space dedicated to kids' audio, which is challenging." Lyrick's in a unique position to cross-promote Barney audio, video, plush toys and books, since the company licenses, produces and distributes all those products itself. "It allows us to work with retailers on easier boutiquing of our product, to make a brand statement at retail," observes Beddingfield.



'Rats' track: benefiting from film promotion

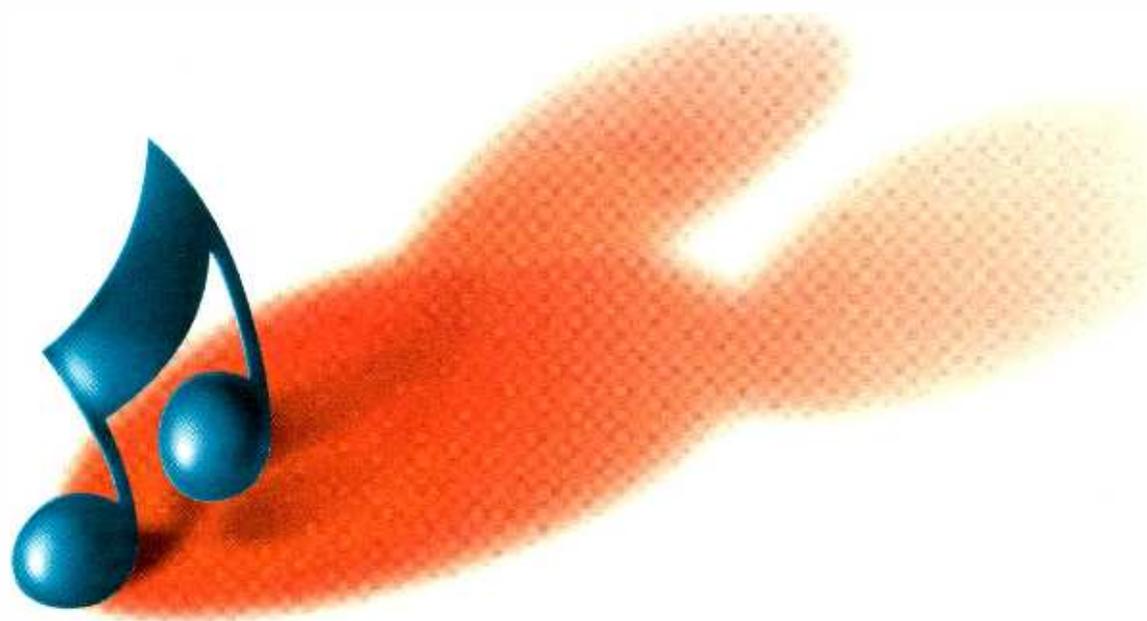
With 1999 being Barney's 10th anniversary, for example, Lyrick has created a cross-category line of special products highlighted with a "Celebrating 10 Years Of Barney" logo. They include the newly released audio title, "I Love To Sing With Barney" and the "Sing & Dance With Barney" video, books and plush toys. "For one retailer's program, we did a display with all four types of product packed together," says Beddingfield. Through the rest of this year, consumers who purchase any two specially marked "10 Years" products from Lyrick Studios can receive a free child's Barney T-shirt.

REACHING THE MOMS

In conjunction with Barney's 10th, Lyrick kicked off its first national-TV ad campaign, comprising national cable and spot TV—"anything that reaches moms," according to Beddingfield. This year will see five more Barney audio titles, including book-and-cassette packages "Barney's Read Along ABC Animals" and "Barney's Sing Along In Outer Space," and the music album "Barney's A Great Day For Learning." Five direct-to-video titles will be released as well.

Beddingfield notes that, while e-commerce "is growing," it is "still Continued on page 62

For Ears of All Ages.



From classical to jazz, New Age to radio hits, swing to Sing-Alongs, Walt Disney Records gives you more ways to sell great sounds to the entire family.

Share the music of Disney at our website: www.disney.com/DisneyRecords, part of  Network go.com



CHILDREN'S ENTERTAINMENT

Let March come in like a lion and go out like a lamb. Kidvid's first quarter came in like mice and is going out like Rugrats, with plenty of creature features in-between. With "A Bug's Life" bowing second quarter, 1999 is shaping up to be the Year Of The Animal.

Disney's long-awaited re-release of "The Rescuers" launched the year with a three-pronged strategy of national ads, a rebate offer and trailers, only to be re-scheduled after the recall. Barney is following last month's excellent "Sing And Dance With Barney" with the March direct-to-video "What A World We Share," supported by national print and media campaigns and a cross-promotion with Luvs diapers.

It's Drypers for Sony Wonder's promotion of "Sesame Street: Let's Eat," which also will benefit from big-screen advertising this month. Next month, look for "Sesame Street: Kids' Favorite Songs," based on the audio hit.

LAMBS AND BEARS

Paramount revealed two new "Blue's Clues" titles last month to the delight of young puzzlers everywhere. And Lamb Chop lovers revealed in two new vids, "The Best Of Shari Lewis' Lamb Chop And Friends" (Sony Wonder/Golden Books) and "Shari Lewis' One-Minute Bible Stories" (Columbia-Tristar).

January also saw titles related to venerable children's author-

illustrators in "The Wubbulous World Of Dr. Seuss" (Columbia-Tristar) and "Maurice Sendak's Little Bear: Friends" (Paramount), based on the Nick Jr. hit. Time-Life Kids promises one PBS title each month in its series "The Big Comfy Couch."

February, of course, is hopping

with Easter goodies. Golden Books' basket holds four videos—each with a family coupon booklet—including the classic "Here Comes Peter Cottontail" and the charming "Madeline And The Easter Bonnet." GB's distributor, Sony Wonder, offers two other bunny favorites in "The New

Adventures Of Peter Rabbit" and "The Velveteen Rabbit," narrated by Meryl Streep.

Artisan's half-dozen Easter eggs include "The Tale Of Peter Rabbit" as told by Carol Burnett, and five "Tales Of Beatrix Potter With Dancers Of The Royal Ballet."

Rabbits aren't the only stars in February, but also "Antz" (DreamWorks), "Animorphs" (Columbia-TriStar), bears in "Sing A Song With Pooh Bear" (Disney) and two "Paddington" titles (Time-Life Kids), a horse in "National Velvet" (MGM) and a mutt in "Soccer Dog: The Movie" (Columbia-Tristar).

Warner's reprise of "Tom And Jerry: The Movie" and MGM's "All Dogs Go To Heaven" and its sequel. Columbia TriStar promises the direct-to-video live-action "Baby Huey's Great Easter Adventure" and a re-promote of "Jim Henson's Tale Of The Bunny Picnic."

Sony Wonder follows its multi-platinum-selling "The Rainbow Fish" with another book adaptation in the Doors Of Wonder series March 30. "Mama, Do You Love Me?" tells the tale of a young Inuit child and is filled with Arctic animals. Another Native American tale, "The Education Of Little Tree," moves to sell-through March 9.

FAIRYTALE FEBRUARY

Of course, kids themselves star in first-quarter titles, too. Madeline visited "The Ballet" and "New York" in January. And a comics classic came to life in "The Little Lulu Show: Valentine's Day," also from Golden Books, with ancillary merchandise.

Fox celebrated Martin Luther King's birthday with a special, direct-to-video feature. "Our Friend Martin" combines live-action with animation and draws on the vocal talents of a host of stars, including Angela Bassett, Danny Glover, Ashley Judd and John Travolta.

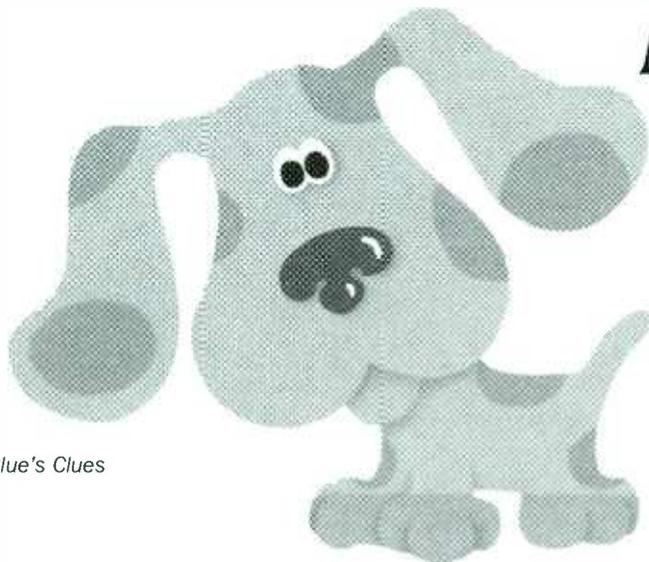
January also saw the release of the all-new "Baby Songs Good Night," plus reissues of the original classics "Baby Songs" and "More Baby Songs" (Anchor Bay). And, from Berkeley-based Living Logos came "Songs Of Terra Madre," wherein four children learn the magic of Mother Earth.

It's a fairy-tale February at Warner, with a new feature-length animation of "The Snow Queen" from the award-winning producers of "The Wind In The Willows." Enhancing sales are clamshell

Continued on page 60

BEASTLY WEATHER: KIDVID '99 RAINS CATS, DOGS AND RUGRATS

BY CATHERINE CELLA



Blue's Clues

PICNICS AND CLEVER PETS

March comes in like a "Bear In The Big Blue House" (Vols. 5 and 6, Columbia-TriStar) and goes out like "The Cat From Outer Space" in a collector's edition from Anchor Bay. In between are classics and premieres sure to please everyone with their clever pet tricks.

Disney's animated "101 Dalmatians" bow-wow-wows March 9, closely following

THEY WANT THEIR DVD:

Format Begins To Make Its Mark With Kids

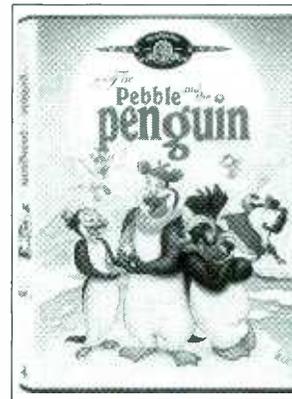
BY DEBBIE GALANTE BLOCK

Let's face it. Kid-Vid keeps cash registers ringing at the video store. Although DVD's early adopters were videophiles—typically male and with high-end incomes—that demographic seems to have changed rather quickly. In just the 1998 holiday shopping period alone, Videocan reported nearly 3 million DVD discs sold. Children's titles were few and far between at first, but second and third quarters 1999 are expected to be "hot" for family titles. And, early titles, such as Warner Home Video's "Space Jam," which was one of the first DVD titles ever released, continue to sell as though they are new releases. According to Mark Horak, Warner's VP of marketing, "With DVD, there is a high reorder pattern much different than that of VHS. 'Space Jam,' 'Quest For Camelot' and 'Willy Wonka And The Chocolate Factory' are still among the top-20 best-sellers from our catalog." Warner has approximately 250 DVD titles on the market.

SIMULTANEOUS RELEASES

Although day-and-date releases of VHS and DVD titles were almost unheard of at first, that is also beginning to change. Early on, Buena Vista Home Entertainment released "George Of The Jungle,"

and, in December, DreamWorks released "Small Soldiers" day-and-date. "Lost In Space" (New Line) debuted day-and-date as well, and at press time, it was selling better on DVD than on VHS. But, in some cases, there is still a lag. Titles such as "Madeline" (Columbia) and



March's release of "The Parent Trap" (Buena Vista) and "The Waterboy" (Buena Vista) have lagged or will tag along behind their VHS counterparts.

To the chagrin of many parents, animation has really been sparse. Buena Vista, which, not surprisingly, has probably been one of the most aggressive in releasing family entertainment, has released only one fully animated feature, "Beauty And The

Beast: Enchanted Christmas." And, right now, there is nothing on its to-be-released list that indicates a change of heart. However, animation recently arrived from MGM Home Entertainment, with the January release of "Pebble And The Penguin" and the "Pink Panther Cartoon Collection." During the 1998 Christmas season, MGM released its direct-to-video title "All Dogs Christmas Carol" as well as "The Secret Of NIMH." Although it could not be confirmed at press time, Sony Wonder hopes to be putting "Rudolph The Red Nosed Reindeer" (the new movie) out on DVD before next Christmas.

Speaking of Sony Wonder, with the DVD successes of "Elmo-palooza," "Sesame Street's 25th Anniversary" and "The Rainbow Fish" behind it, the company will be releasing an original adaptation of the award-winning book "Mama Do You Love Me," written by Barbara M. Joosee and illustrated by Barbara Lavalley. This 30-minute video will be released in March day-and-date with its VHS counterpart. Sony will also release "The Little Witch" during the summer.

ALREADY OUT AND ABOUT

Other just-released DVD family titles from Universal include the 1994

Continued on page 60



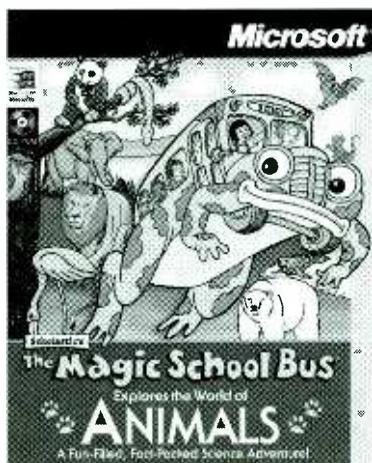
MULTIMEDIA ROUNDUP: SOFTWARE FIRMS GEAR UP FOR A SMASH FOLLOW-UP TO "THE BIGGEST YEAR EVER"

BY STEVE
TRAIMAN

multimedia software for video and computer games and "edutainment" was projected to hit a record high of \$6.1 billion in 1998, up 20% from the prior year's high mark. While video games, led by Sony PlayStation (PSX) and Nintendo 64 (N64), saw the biggest jump—to an estimated \$4.2 billion last year, compared to \$3.3 billion in 1997—PC-game revenue was up a healthy 5.5%, to about \$1.9 billion.

With the first titles for younger kids filtering into both the Sony PSX and N64 markets, in the PC area, kids' multimedia units were up strongly, according to Ilene Haase of The NPD Group's Leisure Activities division that tracks both software and hardware sales at retail point-of-purchase.

"Through last November, the 'cre-



ativity' category market share was 18.8%, compared to 13.4% in the comparable 1997 period," she says, "with units up 100% and dollars up 80%. For 'early learning' titles, market share was 35.8% vs. 29.2% the year before, with units up 75% and dollars up 40%. For 'reading and storybook' titles, the

share was 15.8%, compared to 20.1% in 1997, but in a larger market, with unit sales up 13%, while dollars were down about 5%."

"It was the biggest year ever for children's multimedia, including games and edutainment," says Doug Lowenstein, president of the Interactive Digital Software Assn. (IDSA), whose 40-plus members account for about 85% of U.S. software sales. "More than half of video-game players and three of every 10 PC gamers are under 18," he adds. "Girls and women represent more than one third of interactive-entertainment software's most frequent users—thanks to Mattel's Barbie, Purple Moon's Rockett, Broderbund's Carmen Sandiego and Eidos' Lara Croft [Tomb Raiders], among other brand franchises."

Kids' CD-ROMs are looking even better this coming year, based on this sampling of titles confirmed by

leading companies in the market, many of which were formally announced at the American International Toy Fair, Feb. 8-15 in New York. This is without product expected from The Learning Company, which acquired Broderbund Software last year and is being acquired by Mattel, and from Cendant's Knowledge Adventure division, being acquired by Europe's Havas Group.

A FLOCK OF BARBIES

Mattel Media has four new Barbie titles set for the first quarter, including "Barbie Sticker Designer," "Barbie Totally Tattoos," "Barbie

Oven CD-ROM Playset" (Sept.).

Humongous Entertainment has its third "Blue's Clues" title, licensed from Viacom/Nickelodeon, with "Blue's 123 Time Activities" (June), plus "Freddie Fish 4: The Case Of The Hogfish Rustlers Of Briny Gulch" (March).

PANTHERS AND KITTIES

Simon & Schuster Interactive has The Pink Panther (MGM): "Hocus Pocus Pink" and "Passport To Peril" (February); Wimzie's House (PBS): "Play Along" and "A Surprise For Horace" (March); and "Maisy Interactive Playhouse & Activity Center" (SSI/Nickelodeon), due

later this year. Newkidco has "Elmo's Number Journey" and "Elmo's Letter Adventure" on PSX plus "Elmo's 123s" and "Elmo's ABCs" on Nintendo's Game Boy; and "Hello Kitty Cube Frenzy" (Sanrio).

Lego Media International, which launched its own games division last year, has "Lego Racers" for PC, with PSX and N64 versions later in the year; "Legoland"; "Lego Rock Raiders";

"Lego Friends," its first Lego For Girls title, "Lego Learning I," and "Lego Creator II."

Purple Moon releases the fourth in its popular series with "Rockett's First Dance" (March). Disney Interactive has "Disney's Winnie The Pooh & Tigger Too Animated StoryBook" (February). And Saban Entertainment expects to announce agreements for interactive CD-ROMs based on Fox Kids Network properties that include Power Rangers, Mystic Knights and NASCAR Racing. Microsoft offers "Scholastic's The Magic School Bus Explores The World Of Animals" (April). ■



Ultra Sports" and "Barbie Gotta Groove." Due from Hot Wheels are "Hot Wheels Tattoo Designer" (April) and "Hot Wheels Crash" (September). Initial MatchBox release is "MatchBox/Caterpillar Hard Hat Hero Playset" (September), also available as a CD-ROM title.

Hasbro Interactive launched its "E-mail Games" line, with the first of 11 titles for online play in February: "Scrabble," "Battleship," "Football" and "Chess, Checkers & Backgammon." Based on innovative key-top technology are "Super Soaker: Alien Shoot-Out CD-ROM Playset" (August) and "Easy-Bake

KIDVID '99

Continued from page 59

packaging, Snow Queen books and audios and re-promotes of "The Hobbit" and other Warner Bros. Family Entertainment titles.

Paramount March-es "The Rugrats Movie" into stores at \$26.95 to boost the end of the quarter. Their predecessors, "The Little Rascals," star in six vids, each with three episodes: from Hallmark. And MGM plans a fine roster of family classics March 2, including "Little Women" and "The Courtship of Eddie's Father."

RHYMING TELETOUBBIES

CBS-Fox kicked off "Sports Illustrated For Kids," based on the CBS show, Jan. 12 with a Cheerios rebate cross-promotion. And Universal added three new-to-video titles to its Deanna Durbin Collection, Jan. 19: "The Amazing Mrs. Holliday," "Because Of Him" and "I'll Be Yours." And Jan. 1 saw the release of Dallas-based Rich-Heape Films' "Tales Of Wonder," starring Storyteller of the Year, Native American Gregg Howard.

Disney's "Mulan" rode into stores Feb. 2, while Feb. 9 saw the third release in the franchise from PBS Kids/Warner, "Teletubbies Nursery Rhymes," exclusive to video and introducing teletypes to Jack and Jill, et. al.

Finally, in February, is the arrival of "Thomas The Tank Engine & Friends: Cranky Bugs And Other Thomas Stories." This time, the train tales are told by Alec Baldwin and premiere on video. And their caboose is a music video called "Night Train."

Special titles in March come from BWE's promotion of A Little Wonderworks, A Lot Of Magic. These family movies include "The Whole Of The Moon," "A Gift for Sarah" and "Clowning Around I And II."

And lastly, Holly Hunter reads "Dr. Seuss's My Many Colored Days," due March 6, accompanied by the Minnesota Orchestra and 3-D animation. The innovative title joins two others distributed by Oakland-based Blackboard Entertainment, "On The Day You Were Born" and "Nutcracker: The Untold Story." ■

THEY WANT THEIR DVD

Continued from page 59

feature, "The Little Rascals," "Cop And A Half" and the live-action version of "The Flintstones." DTS, which is an alternative audio format used in many movie theaters rather than Dolby, will receive a boost with DVD versions of "Babe" and "The Little Rascals." This month, Image Entertainment issues "Benji" and "For The Love Of Benji." Twentieth Century Fox Home Entertainment plans to release "Ever After," the Cinderella story starring Drew Barrymore, and "The King And I" in March.

At this time, Sony's DVD titles have the usual trailers, chaptering and Dolby Digital Surround that most titles offer. However, Wendy Moss, senior VP, Sony Wonder/SMV, says much more interaction is planned for titles in 1999—including internet links, multi-angle shots and gaming. "We also expect to be offering ROM titles this year," she adds.

ROM WITH A PURPOSE

As for ROM titles, little has been available at retail. Most DVD-ROM titles are being bundled with com-

puters. Nor has much of the content been original programming; most titles have been repurposed CD-ROM. However, Simon & Schuster Interactive will debut two DVD-ROM



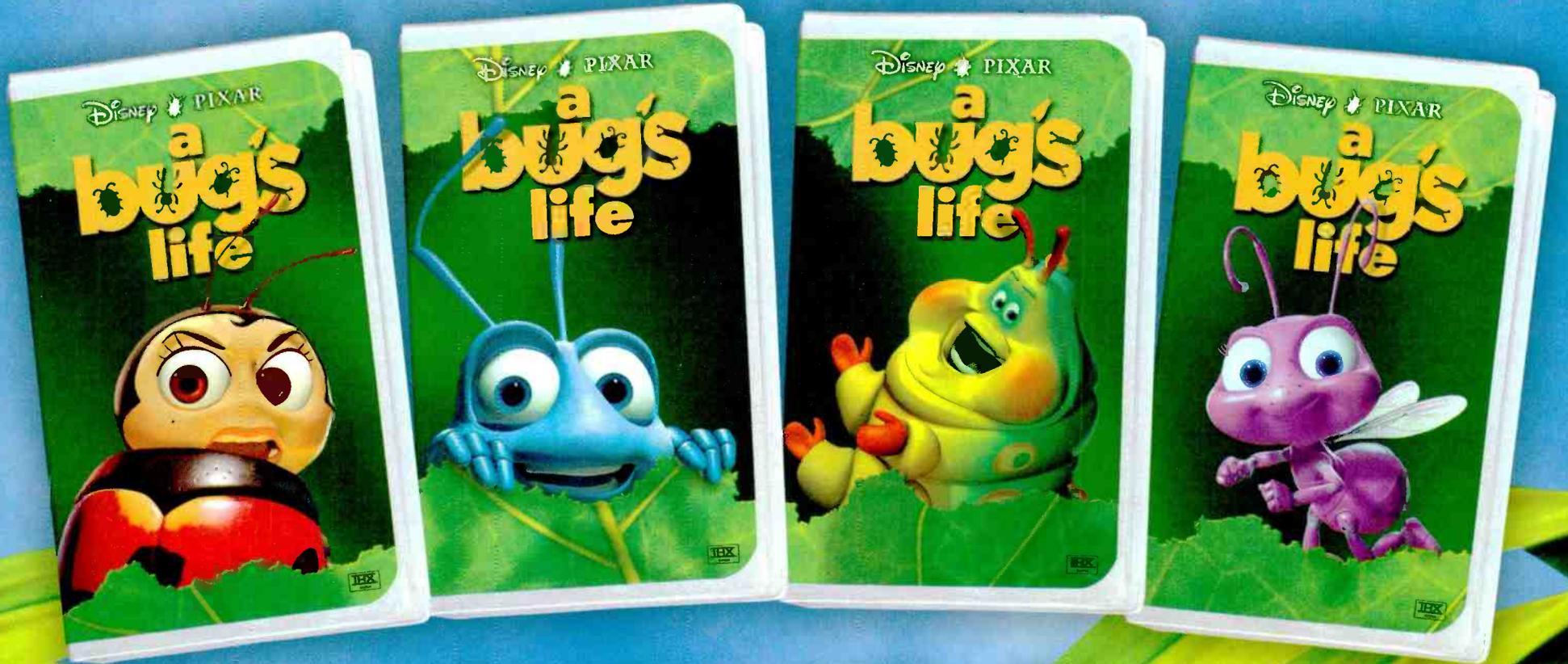
titles this week at the Toy Fair. These DVD-ROM titles based on the hit PBS pre-school television show, "Wimzie's House," will be released simultaneously with the CD-ROM versions. Gilles Dana, Simon & Schuster Interactive's senior VP, says, none of the DVD-ROM titles currently have as strong a video character such as Wimzie.

At first, Simon & Schuster will concentrate its marketing of "Play Along With Wimzie" and "A Surprise For Horace" in children's specialty stores. "We want to build a brand name," Dana says. However, these titles will be marketed to mass merchants, along with Wimzie toys, by next Christmas.

As the price of hardware and software continues to drop, DVD will continue to be embraced more and more by the main stream—the mainstream that has children. So, it's safe to say a lot of opportunity exists for releasing children's DVD titles as well as releasing titles in Divx, DVD's competing format.

Currently, 250 titles are available in Divx with a sampling of children's titles, many of which are available in DVD as well. According to Divx sources, 90,000 Divx-enhanced DVD players were sold in its first three months of national availability. During that same time period, about 535,000 Divx discs were sold. Although support for Divx is unclear at this point, most sources told Billboard they are committed to DVD, and children's product is a big part of that commitment. ■

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HOME VIDEO

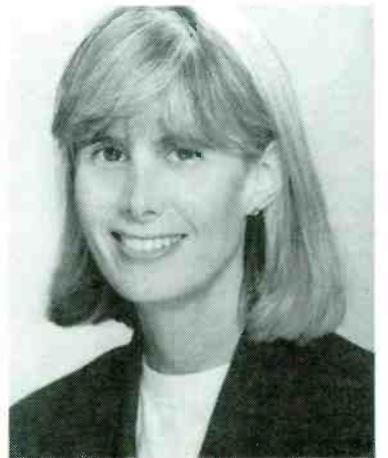
PIXAR

KIDS AUDIO

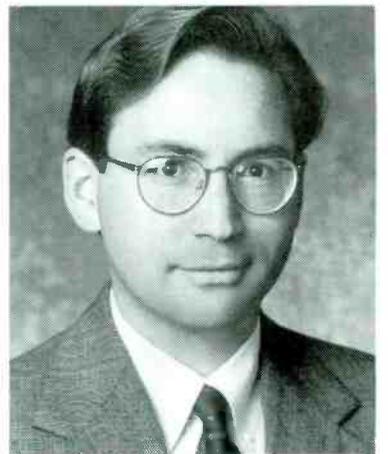
Continued from page 57

a tiny piece of our business. We'd prefer people go to retailers—the hands-on retail experience is something you just don't get on the Net. On the other hand, you can't listen to album tracks in all retail outlets, and you can preview audio on the Net. Each has its own advantages."

Online marketing is on the rise for Kid Rhino. There, VP Carol Lee says that "Cartoon Network Themes," a July audio release featuring music from cable channel Cartoon Network's shows, will be "enhanced with a CD-ROM game,



Sony's Moss



Disney Records' Bessolo

which will be promoted on our Web site." Kid Rhino's just released an audio companion to the highly rated Nickelodeon preschool show "Blue's Clues," which comes packaged with a game board and Colorforms game pieces. The album is being cross-promoted with Humongous Entertainment's "Blue's Clues" CD-ROM. Lee says, "We're also working with Simon & Schuster to create a storytelling kit, inside of which will be a sample cassette of the 'Blue's Clues' album."

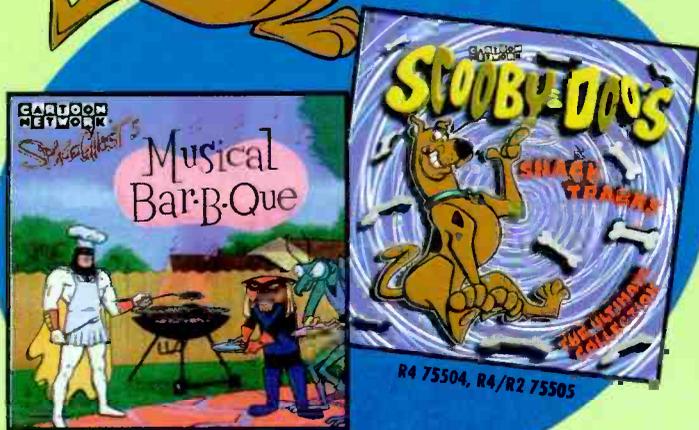
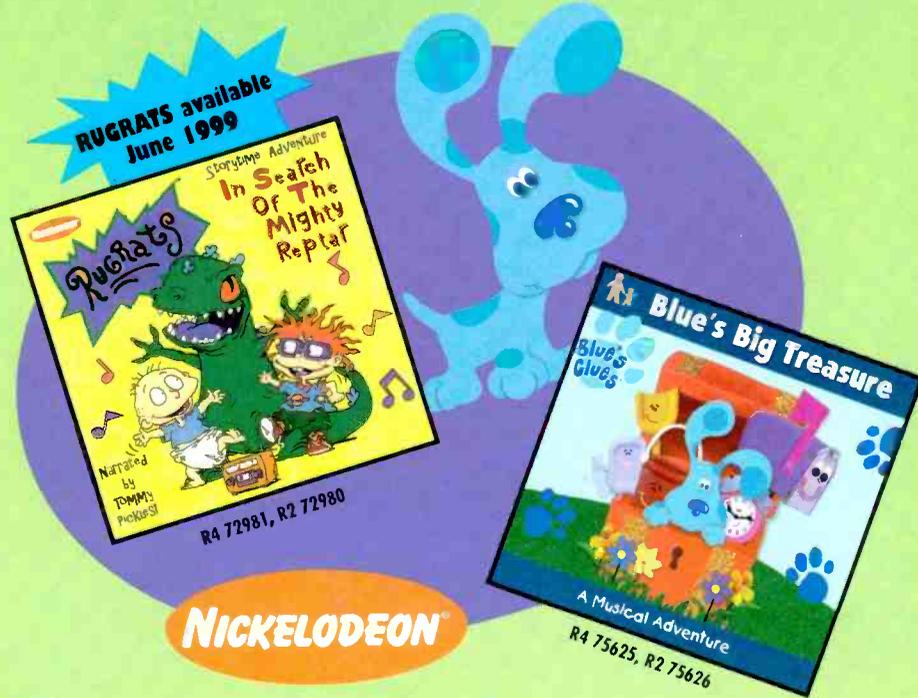
LICENSED DRIVERS

Kid Rhino's modus operandi is to release albums tied to major licensed properties, and Lee says it's working. "Sales were extremely strong in '98, and we expect them to be stronger in '99," she notes. "Parents will purchase familiar product when they don't have time to seek out more niche products. Also, by releasing albums [targeting] adults and collectors as well

Continued on page 64

Kid Rhino is Licensed to Win!

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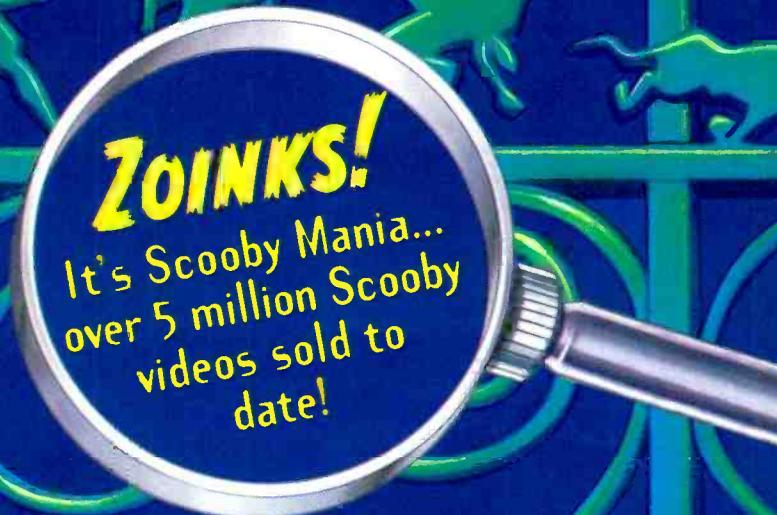
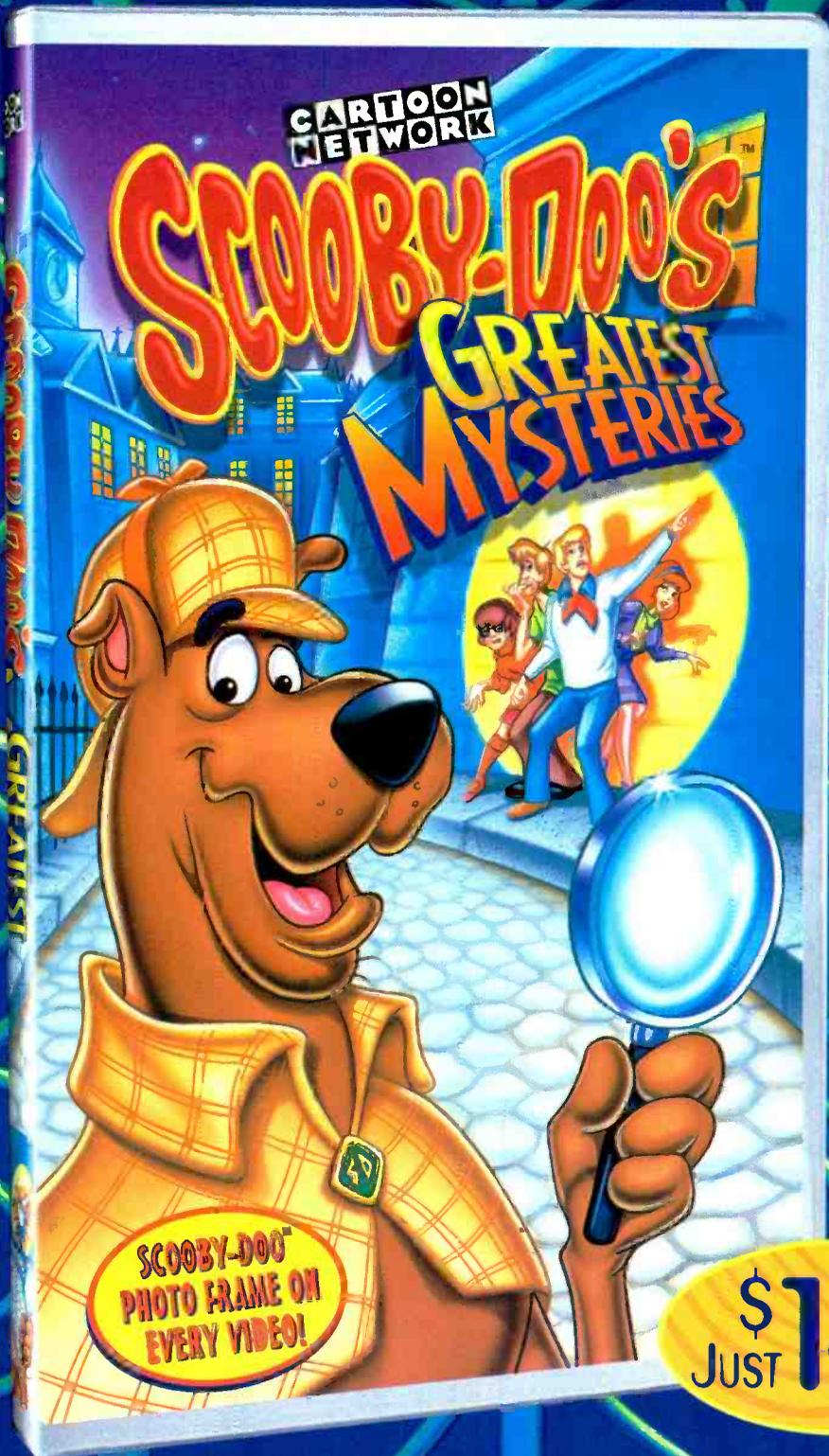
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CARTOON NETWORK

CHILDREN'S ENTERTAINMENT

KIDS AUDIO

Continued from page 62

as children, we've kept a broad audience in a tough market." One property that's done particularly well for Kid Rhino is tot TV sensation "Teletubbies," whose debut audio release, "Teletubbies: The Album," shipped six figures of units according to Lee.

MOVIES AND TV

In general—and to no one's surprise—audio tied to a major kids' motion picture or TV property makes the most impressive retail showing. "Last year was a great one for audio from film projects," says Kathleen Bywater, founder and president of independent mar-



keting firm Playground Entertainment Marketing of La Cañada, Calif. "Most of our projects [including the hit soundtrack to "The Rugrats Movie"] are driven by huge

advertising and promotional campaigns based around the films." She notes that marketing these titles in mass merchants' electronics sections—in addition to their children's and audio sections—helps "maintain large sales." Expected sales leaders for '99 are any audio products related to the upcoming "Star Wars" movie.

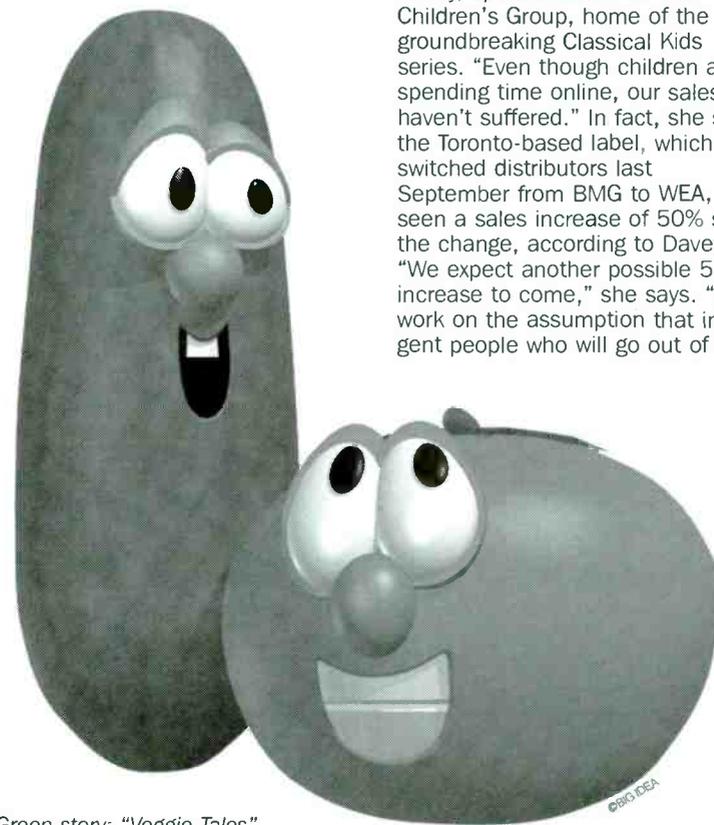
RADIO AND RETAIL

Still, marketing children's audio continues to be a challenge. "There is no real radio for kids," observes Wendy Moss, senior VP of marketing for Sony Wonder/SMV. "Even Radio Disney isn't geared toward [young] kids, so there's not a real place to hear children's music." Like many vendors, Sony Wonder

has found that featuring their product in retail listening stations is one way to help drive sales. Sony

always have times when they want to listen to music."

Echoing that sentiment is Beth Davey, spokeswoman for The Children's Group, home of the groundbreaking Classical Kids series. "Even though children are spending time online, our sales haven't suffered." In fact, she says, the Toronto-based label, which switched distributors last September from BMG to WEA, has seen a sales increase of 50% since the change, according to Davey. "We expect another possible 50% increase to come," she says. "We work on the assumption that intelligent people who will go out of their



Green story: "Veggie Tales"

way to find high-quality product, and are willing to pay more, are our main audience."

CHANGING CHANNELS

Sales of Rounder Records' Rounder Kids imprint also rose in 1998, according to director of special marketing Bing Broderick. Sales of product by premier children's artist Raffi, whose catalog Rounder acquired in 1996, rose by 8% to 10%. Due this month is the fourth and final album in John McCutcheon's Four Seasons series, "John McCutcheon's Spring Songs." The artist's "Autumnsongs" is up for a 1999 Grammy Award (Best Musical Album For Children), as is another Rounder release, Cathy & Marcy's "Changing Channels."

BIBLICAL ANIMATION

One of the biggest success stories of last year was that of Veggie Tales, the maverick Christian video and audio series produced by Big Ideas Productions of Chicago. The hilarious, computer-animated Bible stories, which also spawned a successful audio series, went from Christian bookstore hit to mass-market sensation. Says Big Idea president Phil Vischer, "1998 was fun—it doesn't seem like we've found the ceiling in the Christian market, and we're exploding in the mass market too." According to Vischer, the line sold 4.5 million units for calendar year 1998.

"Parents—and not just the ones who shop in Christian bookstores—are looking for entertainment that teaches values to kids," says Vischer, by way of explaining Veggie Tales' popularity. ■

Wonder's imminent audio release (Mar. 9) is the latest in its Family Artists Series, "Singin' In The Bath tub," by actor John Lithgow.

Despite obstacles that affect even the major labels—decreasing shelf space, lack of radio and fewer means of mass promotion in general—many independent labels and artists continue to fight the good fight in kids' audio. Some indies, in fact, are doing quite well. Youngheart Music president Jim Recor says sales increased 30% in 1998—"as they have for the previous few years"—and he expects the same for '99. "Youngheart is becoming a presence," says Recor of his label, home to educational-market superstars Greg & Steve. "This year, we have 50 products, whereas, three years ago, we had 15. Plus, our Web site activity grows 50% each month."

Veteran children's singer-songwriter Linda Arnold, missing in action since A&M folded its kids division some years ago, has made a welcome return on Youngheart, which is re-releasing five of her titles, as well as a new album, "Circus Magic."

INTELLIGENT SEARCHES

"We feel strongly that consumers are looking for educational—rather than strictly entertaining—children's products," says Sheron Sherman, president of Music For Little People of Redway, Calif. Supporting her claim is MFLP's 25% sales jump last year. Sherman says they're expecting a 10% increase for '99. "Interactive media definitely competes for children's leisure time, but, regardless of CD-ROMs and Nintendo, children will

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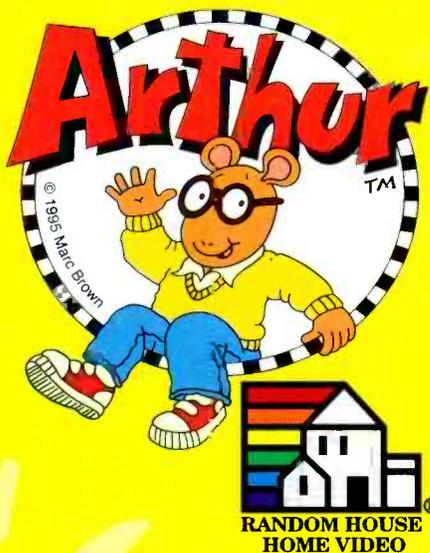
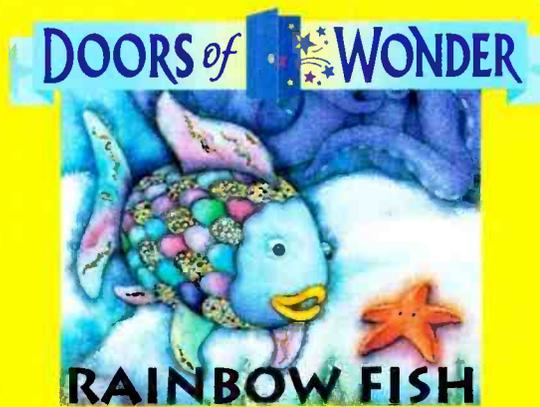
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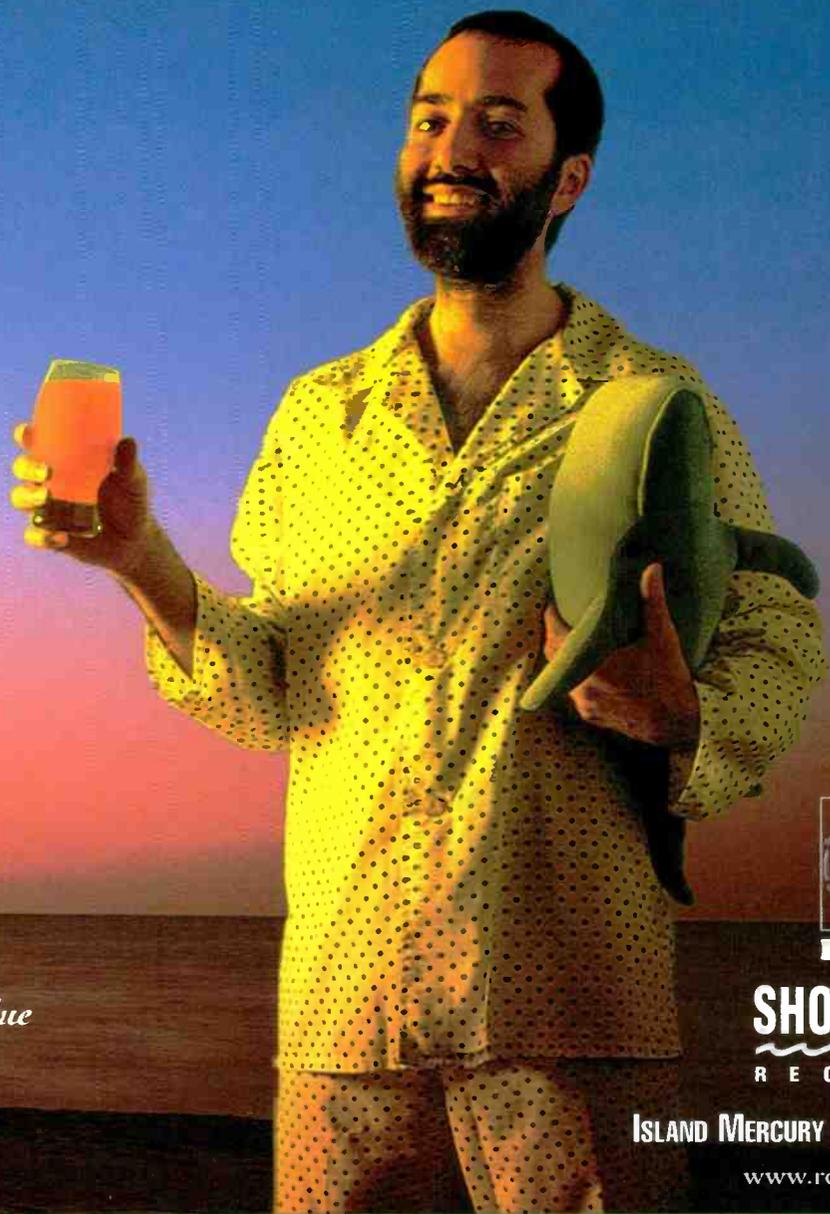
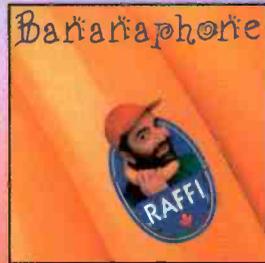
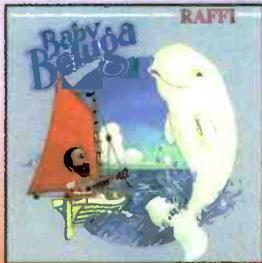
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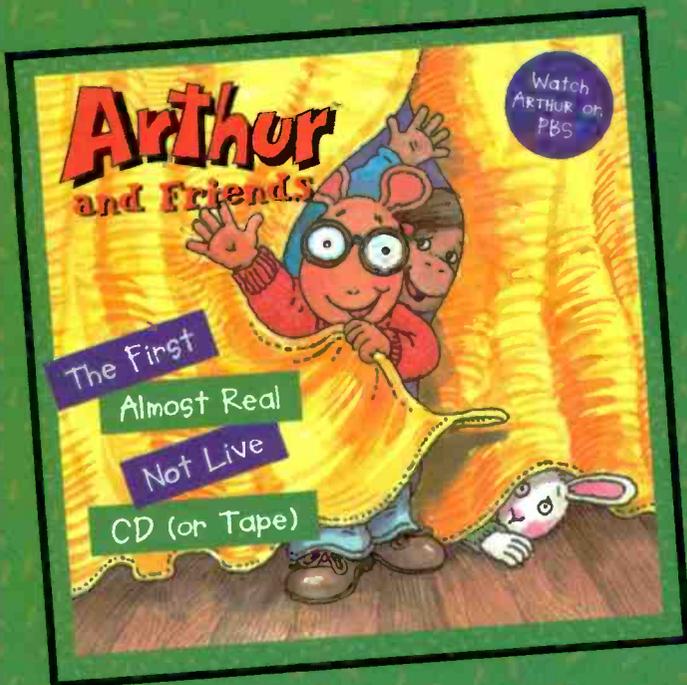
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Just Koz. Saxophonist Dave Koz, host of the nationally syndicated "Dave Koz Radio Show," is in the studio working on his latest album. Lending vocals to a track is Luther Vandross, a recent guest on the show. Pictured in the front row, from left, are Koz, Vandross, and co-producer Evan Rogers. Shown in the back row, from left, are vocalist Kevin Owens and co-producer Carl Sturken.

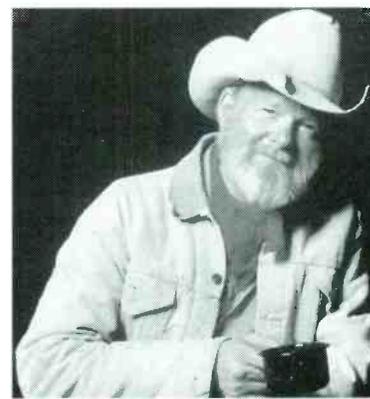
Steagall Expands His Radio 'Corner' Cowboy Program Affiliates With Texas State Network

BY DEBORAH EVANS PRICE

NASHVILLE—After five years on the air, Red Steagall's "Cowboy Corner" is roping in additional listeners via its new affiliation with the Texas State Network (TSN). Billed as the only syndicated cowboy radio show in the U.S., "Cowboy Corner" is heard in 120 markets nationwide.

"We have been toying with the idea for years," says Steagall of having TSN carry the program. "A friend of mine who sells time for the network and for another station, Bill Hurd, came by my office and said, 'You really need to be on the Texas State Network, and I want you to talk to [general sales manager] Tom Gresback.' So Tom came out and we visited, and it just grew from there."

As part of the TSN, Steagall's



STEAGALL

show will be on such Lone Star stations as KRLD Dallas, KKXY San Antonio, and KGNC Amarillo. "There are lots of other stations in Texas on the network that we al-

ready had," he says. "We have been on KTRH in Houston for five years. They were one of the first stations to go on it. It works real well in a metropolitan market, and I think that was one of the deciding factors [for TSN]."

Though some people might think a cowboy radio show would succeed primarily in rural markets, Steagall says that isn't the case. "There are lots of people who like western things and cowboy things who live, work, and stay in the city but still can transport themselves to those visions they hear on the radio," he says. "It's a theater of the mind. They can go out West, live with the cowboys, ride those trails in the alpine meadows. That's what cowboy music does: It transports you to another time and place."

(Continued on next page)

newslines...

SPOT LOADS SOAR IN NYC. A recent study shows that 12 minutes of spots an hour, once considered high by many PDs, is now the low end of the spectrum in New York. Raising what he calls a warning flag to group owners, Robertson Stephens media analyst William Meyers says clutter is reaching a saturation point at which it could hurt radio's long-term growth. Researchers tracked 192 hours in three dayparts at 16 New York stations. In mornings, modern rock WXRK, the home of Howard Stern, had the highest FM spot load, with 17.5 minutes per hour. The station with the highest hourly spot load overall was Chancellor's rhythmic top 40 WKTU, with 15½ minutes. At the lower end was now-defunct AC sister WBIX, with 12 minutes an hour.

RADIO AD SALES SURGE IN 1998. The radio industry set an advertising record in 1998 as it passed the \$15 billion mark in sales for the year. The industry saw an overall 12% increase in earnings in '98 compared with the previous year, pushing revenue to \$15.41 billion. Local ad sales were up 11%, while national spot dollars surged by 15%, according to the Radio Advertising Bureau (RAB). Meanwhile, the annual RAB conference, held earlier this month in Atlanta, drew more attendees than any in its 19-year history.

MILEWSKI DIES OF CANCER. Greater Media president Tom Milewski, 49, died of cancer Feb. 8. Milewski began his career in 1973 as PD/morning host for Greater Media in Detroit. After law school, he went to work in the company's corporate offices. Milewski also served on the National Assn. of Broadcasters and Radio Advertising Bureau boards.

RADIO DISNEY AFFILIATES HIT THREE DOZEN. Radio Disney adds another affiliate, KYOK-AM Houston. The 24-hour live network is now heard in 36 markets.

Acquisitions, New HQ Noted At NRB Show

NASHVILLE—Technology, acquisitions, and an announcement of the organization's new home dominated the 56th annual convention of National Religious Broadcasters (NRB). More than 5,000 attended the show, held Jan. 30-Feb. 2 at Nashville's Opryland Hotel.

Attendance at this year's convention was at an all-time high, according to NRB VP Michael Glenn.

"Our association is strong," he says. "The industry is strong. We're in a growth pattern in so many ways. This was the largest exhibit hall we've ever had, and we received tremendous feedback from exhibitors."

During the convention, NRB executives announced the building of a \$1.5 million headquarters to be located in Manassas, Va. The new

facility will include office space, studios, and a religious broadcasting hall of fame. Among major contributors to the building fund are Total Living Network in Chicago; Christian Broadcasting Network in Virginia Beach, Va.; and Cornerstone Television in Wall, Pa.

Many people were also talking about Salem Communications' acquisition of Nashville-based CCM Communications—which produces radio programs and the Christian magazines CCM Update and CCM Magazine—and of OnePlace, a Greensboro, N.C., company specializing in E-commerce, consumer profiling, digital imaging, and other technologies.

Salem also has an agreement to purchase Austin, Texas-based NavPress Software, which develops and

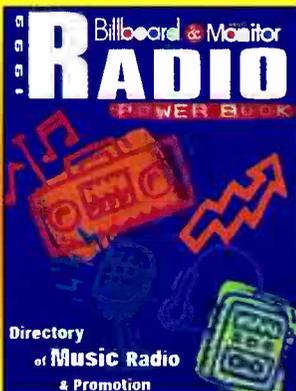
supplies electronic Bible and Christian reference books and software.

Salem, based in Camarillo, Calif., owns 45 terrestrial radio stations and a radio network with more than 1,000 affiliates.

"The Internet represents unlimited opportunities for broadcasters," notes Salem COO Eric Halvorson. "And with the Web technology and E-commerce capabilities of OnePlace, the print media assets of CCM Communications, and the product offering of NavPress Software, the stage is set for Salem to experience significant growth and to provide comprehensive programming and unparalleled content."

Purchase prices for the companies weren't disclosed. Each will remain headquartered in its current location. (Continued on next page)

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Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	18	I'M YOUR ANGEL JIVE 42557	R. KELLY & CELINE DION 11 weeks at No. 1
2	2	2	20	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
3	5	5	14	ANGEL WARNER SUNSET 13621/REPRISE	SARAH MCLACHLAN
4	3	4	24	FROM THIS MOMENT ON MERCURY 466450	SHANIA TWAIN
5	6	6	6	WRITTEN IN THE STARS CURB/ROCKET SOUNDTRACK CUT/MERCURY	ELTON JOHN & LEANN RIMES
6	7	9	6	FAITH OF THE HEART UNIVERSAL SOUNDTRACK CUT	ROD STEWART
7	4	3	15	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN	WHITNEY HOUSTON & MARIAH CAREY
8	10	10	15	HANDS ATLANTIC ALBUM CUT	JEWEL
9	8	7	29	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	BACKSTREET BOYS
10	9	8	22	I'LL BE ATLANTIC 84191	EDWIN MCCAIN
11	12	12	58	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
12	11	11	29	THIS KISS WARNER BROS. 17247	FAITH HILL
13	20	19	6	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
14	13	13	54	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
15	18	20	8	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT	N SYNC
16	15	16	57	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
17	16	15	40	TO LOVE YOU MORE 550 MUSIC ALBUM CUT/ERG	CELINE DION
18	22	24	4	I STILL BELIEVE COLUMBIA ALBUM CUT	MARIAH CAREY
19	17	17	52	MY FATHER'S EYES DUCK ALBUM CUT/REPRISE	ERIC CLAPTON
20	19	18	46	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
21	14	14	17	THE POWER OF GOOD-BYE MAVERICK 17160/WARNER BROS.	MADONNA
22	21	22	12	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT
23	24	29	4	ANGEL OF MINE ARISTA 13590	MONICA
24	28	28	3	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
25	26	25	17	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	18	ANGEL WARNER SUNSET 13621/REPRISE	SARAH MCLACHLAN 3 weeks at No. 1
2	2	2	23	LULLABY SMG ALBUM CUT/COLUMBIA	SHAWN MULLINS
3	4	4	30	SAVE TONIGHT WORK ALBUM CUT/ERG	EAGLE-EYE CHERRY
4	3	3	18	HANDS ATLANTIC ALBUM CUT	JEWEL
5	5	5	21	SLIDE WARNER BROS. ALBUM CUT	GOO GOO DOLLS
6	6	6	25	JUMPER ELEKTRA 64058/VEG	THIRD EYE BLIND
7	7	8	19	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
8	9	11	9	EVERY MORNING LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
9	8	7	25	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE	SHERYL CROW
10	11	9	11	IT'S ALL BEEN DONE REPRISE ALBUM CUT	BARENAKED LADIES
11	10	10	43	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
12	14	14	15	YOU GET WHAT YOU GIVE MCA ALBUM CUT	NEW RADICALS
13	12	12	19	SWEETEST THING ISLAND ALBUM CUT/MERCURY	U2
14	16	20	7	UNSENT MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
15	13	13	56	I'LL BE LAVA 84191/ATLANTIC	EDWIN MCCAIN
16	20	21	16	KISS ME SQUINT 79101/COLUMBIA	SIXPENCE NONE THE RICHER
17	17	18	24	INSIDE OUT RCA ALBUM CUT	EVE 6
18	15	15	46	REAL WORLD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
19	19	19	54	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
20	18	17	35	ONE WEEK REPRISE 17174	BARENAKED LADIES
21	22	22	12	FLY AWAY VIRGIN ALBUM CUT	LENNY KRAVITZ
22	21	16	20	THANK U MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
23	23	25	14	CRUSH RCA ALBUM CUT	DAVE MATTHEWS BAND
24	31	35	4	BELIEVE WARNER BROS. 17119	CHER
25	24	24	15	FATHER OF MINE CAPITOL ALBUM CUT	EVERCLEAR

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service, 66 adult contemporary stations and 76 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. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

Survey Says Net Listening Has Doubled

This story was prepared by Frank Saxe, reporter for *Airplay Monitors*.

NEW YORK—The number of people who have listened to a radio station via the Internet has doubled in the past six months, according to a new study by Arbitron and Edison Media Research.

It found that 13% of Americans have listened to radio on the Internet, compared with 6% last August. Online listeners tend to skew male and toward younger demos, with one-third of 12- to 24-year-olds having heard Internet radio, vs. 28% in the 25-44 demo and 19% in the 45-plus cell.

Internet usage is highest among modern rock listeners (90%), followed by listeners of top 40 (68%),

AC (52%), rock (48%), and R&B (44%). Surfing is less common among country listeners, of which only one-third had used the Internet.

'23% of the respondents said they would be willing to buy music from a station site'

Researchers say money could also be made from the World Wide Web, as 23% of respondents said they would be willing to buy music from a station site. The study of

1,350 fall 1998 diary-keepers found that 57% of Internet listeners have tuned in to a station in another part of the country, while 20% sampled radio outside the U.S.

In other Arbitron news, the company is reorganizing itself to concentrate on its growing international division. GM Pierre Bouvard becomes executive VP, focusing on international expansion. VP of sales Scott Musgrave is promoted to senior VP of domestic radio and will assume Bouvard's U.S. radio duties.

National radio sales manager Bruce Supovitz is promoted to the newly created position of VP of national radio services; he will head a new unit working to develop national radio network, syndication, and satellite radio ratings.

STEAGALL EXPANDS HIS RADIO 'CORNER'

(Continued from preceding page)

Gresback says the TSN affiliated with Steagall because of "the appropriate nature of the programming for Texans. We believe fully in what Red is doing in remembering the old West and our western heritage."

Steagall has long been known as a promoter of the western lifestyle. He's released 18 albums, spawning such hits as "Lone Star Beer And Bob Wills Music" and "Someone Cares For You." He's also an actor, rancher, and author ("Ride For The Brand"). In 1991, he was named the official Cowboy Poet of Texas by the Texas State Legislature. Last summer, he received the entertainer of the year accolade from the Academy of Western Artists.

He sponsors several successful cowboy events each year, the largest being Red Steagall's Cowboy Gathering and Western Swing Festival, held each October in Fort Worth's historic Stockyards. He even has his own line of coffee, Red Steagall's Cowboy Coffee, through Celebrity Blends and the European Coffee Classics.

Hosted by Steagall, "Cowboy Corner" features segments on cowboy poetry, storytelling, and music. Among the guests who have been featured on the show are the late Roy Rogers, Reba McEntire, Tracy Byrd, Michael Martin Murphey, Charlie Daniels, and Ben Johnson. The show also features segments with real-life ranch managers and old-time cowboys. Each show also includes a song of inspiration.

ACQUISITIONS, NEW HQ NOTED AT NRB SHOW

(Continued from preceding page)

rent location, with CCM president John Styll and OnePlace CEO W. Douglas Young staying in their respective positions.

While Salem's growing prominence in the Christian media arena was news at NRB, attendees were also busily discussing their own growth and technology issues in a variety of seminars and sessions.

The show takes place in an imaginary bunkhouse with sidekicks Buffalo, Buck, and Badger, who are Steagall's pals and band members Mark Abbott, Buck Reams, and Rich O'Brien, respectively. "The bunkhouse has become our home," Steagall says. "People identify with it. Everyone thinks the show is being done live in their market."

In reality, Steagall travels all over Texas, going to various locations to tape segments of the show.

'It's theater of the mind. They can go out West, live with the cowboys, ride those trails in the alpine meadows'

One of Steagall's partners in the radio show is Stuart Balcom, who owns the Balcom Advertising Agency in Fort Worth. Steagall credits Balcom with originating the idea for the show. "He came to me with an idea for a three-minute show every morning on a local station," Steagall recalls. "I said, 'I can't do that; it would take at least 30 minutes.'"

So they did a 30-minute pilot, and a major station requested an hour. They got such positive feedback, they decided to launch the show.

Ron Huntsman of Nashville-based Huntsman Entertainment was hired to clear the initial stations. The show went on the air with 154 stations nationwide.

"We have more stations in Texas than any other state, but we have two stations in California," Steagall says. "We have stations in the Northeast and Southeast, the Midwest—all across the country. We have rabid fans everywhere. One fellow in New Mexico wrote to tell me that he drives 60 miles to the top of a mountain to tune the show in because he can't get it in the valley where he lives. He's been doing that for four years."

Steagall says that the TSN is currently the only radio network on which the show is broadcast but that other network options are being explored.

"We wanted to see how this works and get all the intricacies of this worked out before we contact other networks," he says. "That's something we'd really like to explore—affiliating ourselves with other state networks."

Steagall says that a number of stations in the U.K. and Australia are interested in broadcasting "Cowboy Corner" and that he is investigating taking the show overseas.

"Cowboy Corner" includes six minutes of local spots and six minutes of national spots. Current national sponsors include AT&T and Farm & Ranch Healthcare.

"There were a lot of things going on," says Glenn. "People are wondering about technology more than ever. We had a radio session on new technology, and I remember going by there and seeing it fill up. Apparently, it spilled out into the hallway."

This year's convention featured numerous speakers, including Chuck Colson, Bishop T.D. Jakes, Steve

Brown, and Joni Eareckson Tada. Music seems to be playing an increased role in the convention each year; this event featured a mixture of gospel, contemporary Christian, and Southern gospel artists such as Steven Curtis Chapman, Fernando Ortega, Gold City, NewSong, the Cathedrals, and Deniece Williams.

DEBORAH EVANS PRICE

London is David Tomlinson's muse. "Thrill Kisses" is very much London. It's very urban and inspired by the sounds of the city and the house we made the record in. It's almost like you can hear us debating the sonics and then chipping in to get some fags and a bottle of wine," he says of Tin Star's debut album.

"In London, my head works. I'm used to the weather and have idiosyncrasies that formed early from exposure to British culture. We can travel as much as we want, but we can't escape our past. I've never even been able to string ideas together when on holiday or while on tour. Writing songs on a bus sounds like a fine idea, but I don't think I could do it. You're either preparing yourself for

a gig or recovering from one. Then again, maybe I haven't spent long enough away."

That is about to change, as the band is headed for shows in Germany, the U.S., and Australia,



"Hell, we didn't even know what we were doing, but we knew we could put our heads together and be brilliant" —David Tomlinson, Tin Star

where it will surely play the moody Charlatans U.K.-esque Brit-pop track called "Head," No. 20 on this issue's Modern Rock Tracks. "It says what it means. Simply, you're always trapped in the con-

finer of your head no matter where you physically are. It's a bit paranoid really," says the vocalist. "I wrote it in the morning when I was in that bewildered, out-of-sync state. I didn't think it was sophisticated enough for the ears of Britain. And Americans say 'yes' or 'no' to singles, never 'maybe.' We knew it'd be hard to get on their radio, so we were glad they said 'yes' to us."

Tomlinson feels the group owes a lot to the creative freedom and ample time V2 gave Tin Star to record. "We weren't a big signing. It wasn't like all the mags were saying Tin Star is gonna be this or that. Hell, we didn't even know what we were doing, but we knew we could put our heads together and be brilliant. V2 luckily believed that, too."

Billboard®

FEBRUARY 20, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1				
1	2	5	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	1	3	WHAT IT'S LIKE	EVERLAST TOMMY BOY
3	4	6	ONE	CREED WIND-UP
4	3	1	TURN THE PAGE	METALLICA ELEKTRA/VEEG
5	5	2	FLY AWAY	LENNY KRAVITZ VIRGIN
6	6	4	KICKIN' MY HEART AROUND	THE BLACK CROWES AMERICAN/COLUMBIA
7	7	12	WHISKEY IN THE JAR	METALLICA ELEKTRA/VEEG
8	9	9	GOT YOU (WHERE I WANT YOU)	THE FLYS DELICIOUS VINYL/TRAUMA
9	8	7	SLIDE	GOO GOO DOLLS WARNER BROS.
10	11	15	WHATEVER	GODSMACK REPUBLIC/UNIVERSAL
11	10	8	DRAGULA	ROB ZOMBIE GEFENN/INTERSCOPE
12	16	19	LEECH	EVE 6 RCA
13	12	16	FREE	TRAIN AWARE/COLUMBIA
14	15	11	STILL RAININ'	JONNY LANG A&M/INTERSCOPE
15	14	14	WHAT'S THIS LIFE FOR	CREED WIND-UP
16	13	10	EVERYTHING IS BROKEN	KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
17	21	23	SELLING MY SOUL	BLACK SABBATH EPIC
18	17	13	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING COLUMBIA
19	23	26	YOU BLEW ME OFF	BARE JR. IMMORTAL/EPIC
20	28	30	LIVING DEAD GIRL	ROB ZOMBIE GEFENN/INTERSCOPE
21	18	17	CELEBRITY SKIN	HOLE DGC/INTERSCOPE
22	19	18	BITTERSWEET	FUEL 550 MUSIC/ERG
23	24	25	NOW THAT YOU'RE GONE	INDIGENOUS PACHYDERM
24	29	31	HAUNTING ME	STABBING WESTWARD COLUMBIA
25	22	24	POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
26	25	27	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME)	MARILYN MANSON NOTHING/INTERSCOPE
27	31	—	WHY DON'T YOU GET A JOB?	THE OFFSPRING COLUMBIA
28	32	—	HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
29	26	21	PSYCHO MAN	BLACK SABBATH EPIC
30	27	22	ANOTHER BRICK IN THE WALL (PART 2)	CLASS OF '99 COLUMBIA
31	30	28	PROPHECY	REMY ZERO DGC/INTERSCOPE
32	38	—	MALIBU	HOLE DGC/INTERSCOPE
33	37	37	BLUE MONDAY	ORGY ELEMENTREE/REPRISE
34	34	38	LOTUS	R.E.M. WARNER BROS.
35	33	34	FAITH	LIMP BIZKIT FLIP/INTERSCOPE
36	NEW	1	FREAK ON A LEASH	KORN IMMORTAL/EPIC
37	39	—	I'M NOT RUNNING ANYMORE	JOHN MELLENCAMP COLUMBIA
38	NEW	1	VINTAGE EYES	SECOND COMING CAPITOL
39	NEW	1	WHY I'M HERE	OLEANDER REPUBLIC/UNIVERSAL
40	40	—	PURE MORNING	PLACEBO HUT/VIRGIN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 112 Mainstream rock stations and 74 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. © 1999, Billboard/BPI Communications.

Billboard®

FEBRUARY 20, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	IMPRINT/PROMOTION LABEL
No. 1				
1	2	2	EVERY MORNING	SUGAR RAY LAVA/ATLANTIC
2	1	1	WHAT IT'S LIKE	EVERLAST TOMMY BOY
3	5	5	MALIBU	HOLE DGC/INTERSCOPE
4	3	3	NEVER THERE	CAKE CAPRICORN/MERCURY
5	4	4	FLY AWAY	LENNY KRAVITZ VIRGIN
6	8	9	ONE	CREED WIND-UP
7	11	15	FREAK OF THE WEEK	MARVELOUS 3 HIFI/ELEKTRA/VEEG
8	6	8	LEECH	EVE 6 RCA
9	10	11	BLUE MONDAY	ORGY ELEMENTREE/REPRISE
10	12	14	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
11	9	7	SLIDE	GOO GOO DOLLS WARNER BROS.
12	13	22	ONE HIT WONDER	EVERCLEAR CAPITOL
13	7	6	GOT YOU (WHERE I WANT YOU)	THE FLYS DELICIOUS VINYL/TRAUMA
14	20	29	WHY DON'T YOU GET A JOB?	THE OFFSPRING AMERICANA
15	16	21	CRUSH	DAVE MATTHEWS BAND RCA
16	17	16	MY FAVOURITE GAME	THE CARDIGANS STOCKHOLM/MERCURY
17	14	13	SPECIAL	GARBAGE ALMO SOUNDS/INTERSCOPE
18	15	12	YOU GET WHAT YOU GIVE	NEW RADICALS MCA
AIRPOWER				
19	22	30	PRaise YOU	FATBOY SLIM SKINT/ASTRALWERKS
AIRPOWER				
20	24	31	HEAD	TIN STAR V2
21	19	17	CELEBRITY SKIN	HOLE DGC/INTERSCOPE
22	35	—	MY OWN WORST ENEMY	LIT RCA
23	27	32	SECRET SMILE	SEMISONIC MCA
24	25	20	SWEETEST THING	U2 ISLAND/MERCURY
25	18	10	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING COLUMBIA
26	23	24	PURE MORNING	PLACEBO HUT/VIRGIN
27	26	18	CIRCLES	SOUL COUGHING SLASH/WARNER BROS.
28	21	23	JOINING YOU	ALANIS MORISSETTE MAVERICK/REPRISE
29	NEW	1	LEVEL ON THE INSIDE	DOVETAIL JOINT AWARE/C2
30	34	39	FAITH	LIMP BIZKIT FLIP/INTERSCOPE
31	29	25	AT THE STARS	BETTER THAN EZRA ELEKTRA/VEEG
32	39	40	PRISONER OF SOCIETY	THE LIVING END REPRISE
33	30	26	BODY MOVIN'	BEASTIE BOYS GRAND ROYAL/CAPITOL
34	32	35	TOUCHED	VAST ELEKTRA/VEEG
35	33	37	LOTUS	R.E.M. WARNER BROS.
36	37	38	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME)	MARILYN MANSON NOTHING/INTERSCOPE
37	NEW	1	SHEEP GO TO HEAVEN	CAKE CAPRICORN/MERCURY
38	36	33	BITTERSWEET	FUEL 550 MUSIC/ERG
39	38	36	DRAGULA	ROB ZOMBIE GEFENN/INTERSCOPE
40	NEW	1	FREAK ON A LEASH	KORN IMMORTAL/EPIC

Week of January 31, 1999

- 1 Pretty Fly (For A White Guy) / The Offspring
- 2 Ex-Factor / Lauryn Hill
- 3 Every Morning / Sugar Ray
- 4 Kickin' My Heart Around / The Black Crowes
- 5 You Get What You Give / New Radicals
- 6 Believe / Cher
- 7 I Don't Want To Miss A Thing / Aerosmith
- 8 When You Believe / Mariah Carey And Whitney Houston
- 9 Sweetest Thing / U2
- 10 Heaven / Glen Scott
- 11 Praise You / Fatboy Slim
- 12 Bokuwakokoniru / Masayoshi Yamazaki
- 13 Take On Me / Reel Big Fish
- 14 Sonosupido / The Brilliant Green
- 15 Marie / Solveig
- 16 Automatic / Hikaru Utada
- 17 Hands / Jewel
- 18 Silly Ho / TLC
- 19 Feel This Way / Zebrahead
- 20 Body Movin' / Beastie Boys
- 21 5, 6, 7, 8 / Steps
- 22 It's All Been Done / Barenaked Ladies
- 23 Anyone At All / Carole King
- 24 Key Of Love / Misia
- 25 Nobody's Supposed To Be Here / Deborah Cox
- 26 To Zion / Lauryn Hill Featuring Carlos Santana
- 27 Ain't No Mountain High Enough / Jocelyn Brown
- 28 Surou / Grapevine
- 29 As / George Michael With Mary J. Blige
- 30 Kakegaonaimono / Moomin
- 31 So Pure / Alanis Morissette
- 32 Take Me There / Blackstreet And Mya Featuring Mase And Blinky Blink
- 33 Cigarettes Will Kill You / Ben Lee
- 34 Unforgivable Sinner / Lene Marlin
- 35 Only For You / Sakura
- 36 Mr. Pinstripesuit / Big Bad Voodoo Daddy
- 37 Share The Love / Andrea Martin
- 38 Breaking Of My Heart / Andrea Martin Featuring Ivan Matias
- 39 Across The Universe / Fiona Apple
- 40 Hot Lava / Perry Farrell & D.V.D.A. Featuring DJ Nu-Mark
- 41 Tuesday Afternoon / Jennifer Brown
- 42 The Future Of The Future / Deep Dish With Everything But The Girl
- 43 Don't Be Afraid / One Little Creature
- 44 Leaving On A Jet Plane / Chantal Kreviazuk
- 45 Tropicalia / Beck
- 46 Hikininasuhoue / Mr. Children
- 47 Kazoetarinaiyorunoashioto / UA
- 48 Alarm Call / Bjork
- 49 Fever / Tricratops
- 50 Human Beings / Seal

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81.3FM J-WAVE
Station information available at:
<http://www.j-wave.co.jp>

Elektra's Better Than Ezra Taps Teenage Memories With Skyward Hit 'At The Stars'

DIALOGUE AT THE STARS: It's all about those vintage beaded Mardi Gras capes.

They're among the accessories designed to establish comfort at New Orleans' Fudge Studios, self-built for the recording of **Better Than Ezra's** third album for Elektra, "How Does Your Garden Grow?"

In addition, there's collectible furniture with roots in the city's French Quarter, acoustic tiles from a 1950s studio in Philadelphia, and, naturally, the requisite mirror ball.

"The studio was the body shop of an old Packard plant off St. Charles Avenue," says lead singer/songwriter **Kevin Griffin**. "With some minor adjustments, we had an architect friend of ours and an acoustic engineer make it really cool. It's really nice to have a place that you actually want to spend a lot of time in, and we were able to use as much time as we wanted on the record, rather than have a clock ticking away."

Better yet, the investment has paid off with the abundance of bead necklaces across Bourbon Street. The 10-year-old band—which scored big in 1995 with its first hit, "Good," and the follow-ups "Roselia" and "Desperately Wanting"—is now enjoying a crossover hit with "At The Stars," an elegant, leisurely paced pop/rockers about looking back on the joys of youth. Its footing is on the modern rock airwaves, where it reached the top 20; now, it's on its way to modern adult, adult top 40, and mainstream top 40.

"This song has been a pleasant surprise for us," says **Barry James**, PD of modern adult WTMX Chicago. "We had the band here for New Year's and wanted to play it to support them being part of the show. The next thing I knew, we had a real record on our hands. It certainly wouldn't be getting the spins it is now unless it was a hit for us."

Steven Strick, music director of modern rock WBCN Boston, adds, "We've loved the song since the beginning. It's a slow mover, but it's now going in the right direction—upward. It's a good track with a great hook that takes a couple listens to get it."

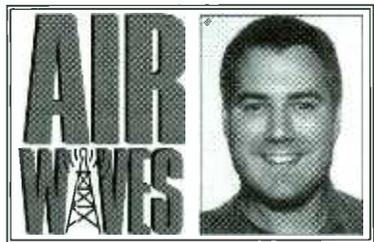
Aside from its rich instrumental backdrop, swollen with acoustic guitars and a well-placed parade of strings, Griffin's lyrics paint a portrait of a high schooler driving to nowhere with his girlfriend, drinking in all the daring and rapture of youthful days.

"It took me 12 years to find the right melody and chord structure for this. I've always wanted to write a song that captured a certain time in my life after I'd gotten my driver's license," says the 30-year-old artist, who also plays lead guitar in the band.

"I would sneak out at 1 a.m. and pick up my girlfriend in this little green Honda hatchback, and we'd drive all night with no destination, listening to this mix tape completely distorted and screaming along at the

top of our lungs," he adds. "There's something so wonderfully tragic about being a teenager and feeling misunderstood by everyone."

"It's a great piece of music," offers Elektra senior VP of promotion **Greg**



by Chuck Taylor

Thompson. "Sonically, it's in the pocket of a lot of what radio is doing today. But it also demonstrates the band's ability to grow; it's very compelling with lyrics that really bring you in and a monster hook."

Throughout "How Does Your Garden Grow?," Better Than Ezra—which also includes bassist **Tom Drummond** and drummer **Travis McNabb**—took advantage of its limitless studio time to experiment and work toward its next creative level. For one, using the advice of producer **Malcolm Burn** (Patti Smith, Iggy Pop), it employed such left-of-center instruments as a harmonium and an Optigon.

"We were looking for different ways to create emotion or increase energy in our songs," Griffin says. "We were able to do a lot more with textures and grooves. We've always



BETTER THAN EZRA

been very guitar-driven, but on this album we wanted rhythm to determine the structure of the songs and let other instruments be the brush strokes that made them whole.

"Without a doubt, this is the most satisfying album we've done, with much more depth," he adds. "I really wanted us to create something that might possibly be on my CD player at any given moment or that I would stop to hear at a listening station in a record store and think, 'This is really cool.' Our tastes have always been a bit more eclectic than what Better Than Ezra's music would reflect."

Adds Thompson, "After making two albums, the band went into the studio with a tremendous amount of live performing under its belt and a good deal of previous songwriting. We see this as an opportunity to grow this band to a level much further than they have been and bigger than the first album [1995's "Deluxe"]."

Griffin notes that taking those significant steps forward and remaining a player in the constantly evolving radio landscape requires staying up to date with new releases and musical fashions.

"We're not immune to certain trends of the past several years," Griffin says. "If you're not, and you don't make an effort to assimilate styles of current music, you run the risk of becoming irrelevant. Obvious bands like U2 and R.E.M. and the Rolling Stones are perfect examples of [staying relevant]."

He cites the Stones' "Emotional Rescue" as "really a disco song—but now you listen to it, and it sounds like classic Stones."

He also understands the rules of walking that delicate line between the sing-along sensibilities of pop radio and the cool savvy that it takes to succeed at modern rock stations.

"On modern, you look for a bit of intelligence, which is why you don't hear the Backstreet Boys," he says. "Modern rock isn't necessarily as hummable as top 40, but once in a while, you stumble upon a song that's kind of a universal thing, whether it's the new Sugar Ray or Everlast or Goo Goo Dolls. And hopefully 'At The Stars.' Really, the bottom line is writing great songs that still sound relevant a year later, after they've been played to death."

"But all you can do is write a song when you're sitting in a bedroom and have it move you and the other guys in the band," Griffin adds. "From that point on, you can't control whether radio and the fans are going to like it. Hopefully, there's that chemistry where if you like a song, other people will too."

Coming up, Better Than Ezra will work the road through March, with a few trips to Germany. The group might also be included on a few movie soundtracks. The next single from "Garden" has not been selected yet; Elektra's Thompson says the label will go to radio and listen to the street to determine where the buzz is.

Griffin, meanwhile, is absorbed with the more intangible goal of continuing to grow and find inspiration as a musician. "Perspectives change after you've had success," he says. "I try not to think about the success of the first album, where you suddenly have a new lifestyle and a label and feel the pressure of being told to write a song that sounds just like the hit."

"It's no longer about being friends and playing; it's about having a career," he says. "To continue doing music that you're proud of and still be successful are the challenges you constantly face as a songwriter and a band."

"But then I say to myself that I'm making a living doing something I would do as a hobby, and here we have three albums, and we've got a song on the radio, and life is great. I'm in a really good place right now."

Top 40 Tracks™

T. WK.	L. WK.	2. WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	5	7	13	SLIDE WARNER BROS. No. 1 1 week at No. 1	GOO GOO DOLLS
2	2	1	13	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
3	1	2	13	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
4	3	4	13	HAVE YOU EVER? ATLANTIC	BRANDY
5	9	11	7	BELIEVE WARNER BROS.	CHER
6	7	6	13	MIAMI COLUMBIA	WILL SMITH
7	4	3	13	LULLABY SMG/COLUMBIA	SHAWN MULLINS
8	10	9	13	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
9	6	5	13	HANDS ATLANTIC	JEWEL
10	8	8	13	JUMPER ELEKTRA/EEG	THIRD EYE BLIND
11	11	10	13	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
12	12	18	5	EVERY MORNING LAVA/ATLANTIC	SUGAR RAY
13	18	23	7	ANGEL OF MINE ARISTA	MONICA
14	13	16	8	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
15	15	17	10	BACK 2 GOOD LAVA/ATLANTIC	MATCHBOX 20
16	16	14	13	LATELY PENDULUM/RED ANT	DIVINE
17	17	13	11	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
18	14	12	13	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
19	21	21	8	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
20	20	15	13	MY FAVORITE MISTAKE A&M/INTERSCOPE	SHERYL CROW
21	19	19	13	I'LL BE LAVA/ATLANTIC	EDWIN MCCAIN
22	23	25	12	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
23	22	24	13	INSIDE OUT RCA	EVE 6
24	26	31	4	UNSENT MAVERICK/WARNER BROS.	ALANIS MORISSETTE
25	25	20	13	DOO WOP (THAT THING) RUFFHOUSE/COLUMBIA	LAURYN HILL
26	24	22	13	TOUCH IT UPTOWN/UNIVERSAL	MONIFAH
27	29	30	13	TOO CLOSE ARISTA	NEXT
28	30	28	13	REAL WORLD LAVA/ATLANTIC	MATCHBOX 20
29	32	—	2	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
30	28	27	13	ONE WEEK REPRISE	BARENAKED LADIES
31	27	26	13	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
32	40	—	2	FLY AWAY VIRGIN	LENNY KRAVITZ
33	34	34	10	CAN I GET A... DEF JAM/MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
34	31	33	12	LUV ME, LUV ME FLYTE TYME/MCA	SHAGGY FEATURING JANET
35	36	36	4	CHANGES AMARU/DEATH ROW/INTERSCOPE	2PAC
36	37	37	3	PRETTY FLY (FOR A WHITE GUY) COLUMBIA	THE OFFSPRING
37	39	—	2	FATHER OF MINE CAPITOL	EVERCLEAR
38	35	32	13	ARE YOU THAT SOMEBODY? BLACKGROUND/ATLANTIC	AALIYAH
39	NEW	—	1	I STILL BELIEVE COLUMBIA	MARIAH CAREY
40	RE-ENTRY	—	1	I DON'T WANT TO MISS A THING COLUMBIA	AEROSMITH

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. 218 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. © 1999, Billboard/BPI Communications.

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THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

AristoMedia Moves Into Tejano Arena; Whitney To Join 'Divas'

ARISTOMEDIA EXPANDS: Nashville-based video promotion company AristoMedia has established itself as a leading independent promoter of country, AC, and contemporary Christian music videos. Now AristoMedia has expanded its services to include Tejano music.

AristoMedia president **Jeff Walker** says, "Diversification is the key to growth. There aren't a lot of independent promoters in Tejano music. We found that a lot of the geographical areas that we work with in country video, particularly in the Southwest, are strong areas for Tejano music, so including Tejano music was a natural extension."

Walker says that since most Tejano programmers speak English, there hasn't been a language barrier. One of the first Tejano clips that AristoMedia has been promoting is **Flaco Jimenez's** "De Bolon Pin Pon." Walker notes that key Tejano outlets include "Tú Musica," the Univision network, the Box Tejano, and "Ritmo Latino."

"We didn't include Tejano music for cross-over potential," explains Walker. "We did it because we felt there was a need in the Tejano market for independent promotion."

THIS & THAT: Whitney Houston is the first confirmed performer for VH1's "Divas Live '99" concert, which the network will air live April 13 from New York's Beacon Theatre (*Billboard Bulletin*, Feb. 5). Last year's "Divas Live" concert—which included **Mariah Carey, Celine Dion, Gloria Estefan, Aretha Franklin, and Shania Twain**—was VH1's highest-rated special to date.

Directors **Jonathan Dayton** and **Valerie Faris** have formed Bob Industries, a new music video/commercial production company. Directors on the roster include **Mark Kohr, Lisa Rubisch, and Jason Smith**.

For the record: College Television Network reaches over 600 college campuses, instead of over 60, as stated in a previous issue (*The Eye*, *Billboard*, Feb. 13).

A new online music video channel, **Sputnik 7**, has jumped into the fray at www.sputnik7.com. The company behind **Sputnik 7** is **Blue-Tape**, which was founded by **Les Garland**, a former executive at MTV and the Box (*Billboard Bulletin*, Jan. 28). The new site will be partnered with digital radio service **Music Choice** and online retailer **Amazon.com**.

Santa Monica, Calif.-based multimedia company **Launch** has purchased online video channel **MusicVideos.com** for an undisclosed sum (*Billboard Bulletin*, Jan. 25). **MusicVideos.com's** World Wide Web site (www.musicvideos.com) is now linked to **Launch's** Web site (www.launch.com).

ON THE MOVE: MTV Networks has named **Kathleen Hricik** executive VP of international program enterprises. Hricik was senior VP of international program enterprises for Nickelodeon.

VH1 has promoted **Wayne Isaak** to the newly created position of executive VP of talent and music programming. He was senior VP of music and talent relations.

Arista has promoted **Andrew Berkowitz** from director of video promotion to senior director of video promotion.

Due to sudden staff changes at Propaganda Films, **Tony Maxwell** (not **Jill Losquardo**) is the production company's new director's rep (*The Eye*, *Billboard*, Feb. 6).

Production company **Pure Film** has moved. The new address is Hollywood Center Studios, Building 7, 1040 N. Las Palmas, Hollywood, Calif. 90038.

Music Link Productions' Los Angeles office has moved. The new address is 6420 W. 84th St., Los Angeles, Calif. 90045.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on R&B/hip-hop program "Independent Video Show," which has been on the air since 1994.

TV affiliates: TCI Cable in Van Nuys, Calif.; Century Cable in West Hollywood.

Program length: 30 minutes. Time slots: 11 p.m. Tuesdays on TCI Cable; 1 a.m. and 3 a.m. Wednesdays, 8:35 p.m. Thursdays on Century Cable.

Key staffers: **Ed Waterford** and **Paul Baucume**, co-executive producers; **Raquel Hollier**, host.

Following are the top five clips for "Independent Video Show" for the week of Feb. 1:

1. **Dru Hill**, "These Are The Times" (Island Black Music).
2. **Silkk The Shocker** Featuring **Mystikal**, "It Ain't My Fault" (No Limit/Priority).
3. **Baby D.C.** Featuring **Imajin**, "Bounce, Rock, Skate, Roll" (Short/Jive).
4. **Shorty**, "Cali Funk" (Street Solid).
5. **DMX**, "Ruff Ryders' Anthem" (Def Jam).

THE EYE



by Carla Hay



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 The Roots Feat. Erykah Badu, You Got Me
- 2 Lauryn Hill, Ex-Factor
- 3 Faith Evans, All Night Long
- 4 Gerald Levert, Taking Everything
- 5 Foxy Brown, Hot Spot
- 6 Redman, I'll Bee Dat
- 7 Jesse Powell, You
- 8 Busta Rhymes, Gimme Some More
- 9 R. Kelly, When A Woman's Fed Up
- 10 Method Man, Break Ups 2 Make Ups
- 11 Monica, Angel Of Mine
- 12 Blackstreet & Mya, Take Me There
- 13 Kirk Franklin, Revolution
- 14 Whitney Houston, Heartbreak Hotel
- 15 Shanice, When I Close My Eyes
- 16 Ghetto Mafia, On Da Grind
- 17 2Pac, Changes
- 18 Juvenile, Ha
- 19 Cherokee, Ooh Wee Wee
- 20 Total, Trippin'
- 21 Mariah Carey, I Still Believe
- 22 Brian McKnight, Hold Me
- 23 Shae Jones, Talk Show Shhh!
- 24 Boyz II Men, I Will Get There
- 25 DJ Quik, Hand In Hand
- 26 Tyrese, Sweet Lady
- 27 Dru Hill, These Are The Times
- 28 Men Of Vizion, Do You Feel Me
- 29 Brandy, Have You Ever?
- 30 Keith Sweat, I'm Not Ready

NEW ONS

- K-Ci & JoJo, Life Total, Sittin' Home
Raphael Saadiq & Q-Tip, Get Involved
DMX, Slippin'
Ginuwine, What's So Difficult
Infamous Syndicate, Here I Go
Harlem World, I Really Like It
Fat Joe, Bet Ya Man Can't (Triiz)
Wu-Syndicate, Where Wuz Heaven
Lil Rachett, What G's Do 4 Money



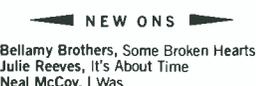
Continuous programming
2805 Opryland Dr.,
Nashville, TN 37214

- 1 John Michael Montgomery, Hold On To Me
- 2 Kenny Chesney, How Forever Feels
- 3 Diamond Rio, Unbelievable

- 4 Lari White, Take Me
- 5 Shania Twain, That Don't Impress Me Much
- 6 Dixie Chicks, You Were Mine
- 7 Jo Dee Messina, Stand Beside Me
- 8 Faith Hill, Let Me Let Go
- 9 Deryl Dodd, A Bitter End
- 10 Sara Evans, No Place That Far
- 11 Randy Travis, Spirit Of A Boy, Wisdom Of A Man
- 12 The Wilkinson's, Fly (The Angel Song)
- 13 The Kinleys, Somebody's Out There Watching
- 14 Garth Brooks, It's Your Song
- 15 Warren Brothers, Better Man
- 16 Collin Raye, Anyone Else *
- 17 Wade Hayes, Tore Up From The Floor Up *
- 18 Terri Clark, Everytime I Cry *
- 19 South Sixty Five, A Random Act Of Senseless... *
- 20 Patty Loveless, Can't Get Enough *
- 21 Travis Tritt, No More Looking Over My Shoulder *
- 22 Martina McBride W/ Jim Brickman, Valentine *
- 23 Sammy Kershaw, One Day Left To Live *
- 24 Chad Brock, Ordinary Life *
- 25 Andy Griggs, You Won't Ever Be Lonely *
- 26 Lila McCann, With You *
- 27 Ty Herndon, Hands Of A Working Man
- 28 Shania Twain, From This Moment On
- 29 Jon Randall, She Don't Believe In Fairy
- 30 Wynonna, Woman To Woman
- 31 Olivia Newton-John, Precious Love
- 32 Cledus T. Judd, Did I Shave My Back For This?
- 33 Danni Leigh, 29 Nights
- 34 Joe Diffie, Poor Me
- 35 Dwight Yoakam, These Arms
- 36 Toby Keith, Getcha Some
- 37 Dolly Parton, The Salt In My Tears
- 38 Linda Davis, I'm Yours
- 39 Billy Ray Cyrus, Under The Hood
- 40 Tracy Lawrence, I'll Never Pass This Way
- 41 Charlie Robison, Barlight
- 42 Gary Allan, I'll Take Today
- 43 Jessica Andrews, I Will Be There For You
- 44 Claudia Church, What's The Matter With You Baby
- 45 The Tractors, Shortenin' Bread
- 46 Garth Brooks, Tearin' It Up
- 47 Monte Warden, Someday...
- 48 Shane McAnally, Say Anything
- 49 James Prosser, Life Goes On
- 50 Brad Paisley, Who Needs Pictures

NEW ONS

- Bellamy Brothers, Some Broken Hearts
Julie Reeves, It's About Time
Neal McCoy, I Was



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, My Name Is
- 2 2Pac, Changes
- 3 Monica, Angel Of Mine
- 4 Will Smith, Miami
- 5 Brandy, Have You Ever?
- 6 Britney Spears, ...Baby One More Time
- 7 Jay-Z Feat. Amil & Ja, Can I Get A...
- 8 Lenny Kravitz, Fly Away
- 9 Lauryn Hill, Ex-Factor
- 10 The Offspring, Pretty Fly (For A White Guy)
- 11 Whitney Houston, Heartbreak Hotel
- 12 Silkk The Shocker, It Ain't My Fault 2
- 13 Busta Rhymes, Gimme Some More
- 14 DMX, Ruff Ryders' Anthem
- 15 Everlast, What It's Like
- 16 Sugar Ray, Every Morning
- 17 'N Sync, (God Must Have Spent) A Little More...
- 18 Tyrese, Sweet Lady
- 19 New Radicals, You Get What You Give
- 20 Orgy, Blue Monday
- 21 Fatboy Slim, Praise You
- 22 Juvenile, Ha
- 23 Jewel, Hands
- 24 Cher, Believe
- 25 Mariah Carey, I Still Believe
- 26 Goo Goo Dolls, Slide
- 27 Jay-Z, Hard Knock Life (Ghetto Anthem)
- 28 Hole, Malibu
- 29 Blondie, No Exit
- 30 Green Day, Nice Guys Finish Last
- 31 Method Man, Break Ups 2 Make Ups
- 32 Limp Bizkit, Faith
- 33 Backstreet Boys, All I Have To Give
- 34 Barenaked Ladies, It's All Been Done
- 35 Foxy Brown, Hot Spot
- 36 Deborah Cox, Nobody's Supposed To Be Here
- 37 Eve 6, Leech
- 38 Beastie Boys, Body Movin'
- 39 Matchbox 20, Back 2 Good
- 40 Lauryn Hill, Doo Wop
- 41 Dru Hill, These Are The Times
- 42 Eagle-Eye Cherry, Save Tonight
- 43 Redman, I'll Bee Dat
- 44 R. Kelly, When A Woman's Fed Up
- 45 Rob Zombie, Living Dead Girl
- 46 Collective Soul, Run
- 47 Spice Girls, Goodbye
- 48 Everclear, One Hit Wonder
- 49 Goo Goo Dolls, Iris
- 50 Garbage, Special

NEW ONS

- The Rolling Stones, Memory Motel



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eagle-Eye Cherry, Save Tonight
- 2 Shawn Mullins, Lullaby
- 3 Goo Goo Dolls, Slide
- 4 Sarah McLachlan, Angel
- 5 Jewel, Hands
- 6 Sugar Ray, Every Morning
- 7 Sheryl Crow, Anything But Down
- 8 Whitney Houston, Heartbreak Hotel
- 9 Third Eye Blind, Jumper
- 10 Matchbox 20, Back 2 Good
- 11 Cher, Believe
- 12 Mariah Carey, I Still Believe
- 13 Lenny Kravitz, Fly Away
- 14 Shania Twain, From This Moment On
- 15 New Radicals, You Get What You Give
- 16 Barenaked Ladies, It's All Been Done
- 17 Goo Goo Dolls, Iris
- 18 Sheryl Crow, My Favorite Mistake
- 19 Hole, Malibu
- 20 Shania Twain, You're Still The One
- 21 Natalie Imbruglia, Fly Away
- 22 Collective Soul, Run
- 23 Sixpence None The Richer, Kiss Me
- 24 Dave Matthews Band, Crush
- 25 Lauryn Hill, Ex-Factor
- 26 Alanis Morissette, Thank U
- 27 R. Kelly & Celine Dion, I'm Your Angel
- 28 Blondie, Maria
- 29 Hootie & The Blowfish, Only Lonely
- 30 Matchbox 20, Real World
- 31 Fastball, The Way
- 32 Jewel, You Were Meant For Me
- 33 Madonna, Nothing Really Matters
- 34 Third Eye Blind, Semi-Charmed Life
- 35 Semisonic, Closing Time
- 36 Barenaked Ladies, One Week
- 37 Aerosmith, I Don't Want To Miss A Thing
- 38 Brian Setzer Orchestra, Jump Jive An' Wail
- 39 R.E.M., Lotus
- 40 Matchbox 20, 3 AM
- 41 Smash Mouth, Walkin' On The Sun
- 42 John Mellencamp, I'm Not Running Anymore
- 43 U2, Sweetest Thing
- 44 Cyndi Lauper, True Colors
- 45 Thompson Twins, Hold Me Now
- 46 Alanis Morissette, Ironic
- 47 Lauryn Hill, Doo Wop (That Thing)
- 48 Bonnie Tyler, Total Eclipse Of The Heart
- 49 Alanis Morissette, You Oughta Know
- 50 Green Day, Time Of Your Life

NEW ONS

- Madonna, Nothing Really Matters
The Rolling Stone, Memory Motel



Continuous programming
1515 Broadway, NY, NY 10036

- 1 The Roots Feat. Erykah Badu, You Got Me
- 2 Lauryn Hill, Ex-Factor
- 3 Faith Evans, All Night Long
- 4 Gerald Levert, Taking Everything
- 5 Foxy Brown, Hot Spot
- 6 Redman, I'll Bee Dat
- 7 Jesse Powell, You
- 8 Busta Rhymes, Gimme Some More
- 9 R. Kelly, When A Woman's Fed Up
- 10 Method Man, Break Ups 2 Make Ups
- 11 Monica, Angel Of Mine
- 12 Blackstreet & Mya, Take Me There
- 13 Kirk Franklin, Revolution
- 14 Whitney Houston, Heartbreak Hotel
- 15 Shanice, When I Close My Eyes
- 16 Ghetto Mafia, On Da Grind
- 17 2Pac, Changes
- 18 Juvenile, Ha
- 19 Cherokee, Ooh Wee Wee
- 20 Total, Trippin'
- 21 Mariah Carey, I Still Believe
- 22 Brian McKnight, Hold Me
- 23 Shae Jones, Talk Show Shhh!
- 24 Boyz II Men, I Will Get There
- 25 DJ Quik, Hand In Hand
- 26 Tyrese, Sweet Lady
- 27 Dru Hill, These Are The Times
- 28 Men Of Vizion, Do You Feel Me
- 29 Brandy, Have You Ever?
- 30 Keith Sweat, I'm Not Ready

NEW ONS

- Madonna, Nothing Really Matters
The Rolling Stone, Memory Motel

THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 20, 1999.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

- Mya, My First Night
Roots /Eryk, You Got Me
Eminem, My Name Is
Whitney Houston, Heartbreak Hotel
Monica, Angel Of Mine
Faith Evans, All Night Long
Joey McIntyre, Stay The Same
Juvenile, Ha
112 F/Lil Zane, Anywhere
DJ Quik, Hand N Hand
Usher, Bedtime (Live)
Jesse Powell, You
Silkk The Shocker, It Ain't My Fault
The Offspring, Pretty Fly (For A White Guy)
R. Kelly, When A Woman's Fed Up
2Pac, Changes
3rd Storee, If Ever
Britney Spears, ...Baby One More Time
Outkast, Da Art Of Storytelling (Part 1)
Five, It's The Things You Do
Tear The Club Up Thugs, Push 'Em Off

NEW

- Black Eyed Peas, Karma
Crash Test Dummies, Keep A Lid On Things
DMX, Slippin'
Harlem World, I Really Like It
Imperial Teen, Yoo-Hoo
K-Ci & JoJo, Life
KRS-One, 5 Boroughs
Nas, Nas Is Like
Ozomatli, Eva
Pretenders, Loving You Is All I Know
Prince Paul, A Prince Among Thieves
Raphael Saadiq, Get Involved
Rolling Stones, Memory Motel
Shades Of Culture, Mindstate
Skinlab, Know Your Enemies
Spy, Baby
Youth Edition, Anything Is Possible



Continuous programming
1515 Broadway
New York, NY 10036

NE

- Bjork, Alarm Call
Citizen King, Better Days
DMX, Slippin'
Dave Hollister, My Favorite Girl
Imperial Teen, Yoo-Hoo
Sarah McLachlan, Angel
Roots Manuva, Juggle Things Proper
Rush, Closer To The Heart
Vast, Touched



Continuous programming
299 Queen St West,
Toronto, Ontario M5V2Z5

NEW

- 98 Degrees, The Hardest Thing (new)
Ginuwine, What's So Different (new)
Cassius, 1999 (new)
By Divine Right, Come For A Ride (new)
The Phosphor Kings, You Stepped On My Life (new)
Eminem, My Name Is (new)
Method Man, Break Ups 2 Make Ups (new)
Foxy Brown, Hot Spot
Britney Spears, ...Baby One More Time
The Offspring, Pretty Fly (For A White Guy)
Cher, Believe
Maestro, Stick To Your Vision
New Radicals, You Get What You Give
Spice Girls, Goodbye
Sky, Some Kinda Wonderful
Bryan Adams /Melanie C., When You're Gone
Shawn Mullins, Lullaby
Barenaked Ladies, It's All Been Done
Jewel, Hands
Eagle-Eye Cherry, Save Tonight



Continuous programming
Hawley Crescent
London NW18TT

- The Offspring, Pretty Fly (For A White Guy)
Will Smith, Miami
TQ, Westside
Bryan Adams /Melanie C., When You're Gone
Emilia, Big Big World
Roxette, Wish I Could Fly
Dru Hill, How Deep Is Your Love
Robbie Williams, No Regrets
Jay-Z, Hard Knock Life (Ghetto Anthem)
Honeyz, End Of The Line
Whitney Houston & Mariah Carey, When You Believe
Madonna, The Power Of Good-Bye
Lenny Kravitz, Fly Away
R.E.M., Lotus
Jessica, How Will I Know
A+, Enjoy Yourself
The Cardigans, Erase/Rewind
Fatboy Slim, Praise You
Britney Spears, ...Baby One More Time
Liquido, Narcotic



24 hours daily
32 E 57th Street
New York, NY 10022

- Class Of 99, Another Brick In The Wall Part 2 (new)
Dixie Chicks, You Were Mine (new)
Everclear, One Hit Wonder (new)
Faith Evans, All Night Long (new)
Gomez, Get Myself Arrested (new)
Lauryn Hill, Ex-Factor (new)
Outkast, Da Art Of Storytelling (new)
Robbie Robertson, Take Your Partner By The Hand (new)
Shania Twain, That Don't Impress Me Much (new)
Shanice, When I Close My Eyes (new)
Sixpence None The Richer, Kiss Me (new)
Sugar Ray, Every Morning (new)
The Roots /Erykah Badu, You Got Me (new)
Tin Star, Head (new)
Whale, Four Big Speakers (new)



Three hours weekly
216 W Ohio,
Chicago, IL 60610

- The Insiderz, Jigsaw
Sixpence None The Richer, Kiss Me
Fatboy Slim, Praise You
Gomez, Get Myself Arrested
Whale, 4 Big Speakers
MXPX, Move To Bremerton
Tin Star, Head
Lo Fidelity All Stars, Battleflag
Sugar Ray, Every Morning
Godsmack, Whatever



1/2-hour weekly
46 Gifford St,
Brockton, MA 02401

- Everclear, One Hit Wonder
Gomez, Get Myself Arrested
Tin Star, Head
Sixpence None The Richer, Kiss Me
The Living End, Prisoner Of Society
Lo Fidelity All Stars, Battleflag
Jonathan Richman, I Don't Know
Sparkiehorse, Pig
Jon Spencer Blues Explosion, Magical Colors
Rush, Closer To The Heart

AUSTRALIAN BUSINESS FRETS OVER EMERGENCE OF PARALLEL IMPORTS

(Continued from page 1)

than the locally sourced equivalent.

International repertoire by such prominent acts as the Offspring, Jewel, U2, Mariah Carey, and Alanis Morissette is figuring in the merchants' experiment (**Billboard Bulletin**, Feb. 5). At least one major label, Sony Music, says it has canceled TV advertising for the Offspring's chart-topping "Americana" because it does not want the marketing effort to increase the sales of imports of the album.

These developments are taking place as the European Commission is considering whether parallel imports should be allowed in the European Union. The commission's DG15 internal market department is finalizing a report on the issue that will be presented to representatives of EU member states at this month's Internal Market Council meeting in Brussels.

The report, based on research by London-based National Economic Research Assn., is believed to suggest that allowing parallels into the EU would not necessarily lead to lower prices for consumers (**Billboard**, Dec. 5, 1998).

However, it is understood that senior commission figures, such as VP Sir Leon Brittan and DG15 Commissioner Mario Monti, remain unconvinced of the need for barriers to parallel imports.

Australian consumers are clearly enjoying the price cuts that the removal of barriers in their country has produced. Sales of the imports are brisk, according to Sanity and HMV executives.

However, record company officials are concerned that in a relatively small market—where an album is certified gold on sales of 35,000 units—their sales and profitability will be seriously affected, and their ability to invest in local repertoire will be undermined.

"This is, potentially, a real can of worms being opened," says Peter Bond, chairman of Universal Music Australia.

The Australian government has heard the music industry's case that parallel imports damage its business and the economic welfare of thousands of the industry's workers. The government rejected those opinions and changed the Copyright Act last July to allow such imports, amid claims that consumers would be the beneficiary.

Critics, and even some allies, say the industry overstated its arguments and was politically maladroit. At first, major-label chiefs had hoped that their established trading relationships with specialty music merchants would contain the threat. Those hopes, and those relationships, are now being affected by the actions of HMV and Sanity, which themselves have seen non-music retailers and discount merchants—such as Silly Solly's, Cheap as Chips, Chick-feed, and Crazy Clarks—bring in imports from Asia and low-ball them. The pressure was also ratcheted up when mass merchandiser Woolworth's began selling the Asian-sourced albums around Christmas in its Big W discount chain.

HMV announced Feb. 3 that it was bringing in a limited supply of "Americana," U2's "The Best Of 1980-1990," and Mariah Carey's

"#1's" for sale in five of its 26 outlets. These are priced at \$19.95 Australian (\$12.60) and positioned alongside the full-priced (\$31 Australian/\$19.50) local equivalent under a banner reading "Import Vs. Local. You Choose!" The three items have been discounted at Big W since Christmas.

John Hazell, managing director of HMV Australia, says the move is merely testing consumer reaction. "It's a complementary offer to what's available locally." HMV has an estimated 9% share of the Australian music retail business.

In January, Sanity brought in 40 Asian imports on cassette of chart titles by the Offspring, Carey, Moris-

'It's a brand-new world, with parallels and Internet sales, and we need to adjust to it'

sette, Jewel, Pearl Jam, and B*Witched. They are priced at \$9.95 Australian (\$6.25); a full-price, locally sourced cassette is \$20.95 Australian (\$13.20).

"It's 100% testing—we've had a good response," says Sanity CEO Brett Blundy. Sanity is reckoned to have a 25% market share.

The specialty retailers have appeased the local industry by emphasizing that they will not import records by Australian acts and that their product is from legitimate sources. Sanity does not import from Indonesia, according to Blundy, but will not divulge its imports' origins for strategic reasons. A senior label executive says he believes the chain intends to set up a buying office in Asia to procure product at the cheapest available price.

Many currencies in Asia have been devalued against the U.S. and Australian dollar, and Indonesia is thought to have the region's lowest wholesale price on legitimate sound carriers.

Ironically, it was the prospect of American imports that worried the Australian music industry earlier in the '90s, before the copyright laws were actually changed. However, the Australian dollar has fallen since then; the current exchange rate is about one Australian dollar to 64 cents U.S., compared with a high of 73 cents in recent years.

If Sanity, HMV, and others expand their import activities, it will increase pressure on major-label Asian affiliates to police their customers more vigilantly. The regional chiefs of BMG, EMI, Sony, Universal, and Warner will be expected to keep a close eye on those affiliates' businesses—and the rumor mill is already renewing talk that the international-repertoire market share in Thailand of one particular major is so high that it must be attributable to exports. (Market-share figures produced by national groups of the International Federation of the Phonographic Industry are based on trade shipments, not retail sales.)

"The regional directors of the majors have some control over this—if they want to," says a senior executive at the Australian operating company of one major.

When the Australian government changed the copyright laws, parallel imports were predicted to shred 30% off the majors' business in the first year. Aside from lessening breadth of range, in the long run it may complicate the accurate measurement of music sales.

Ian Wallace, GM of the Australian Record Industry Assn.'s (ARIA) chart division, tells **Billboard** that retail sales of releases with a different UPC from that of the Australian product are automatically rejected by its computers.

Warner Music Australia director of marketing Shaun James says, "Put it in the context that these [imports] are just three titles in five HMV stores. The three major group accounts have been bringing in a limited amount of releases, and it's been consistent with their message that in the open market they'd look for new [opportunities]. It is an open market, and people do have that choice. December's figures show the audio market was up 12.5%, so it's reasonably healthy out there."

John Anderson, managing director of EMI Music Publishing, says, "I agree they're just testing the water. Statistics indicate that parallel importing has made a difference of between 2% and 5% to the industry so far. It's a brand-new world, with that and Internet sales, and we need to adjust to it."

Cassettes account for only 2% of the total Australian music business; the price war is fought on front-line releases on CD, which do not include catalog. Midpriced or budget releases were worth 20% of December sales.

Record companies have been adapting to the new environment, renegotiating their deals with retailers and creating packaging to differentiate domestic releases. These include early release dates, bonus tracks, T-shirts, or CD-ROM components.

For instance, the Australian version of Morissette's "Supposed Former Infatuation Junkie" included a demo version of "Uninvited"; Bryan Adams' "On A Day Like Today" had two extra tracks; and the Goo Goo Dolls' "Dizzy Up The Girl" included their cover of "Slave Girl" by '80s Aussie band Lime Spiders.

The question is, Will importing remain a test? One retail executive says it "obviously" can't stop there. Sanity's Blundy reiterates the chain's commitment to Australian music but admits, "We respect HMV as a good music specialist chain, and so, yes, whatever comes down the track [competitively] is of concern to us."

There are concerns broader than CD price. Roger Grierson, CEO of major independent Festival Records, says, "[Our] only concern in this issue is Australian artists. It's hard to argue against the price of CDs coming down. But it's a pity that the local industry has to be sacrificed. The rationalization that's going on in major record companies here means that many artists and staffers are going to lose their livelihood. It will decimate investment in local acts at a

time when the scene is so healthy."

Grierson is concerned that lower record prices are being gained by Asian manufacturers eradicating or lowering the artist component of record sales from \$5 Australian a disc to 50 cents.

He says, "Everyone in this equation—including customers and those working in record stores—would be appalled if they woke up one morning to find that the government had changed the law and they'd have to start doing the same amount of work for Third World pay."

EMI Music's Anderson is equally concerned that the Australian composers' royalty rate drops from

'This is, potentially, a real can of worms being opened'

\$1.50 to 50 cents with imported merchandise.

"If the record's brought in from Indonesia, where there is no copyright regime, we won't see any income," he says. "It tends to affect songwriters and publishers more, because most record companies have a mechanism for intergrid matrix payment." (This refers to the method by which multinational record companies in one country return royalties to their repertoire owners in another.)

Universal's Bond says the imports scenario offers three variations: legitimate product coming in from Asia; legitimate product that is manufactured without authorization (for example, during a plant's night shift by rogue employees); and counterfeit merchandise. He says the Australian authorities are very conscious of pirate product, but unauthorized imports are almost impossible to track.

Sony Music chairman/CEO Denis Handlin is not so sure that an increased volume of illegal merchan-

FATBOY SLIM'S COME A LONG WAY

(Continued from page 9)

The song is so amazing, and we're getting a lot of buzz on it."

Fatboy Slim's songs are published by PolyGram Music (ASCAP). He is managed by Gary Blackburn of Anglo Plugging, and his booking agent is Sam Kirby.

Kolosine says, "We've locked up modern rock radio, and we're confident 'Praise You' will do well at pop radio."

Dave Richards, PD of modern rock station WKQX (Q101) Chicago, says of "Praise You," "I love the song. We've gotten a great response, and listener requests for it are going up."

Steve Parisi, assistant manager of Tower Records' Lincoln Center location in Manhattan, observes, "People have been noticing Fatboy Slim's music in commercials. Sales for the new album have started to pick up significantly. We've been playing the album in the store, and people have had a positive reaction to it."

Most artists would capitalize on increasing record sales by going on a promotional blitz to build momen-

dise can be interdicted. "How can we expect Customs to stop pirated records," he says, "when they can't do anything about the drug trade?"

ARIA's anti-piracy unit claims that the problem has increased by 40% since the Copyright Act was changed, with pirates from Southeast Asia setting up distribution centers in major cities here.

Piracy is something that the New Zealand industry, which has an annual turnover of \$100 million, is also anxiously eyeing. As in Australia, the legislation relaxing parallel-import controls was rushed onto the statute books last October.

Importing there has been restricted so far to legitimate European budget cutouts and compilations with no local licensees. These are similarly priced to local releases; a New Zealand dollar is worth 54 cents U.S.

"But it would become a problem if we catch the Australian disease of imports from Southeast Asia," says Terrance O'Neill-Joyce, CEO of the Recording Industry Assn. of New Zealand. "Because then importers would have a price advantage."

Irritated with government inactivity on the issue, the music industry is actively campaigning behind the Labour Party, whose Creative Industries White Paper shifts proof of legitimacy to importers and gives New Zealand record labels a two-year window of opportunity.

"It's almost like a repeal of the parallel-import legislation," says O'Neill-Joyce.

With local music accounting for only 10% of sales, any lessening of the \$2 million-\$3 million New Zealand invested in domestic acts by record labels would be devastating, he adds, especially as the local industry is going through a buoyant period. Four local acts topped the New Zealand charts last year.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

tum. But not Fatboy Slim. Instead, says Cook, "I'm taking three months off. I'm moving into a new house where I'm having a new home studio finished. I've just done about 10 months of traveling, and I needed some time off."

The only interruptions to Cook's vacation will be DJ appearances March 11 at Los Angeles' Palladium and at the 1999 Winter Music Conference in Miami (the date in March is to be announced).

"I had to be persuaded, kicking and screaming, to do these promotional appearances," Cook says. "If you don't take some time off, you end up being a slave in a hotel... which is the whole point of why I'm not in a band."

He adds that he is comfortable with his musical identity. "The next Fatboy Slim album won't be anything radically different. I would say that 'Crazy' is the gateway track to the next album. We have to worry about not boring people. I don't want Fatboy Slim to become a corporate logo."

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BRITISH REGGAE

(Continued from page 41)

samples a Jay-Z rhythm, which is "for enjoying in the dance," says Troublesome.

"Troublesome's got the potential to cross over [with] the same excitement like when Glemma Kid first started," says Jackie Davidson, Troublesome's manager and Glemma Kid's former manager. Troublesome is recording his debut album with "Britain's Sly & Robbie duo" Mafia and Fluxy, who produced Glemma Kid's debut single, "Fashion Magazine," nearly five years ago.

While no one is expecting cross-over hits yet, the ground is being laid for some breakthrough international reggae product. "The reggae music scene is beginning to open up here again," says Davidson.

Her Hardzone company recently took over the marketing of VP Records' U.S. product, which previously had received low-profile release in the U.K.

Volumes 21 and 22 of VP's long-running "Strictly The Best" compilation, featuring reggae hits by Lady Saw, Shaggy, Beres Hammond, Beenie Man, Sizzla, and Morgan Heritage, will both be released March 1.

That same day, Jet Star will release the idealistic, uplifting, and socially conscious roots album "You Don't Haffi Dred To Be Rasta" by the label's international priority act, Morgan Heritage. This much-touted Jamaican sibling quintet, dubbed "the royal family of reggae," has been favorably compared with Bob Marley & the Wailers in the black press.

"We've adapted an R&B style in our vocal performance, so you get that easy mellow vibes from the song even when the track is hardcore," says Garnett Silk-sounding group member Peter Morgan.

Morgan Heritage is spreading its uplifting vibes across Europe, with dates in Switzerland Tuesday (16), Italy Wednesday-Saturday (17-20), the U.K. (Feb. 25-28), the Netherlands (March 2), and France (March 3-7).

EXPERIMENTAL LICENSES

(Continued from page 40)

which the user pays a fee.

For free downloadable songs, a royalty of .04 euros (5 cents) is levied for each title downloaded, 0.03 euros (3 cents) for midsized files, and between .02 euros (2 cents) and .01 euro (1 cent) for samples of up to 90 seconds, or half the length of a piece.

For titles available for downloading at a price, a tariff of 7.4% is charged on the sale price of each song downloaded, and a monthly list of downloads must be supplied to the SIAE.

For sites streaming non-downloadable music, a discount of 25% is granted to those who supply monthly statistics of "hits" for each particular song file.

"We have issued experimental licenses in recognition that the market is evolving rapidly and can change in months or even weeks," says Filippo Gasparro, SIAE's head of multimedia. "We are also anticipating that directives from the European Commission or Italian government could oblige us to change our licensing arrangements. It is our next objective to extend licensing to cover all multimedia content."

ROCKET'S ELTON JOHN RIDING HIGH WITH 'AIDA' SET

(Continued from page 1)

majority of those songs into crisp pop anthems suitable for a mainstream audience.

That soundtrack collection, "Elton John & Tim Rice's Aida," features 14 songs recorded by a host of the industry's most revered and popular acts: LeAnn Rimes, Sting, Janet Jackson, James Taylor, Dru Hill, Spice Girls, Boyz II Men, Shania Twain, Tina Turner, Kelly Price, Lenny Kravitz, Lulu, and John himself. It is set for worldwide release March 22-23 on Rocket Records.



CAPARRO

The theatrical production opened last September in Atlanta and, after being significantly reworked, bows in Chicago this year. It is eyeing a Broadway debut in 2000.

This all comes as John begins work on his next studio album with Bernie Taupin, after recently completing work on songs for DreamWorks' animated "El Dorado" and the score to the upcoming Albert Brooks/Sharon Stone film "The Muse."

A NUMBER OF PROJECTS IN ONE

"When you consider the full body of this project, it's really a number of different projects all in one, and it offers a tremendous opportunity to be one of the major musical events for 1999 and for the next two years," says Jim Caparro, chairman of the Island/Mercury Records Group, which holds Rocket.

"It's a great Elton John record, a greatest-hits package, a soundtrack for a theatrical production, and it offers major attractions for each of these events," he says. "The most exciting thing is that Elton is constantly redefining himself creatively and he keeps pushing the envelope. He and Tim Rice have truly outdone themselves."

"I'm thrilled to be associated with this project and to continue my relationship with Elton," adds Johnny Barbis, executive VP of Island/Mercury. "We've been together for almost 20 years, and he never ceases to amaze me with what he can do. You can put Elton up against anyone; there's no one as talented as this musician. He's a pure musical genius. These are killer tracks, and we're all so proud of them."

'GIVE ME SOMETHING HARDER'

The origin of the project is rooted in a discussion John had with Walt Disney Co. chairman/CEO Michael Eisner about collaborating again after "The Lion King," which, in addition to an Oscar, won a Grammy and a Golden Globe and then, when adapted to the Broadway stage, garnered Grammy and Tony nominations.

"Elton replied that after 'Lion King,' another animated film was too easy a thing to fall into," says Derek MacKillop, Rocket's executive VP/GM. "Then came his famous quote, 'Give me something harder.'"

Disney tossed out the idea of creating a stage musical from the story of "Aida," a tragic love triangle, replete with cultural clashes, between Aida, a Nubian princess; Amneris, an Egyptian princess; and Radames, the

soldier they both love. The idea immediately clicked for John and Rice.

"It's one of our Achilles' heels to judge people because of creed, denomination, or what color they are, and this cuts through all of that," John says. "This is all about forgiveness and finding yourself and being nonjudgmental about others. It's a very strong message that has never been more relevant than today, with so much ethnic hatred" around the world.

It's also the kind of undertaking that John says is filled with uncertainty, keeping him challenged. "This kind of project made me feel scared, because you can really fall flat on your face," he says. "If you don't get scared, then there's no point. It's very necessary for an artist to get that kind of feeling."

With the songwriting partners' interest secured, Disney then bought the rights to an updated form of "Aida" from a book written by American soprano Leontyne Price, and



JANET JACKSON & ELTON JOHN

John and Rice set about writing 21 songs for the production, which they penned over the course of just 21 nonconsecutive days.

A SONG A DAY

"I had my band down here, and we really wrote a song a day," John says. "We'd come into the studio and put the basic track down, I would do the vocals and harmonies, and then we'd put down the bass and drums. Then the next day, the guys would finish it off, and we'd move on to the next track."

"Writing for 'Aida' was different because it was done in running order, which was very beneficial," he says. "You have an outline for a story, so you know what song follows what. We wrote the first song first and the last song last; that gave me a great idea of what differences should be in shade and texture and tempo."

"When it pours out like that, you know you've got something of quality because you're not having to fight it all the time. It was like writing for 'The Lion King'; I knew it was good."

When the demos were presented to Rocket's MacKillop, the idea of working with a wide range of artists was suggested. "The songs were sensational. I told Elton that we could make an amazing superstar record. The idea appealed to him very much," MacKillop says.

At that point, veteran producer Phil Ramone was brought in as executive producer. "We moved very quickly to hire him," says MacKillop. "He has amazing experience with huge records like this, like the Sina-

tra 'Duets' records, 'Barry Manilow Sings Sinatra,' and 'Pavarotti & Friends.'

"This was an extreme-pressure situation, and he's done that. The man was like a rock making this. He's a workaholic and was happy to move from finishing the Spice Girls track and then flying to London to record Elton's duet with Lulu, then finishing things up with Heather," adds MacKillop, referring to Heather Headley, one of the stars of the show, who with co-star Sherie Scott, also appear on the soundtrack.



MACKILLOP

'ARE YOU INTERESTED?'

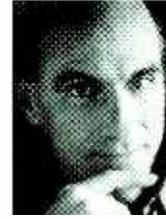
And then the wheels began to turn as phones rang around the world. "LeAnn said yes straight away, as did Sting, James, Tina, and the Spice Girls," John says. "That made it much easier to go to other people and say, 'This is going to be a fantastic project; are you interested?'"

Because of the ethnic flavor of the stage show, John and company were intent on making the soundtrack equally diverse. He says, "Because it's a multiracial cast in the show and on the album, I think it's very important that it was representative of what the story is all about, which is the meeting of two cultures." Of the 14 songs, seven are performed by African-American acts.

John insisted that the artists interpret his and Rice's songs however they envisioned them, allowing different vocal arrangements and divergent styles from those presented on the demos. The payoff is an album rich in stylistic diversity, brimming with varied tempos and instrumental textures. It's also one that is full of

potential singles. (For a track listing and John's comments on each artist, see this page.)

First out was "Written In The Stars," John's duet with Rimes, which was released in mid-December. It broke the all-time record for the most new stations at AC in a week and hasn't slowed since. In its sixth week, the track is No. 5 on Billboard's Adult Contemporary chart. A commercial single will be released Feb. 23, with an initial shipment of 500,000.



TAYLOR

JUST THE BEGINNING

And that's just the beginning. Rocket plans an all-out assault on the airwaves, with near-limitless choices for top 40, AC, R&B, and rock radio. Among the no-brainers are Boyz II Men's "Not Me," a resplendent ballad with those glossy signature harmonies and a heart-warming, lovesick lyric; Spice Girls' Motown-esque and oh-so-campy ode to the rapture of clothing; and John's melancholy, albeit seemingly unlikely, duet with Jackson, produced by Jimmy Jam and Terry Lewis.

Other good bets: Dru Hill's "Enchantment Passing Through," a melodramatic ballad that finds the act at new vocal heights; Sting's festive, reggae-splashed "Another Pyramid"; and Price's brilliant, gospel-soaked anthem of praise for the spirit of Nubia.

As thrilled as John says he is about his guest artists ("I'm still a fan, and I get a kick out of it"), the acts were at least equally honored to be included.

"When he asked me to duet with him, I was blown away that he thought that highly of me to do that. I was obviously excited," says Rimes.

"He's such a huge artist and worldly and amazing. But I found that he was so friendly and professional, I could easily sit down and talk with him."

R&B newcomer Price, whom John calls "the best young black singer in America," says she was in a state of disbelief when she heard of his interest in her.

Island Black Music president Hiram Hicks "called me and said Elton John had called, and I told him, 'You are a liar,'" Price says, laughing. "After I heard the song, I had to call my mom and tell her that he'd demoed a song for me. It was amazing. I felt really blessed."



BARBIS

'A REMARKABLE TESTAMENT'

Taylor, who sings "How I Know You," has known John for a decade—they both perform at the annual Rainforest Benefit in New York. "It's a sort of remarkable testament to Elton's universal appeal that at the drop of a hat, he could pull together pretty much whomever he wanted in the field to participate," Taylor says. "He's rightly the cat."

Sting's track was recorded in Jamaica over the course of two days, where he worked with producers Sly & Robbie, giving the song an authentic Caribbean feel. "It's largely the same as Elton and Tim had recorded it, but I did change a couple of things in the refrain. I repeated a few things, just to make it mine," Sting says. "I think they expected me to take a few liberties with it, and they haven't complained—and they're not shy people."

And what about the stage version of "Aida"? For the show's Atlanta de-

(Continued on next page)

Who's Who On The 'Aida' Soundtrack

NEW YORK—Elton John is the first to admit that, despite his own stature and longevity in the pop pantheon, he remains a fan of other musicians, old and new.

"When somebody records my songs, it could be Lawrence Welk or 'Weird Al' Yankovic," he says. "I don't care who it is; it's still a compliment and I get a kick out of it. To have all of these people singing these songs was really quite a thrill."

Following is a track listing and John's commentary on the artists chosen to participate on "Elton John & Tim Rice's Aida."

Elton John & LeAnn Rimes, "Written In The Stars." "I wanted to get people I knew were great singers, and I've been crazy about LeAnn since her first record, 'Blue.' She was the first person we thought of for a duet, and she said yes pretty much straight away."

Sting, "Another Pyramid." "He's my dearest friend in the whole business, and I love him to death. He's always been so supportive. Within

days of getting the tape, he was in Jamaica with [producers] Sly & Robbie and had the track done within a week. Sting is a great exponent of reggae-style songs, and it's presented that way in the show. This track reminds you how great of a singer he is of that kind of stuff."

James Taylor, "How I Know You." "James is one of my favorite vocalists of all time. He could sing the telephone book as far as I'm concerned. He just has the most beautiful voice, great phrasing, a great interpretation of the lyric, and he's a great musician, plus the fact that he's just the sweetest man. I adore him. I'm slightly in awe of him with that voice, which is so beautiful."

Spice Girls, "My Strongest Suit." "I think the record that's nearest to the way it's done in the show is the Spice Girls track, though it's a bit more Motown than the original. It's a very camp song in the show, about Amneris' love for clothes. It probably could have been written about me, actually. It shows that a straight man [Rice] can write

a camp lyric. It's a very tongue-in-cheek, fun song. I hope that the Spice Girls will agree to release it as a single, because I just want to see the video that they do for it. It'd be so much fun."

Tina Turner Featuring Angélique Kidjo, "Easy As Life." "In the show, this song is very dramatic in 6/8 time, and it builds into a fantastic climax. The way Tina did it is more or less how we wrote the song [slow and moody]. Angélique Kidjo did the original demo, and she did all these wonderful background things, which Tina ended up incorporating, so it was a combination of their stuff, and it works beautifully. It's subtle Tina; her voice reminds me of Patti LaBelle's on the track she did with Michael McDonald ["On My Own"], with the soft side of her voice. If I could be a female singer, I would want to be Tina."

Kelly Price, "The Gods Love Nubia." "She's the best young black singer in America. I think Kelly is

(Continued on next page)

ROCKET TO LAUNCH TIM RICE, ELTON JOHN'S 'AIDA'

(Continued from preceding page)

but, the reviews were not particularly kind. However, the one thing critics agreed on was John and Rice's score.

John says that the people at "Disney took it upon themselves to completely replace the whole thing, apart from the two female stars of the show [Headley and Scott], the musical director, and my keyboardist. It was hard because some people had put four years of their lives into it. But we knew that the music was OK and actually put some numbers back in that we'd taken out."

BROADWAY BY 2000

The restaging heads to Chicago this September with a vastly different look—and the music intact—with hopes that it will be ready for Broadway in 2000. The intention is that the soundtrack's release will prompt widespread interest in the show, particularly since it is assumed that a number of its musical numbers will have been radio hits by then.

"We want people going into a Broadway theater and already knowing and singing the songs because there will have already been three or so singles before it opens," says MacKillop. "We think that the songs are so strong and so commercial that it will make this record irresistible."

Even if radio doesn't abide by the label's wishes, the masses certainly will at least be well aware of "Aida" by the time it hits Times Square.

Rocket is planning a marketing campaign so intense that Coca-Cola will likely be envious. Its tag line: "A classic love story of all time retold by the greatest musical superstars of our time."

"The marketing and promotion of this album is extensive, to say the least," MacKillop says. "We are col-

laborating with Disney above and beyond the usual things we would do with a record. Everything you can think of, we are probably doing."

EVERY CONCEIVABLE MEDIA OUTLET

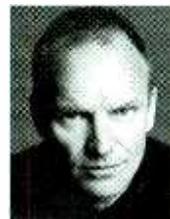
"Elton John & Tim Rice's Aida" already is looking to be a big-ticket item at retail, given the success of the John/Rimes single at radio and the variety of artists present on the album.

"I'm certainly giving it a favorable forecast," says Eric Keil, VP

of purchasing at the South Plainfield, N.J.-based Compact Disc World. "With the caliber of artists there is on this project, there will be a wide variety of markets to exploit, and we've already seen success with the first single, which bodes well. There are a lot of possibilities to market this in many different ways, too. I expect us to do pretty well with it."

Marketing it "in different ways" is something of an understatement. The album will be placed not only in traditional retail outlets but also in Disney stores alongside a promotional in-store video.

Advertisements will appear in every conceivable media channel around the world: print, radio, outdoor (billboards, bus, and railway), Internet links to Disney's site, retail promotions, direct mail to key markets, and TV—John and Rimes will make U.S. guest appearances in March on "The Rosie O'Donnell Show," "The Tonight Show With Jay Leno," "Late Show With David Letterman," and "Oprah," which is dedicating two successive episodes to



STING

John. "We got every TV show we could get and already have [taped] some European television appearances," MacKillop says.

John, meanwhile, hardly has time to watch the fire spread, given his schedule. He's already completed the score—his first ever—for "The Muse." (He wrote 20 pieces in three days: "It was so much fun," John says.) He also recorded a vocal track for the project, produced by Daryl Simmons, that is slated to be a single.

In addition, he and Rice have written a 10-pack of songs for "El Dorado," which is due in March 2000.

Currently, he's holed up at Purple

Dragon Studios in Atlanta with longtime songwriting partner Taupin, writing and demoing songs for his next studio album. John will likely enter the recording studio in December, with a release date planned for sometime next spring.

John also is having to devote some time to a non-music project: the 20 million pound (\$32.8 million) lawsuit he filed in London's High Court in January against his former business manager Andrew Haydon and former accounting firm Price Waterhouse, alleging negligence, breach of trust, and breach of fiduciary duty, among other charges (*Billboard-*

Bulletin, Jan. 14). John declines to discuss the case.

Then there's an upcoming piano-and-voice tour beginning this month, which includes smaller cities and college towns, like Roanoke, Va.; Chattanooga, Tenn.; Atlanta; Fort Myers, Fla.; Grand Rapids, Mich.; and Huntsville, Ala.

And then what? Says Island/Mercury's Caparro, "Elton is trying to reach out creatively and to challenge himself to not stay in one space but to be as broad as possible. It brings out a hell of a lot of creative work. After this, it's nowhere but down the 'Yellow Brick Road.'"

SOURCE-TAGGING COMING TO DVD, VHS

(Continued from page 1)

nies—to its DVD releases late next month. Although the list isn't firm, likely EAS candidates in April include "I Know What You Did Last Summer," "Apt Pupil," "Savior," "Howard's End," "The Adventures Of Baron Münchhausen," and "The China Syndrome."

Says Columbia executive VP Paul Culberg, "It is our intention to tag all our titles in the launch. This is not a test once we actually pull the trigger."

If retailers notice the difference, they likely won't notice paying for it. Despite the added cost—about 5 cents a tag—"I'm not so sure it's going to be passed on," Culberg maintains. "My pricing will not change in March."

In fact, a separate EAS charge could buy for Columbia—and any vendor—a pack of legal woes, if the experience of the music industry is any indication.

That experience also makes Culberg wary of identifying which system his company will use for its tags.

Concerns aside, the alternative to not implementing source-tagging—"putting discs behind the counter," according to Culberg—could be just as troublesome.

"That's a detriment to growth," says Culberg. "It's important for everyone to get behind this."

Warner Home Video has. The studio is expected to follow Columbia's lead this spring, after a late-February announcement stating its EAS policy for DVD and tapes. The hope is to placate studio customers.

Major retailers, first among them Wal-Mart, are demanding source-tags to reduce theft, which ranges from 3% to as much as 8%-10% of sales, sources indicate.

DVD releases—easier to pocket than bulky VHS tapes—are at the high end of the scale. The format is also more amenable to EAS, as the tag can be attached inside the box directly behind the UPC.

But "there is a great amount of complexity," says John Quinn, senior sales VP at Warner. "We're evaluating all the possibilities."

Issues include cost and the question of whether tagging should be done on every DVD and videotape or just on a fraction of each title's run—i.e., on every third or fourth piece.

Among the questions still unanswered, Quinn adds, is which of two EAS systems Warner Home Video will use—the Sensormatic or the Checkpoint.

Warner's sister company WEA provides a clue. WEA is sticking Sensormatic tags inside its CD cases during manufacture (*Billboard*, Jan. 23) but isn't passing along the added cost, say sources. They suggest Warner Home Video will do the same.

"WEA helped," Quinn acknowledges. "They did a lot of research. We didn't have to start from scratch."

The WEA strategy avoids one giant pitfall that long sidetracked CD source-tagging: lawsuits initiated by Checkpoint customers like Target Stores that refuse to pay for a system that they don't employ.

The last such blowup—filed by Target and Checkpoint—was settled out of court in April 1997 after PolyGram Group Distribution abandoned its plans to source-tag (*Billboard*, April 26, 1997).

With WEA now leading the way, other record labels are seen as likely to adopt Sensormatic—opening the door for home video.

"It's behind us," says Joe Ryan, Sensormatic's VP of global source-tagging. "Once the logjam was broken for CDs, the media companies could turn their attention to other products. We think the future is bright. All the technical solutions are in place."

Checkpoint business development VP Dave Shoemaker agrees that DVD source-tagging "will come together" this spring.

"It's a good time frame," he says. He says that Checkpoint has installed 25% of all systems in stores selling music and video, including Target, Circuit City, Toys "R" Us, and Barnes & Noble.

Caution rules among program suppliers, nonetheless. New Line Home Video, a Time Warner unit, and MGM Home Entertainment, a distributed label, are letting Warner Home Video decide policy before setting theirs.

"We're definitely doing it," says a New Line source.

None of the other studios—including Disney, Fox, Paramount, and Universal—are forthcoming. One home video executive demurred because he thought a response now would raise more questions than it would answer.

The Video Software Dealers Assn. and the National Assn. of Recording Merchandisers have a joint operations committee that deals with EAS, and the DVD Video Group is also discussing the issue. They haven't, however, gone public with EAS advice or recommenda-

tions. Quinn notes that Warner hasn't been contacted "by any trade group."

However, the studios have heard from retailers, loud and clear. The Musicland Group and Kmart tell *Billboard* that they want the same protection for DVD and VHS that EAS affords CDs.

"We're encouraging all vendors to go to source-tagging for DVD," says Musicland video merchandising VP Peter Busch. "It's a desirable function to embrace . . . because of shrinkage."

Busch would not comment, but Musicland is thought to be among the chains suffering most from DVD theft.

Mass-merchant giant Wal-Mart, the biggest single force in video selling, has been explicit about tagging. According to several people who were present, Wal-Mart hosted a vendor meeting in Bentonville, Ark., in December. At the meeting it introduced the Sensormatic system and told attendees it expected to have EAS-protected product by Oct. 1.

A source says the chain didn't elaborate whether all the stores would be EAS-ready by then but says it was "a heads-up. This is going to happen."

Most of the presentation—not an ultimatum in the view of trade observers, including Warner's Quinn—had to do with VHS. However, tight-fitting cassette sleeves don't readily lend themselves to tags, and even aggressive studios like Columbia and Warner aren't yet sure where to place them. Under the top flap is a possibility.

"VHS is a stickier problem," says Columbia's Culberg.

Deluxe Video Services, Columbia's duplicator, has just begun investigating its role. "We don't want to get caught short," a Deluxe source indicates. To him, Sensormatic is "winning the battle" of EAS selection.

Both Columbia and Warner still could have source-tagged cassettes in stores later this year.

In fact, Sensormatic and Checkpoint say they've already tagged some VHS tapes for wholesale distribution and for direct accounts. Checkpoint is adding them at the rate of 1 million a month, according to Shoemaker, who says Disney has been his biggest customer.

Fox and Warner have also tried EAS, he adds. VHS is expanding, Shoemaker notes, "and we would expect the same in DVD."

WHO'S WHO ON THE 'AIDA' SOUNDTRACK

(Continued from preceding page)

just phenomenal. She just makes my hair stand up on end. I was so happy to get her."

Elton John & Janet Jackson, "I Know The Truth." "I'd always wanted to do something with Janet and found out through her manager that she felt the same way, so that made things easy from the word go. It was just a matter of getting into the studio at the right time to do it together. Luckily, we were in New York at the same time in November, and we both had a day off. We did it at the Hit Factory with Jimmy Jam and Terry Lewis, and she did brilliantly. That's probably one of the finest songs in the show; I was ecstatic. I'd never worked with Jimmy before, so that was a great honor as well."

Shania Twain, "Amneris' Letter." "This is the shortest track on the album. God, she really sings it beautifully, and it came out so brilliantly that I wish I'd written it longer now. Shania was on tour and so busy, and she took the time to do it; it's great when someone will do that. I just went down to Miami on a Sunday from England to do a TV special with her just to say thank you." ("Shania Twain's Winter Break" will air 8 p.m. EST/PST March 3 on CBS.)

Boyz II Men, "Not Me." "They were always my choice for this track,

but they were on *some* schedule, doing their track for 'The Prince Of Egypt' and touring. They laid down the basic track with just three of them, and we had to wait for the fourth one before we felt it was a go. We got it at the last minute. What they've done is so special. They sing so beautifully, those boys. I listen to that, and I get goosebumps over what they do gymnastically with their vocals."

Lenny Kravitz, "Like Father Like Son." "The original version was done in a real rock'n'roll way, but he did it much more Motown. I would have never thought of doing it that way, so it totally blew me away. The arrangement is just brilliant."

Dru Hill, "Enchantment Passing Through." "This was a very hard song to record, because in the show it's quite gentle. Their version is completely different. They were out in California and did it so quickly. We contacted them in December, and we were recording it in January. They really did a fantastic job on it."

Elton John & Lulu, "The Messenger." "I have wanted to record with her for so long; she's a dear friend of mine. She's just done an album for Rocket, produced by Dave Tyson. She spent all of last year recording it, and she co-wrote everything. We're so excited."

CHUCK TAYLOR

UNIVERSAL STUDIOS SPLITTING UP CIC

(Continued from page 6)

national, had been drawing up plans to integrate PolyGram into the CIC operation.

Till will continue to head the international film and video operations of PFE, reporting to Chris McGurk, president/COO of Universal Pic-

tures. It was also announced that Bahman Naraghi, executive VP of Universal Pictures, will head the PolyGram worldwide integration, reporting to McGurk and working closely with Till.

"This is a very exciting day for PFE

and the best possible outcome for our international staff," Till says. "I believe it is a very attractive marriage of a great Hollywood studio and a successful international independent."

The news puts a big question mark over the future of CIC as a stand-

alone operation, particularly as it's not known whether Steven Spielberg's DreamWorks studio will continue to be distributed by the London-based international business or will put its international business through the Universal/PFE operation. PFE

staffers recently made a presentation to DreamWorks, distributed by Universal in North America.

Internationally, CIC has 19 subsidiaries and 18 licensees, while PFE, which is headquartered in London, has operations in 12 countries: the U.K., Ireland, France, Belgium, the Netherlands, Germany, Austria, Switzerland, Spain, Italy, Australia, and New Zealand.

Insiders report that Paramount executives were angry at Universal's move, and the feeling among industry watchers is that Paramount may continue a scaled-down stand-alone operation that will continue to run the highly successful "Star Trek" series and service Paramount's film output.

Peter Smith, PFE U.K.'s managing director, says the integration of Universal and PFE is "great news."

"PolyGram Video lives on," he adds, noting that the deal could hugely boost PolyGram's video business.

"It could—in the U.K. especially—double or triple our size in the rental video business and will ensure that we would become No. 1 in the sell-through sector, particularly when you think that we would have control of a really big catalog," he says. "It would be great to work our way through that, like we have with titles like 'It's A Wonderful Life' and—as we are at the moment—'Citizen Kane.'"

Universal International Reveals Global Marketing Execs

This story was prepared by Mark Solomons and Christian Lorenz, music business editor for Music & Media.

LONDON—With most of Universal Music International's (UMI) senior management formally in place at its London headquarters, the company is lifting the veil on its worldwide marketing team. Under UMI senior VP of marketing and A&R Max Hole, this crew will be helping to advance and direct the fortunes of the company's artists and music in the world outside North America.

"We tried to create the best of both worlds," says Hole, "and we tried hard to establish a pleasant and constructive environment for our artists." He stresses that the restructuring of his department has not distracted the company from its commitment to work current or imminent releases. "Despite what you might hear in the media, when I look at the charts around the world, I see a number of hits by a diverse and exciting roster of UMI artists."

Nevertheless, the company is still having to deal with a number of unresolved issues concerning former Universal and PolyGram executives, among them PolyGram senior VP of pop marketing David Munns and Nick Phillips—now chairman of Warner Music U.K. The latter, who was managing director of Universal

Music U.K. until late last year, has filed suit against his former employer for breach of contract.

On Hole's new, London-based team is Andrew Kronfeld, 30, who becomes VP of marketing for UMI. He previously held the post of director of international marketing for PolyGram International under Munns. Kronfeld will serve as Hole's deputy and have special responsibility for DreamWorks repertoire.

Monica Marin, 33, formerly VP of marketing for PolyGram Continental Europe, becomes UMI's VP of marketing, international repertoire. The role expands her existing responsibility for continental European repertoire to include all repertoire signed outside North America and the U.K.

UMI marketing VPs with international responsibility for North American repertoire are Dennis Ploug (Interscope), Matt Voss (Universal/Motown), Kate Farmer (Island/Mercury), and Yoël Kenan (MCA). Ploug, 40, was VP of international marketing (Europe) at PolyGram International, while Farmer, 40, and Kenan, 32, were marketing directors at UMI. Voss, 36, was GM of MCA/Geffen at Universal Music U.K.

Liz Morris, who was UMI marketing director for Universal and Interscope's rock repertoire, as well

as for Geffen, DreamWorks, and Outpost, exited Feb. 1.

The fact that North American repertoire is handled by four VPs while all other repertoire rests on Marin's shoulders does not mean that North American product will have priority over European releases, according to Hole. "Monica's department is going to be twice as big as the other departments," he says.

U.K. repertoire streaming into UMI will continue to fall under the aegis of Universal Music U.K. senior VP of international Bernadette Coyle. She continues to report directly to the British company's chairman/CEO, John Kennedy, but will work with Hole and Kronfeld.

Tim Delaney, who has been VP of international marketing, continental Europe, at PolyGram International, is understood to be moving to Dublin to become managing director of Universal Music Ireland, with Universal's former local head, David Pennefather, as his deputy. Neither post has yet been confirmed.

Universal had no comment on Munns. Sources say settlement of his employment contract is inching forward, but that at press time, he was continuing to work at his office in the company's London headquarters. Munns declines comment.

Phillips' action against Universal Music U.K. was filed Jan. 27 in the High Court in London. In the writ,

he claims the firm owes him 860,400 pounds (\$1.4 million), "representing the amount of base salary which would have become due to [Phillips] in respect of the period between 21st July 1998 and 31st December 2000."

The writ refers to a Nov. 15, 1993, letter to Phillips from UMI chairman/CEO Jorgen Larsen, who at the time was president of MCA Music Entertainment International. Phillips claims that Universal Music (U.K.) Ltd. had exercised an option to extend his contract—which initially ran for three years to Dec. 31, 1996—to Dec. 31, 2000. He further claims that the contract contained implied terms that "[Universal] would not without prior agreement make fundamental changes to the nature of [Phillips'] job," nor "conduct itself in a manner calculated to destroy or seriously damage the relationship of mutual trust and confidence between itself and [Phillips]."

Phillips' role at Universal was adopted by PolyGram U.K. chairman/CEO Kennedy upon the latter's appointment as chairman/CEO of Universal Music U.K.

Phillips exited Universal last October; he took up the post of chairman of Warner Music U.K. at the beginning of this year. Neither Phillips nor Universal returned calls by press time.

OSCAR NOMINEES WILL HAVE TO WAIT FOR VIDEO SURGE

(Continued from page 6)

ture nod and six other nominations, is tentatively scheduled for a late-summer release from 20th Century Fox Home Entertainment, supplier sources say. DVD plans are not finalized.

The other WWII drama and another Oscar front-runner, "Saving Private Ryan," received 11 nominations, including best picture. Distributor DreamWorks was not available to comment on VHS or DVD release plans.

Best picture nominee "Elizabeth" will be released by PolyGram Video this spring, according to a company spokeswoman. The period movie received six other nominations, including best actress for Cate Blanchett, in the title role.

PolyGram's "What Dreams May Come," starring Robin Williams, is a nominee for art direction and visual effects and will be released on video March 9. A DVD date for the title has not been set.

Within the five major categories (best picture and the acting categories), only "Primary Colors" and "The Truman Show" are available on video and DVD. Kathy Bates, who played the flamboyant political con-

sultant/confidant in the film, received a best supporting actress nod. Ed Harris, who played the producer in Paramount Home Video's "The Truman Show," received a best supporting actor nomination.

Universal Studios Home Video reprised "Primary Colors" for sell-through Feb. 2, and a new Digital Theater Systems version is due on DVD on May 25.

Universal's "One True Thing," which received a best actress nod for Meryl Streep, her 11th Oscar nomination, will be released on video and as a dual-layer DVD on March 16.

Fox's "Bulworth," nominated for best original screenplay, will also be released on video March 16, but it is not scheduled on DVD.

Universal's "Babe: Pig In The City," which received a best original song nomination for "That'll Do," will be released simultaneously on DVD and VHS on May 4. (See the Beat, page 10, for other music nominees.)

The supplier has yet to schedule "Hilary And Jackie" and "Gods And Monsters," both of which scored lead and supporting acting nominations, from respective distributed labels

October Films and Lions Gate.

Other nominated films slated for release are New Line Home Video's "American History X," which received a best actor nomination for Edward Norton. It will be released on VHS and DVD April 6.

As for two best original score nominees, "Mulan" arrived in stores Feb. 2 and "A Bug's Life" is due on VHS and DVD April 20 from Buena Vista. No DVD date

has been slated for the former.

The supplier's "Mighty Joe Young," nominated for best visual effects, arrives on VHS and DVD March 23.

"Armageddon," another Buena Vista title, received three technical nods and a nomination for best original song and is No. 1 on Top Video Sales and No. 2 on Top DVD Sales.

Q LABEL INKS DISTRIBUTION PACT WITH ATLANTIC

(Continued from page 6)

chasing music."

A spokeswoman for QVC says that "Footloose" and the "Live At Gilley's" set will be sold on the TV channel as well as at retail. But she adds that not all Q Records' releases will be marketed on QVC.

The distribution deal was announced just days before the first release is due, presenting a challenge for Atlantic and its distributor, WEA.

"Atlantic is a company that can move on a dime," says Rubens. "We'd been besieged with calls from retailers [saying], 'When can

we buy the album?' The first solicitations were [Feb. 8]. WEA was thrilled with the response."

"Footloose" has been having a successful run on Broadway since it opened last fall and enjoys national awareness because it is based on the popular 1984 movie that produced several top 10 singles.

Rubens says the new label will release 14-16 albums this year.

The label now has four staffers, and Rubens says he is seeking a national sales manager and a director of A&R.

PROMOTERS' SUIT

(Continued from page 3)

and the exchange of documents."

The defendants are taking the suit seriously, he adds. "We have met with a few of the defendants who have demonstrated an interest in settling the case, and we may have some announcements to make in that regard sooner rather than later," Donnelly says.

The agencies involved chose not to comment on the situation. "We don't comment on pending litigation," says Peter Grosslight, a spokesman for the William Morris Agency.

Rowe says he is excited about the prospect of presenting the promoters' case to a federal jury. "I'm looking forward to being able to subpoena people like Barbra Streisand, subpoena Elton John, subpoena the Spice Girls, and ask them in a federal court if they have ever worked for a black promoter before," he says.

Support for the black promoters from artists has been "humongous," Rowe adds. "All I've spoken to said they didn't believe their agencies were doing that," he says. "There has been an outpouring of support. It doesn't take a person with Einstein's brain to understand this. What's baffling to people is to hear this stuff is going on in the '90s. It's like when my parents couldn't eat in a certain restaurant or buy a home in a certain neighborhood."

Rowe says the promoters will maintain a presence at the CAA and William Morris Agency offices.

"We're going to organize next week in New York with plans on going back and working shifts in front of these agencies," he says. "We're going to keep picketing until they do the right thing."

25th



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Hot 100 Airplay

Compiled from a national sample of airplay supplied 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)
			NO. 1	
1	1	17	HAVE YOU EVER?	BRANDY (ATLANTIC) 9 wks at No. 1
2	3	22	SLIDE	GOO GOO DOLLS (WARNER BROS.)
3	2	15	ANGEL	SARAH MCLACHLAN (ARISTA/WARNER SUNSET/REPRISE)
4	7	13	ANGEL OF MINE	MONICA (ARISTA)
5	4	30	SAVE TONIGHT	EAGLE-EYE CHERRY (WORK/ERG)
6	10	7	EVERY MORNING	SUGAR RAY (LAVA/ATLANTIC)
7	12	5	BELIEVE	CHER (WARNER BROS.)
8	5	19	HANDS	JEWEL (ATLANTIC)
9	6	23	LULLABY	SHAWN MULLINS (SMG/COLUMBIA)
10	11	14	MIAMI	WILL SMITH (COLUMBIA)
11	8	16	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
12	14	15	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU	'N SYNC (RCA)
13	18	16	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)
14	9	27	JUMPER	THIRD EYE BLIND (ELEKTRA/EEG)
15	16	9	WHEN A WOMAN'S FED UP	R. KELLY (JIVE)
16	19	9	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
17	13	13	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND/MERCURY)
18	23	7	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
19	17	18	CAN I GET A...	JAY-Z FEAT. AMIL (OF MAJOR DINZI) & JA (DEF JAM/MERCURY)
20	15	13	TAKE ME THERE	BLACKSTREET & MYA FEAT. MASE & BLUNKY BLINK (INTERSCOPE)
21	21	9	I DON'T WANT TO MISS A THING	MARK CHESNUTT (DECCA/MCA NASHVILLE)
22	35	5	SWEET LADY	TYRESE (RCA)
23	32	21	FLY AWAY	LENNY KRAWITZ (VIRGIN)
24	26	10	UNBELIEVABLE	DIAMOND RIO (ARISTA NASHVILLE)
25	33	4	ALL I HAVE TO GIVE	BACKSTREET BOYS (JIVE)
26	22	11	STAND BESIDE ME	JO DEE MESSINA (CURB)
27	20	25	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
28	25	12	FOR A LITTLE WHILE	TIM MCGRAW (CURB)
29	24	45	IRIS	GOO GOO DOLLS (WARNER SUNSET/REPRISE)
30	36	13	BACK 2 GOOD	MATCHBOX 20 (LAVA/ATLANTIC)
31	29	20	LATELY	DIVINE (PENDULUM/RED ANT)
32	27	37	INSIDE OUT	EVE 6 (RCA)
33	31	13	CHANGES	2PAC (AMARU/DEATH ROW/INTERSCOPE)
34	39	5	YOU WERE MINE	DIXIE CHICKS (MONUMENT)
35	28	52	I'LL BE	EDWIN MCCAIN (LAVA/ATLANTIC)
36	37	10	HOLD ON TO ME	JOHN MICHAEL MONTGOMERY (ATLANTIC (NASHVILLE))
37	40	9	NO PLACE THAT FAR	SARA EVANS (RCA (NASHVILLE))

Records with the greatest airplay gains. © 1999 Billboard/BPI Communications.

HOT 100 RECURRENT AIRPLAY

1	—	1	TOO CLOSE	NEXT (ARISTA)
2	1	2	MY FAVORITE MISTAKE	SHERYL CROW (A&M/INTERSCOPE)
3	3	10	TORN	NATALIE IMBRUGLIA (RCA)
4	—	1	THIS KISS	FAITH HILL (WARNER BROS.)
5	4	4	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
6	2	3	WRONG AGAIN	MARTINA MCBRIDE (RCA (NASHVILLE))
7	5	3	TOUCH IT	MONIFAH (UPTOWN/UNIVERSAL)
8	6	10	REAL WORLD	MATCHBOX 20 (LAVA/ATLANTIC)
9	7	12	YOU'RE STILL THE ONE	SHANIA TWAIN (MERCURY)
10	—	1	ONE WEEK	BARENAKED LADIES (REPRISE)
11	8	21	TIME OF YOUR LIFE (GOOD RIDDANCE)	GREEN DAY (REPRISE)
12	9	5	I DON'T WANT TO MISS A THING	AEROSMITH (COLUMBIA)
13	14	12	3 AM	MATCHBOX 20 (LAVA/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
38	34	14	YOU GET WHAT YOU GIVE	NEW RADICALS (MCA)
39	30	24	FROM THIS MOMENT ON	SHANIA TWAIN (MERCURY)
40	42	12	WHAT IT'S LIKE	EVERLAST (TOMMY BOY)
41	41	11	WRONG NIGHT	REBA (MCA NASHVILLE)
42	45	3	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
43	44	9	IT'S ALL BEEN DONE	BARENAKED LADIES (REPRISE)
44	46	3	I STILL BELIEVE	MARIAH CAREY (COLUMBIA)
45	63	2	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)
46	53	5	THAT DON'T IMPRESS ME MUCH	SHANIA TWAIN (MERCURY (NASHVILLE))
47	51	5	BUSY MAN	BILLY RAY CYRUS (MERCURY (NASHVILLE))
48	49	5	POWERFUL THING	TRISHA YEARWOOD (MCA NASHVILLE)
49	43	18	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
50	58	3	UNSENT	ALANIS MORISSETTE (MAVERICK/REPRISE)
51	52	21	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (ISLAND/DEF JAM/MERCURY)
52	59	4	MEANWHILE	GEORGE STRAIT (MCA NASHVILLE)
53	64	3	HOW FOREVER FEELS	KENNY CHESNEY (BNA)
54	54	18	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING (COLUMBIA)
55	50	14	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
56	—	1	NO SCRUBS	TLC (LAFACE/ARISTA)
57	—	1	YOU	JESSE POWELL (SILAS/MCA)
58	60	3	HA	JUVENILE (CASH MONEY/UNIVERSAL)
59	56	12	ROSA PARKS	OUTKAST (LAFACE/ARISTA)
60	62	9	FADED PICTURES	CASE & JOE (DEF JAM/MERCURY)
61	47	12	SPIRIT OF A BOY, WISDOM OF A MAN	RANDY TRAVIS (DREAMWORKS (NASHVILLE))
62	57	10	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
63	71	2	I CAN'T GET OVER YOU	BROOKS & DUNN (ARISTA NASHVILLE)
64	66	25	FATHER OF MINE	EVERCLEAR (CAPITOL)
65	68	12	HOME ALONE	R. KELLY FEAT. KEITH MURRAY (JIVE)
66	55	7	SILLY HO	TLC (LAFACE/ARISTA)
67	70	4	FLY (THE ANGEL SONG)	THE WILKINSONS GIANT (NASHVILLE/REPRISE (NASHVILLE))
68	65	13	ANGEL IN DISGUISE	BRANDY (ATLANTIC)
69	75	2	CRUSH	DAVE MATTHEWS BAND (RCA)
70	72	3	KEEPIN' UP	ALABAMA (RCA (NASHVILLE))
71	—	1	WHAT'S SO DIFFERENT	GINUWINE (550 MUSIC/ERG)
72	73	17	NEVER THERE	CAKE (CAPRICORN/MERCURY)
73	69	17	SWEETEST THING	U2 (ISLAND)
74	74	15	LUV ME, LUV ME	SHAGGY FEAT. JANET (FLYTE TYME/MCA)
75	67	12	THERE YOU HAVE IT	BLACKHAWK (ARISTA NASHVILLE)

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
6 ALL I HAVE TO GIVE	(P-Blast, ASCAP/Zomba, ASCAP) WBM	
54 ALL NIGHT LONG	(Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Ausar, BMI/BMG, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Brother-4-Brother, ASCAP) HL	
77 ANGEL IN DISGUISE	(EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Jane, SESAC) HL/WBM	
1 ANGEL OF MINE	(WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhett/rhyme, ASCAP) HL/WBM	
9 ANGEL	(Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN) HL	
2 ...BABY ONE MORE TIME	(Zomba, ASCAP/Grantsville, ASCAP) WBM	
37 BACK 2 GOOD	(EMI Blackwood, BMI/Bidnis, BMI/Melusic, ASCAP) HL	
3 BELIEVE	(Xenomania, PRS/WB, ASCAP/Warner Chappell, PRS) WBM	
60 BUSY MAN	(BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM	
26 CAN I GET A...	(Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL	
85 C'EST LA VIE	(Sugar Free, PRS/Bucks, PRS/19, PRS/BMG, PRS/BMG Songs, ASCAP/Chrysalis, ASCAP/PolyGram, ASCAP)	
45 CHANGES	(Joshua's Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP) HL/WBM	
76 CRUSH	(Golden Grey, ASCAP) CLM	
30 DOO WOP (THAT THING)	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL	
16 EVERY MORNING	(McC, BMI/Warner Chappell, BMI/See Squared, BMI/Canterbury, BMI) WBM	
27 EX-FACTOR	(Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP/Colgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL	
10 FADED PICTURES	(Zomba, ASCAP/Kiely, ASCAP/Tallest Tree, ASCAP/WB, ASCAP) WBM	
70 FATHER OF MINE	(Evergleam, BMI/Montalupis, BMI/Commongreen, BMI/Irving, BMI) WBM	
32 FLY AWAY	(Miss Bessie, ASCAP) CLM	
53 FLY (THE ANGEL SONG)	(Golden Phoenix, SOCAN/Kayasongs, SOCAN/Rory Bourke, BMI) WBM	
43 FOR A LITTLE WHILE	(Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	
91 FOR YOU I WILL	(Hamstein Cumberland, BMI/Baby Mae, BMI/Gitterfish, BMI/Buna Boy, BMI) WBM	
40 FROM THIS MOMENT ON	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM	
31 GHETTO COWBOY	(Mo Thugs, ASCAP/Siet, ASCAP/Layzie Bone, ASCAP/EMI April, ASCAP) HL	
21 GOD MUST HAVE SPENT A LITTLE MORE TIME ON YOU	(Bayun Beat, BMI/Music Corp. Of America, BMI) HL	
87 GOODBYE	(Windswept Pacific, ASCAP/PolyGram International, ASCAP) HL/WBM	
17 HANDS	(WB, ASCAP/Wiggly Tooth, ASCAP/No Tomato, ASCAP) WBM	
98 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	
7 HAVE YOU EVER?	(Realsongs, ASCAP) WBM	
68 HA	(Money Mack, BMI)	
4 HEARTBREAK HOTEL	(Jungle Fever, BMI/EMI Blackwood, BMI/Soulvang, BMI/Marshar, ASCAP/EMI April, ASCAP) HL	
93 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) HL	
35 HOLD ON TO ME	(Reynson, BMI/Bayou Boy, BMI) HL	
74 HOME ALONE	(Zomba, BMI/R.Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Hitco, ASCAP) HL/WBM	
100 HOT SPOT	(Lil Lu Lu, BMI/DJ Irv, BMI)	
61 HOW DEEP IS YOUR LOVE	(Sony/ATV Songs, BMI/Music Everyone Craves, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/Famous, ASCAP) HL	
65 HOW DO I DEAL	(Warner-Tamerlane, BMI/Paradise Avenue, BMI/The Phil Roy, ASCAP/Openpop, ASCAP) WBM	
52 HOW FOREVER FEELS	(Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM	
73 I CAN'T GET OVER YOU	(Sony/ATV Tree, BMI/Shonibilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	
19 I DON'T WANT TO MISS A THING	(Realsongs, ASCAP) WBM	
48 I'LL BE	(EMI April, ASCAP/Harrington, ASCAP) HL	
15 I'M YOUR ANGEL	(Zomba, BMI/R.Kelly, BMI) WBM	
42 INSIDE OUT	(Less Than Zero, BMI/Fake And Jaded, BMI/Southfield Road, BMI) HL	
44 IRIS	(EMI Virgin, BMI/Scrap Metal, BMI) HL	
56 I STILL BELIEVE	(Tom Sturges, ASCAP/Chrysalis, ASCAP/Colgems-EMI, ASCAP) HL/WBM	
51 IT'S ALL BEEN DONE	(Treat Baker, SOCAN/WB, ASCAP) WBM	
34 I WILL GET THERE	(Realsongs, ASCAP) WBM	
13 JUMPER	(3EB, BMI/EMI Blackwood, BMI) HL	
79 KEEPIN' UP	(Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM	
71 KISS ME	(Le Tigre Sur Un Ballon, ASCAP/Squint, ASCAP/My So-Called, ASCAP)	
23 LATELY	(Tony Roy, BMI/Slav Tu Tu Five, BMI/Hocott, BMI/Irving, BMI/Hitco, BMI/Hit Street, BMI/Windswept Pacific, BMI) WBM	
39 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 Jym, BMI) HL/WBM	
18 LULLABY	(Shawn Mullins, BMI/EMI Blackwood, BMI) HL	
12 LUV ME, LUV ME	(Street Tuff, ASCAP/Warner-Tamerlane, BMI/Flyte Tyne, ASCAP/MCA, ASCAP) HL/WBM	
46 MEANWHILE	(J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)	
20 MIAMI	(Treyball, ASCAP/Pladis, ASCAP/Siam U Well, ASCAP/Jelly's Jams, ASCAP/Sony/ATV Tunes, ASCAP/Portrait-Solar, ASCAP/DPJ) WBM	
83 NEVER THERE	(Stamen, BMI/EMI Blackwood, BMI) HL	
5 NOBODY'S SUPPOSED TO BE HERE	(Wixen, ASCAP/Famous, ASCAP) HL	
80 NO PLACE THAT FAR	(Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM	
67 NO SCRUBS	(Shek'em Down, BMI/Hitco, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP)	
89 ORDINARY LIFE	(McSpadden-Smith, BMI/Magnolia Hill, ASCAP)	
62 POWERFUL THING	(Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL	
22 THE POWER OF GOOD-BYE	(WB, ASCAP/Webo Girl, ASCAP/EMI April, ASCAP/Future Furniture, ASCAP) HL/WBM	
63 PRETTY FLY (FOR A WHITE GUY)	(Underachiever, BMI/Wixen, BMI)	
84 PUSHIN' WEIGHT	(Gangsta Boogie, ASCAP/WB, ASCAP/Trebae, ASCAP/Chocolate Thunder, ASCAP) WBM	
99 RIGHT ON THE MONEY	(EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL	
69 ROSA PARKS	(Gnat Booty, ASCAP/Chrysalis, ASCAP) WBM	
94 RUFF RYDERS' ANTHEM	(Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP)	

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	4	ANGEL OF MINE	MONICA (ARISTA) 2 wks at No. 1
2	2	14	...BABY ONE MORE TIME	BRITNEY SPEARS (JIVE)
3	4	12	BELIEVE	CHER (WARNER BROS.)
4	6	3	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
5	3	3	ALL I HAVE TO GIVE	BACKSTREET BOYS (JIVE)
6	5	21	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
7	7	4	TAKING EVERYTHING	GERALD LEVERT (EASTWEST/EEG)
8	10	2	FADED PICTURES	CASE & JOE (DEF JAM/MERCURY)
9	—	1	YOU	JESSE POWELL (SILAS/MCA)
10	11	5	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS/GEFFEN)
11	8	14	GHETTO COWBOY	MO THUGS FAMILY (MO THUGS/RUTHLESS/RELATIVITY)
12	9	12	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
13	12	6	I WILL GET THERE	BOYZ II MEN (DREAMWORKS/GEFFEN)
14	17	4	WOOF	SNOOP DOGG FEAT. MYSTIKAL AND FRENZ (NO LIMIT/PRIORITY)
15	18	3	HOW DO I DEAL	JENNIFER LOVE HEWITT (143/WARNER BROS.)
16	13	7	HAVE YOU EVER?	BRANDY (ATLANTIC)
17	14	16	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
18	16	9	GOODBYE	SPOICE GIRLS (VIRGIN)
19	19	10	I DON'T WANT TO MISS A THING	MARK CHESNUTT (DECCA/MCA NASHVILLE)
20	21	17	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
21	15	21	BECAUSE OF YOU	98 DEGREES (MOTOWN)
22	20	4	JUMPER	THIRD EYE BLIND (ELEKTRA/EEG)
23	24	9	WATCH FOR THE HOOK	COOL BREEZE (ORGANIZED NOIZE/INTERSCOPE)
24	22	12	HOLD ME	BRIAN MCKNIGHT (MOTOWN/UNIVERSAL)
25	23	15	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
26	31	4	C'EST LA VIE	B*WITCHED (EPIC)
27	27	17	WHATCHA WANNA DO?	MIA X FEAT. CHARLIE WILSON (NO LIMIT/PRIORITY)
28	30	10	TALK SHOW SHHH!	SHAE JONES (MJ/JUNIVERSAL)
29	36	3	MEANWHILE	GEORGE STRAIT (MCA NASHVILLE)
30	28	7	MORE FREAKY TALES	TOO SHORT (SHORT/JIVE)
31	26	18	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
32	29	12	FLY (THE ANGEL SONG)	THE WILKINSONS GIANT (NASHVILLE/REPRISE (NASHVILLE))
33	25	24	LATELY	DIVINE (PENDULUM/RED ANT)
34	34	16	CAN'T GET ENOUGH	WILLIE MAX FEAT. RAPHHAEL SARDIO (POOKIE/MOTOWN/UNIVERSAL)
35	45	2	KISS ME	SIMPENCE NONE THE RICHER (SQUINT/COLUMBIA)
36	37	5	JUST DON'T GIVE A F***	EMINEM (WEB/AFETERMATH/INTERSCOPE)
37	33	19	WHEREVER YOU GO	VOICES OF THEORY (H.D.L.A./RED ANT)

Records with the greatest sales gains. © 1999, Billboard/BPI Communications and SoundScan, Inc.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT
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RETAIL REACTS TO MADISON PROJECT

(Continued from page 1)

the test are among the 17,000 subscribers of Time Warner's Road Runner high-speed cable modem service in San Diego. IBM executives say that it will take 2½ to 3 minutes to download an entire hourlong album.

Since the announcement, music retailer Trans World's stock dropped from \$15 a share at the close of trading Feb. 5, before the project was announced, to \$11.44 at the close of trading Feb. 10; National Record Mart's stock price dropped from \$5.50 to \$4.875; and the Musicland Group fell from \$13.25 to \$11.75.

While some of that loss could be attributed to the market's overall downturn Feb. 9, some music merchants attribute it to the Madison Project announcement.

In general, retailers say that they are not concerned that major labels are testing the digital delivery of music to the home.

For example, Bill Teitelbaum, chairman/CEO of Carnegie, Pa.-based National Record Mart, says, "I don't blame the majors for testing downloading, because if they don't, somebody will. The question is, How will downloading fit into the marketplace?"

Similarly, Bob Higgins, chairman/CEO/president of Albany, N.Y.-based Trans World Entertainment Corp., says, "It's in the best interest of music companies to look at ways to expand the business. But the approach that they are taking is confusing the investor community and the press and sending a message that all of a sudden, all music will be sold over the Internet."

He adds that most studies of online sales, whether through Internet merchants or digital downloading, indicate that they are expected to account for about 10% of the market by 2002. "That means that retail will still be

doing close to 90% of music sales," Higgins says. "[The majors] should look very closely at the message they are sending to the marketplace. It puts the retailers in a difficult position."

Eric Weisman, president of Coral Springs, Fla.-based Alliance Entertainment Corp., predicts that digital distribution will co-exist with retailers and wholesalers. He says it makes "no sense" to believe that sales will go 100% to digital delivery.

"Digital delivery has a long way to go," he says. "It has infrastructure issues, regulatory issues, technology issues, and cultural and social issues to overcome." And when that happens, he adds, some percentage of the pie will be divided up among conventional retailers, online merchants, and digital delivery.

Pamela Horovitz, president of retail trade group the National Assn. of Recording Merchandisers (NARM), says that retailers "are concerned that there's not been a lot of dialogue with the retail community [on digital downloading] so far."

She adds that NARM has not been involved in the Madison Project but that it will be a part of the Secure Digital Music Initiative (SDMI), which is designed to come up with an open standard for digital distribution of music and provide a means for artists and record companies to be compensated for the music they make and market. The initiative, which was announced Dec. 15, 1998, is a reaction against music piracy on the Internet (Billboard, Dec. 26, 1998). Meetings are expected to begin this month.

As for the Madison Project, label executives involved say retailers were not invited to participate because they wanted to conduct a controlled test without variables that might

yield biased results—such as a link with a particular retailer.

Paul Vidich, executive VP of Warner Music Group, says, "We didn't feel it was appropriate at this time to select one retailer over another. It may well be as the trial evolves we'll talk to retailers about how the system can be implemented beyond the parameters of the trial. The retailers serve a very important function today and in the future. They're where consumers can go to buy everyone's music."

Record executives say that the product made available for the Madison Project will be a mix of new and catalog titles and will be in the rock, pop, country, and jazz genres. They emphasized that the Internet would be particularly effective in selling catalog titles that are hard to find in stores.

During the test, the number of available recordings will be increased to more than 2,000.

Executives say that while the participants will get the necessary equipment for the test for free, they will pay for each recording downloaded to their computers, and each record company will set its own prices.

Kevin Conroy, senior VP of worldwide marketing for BMG Entertainment, says, "Our pricing will be very consistent with our traditional [retail] pricing."

The test will use the broad bandwidth of cable-modem transmission. But a separate test using slower, narrow-band telephone modems will also be conducted during the trial.

For the test, a demo online music store will be created to sell recordings to consumers. If the test is successful, executives say, music could be sold via the same sort of mechanism by existing online retailers, such as Music Boulevard or Amazon.com, and by the World Wide Web sites of specialty retailers like Trans World or HMV.

Participants will also be able to download graphics and text for their downloaded CDs. They will need to provide their own jewel boxes.

The goals of the project are said to be compatible with those of the SDMI, in that the albums provided in the test will be watermarked and encrypted for copyright protection. Artists and labels will be able to choose how they want their music encoded.

BMG's Conroy says that, in addition to CD-R machines, the test may include other types of devices for storing and playing back downloaded music. "The companies are in the final evaluation stages on the portable devices," he says. "Among those being looked at are CD-R, MiniDisc, and flash memory."

He adds that in addition to evaluating "existing devices," the test includes the "potential for devices not yet on the market."

The MP3 compression format is not being used in this test, he says. Diamond Multimedia, which uses MP3 files for its portable player, the Rio, will not be part of the trial.

Michael Robertson, founder/CEO of MP3.com, the Internet music company that has been the target of industry ire because it makes tracks available for free downloading, says, "One of the biggest issues with the Madison Project is the way it's being implemented. It's ripping out the very benefits of digital music... To

make your own CD with just the songs you want—that's the very benefit. The Madison Project rips out those features. Its focus is, How do we perpetuate the existing model?"

IBM's technology—the electronic music management system (EMMS)—will provide the software to transmit music in whatever compression format is chosen and authorize and process purchase transactions for consumers.

IBM executives say that the EMMS uses some of the technology that had been developed for New Leaf Entertainment, an unsuccessful IBM/Blockbuster joint venture from several years ago that was designed to digitally deliver albums to consumers in record stores.

Other companies with digital-delivery systems that compete with IBM's technology say they welcome the Madison Project.

Larry Miller, COO of a2b music, which employs AT&T technology, says, "We are glad to see that they appear to have thought through issues like copy protection and secure transaction. These are areas that AT&T and a2b have been delving into and addressing in the commercial market for some time."

Rick Fleischman, senior marketing director of Liquid Audio, which markets technology for digital downloading of music, says, "From our perspective, it's a good thing. We're competing less with each other than with the market. This will get digital distribution moving."

Fleischman adds that Liquid Audio has been "looking at" the possibility of developing kiosks for stores from which consumers could download CDs from a "virtual inventory." This was also the plan for the New Leaf project.

HOT 100 SPOTLIGHT

This column was prepared by Geoff Mayfield, Keith Caulfield, and Steve Graybow

SIMMERING BEFORE THE SALES: Next issue's Billboard Hot 100 will show the impact of the retail arrival of four key singles. Three of them—Sarah McLachlan's "Angel" (Arista), at No. 9; 'N Sync's "God Must Have Spent) A Little More Time On You" (RCA), at No. 21; and Mariah Carey's "I Still Believe" (Columbia), at No. 56—were so eagerly anticipated that this issue's chart reflects sales from street-date violations.

Carey's retail points will be staggered, as the maxi configuration is the only one now in stores, with the standard-length counterparts to arrive Feb. 23.

"Angel" saw enough action to prematurely dent Hot 100 Singles Sales at No. 68 (2,000 units). This is the first time "Angel's" Hot 100 standing benefits from sales; it made the top 10 solely on radio audience. It appeared as the flip side of the gold-certified "Adia" but never received sales points from that single. Now that "Angel" has been released as an A-side, we added the new product's catalog number to the chart listing and removed the gold symbol that had been earned by the Grammy-nominated "Adia."

Also just out in stores is Joey McIntyre's "Stay The Same." The former New Kids On The Block member is bubbling under and will represent the first Hot 100 entry for new Columbia imprint C2.

IS YOU IS OR IS YOU AIN'T A SINGLE: In March 1996, Billboard's charts department clarified how it differentiates singles from EPs. First, the product's title should be the same as one of the songs. Second, while a single can have as many tracks as can fit, it must have no more than three different songs.

The third rule, as stated three years ago, was that the wholesale cost must not be higher than what the distributor typically charges for a maxi CD single. However, the advent of the enhanced CD single has caused us to revise that criterion. Thus, the aforementioned 'N Sync title will be tracked as a single, even though it has a \$9.98 list.

'N Sync's World Wide Web site describes the retail single of "A Little More Time On You" as a "limited edition." I guess that depends on your definition of "limited," as RCA has shipped 560,000 pieces.

On the other hand, Prince & the New Power Generation's "1999 The New Masters" enters The Billboard 200 as an EP with 8,000 units. NPG views this title as a single, and it does meet our title and content criteria. However, with a wholesale price that translates into an \$11.98 shelf tag, this title is being tracked on the album list.

LADIES ONLY: The top 10 is still almost exclusively a women's club. Monica's "Angel Of Mine" (Arista) tightens its grip on the No. 1 spot, posting gains in both sales and airplay. She leads former chart-topper Britney Spears by a 34% margin. Monica's 16% gain in audience snares Greatest Gainer/Airplay; her single is on top at WROX Norfolk, Va.; WFXA Augusta, Ga.; WEAS Savannah, Ga.; WEMX Baton Rouge, La.; KYLZ Sante Fe, N.M.; KZQZ San Francisco; and KZZU Spokane, Wash. Meanwhile, label-mate Whitney Houston locks up Greatest Gainer/Sales with "Heartbreak Hotel" (7-4), which marks Houston's 17th visit to the Hot 100's top five.

CISS TORONTO FLIPS FROM COUNTRY TO TOP 40

(Continued from page 7)

al media center, and in losing CISS, it now will be difficult to justify bringing country artists here. Mainstream media here is passive about country unless something's hot."

Rogers' purchase of the station, at an undisclosed price, was possible due to the implementation last month of multiple-license ownership by the Canadian Radio-television and Telecommunications Commission. The policy allows broadcasters, for the first time, to own as many as two AM and two FM stations in any given language in markets that have eight or more radio stations.

Industry observers are concerned about how the move will affect the market. "You're slicing up the [audience] pie a bit thinner," says Omazic. "Hits 103, Energy 108, and WBLK are going to be directly impacted. The Mix will take a bit of a hit, and CHUM-FM is susceptible."

CHUM PD Rob Farina maintains, "They are not a direct competitor. They're launching a 12-24 CHR; we're a 25- to 54-year-old radio station. There might be some effect on our younger audience, but we compete head to head with CHFI and the Mix."

But Gary Slaughter, president of Standard Radio Inc., which operates AM talk station CFRB and AC CKFM in Toronto, says, "We're all going to take a hit. Not so much by

ratings but by revenue. [Power 92] is not going to do a 4 share like CISS did. They will have anywhere from a 6 share on up and will be fighting all of us for [ad revenue]."

The birth of CISS in January 1993 came at an opportune time. Garth Brooks and Billy Ray Cyrus were becoming popular, and the station rode on the new country bandwagon. The same year it launched the national videoclip network New Country Network (NCN) with Rogers Broadcasting. NCN was renamed CMT in 1995, with CMT U.S. acquiring a 20% share. In 1996, Rawlco sold Calgary, Alberta-based Shaw Radio its majority shareholder position in the operation.

CISS' first book came in at a whopping 7.2 share, but ratings plummeted to a 3.9 at the time of the buyout.

Critics complained that CISS was broader than any other Canadian country station. Until veering toward a more traditional country format in spring 1998, CISS playlists leaned heavily on Brooks, Twain, Mary Chapin Carpenter, and the Mavericks and what was deemed "crossover" material by Bob Seger, Bonnie Raitt, Barenaked Ladies, Bryan Adams, Jann Arden, and Leonard Cohen.

Gordon Rawlinson, president/CEO of Rawlco Communications, did not return telephone calls by press time.

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



FEBRUARY 20, 1999

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
▶ No. 1/Greatest Gainer ◀						
1	2	3	4	BRITNEY SPEARS ▲ JIVE 41651 (10.98/16.98) 2 weeks at No. 1	...BABY ONE MORE TIME	1
2	5	6	24	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
3	4	4	12	THE OFFSPRING ▲ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
4	1	—	2	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
5	8	5	46	'N SYNC ▲ RCA 67613 (11.98/17.98)	'N SYNC	2
6	9	9	54	DIXIE CHICKS ▲ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	6
7	3	1	3	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
8	7	8	11	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
9	10	7	7	DMX ▲ RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
10	12	12	19	EVERLAST ▲ TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	10
11	11	10	19	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
12	21	31	13	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	12
13	14	16	13	R. KELLY ▲ JIVE 61625* (19.98/24.98)	R.	2
14	13	11	66	SHANIA TWAIN ▲ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
15	17	24	5	VARIOUS ARTISTS ● KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	15
16	6	2	3	DAVE MATTHEWS/TIM REYNOLDS BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
17	18	17	63	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
▶ Hot Shot Debut ◀						
18	NEW	1	1	TEAR DA CLUB UP THUGS HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
19	20	18	78	BACKSTREET BOYS ▲ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
20	15	14	12	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
21	16	13	15	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
22	23	21	38	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
23	31	34	12	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
24	19	15	12	JEWEL ▲ ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
25	28	25	4	SUGAR RAY ● LAVA/ATLANTIC 83151/AG (10.98/16.98)	14:59	19
26	27	26	15	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
27	25	28	82	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/17.98)	SURFACING	2
28	22	23	47	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
29	29	22	35	BRANDY ▲ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
30	24	20	12	GARTH BROOKS ▲ CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
31	37	48	8	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	31
32	30	27	20	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
33	26	19	4	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
34	32	30	8	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
35	43	49	14	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	35
36	34	33	8	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
37	33	37	45	SOUNDTRACK ▲ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
38	39	41	71	CREED ▲ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
39	36	36	11	METALLICA ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
40	35	32	14	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
41	41	44	13	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
42	40	38	19	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
43	38	35	14	ALANIS MORISSETTE ▲ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
44	44	43	8	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
45	46	46	24	ROB ZOMBIE ▲ GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
46	42	39	9	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
47	47	—	2	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	47
48	55	62	30	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
49	50	53	19	KIRK FRANKLIN ▲ GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
50	45	40	31	BARENAKED LADIES ▲ REPRISE 46963*/WARNER BROS. (10.98/16.98)	STUNT	3
51	52	57	101	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
52	49	45	33	SOUNDTRACK ▲ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
53	51	47	25	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	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
54	57	60	12	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
55	56	51	39	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
56	53	63	62	ANDREA BOCELLI ▲ PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
57	54	50	70	EVERCLEAR ▲ CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
▶ Pacesetter ◀						
58	133	145	50	BIG BAD VOODOO DADDY ● COOLVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
59	48	42	11	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
60	67	66	42	FAITH HILL ▲ WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
61	69	78	21	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
62	59	54	15	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	51
63	70	86	6	ORGY ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	63
64	66	65	49	MADONNA ▲ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
65	86	—	2	SOUNDTRACK POLYGRAM TV 538743/MERCURY (11.98 EQ/17.98)	THE '60S	65
66	68	67	22	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
67	60	55	30	BEASTIE BOYS ▲ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
68	62	61	13	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
69	61	64	21	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
70	64	58	96	THIRD EYE BLIND ▲ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	25
71	58	52	12	SOUNDTRACK ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
72	71	72	19	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
73	92	117	8	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	73
74	82	94	15	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
75	74	75	18	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
76	78	74	27	EAGLE-EYE CHERRY ● WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
77	75	73	64	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
78	76	69	35	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
79	89	89	19	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
80	77	71	12	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	7
81	72	70	41	DAVE MATTHEWS BAND ▲ RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
82	65	59	13	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
83	79	79	18	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
84	94	111	20	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
85	73	56	4	THE BLACK CROWES AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE	26
86	80	81	24	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
87	97	99	25	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
88	85	84	9	VARIOUS ARTISTS NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
89	84	82	13	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
90	63	29	3	ANI DIFRANCO RIGHTEOUS BABE 013 (10.98/15.98)	UP UP UP UP UP UP	29
91	93	93	14	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
92	87	83	33	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
93	99	98	47	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
94	90	90	11	BONE THUGS-N-HARMONY RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
95	81	80	38	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
96	95	91	105	SPICE GIRLS ▲ VIRGIN 42174* (10.98/17.98)	SPICE	1
97	109	116	65	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
98	113	119	26	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15
99	91	88	16	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
▶ Heatseeker Impact ◀						
100	108	139	3	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	100
101	98	96	24	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
102	118	124	13	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
103	83	76	9	SOUNDTRACK ● WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
104	115	112	11	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
105	104	101	66	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3

Albms 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. © 1999, 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)		
106	RE-ENTRY	21	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11	
107	88	77	7	SOUNDTRACK COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY	47
108	107	104	16	JONNY LANG A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28
109	112	108	95	SAVAGE GARDEN ▲ ² COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
110	100	87	11	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	60
111	189	---	2	VARIOUS ARTISTS BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS	111
112	111	102	24	ALABAMA ▲ ² RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
113	110	109	15	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) HS	HOLIDAY MAN	109
114	119	105	88	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
115	103	103	39	GARBAGE ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
116	106	100	12	SOUNDTRACK ● DREAMWORKS 50050/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	73
117	105	95	45	ALL SAINTS ▲ LONDON/ISLAND 828997/MERCURY (10.98 EQ/16.98) HS	ALL SAINTS	40
118	122	120	14	TOTAL BAD BOY 73020*ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
119	101	85	11	PEARL JAM EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
120	143	132	26	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
121	117	115	21	MARILYN MANSON NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
122	124	122	73	USHER ▲ ⁵ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
123	116	97	34	SOUNDTRACK ▲ ² BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
124	120	106	15	VARIOUS ARTISTS ● ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
125	102	92	14	U2 ▲ ² ISLAND 524612/MERCURY (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
126	114	107	14	BEE GEES POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY	89
127	144	158	4	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	127
128	147	170	5	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	128
129	121	113	70	JANET ▲ ³ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
130	142	136	43	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
131	125	121	48	NATALIE IMBRUGLIA ▲ ² RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
132	139	151	35	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
133	146	138	6	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98) HS	DEVIL WITHOUT A CAUSE	133
134	123	118	53	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
135	96	68	4	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	39
136	136	142	15	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	127
137	127	123	61	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
138	140	---	2	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	138
139	131	129	16	TOBY KEITH ● MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
140	137	149	27	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
141	128	135	15	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
142	151	147	37	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
143	130	131	23	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
144	156	148	73	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
145	141	134	14	JIMI HENDRIX EXPERIENCE HENRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
146	145	128	18	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY ● EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
147	155	146	15	SOUNDTRACK ● GEFENN 25220/INTERSCOPE (10.98/17.98)	SABRINA THE TEENAGE WITCH	71
148	173	160	27	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
149	135	126	42	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
150	NEW ►	1	PRINCE AND THE REVOLUTION NPG 1999 (11.98 CD)	1999 THE NEW MASTERS (EP)	150	
151	149	163	5	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK	149

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 102
2Pac 8
98 Degrees 62
Aerosmith 181
Alabama 112
All Saints 117
Avalon 153
Backstreet Boys 19
Barenaked Ladies 50
Beastie Boys 67
Beck 173
Bee Gees 126
Big Bad Voodoo Daddy 58
Bizzy Bone 170
The Black Crowes 85
Black Sabbath 182
Andrea Bocelli 56, 130
Bone Thugs-N-Harmony 94
Brandy 29
Jim Brickman 47
Brooks & Dunn 155, 163
Garth Brooks 30
Foxy Brown 4
Busta Rhymes 34
Cake 75
Mariah Carey 20

Cher 12
Cherry Poppin' Daddies 193
Eagle-Eye Cherry 76
Phil Collins 83
Deborah Cox 79
Creed 38
Elvis Crespo 197
Sheryl Crow 72
dc Talk 160
Depeche Mode 190
Diamond Rio 140
Ani DiFranco 90
Celine Dion 77, 172
Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey 146
Divine 136
Dixie Chicks 6
DJ Quik 104
DMX 9, 22
Dru Hill 26
Jermaine Dupri 198
Faith Evans 74
Sara Evans 128
Eve 6, 78
Everclear 57

Everlast 10
Five 200
Fleetwood Mac 167
The Flys 113
Kirk Franklin 49
Kenny G 189
Garbage 115
Geto Boys 177
Vince Gill 106
Godsmack 151
Goo Goo Dolls 32
Green Day 164
Jimi Hendrix 145
Faith Hill 60
Lauryn Hill 2
Hole 66
Hootie & The Blowfish 199
Whitney Houston 23
Ice Cube 80
Enrique Iglesias 175
Natalie Imbruglia 131
Insane Clown Posse 166
Alan Jackson 143
Janet 129
Jay-Z 11

Jewel 24
Quincy Jones 191
Juvenile 35
K-Ci & JoJo 171
Toby Keith 139
R. Kelly 13
Kid Rock 133
Korn 53
Lenny Kravitz 55
Jonny Lang 108
Kenny Lattimore 196
Gerald Levert 120
Limp Bizkit 28
Madonna 64
Mariah Carey 121
Master P 142, 144
matchbox 20 51
Dave Matthews Band 81
Dave Matthews/Tim Reynolds 16
Martina McBride 97
Tim McGraw 114
Sarah McLachlan 27
John Mellencamp 158
Roy D. Mercer 138
Natalie Merchant 178
Jo Dee Messina 93

Metallica 39, 157
Method Man 54
George Michael 89
Monica 48
Mottah 101
Alanis Morissette 43
Mo'Nique Family 187
Mo Thugs Family 187
Limp Bizkit 28
Shawn Mullins 69
Keith Murray 135
Mya 149
Mystikal 36
New Radicals 41
Ned 180
'N Sync 5
The Offspring 3
Orby 63
OutKast 42
Pearl Jam 119
Jesse Powell 100
Kelly Price 98
Prince And The Revolution 150
R.E.M. 194
Redman 46
RZA As Bobby Digital 184

Savage Garden 109
Seal 179
The Brian Setzer Orchestra 92
Shakira 188
Vonda Shepard 183
Silkk The Shocker 7
Fatboy Sim 73
Will Smith 17
Snoop Dogg 148
Marco Antonio Solis 185
SOUNDTRACK
The '60s 65
Armageddon — The Album 52
Blade 156
Can't Hardly Wait 176
Chef Aid: The South Park Album 59
City of Angels 37
Dr. Dolittle: The Album 123
The Faculty 107
Hope Floats 95
How Stella Got Her Groove Back 162
Mulan 174
The Parent Trap 186
The Prince of Egypt 71
The Prince of Egypt—Inspirational 116

The Rugrats Movie 40
Rush Hour 61
Sabrina The Teenage Witch 147
Titanic 137
Touched By An Angel: The Album 91
Varsity Blues 33
The Wedding Singer 134
The Wedding Singer Volume 2 161
You've Got Mail 103
Britney Spears 1
Spice Girls 96, 105
Sugar Ray 25
Keith Sweat 84
Tear Da Club Up Thugs 18
The Temptations 87
Third Eye Blind 70
Timbaland 152
Total 118
TQ 169
Trick Daddy 127
Trin-i-tee 5:7 154
Shania Twain 14
Tyrese 31
U2 68, 125

Usher 122
VARIOUS ARTISTS
DJ Clue? The Professional 44
ESPN Presents: Jock Jams Vol. 4 86
Monsters Of Rock 132
MTV Party To Go 99 110
No Limit Soldier Compilation — We Can't Be Stopped 88
Now 21
Pure Moods II 192
Slammin' Wrestling Hits 111
Songs 4 Life — Feel The Power! 195
The Source Presents Hip Hop Hits — Volume 2 82
Ultimate Dance Party 1999 124
World Wrestling Federation: WWF The Music Volume 3 15
Wow! 1999: The Year's 30 Top Christian Artists And Songs 99
The Wilkinsons 159
Mark Wills 168
Xscape 165
Rob Zombie 45

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)		
152	148	127	11	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	41
153	NEW ►	1	AVALON SPARROW 51639 (10.98/15.98) HS	A MAZE OF GRACE	153	
154	175	169	20	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	139
155	153	144	36	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
156	161	150	16	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
157	154	154	64	METALLICA ▲ ³ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
158	170	172	40	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
159	164	168	14	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) HS	NOTHING BUT LOVE	133
160	178	165	20	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
161	150	130	29	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
162	152	137	18	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
163	167	182	71	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
164	160	143	68	GREEN DAY ▲ REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
165	192	---	29	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
166	159	155	76	INSANE CLOWN POSSE ● ISLAND 52442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO	63
167	166	166	75	FLEETWOOD MAC ▲ ⁴ REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
168	190	---	28	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	74
169	177	177	8	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	122
170	186	180	18	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	3
171	188	171	86	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
172	129	141	14	CELINE DION ▲ ³ 550 MUSIC 69523/EPIC (11.98 EQ/17.98)	THESE ARE SPECIAL TIMES	2
173	126	110	14	BECK ● BONG LOAD/DGC 25309*/INTERSCOPE (10.98/16.98)	MUTATIONS	13
174	RE-ENTRY	17	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24	
175	172	200	11	ENRIQUE IGLESIAS ● FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
176	158	133	27	SOUNDTRACK ● ELEKTRA 62201/EEG (11.98/17.98)	CAN'T HARDLY WAIT	25
177	169	174	11	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	26
178	200	199	38	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
179	138	125	12	SEAL ● WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
180	179	175	59	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	37
181	165	153	16	AEROSMITH ▲ GEFENN 25221/INTERSCOPE (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
182	176	162	16	BLACK SABBATH ▲ EPIC 69115 (15.98 EQ/24.98)	REUNION	11
183	132	156	39	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
184	162	140	11	RZA AS BOBBY DIGITAL ● GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	16
185	157	---	2	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98) HS	TROZOS DE MI ALMA	157
186	180	---	2	SOUNDTRACK HOLLYWOOD 62167 (10.98/17.98)	THE PARENT TRAP	180
187	183	176	28	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	25
188	168	164	16	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98) HS	DONDE ESTAN LOS LADRONES?	131
189	RE-ENTRY	35	KENNY G ▲ ² ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19	
190	134	114	3	DEPECHE MODE MUTE/REPRISE 47298/WARNER BROS. (10.98/15.98)	THE SINGLES 81>85	114
191	NEW ►	1	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	191	
192	185	173	12	VARIOUS ARTISTS VIRGIN 46796 (12.98/17.98)	PURE MOODS II	154
193	198	179	52	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) HS	ZOOT SUIT RIOT	17
194	163	161	15	R.E.M. ● WARNER BROS. 47112* (10.98/16.98)	UP	3
195	RE-ENTRY	12	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	118	
196	RE-ENTRY	6	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	71	
197	182	181	12	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) HS	SUAVEMENTE	151
198	199	191	25	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	3
199	171	152	21	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
200	184	159	26	FIVE ARISTA 19003 (10.98/16.98) HS	FIVE	112

BULLENS SET TRANSFORMS GRIEF

(Continued from page 9)

"Then in the summer of '97 I went to Paris and wrote 'The Lights Of Paris' and only then thought that maybe if I had enough songs that were honest and heartfelt about this experience, maybe I'd put them all down," she says.

The first three songs had been recorded in Nashville, presumably just as demos. "I've been around 900 years in this business and know a lot of people, so I just called on my friends, and everyone said yes," says Bullens, who produced those early sessions herself, then wrote a couple more songs after the Paris trip.

"My friend Beth Nielsen Chapman, whose husband died of cancer five years ago, connected me with Rodney Crowell, who co-produced her album 'Sand And Water' dealing with her loss," Bullens says.

"I played the new songs for him, and he was the turning point: 'Not only am I going to do this,' he said, 'but you *have* to do this.' He said he'd produce two tracks with me but ended up doing three—and made it a real project."

Now fully committed, Bullens enlisted some of the many friends she had made in a recording career extending back to her 1979 debut album, "Desire Wire," which brought her a Grammy nomination for best female rock vocal performance for the single "Survivor."

"I called Bryan Adams—whom I hadn't spoken to in years, though we'd sung on each other's albums—out of the blue, and he knew all about Jessie and within a week put a harmony vocal on the title track," she says. "I've known Bonnie Raitt over 20 years, and she picked 'I Gotta Believe In Something,' which she and Beth Nielsen Chapman sang backup on. Rodney sang on 'Water On The Moon,' and Reid Bullens-Crewe, my other daughter, did an incredible vocal on 'As Long As You Love (Scarlet Wings)'—probably the most poignant song on the record."

The last guest vocalist to record was Lucinda Williams, on "The End Of Wishful Thinking," which Bullens co-produced in Santa Monica, Calif., with another old friend, Steven Soles.

"I felt connected with the song emotionally—and found myself getting really emotional when singing it," says Williams. "It's a special record coming from a special place, a work of love for everybody involved."

Raitt agrees that the way Bullens dealt with her anguish musically has affected all who participated in the recording.

"She turned her grief into something that's moving for all of us," says Raitt. "It's giving me a window to look at life and death and loss from such an elevated perspective."

Like Raitt, industry veteran Jim Fouratt, most recently VP of A&R at Mercury and a past club booker for Bullens, is among the early champions of "Between Heaven And Earth" who haven't shared her tragic experience but say the project resonates with them.

"I haven't lost a child—which was her impetus for making the record," says Fouratt. "But it's still deeply affecting for me because it touched those parts of my own experience in dealing with loss and death and get-

ting on in life when you're overwhelmed by experiences which you have no power over."

But Fouratt stresses that her album works equally well as a rock 'n'roll record.

"Rock'n'roll has historically been the sole savior for three or four generations of young people, and as we get older, it still is," he says. "Cindy's record isn't Offspring or hardcore punk, but it's still the essence of rock 'n'roll, pushing through whatever obstacles are in our way—though those obstacles change. She and the artists of her generation who have supported her on it are all people who understand the essential transformative nature of rock'n'roll."

Early reaction to "Somewhere Between Heaven And Earth" further suggests a broad audience appeal.

"If she didn't tell us what the subject was, you could certainly make the songs your own, because they refer to other things as well," says Bob Angell, music director of triple-A WCLZ Portland, who is already playing the album.

"The lyrics are incredible, and the sequencing is masterful—and it ends on an upbeat note," Angell continues. "In fact, a lot of people think the last song, 'Better Than I've Ever Been,' is the best, but I'm with 'Boxing With God,' which is getting the most response from listeners—and it's one of the ones without any guests. But the one with Bonnie Raitt is getting play, too, and the one with her daughter has great crossover potential."

Craig Burnaugh, a buyer at Tower Records in Nashville, says that "Somewhere Between Heaven And Earth" is

"the most emotionally honest, passionate, and ultimately uplifting work I've heard in quite a long time. She's talked about how to get it in the store, and that will be no problem."

Copies of "Somewhere Between Heaven And Earth" are signed and numbered by Bullens and priced at \$25. The cover art features a picture of a sculpture of a face that Jessie made when she was 8. It will be available through her soon-to-be launched cindybullens.com World Wide Web site, in addition to some retail outlets.

"I'm talking to numerous people for indie deals or distribution situations who are becoming interested via word-of-mouth, and people like Bob Angell," says Bullens, who is managed by her husband's Daniel N. Crewe Organization and is self-booked.

But as important as marketing efforts are, it will always be the subject of "Somewhere Between Heaven And Earth" that is dearest to Bullens.

"It is about Jessie Bullens-Crewe, my daughter who died," she says. "It's about what an incredible, incredible, unbelievable child she was and the depths of my feeling, the love of her and the loss of her."

Says Raitt, "It's such an unbelievable gift to watch someone transform such agony into such purity. In this day and age of such genre-categorizing, it's such a heartbreaking situation for those of us who are genre-straddling."

"But this album is timeless and genreless and should be listened to regardless of merchandising and marketability considerations."

ONLINE COMPANY ATOMIC POP BOWS

(Continued from page 6)

Los Angeles. Its track "Freeway" will be launched via digital download and as a limited-edition 7-inch vinyl single. Other Atomic Pop signings include the Los Angeles hip-hop act Blood Of Abraham, the alternative country/rock duo Dukes & Gannon, and the New York rock band Mother, according to a Feb. 12 statement from Atomic Pop.

Teller says Atomic Pop will be able to offer its artists flexibility because the company's operating costs are lower than those of traditional record companies.

"There's a certain logic to it," says Teller. "If the cost components of bringing an artist's music to fans are significantly reduced by a new kind of marketing, there's no reason why the artist shouldn't be able to benefit from that."

"Having these songs available on Atomic Pop enables us to get our music to our fans in yet another way," says L7 lead singer Donita Sparks in the statement. "We like the immediacy of downloads. And, most importantly, it's nice to own our recordings for a change. There appears to be a revolution going on."

Besides its exclusive relationships with artists, Atomic Pop will pursue ventures with record labels, according to the statement. However, at press time, no label deals were ready to be announced, according to Teller.

Atomic Pop's music and video titles will be fulfilled by Alliance Enter-

tainment—the company that Teller left to form Atomic Pop. He also served in leadership roles at Red Ant Entertainment, MCA Music Group, and CBS Records.

Outside of its core music business, Atomic Pop is aggressively pursuing ancillary areas that Teller sees as critical to its target audience.

"Since we're aiming to the under-30, active music buyer, we felt it would be a good idea to have additional components on the site that speak to other interests that they have," says Teller. "It will not only be a strong musical experience; it'll also contain things that interest our audience, like video games and comic books. We intend for this to become a lifestyle platform."

To that end, Atomic Pop has inked marketing partnerships with the alternative cosmetics company Urban Decay and independent comic book publisher Hyperwerks. In both cases, Atomic Pop will co-market and co-promote its products with those of its partners, both online and offline.

Another benefit of a dynamic, self-contained Web site is the ability to sidestep what Teller calls the "bottle-necks of radio, video, and retail exposure."

By being able to offer videos, sound files, and other digital information, Atomic Pop can give Web surfers "a robust presentation of what the artists are all about," says Teller.



by Geoff Mayfield

THE KIDS ARE ALRIGHT: With former Mouseketeer **Britney Spears** returning to the top of The Billboard 200, the influence of youthful music shoppers is obvious. Peruse the chart for the recording acts who are teens (or include at least one teen among its members) or who are targeted to teens, and you'll find lots of bullets.

Aside from Spears, who sees a 21% gain in her return to No. 1, 'N Sync (8-5, an 8,000-unit gain), **Backstreet Boys** (20-19, a 12% gain), **Brandy** (No. 29, an 11.5% gain), **Monica** (55-48, a 21% gain), and **Usher** (124-122, a 14% gain) all bullet. Further, last issue's chart-topper, **Foxy Brown**, has yet to see her 20th birthday. Brown slides to No. 4 with a 37% decline, not unusual for a big rap album's second week.

You read here last issue that Spears became the first SoundScan-era artist to bow at No. 1 and follow it with sales gains in the second and third week, so I dasn't insult your intelligence by pointing out she is now the first to do so in the second, third, and fourth week of release.

SINGLES SCENE: Have you noticed that some of this month's best-selling singles come from albums that are concurrently enjoying sales gains? Witness **Monica**, who has had the top-selling single for the last two weeks. "Angel Of Mine" has sold 403,000 units in four weeks of release, yet her "The Boy Is Mine" album has grown each of those four weeks, jumping 55-48 on the current Billboard 200 with a 22% gain.

Cher's "Believe" was released as a maxi-single last November and has been available on standard-length configurations only the last couple of weeks. Although she moved more than 69,000 copies last issue and another 96,000 units this issue (4-3 on Hot 100 Singles Sales), her album of the same name is thriving, showing gains for four consecutive weeks. Last issue, it jumped 31-21 with a 30% gain. This issue, it leaps 21-12 (76,500 units, a 30% gain) and threatens to become the highest-charting album of her solo career (her highest Billboard rank so far was No. 10, notched by 1989's "Heart Of Stone").

Whitney Houston's "Heartbreak Hotel" blasted 27-6 last issue on Hot 100 Singles Sales when regular configurations were added to her market mix. In the last two weeks, she has sold more than 154,000 copies of "Heartbreak," plus another 79,000 units of "When You Believe," her "Prince Of Egypt" duet with **Mariah Carey**. Her "My Love Is Your Love" album has grown each of those two weeks, posting a 10% jump last issue and hiking 31-23 with a 27% increase on the current list.

While **Britney Spears** has sold more than 1 million copies of her debut single, "... Baby One More Time," her album of the same name has scanned 574,000 units in a month, logging two weeks at No. 1 and showing growth with each successive week.

Add up all these numbers, and you'll see why I contend that singles generally do not cannibalize album sales. Wanna' make somethin' of it?

SUPER: **Big Bad Voodoo Daddy** soars farther than a **John Elway** pass following the group's halftime shot on Fox's Super Bowl telecast. Of the artists who played before or during the game, the swing revivalists enjoy the largest chart rise, hiking 133-58. The 15,000-unit improvement over prior-week sales represents a 183% gain, good for the chart's Pacesetter.

The largest unit gain for a Super Bowl performer, however, belongs to **Cher**, whose album sees an 18,000-unit click (21-12). Then again, one has to wonder: Did her album make this jump because she sang the national anthem or does it more reflect a) a hit single with the second-largest audience gain on the Hot 100 or b) an album that has grown for a solid month? The Super Bowl *might* have helped Cher but certainly had everything to do with Daddy's big bad jump.

The latest by another halftime artist, **Gloria Estefan**, sees a 74% gain but remains about 3,000 units shy of a Billboard 200 re-entry. **Stevie Wonder** and pre-game performers **Kiss** and **KC & the Sunshine Band** are absent from the big chart and Top Pop Catalog Albums; pre-gamer **the Black Crowes** drop a dozen spots (No. 85, a 14% decline).

HAPPY VALENTINE'S DAY: Competing not only with last winter's huge "Titanic" soundtrack numbers (it did 588,000 units a year ago) but also with last year's post-American Music Awards telecast spikes, album sales are still ahead of the comparable 1998 week (see Market Watch, page 88). Better still, the combination of Valentine's Day and Presidents Day weekend will accelerate next issue's sales.

Look for albums with love songs to get a lift from Cupid's wings, including **Jim Brickman's** "Destiny" (No. 47) and **Quincy Jones' "From Q With Love"** (an early bow at No. 191). The former, Brickman's third No. 1 on Top New Age Albums, features guest appearances by **Herb Alpert**, **Carly Simon**, **Michael W. Smith**, and others. Jones' set is a two-disc anthology of romantic songs that he has produced for everyone from **Frank Sinatra** to **Michael Jackson**.

COMMENTARY

(Continued from page 4)

contracts with an entity controlled by the same individuals. The only exception to this rule seems to involve artists in rap and hip-hop, where, curiously, music attorneys permit the situation to occur with alarming regularity. At the very least, this results in a double standard that shouldn't exist; at the worst, this practice is an insulting form of racism.

I believe that in our vigor to protect our clients from a relatively small number of greedy, double-dipping managers, music attorneys may have caused the pendulum to swing so far in the opposite direction so as to strip away a considerable portion of a manager's financial incentive. The result is that most managers are no longer interested in investing in artists' careers. Even more disturbing is the fact that they are leaving the management business in droves. Here are but a few examples of the practices that discourage good managers:

1. Encouraging artists to sign a record deal before seeking out a relationship with a manager. The rationale: "You can save yourself the 10%-15% that a manager would receive from the signing advance." I think this is bad advice for four reasons.

The first is that, in 22 years in the music industry, I've yet to meet an attorney who will devote as much time and attention to an artist's career as a committed manager. The second is that a manager can add immeasurably to the elements of a record deal by the contacts and experience that he or she brings to the "shopping" phase of this process. Third, as the person who coordinates

and oversees marketing, promotion, and publicity, the manager is in a better position to know which label will make the best partner for a band (rather than simply making the choice based upon which company is willing to pay the largest advance).

And last, but not least, is the fact that by removing the financial incentives, the pool of good manager candidates will inevitably be diminished. Just remember that for most bands and managers, the advances for each album are the only significant money they will receive for two years (i.e., until they start the next album).

Would you want a job where you would be required to work very long hours, be on the road for a large portion of the year, and get paid only at the end of the first two years—if ever? Maybe that's why several labels have resorted to paying managers a monthly fee to manage their acts (does anybody know how to say "possible conflict of interest"?).

2. Forcing managers to accept a commission of 15% of the net rather than 20% of the gross. I don't object to the fact that music attorneys are pressuring managers to accept a commission rate of 15%. And I don't object to the fact that music attorneys have changed the calculation from a "gross" deal to a "net" deal. What I object to is that they are trying to get both concessions in the same deal.

Even though many artists are still under the impression that their managers are paid out of their gross earnings, nothing could be farther from

the truth. The reason is what lawyers call the "exclusion clause." This allows for certain items to be removed from the calculation of gross income (e.g., the cost of making an album or video). To demonstrate how out of control this process has become, one need only look at the standard-form management agreement used by one of the industry's most successful law firms. It devotes four lines to describe what's included in gross income and 31 lines to describe what's excluded from gross income.

One music industry accountant estimated that a typical management deal in 1999 earns the manager 40% less in equivalent dollars than a management contract executed 20 years ago. Is it any wonder that so many of our most experienced managers are now working for record companies?

3. Convincing managers that they should have a short time limit on their right to receive commissions. It used to be that we viewed managers as the artist's partner in the creative process. They helped choose the best songs to record, find the right producers and studios, and work the record company to break a single in such a way as to create not just hits but a long-lasting career. In return, artists made a commitment to their managers that could be summed up, "If you help me break this record, you'll get paid every time I get paid."

Now lawyers are trying to change this with what are euphemistically called "sunset clauses." I under-

stand why a producer who worked on an album project for only two months receives 25% of the artist's gross record royalties (e.g., 3% out of 12%) forever. What I don't understand is, Why should a manager who is receiving less than 10% of the artist's gross record royalties (e.g., 15% out of the remaining 9%) for working on the same album project for two years be precluded from receiving royalties once the management contract ends?

The ultimate hypocrisy here is that some of the same lawyers who demand these restrictive time limits for the payment of royalties to managers have generously awarded themselves 5% of the same artist's record royalties *in perpetuity* for simply providing legal services.

What's the solution? Here are my recommendations:

- Allow artists and managers to work together for a three-month "engagement period" prior to entering into a formal management contract. A simple letter agreement can cover how to deal with any income that is generated during this trial period.

- If the parties choose to work together at the end of the three-month period, they should sign a contract that provides that the manager will receive 20% of the artist's net earnings calculated in exactly the same

manner for both parties (the commission rate should be less for "established" artists).

- If the manager works a record for the full "album cycle" (i.e., until the last personal-appearance tour associated with that album), the manager should be paid his or her full commission each time the artist receives a payment in relation to that particular record.

- The manager should receive a full commission on all compositions written, recorded, or licensed during the term of the management agreement. However, if another artist covers one of these songs after the term has expired, that income should not be subject to a commission for the manager.

- Eliminate deals in which the same individuals are serving as the artist's manager and production company (and let's acknowledge it for what it is most of the time—a conflict of interest).

- Let's stop portraying managers as people whose principal goal in life is to steal from their clients—which, by the way, I'm happy to say it would be difficult for them to do, since most bands use a third-party business manager or accountant who directly receives all of the funds that the band generates.

- And finally—let's let the managers manage.

USA NETWORKS/LYCOS DEAL

(Continued from page 6)

by USA Networks, 30% owned by Lycos, and 8.5% owned by Ticketmaster-CitySearch.

Barry Diller, chairman/CEO of USA Networks Inc., becomes chairman of USA/Lycos. Robert Davis, president/CEO of Lycos, will hold the same titles at the merged entity.

The combined properties are expected to reach 30 million Internet users and 70 million television viewers. The new company will advertise its Web services on USA Networks' cable-TV shows, and Lycos' Web sites will include ads for television. USA Networks Inc.'s broadcasting and cable assets include the USA Network and the Sci-Fi Channel.

With proven properties like Home Shopping Network and Lycos—one of the most visited Web sites and one of the few remaining independent large sites prior to the deal—the new company has the goods to be a dominant player in electronic commerce, including music sales.

Currently CDNow is the exclusive music merchant on the Lycos site, according to Horsfall, who says that contract is due to expire in about a year and a half. (A CDNow spokesperson puts it at two and a half years, however.) He says Lycos' entertainment section, where its music area is housed, is the site's most visited area.

Lycos in late January turned heads in the music industry when it began offering users a searchable database of, and direct links to,

more than 500,000 files in the audio compression format MP3 (Billboard, Feb. 13). The move makes the site the largest clearinghouse for MP3 files on the Web. Horsfall says that Lycos has been averaging 2.5 million page views per day since it launched its MP3 initiative and that recently the company added server capacity to meet demand.

Horsfall maintains that despite some fallout from the recording industry, which is concerned about the proliferation of illegal MP3 sites, Lycos is maintaining its reputation for pointing customers to current and cutting-edge destinations. "It is not our job to police the Web; we simply can't be proactive and go to each site and see what they are offering and whether it is pirated material... The music industry is going to have to learn to deal with MP3."

As for other USA/Lycos moves into digital distribution, Horsfall says that while streaming audio and video content will be added to the Lycos site in the near future, technology challenges render full-blown digital distribution less of a near-term proposition.

"The whole broadband side of things remains today more noise than fact," he says. "But we do have people doing nothing but building applications for the time when we can really recognize the broadband customer."

Lycos' stock sunk on news of the deal, dropping 26% on Feb. 9, but USA Networks' shares rose nearly 10%.

This Week's Billboard ONLINE
<http://www.billboard.com>

Exclusive Album Reviews

Meg Hentges
"Brompton's Cocktail"
(Robbins)

Mucho Macho
"The Limehouse Link"
(Wiiija/Beggars Banquet)

Sam Prekop
"Sam Prekop"
(Thrill Jockey)

News Updates Twice Daily

Hot Product Previews Every Monday

A new **Billboard Challenge** begins every Thursday. This week's champ is Christopher M. Arndt of Kinderhook, N.Y.

News contact: Julie Taraska
jtarska@billboard.com

1999 ENTERTAINMENT LAW INITIATIVE CONFERENCE

WHEN: GRAMMY® Week
Tuesday, February 23, 1999

TIME: 11:30 a.m. Reception
12:10 p.m. Luncheon
12:45 p.m. Unique Interactive Session with CLIVE DAVIS
1:30 p.m. All Star Legal Panel led by JAY COOPER

WHERE: Four Seasons Hotel
300 South Doheny Drive
Los Angeles, California

The Recording Academy®

For ticket information call Keith Cooper at 310.392.3777.

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Directory Of Fairs & Fests Features A Feast Of Facts

Amusement Business has released the latest edition of its annual Directory of North American Fairs, Festivals & Expositions.

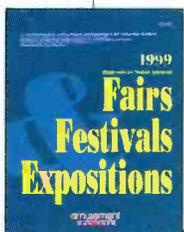
This year's directory contains 5,000 listings of state and county fairs, festivals, and public expositions in the U.S. and Canada. Each listing contains general information on dates and management and attractions as well as addresses and phone numbers. The listings also contain valuable statistical data such as attendance figures, exhibit space, seating capacities, drawing radius, and area population. Each listing is chronologically cross-referenced.

This directory is widely used by

industry members including carnival organizers, food and drink and merchandise concessionaires, as well as exhibitors, promoters, and agents booking talent.

The 1999 Directory of North American Fairs Festivals & Expositions is available for \$65 per copy, including postage and handling. For orders outside the U.S. or Canada, please include \$12 per directory for international shipping.

Orders must be prepaid and sent to Amusement Business, Single Copy Department, P.O. Box 24970, Nashville, TN 37202 or call 615-321-4250 for more information.



PERSONNEL DIRECTIONS

Brett Atwood has been named new media editor for Billboard, Billboard Bulletin, and Billboard Online in Los Angeles, effective Feb. 22. Atwood's responsibilities will include writing the bi-weekly Sites + Sounds column for Billboard and pursuing new media-related stories for news, Merchants & Marketing, and other Billboard sections. For the Billboard Bulletin, Atwood will cover new media in addition to general news. Atwood also will author a weekly version of Sites + Sounds on Billboard Online and provide daily dispatches to the Web site.

Atwood handled Billboard and Bulletin's new media coverage before heading to Real Networks in 1997. At Real, he served as managing producer/editor of music services. In this post he launched Rolling Stone Radio and managed several large music webcast events, including a Tori Amos pay-per-view event.

Also at Billboard, Michael Fouratt has joined the staff in New

York as circulation sales manager for Billboard, Billboard Bulletin, and the Billboard directories. Prior to this, Fouratt worked for Sony Music Studios in the production/studio department. He has also worked for MRK Records in telemarketing, placing artist products in retail outlets.

Fouratt graduated from the State University of New York at Oneonta with a B.A. in music industry studies and a minor in business.

Elsewhere, Johnna Johnson has been named account manager for R&B Airplay Monitor, where she will cover all national accounts. She replaces Hank Spann who was promoted to Airplay Monitor's national advertising director.

Johnson has extensive training in publishing and the record business. Prior to joining Billboard, Johnson worked for GRP Records as the national promotion manager. Johnson has also worked as special projects manager for Urban Network, a trade publication, and at Motown Records.



Billboard Music & Marketing Seminar
Essex House • New York City • April 8, 1999

Billboard International Latin Music Conference & Awards
Fontainebleau Hilton • Miami Beach • April 20-22, 1999

Billboard Dance Music Summit
Sheraton Colony Square • Atlanta • July 14-16, 1999

Billboard/Airplay Monitor Radio Seminar & Awards
Fontainebleau Hilton • Miami Beach • October 7-9, 1999

Billboard Music Video Conference & Awards
Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

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20 Years Later, Blondie's Tide Is Still High

TURN BACK THE CALENDAR exactly 20 years and you'll find the single that was top of the pops on the British chart was "Heart Of Glass" by Blondie. It reached the summit the week of Feb. 3, 1979, and stayed there for four weeks. It was the first chart-topper for the band in the U.K. as well as the U.S., where it achieved pole position more than two months later, the week of April 29. In the U.K., Blondie racked up four more No. 1's within a two-year period. "Sunday Girl," "Atomic," "Call Me," and "The Tide Is High" rounded out the list of Blondie's chart-toppers, until now.

Two decades after "Heart Of Glass" ruled the list, the reunited Blondie is back on top of the U.K. singles chart, moving 8-1 with "Maria," the first single from the forthcoming "No Exit" album on Beyond Records. The 18-year, three-month interval between "The Tide Is High" going to No. 1 and "Maria" reaching the pinnacle is the longest gap between chart-topping titles in U.K. chart history, if you only consider original songs.

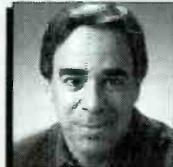
The Hollies had to wait 23 years and three months between their two British No. 1's, but after "I'm Alive" in 1965, they didn't reach the top again until 1988 with a rerelease of 1969's "He Ain't Heavy, He's My Brother." Similarly, the Righteous Brothers had a 25-year, nine-month space between their two U.K. No. 1's, "You've Lost That Lovin' Feelin'" in 1965 and a rerelease of that year's "Unchained Melody" in 1990.

ENVELOPE, PLEASE: Only two of the five Oscar-nominated tunes for best original song have appeared

on The Billboard Hot 100 to date. If chart position were the only criterion, the award would go to Diane Warren for the "Armageddon" tune, "I Don't Want To Miss A Thing." The original version by Aerosmith spent four weeks at the top last year, and the remake by Mark Chesnutt is the new No. 1 on Hot Country Singles & Tracks. Chesnutt's single peaked at No. 17 on the Hot 100. The other nominee to chart is Stephen Schwartz and Babyface's "The Prince Of Egypt" song, "When You Believe." The single by Whitney Houston & Mariah Carey peaked at No. 15. Songs from "Babe: Pig In The City," "The Horse Whisperer," and "Quest For Camelot" have not yet charted.

Chesnutt's chart-topping feat gives Warren her first No. 1 on the country chart, where she earlier had a No. 2 title, thanks to Trisha Yearwood's recording of "How Do I Live" from the film "Con Air."

DEJA Q: The premature debut of Quincy Jones' "From Q With Love" (Qwest) at No. 191 on The Billboard 200 (see Between the Bullets, page 86) extends Jones' album chart span to 36 years and 10 months, dating back to the debut of "Big Band Bossa Nova" in December 1962. But that doesn't qualify Q as the most senior artist on this issue's album chart. That honor falls to Aretha Franklin, positioned at No. 146 along with Celine Dion, Gloria Estefan, Shania Twain, and Mariah Carey as one of the "VH1 Divas Live." Franklin made her Billboard album chart debut six weeks before Jones with "The Tender, The Moving, The Swinging Aretha Franklin."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1998	1999	1998	1999
TOTAL	66,232,000	66,907,000 (UP 1%)	CD	45,730,000 50,204,000 (UP 9.8%)
ALBUMS	56,628,000	59,625,000 (UP 5.3%)	CASSETTE	10,772,000 9,280,000 (DN 13.9%)
SINGLES	9,604,000	7,282,000 (DN 24.2%)	OTHER	126,000 141,000 (UP 11.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,978,000	12,251,000	1,727,000
LAST WEEK	LAST WEEK	LAST WEEK
13,283,000	11,697,000	1,586,000
CHANGE	CHANGE	CHANGE
UP 5.2%	UP 4.7%	UP 8.9%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
13,767,000	11,622,000	2,145,000
CHANGE	CHANGE	CHANGE
UP 1.5%	UP 5.4%	DOWN 19.5%

	1998	1999	CHANGE
CHAIN	29,052,000	30,738,000	UP 5.8%
INDEPENDENT	6,602,000	7,423,000	UP 12.4%
MASS MERCHANT	9,708,000	11,224,000	UP 15.6%
NONTRADITIONAL	368,000	818,000	UP 122.3%

ROUNDED FIGURES FOR WEEK ENDING 2/6/99

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

Heartbreak Arrives & Love Soars!

Whitney Houston my love is your love

Starring Heartbreak Hotel
(featuring Faith Evans and Kelly Price)

R&B: 7-1*-1* • Hot 100: 29-7*-4*

Explosive in the Whitney tradition!

“Singing with a bite in her voice like never before. Did you think she’d crumble? Did you think she’d lay down and die? Then check out My Love, pal, and hear Houston prove beyond a doubt that she will survive.”

Rolling Stone

“With Love, Ms. Houston is the definitive pop-soul singer of her generation.”

New York Times

“Houston’s Love stands on its own. Soaring. Rollicking. The best of both worlds.”

USA Today

my love is your love album: 34-31-23!
Already Past Double Platinum...
And Just Beginning.

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Boney
James
Body
Language

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features

I'll Always Love You With Vocals by Shai, Into the Blue All Night Long and Janet Jackson's I Get Lonely

February 23.