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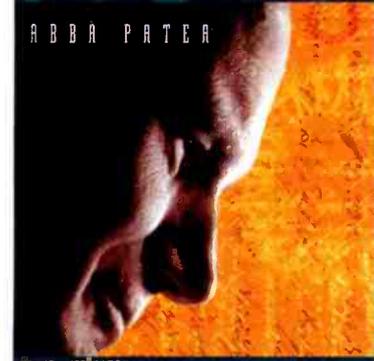
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BeauSoleil Expands Sound On Rhino Set

BY JIM BESSMAN
NEW YORK—"Cajunization," which Rhino Records releases March 16, broadens premier Cajun band BeauSoleil's bedrock sound into Cuban, blues, Hawaiian, and even surf territory. But it never strays too far from the source, as the album title indicates.

(Continued on page 67)

Atlantic Enters Latino Market Via Caliente

BY JOHN LANNERT
Atlantic Records is taking its first formal plunge into the thriving U.S. Latino record industry via an unusual deal with Caliente Entertainment that is described as a "hybrid license and distribution" accord.

Under the terms of the four-year pact, Atlantic will distribute, promote, and market product from Caliente's two record labels in conjunction with Caliente's promotion and marketing staff.

(Continued on page 86)



STRONG '98 RESULTS RUNG UP IN U.S., U.K.

Multiple Formats Boost U.S.

BY DON JEFFREY
NEW YORK—The U.S. music business is recovering from its slump of several years, judging by 1998 statistics from the Recording Industry Assn. of America (RIAA).

Also on the rebound were cassettes, which declined far less than in previous years; direct and special markets, which turned from a steep drop in 1997 to a double-digit gain last year; and music videos, which surged nearly 50% in unit volume.

According to the RIAA, net shipments of recorded music increased 5.7% last year to 1.12 billion units, and the dollar value of that product rose 12.1% to \$13.7 billion (*Billboard* *Business*).

(Continued on page 76)



U.K. Rebounds To Record Yr.

BY TOM FERGUSON
LONDON—Double Brit Awards nominee George Michael may not have been a winner on Feb. 16 (see story, this page), but the artist could take some consolation in the knowledge that his Epic album "Ladies & Gentlemen: The Best Of George Michael" was the U.K.'s top seller in the last quarter of 1998, when it racked up 1.5 million sales.

Triple Brits winner Robbie Williams had another reason to smile with the news that the second-biggest album during October-December was his "I've Been Expecting You" (Chrysalis, 1.1 million units).

The stats are according to information from chart provider Chart

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Atlantic's Latin Playboys Give Fans A New 'Dose'

BY BRADLEY BAMBARGER
NEW YORK—"That first Latin Playboys album really struck a strange chord," says David Hidalgo. "It wasn't a hit or anything, but so many people still come up and tell me how much they were into it. I think that's because it wasn't a 'career' record. We were just experi-

(Continued on page 87)

High-Profile Brits Show Seen Spurring Sales

BY DOMINIC PRIDE
LONDON—This year's Brit Awards show looks set to deliver the "double whammy" of giving both domestic and international lifts to sales for winners, performers, and presenters.

Robbie Williams, the Manic Street Preachers, Natalie Imbruglia, the Corrs, and the specially re-formed Eurythmics are likely to see the greatest gains from a show acclaimed by many as the best to date.

Overnight figures from Broad-

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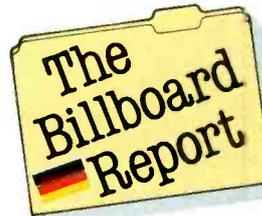
Outside A&R Thrives In Germany

A *Billboard* international staff report.

Germany's music industry is evolving new structures for artist development, with many top sellers being nurtured outside the A&R departments of the major labels.

The trend is underscored in this year's Echo Awards, which will be held March 4 in Hamburg. Key national nominees, such as Xavier Naidoo, Guano Apes, Sabrina Setlur, Wolfgang Petry, and Bell Book & Candle, have been market-

(Continued on page 74)

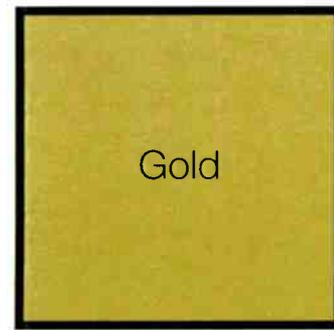


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QUARTERLY
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RETAIL TRACK

WEA Expected To Unveil New Pricing Structure

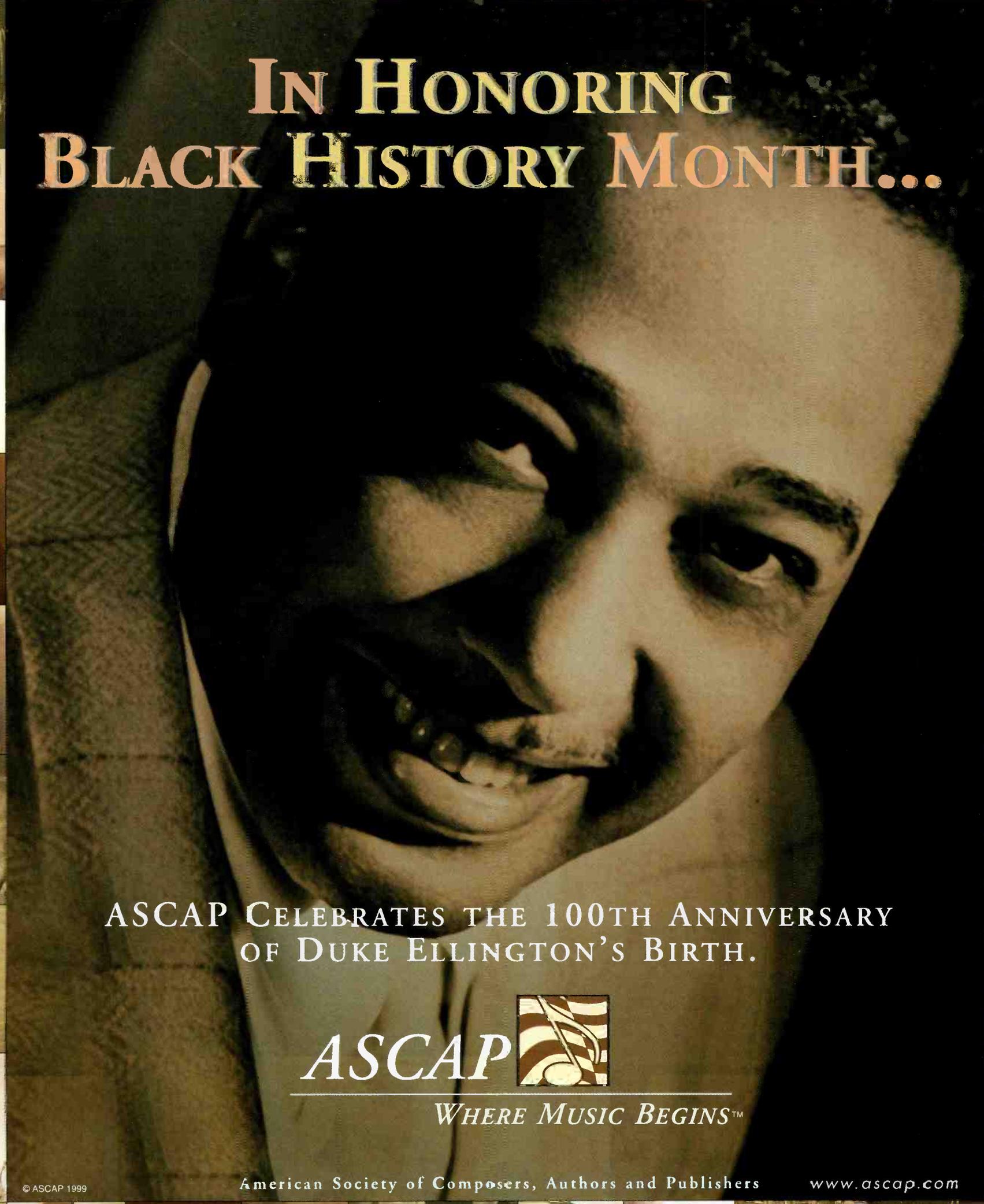
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'Retooled' Country Acts Get Radio Relaunch

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—When debut singles fail, as they often do, a label's normal procedure is usually to either ship another single to radio immediately or, worse, drop the act altogether.

But as the stakes have gotten higher and the odds of success smaller, some country labels are now taking a hiatus, regrouping, and completely relaunching selected acts months—even a year—after their debuts.

That's exactly the tactic that Monument employed for Gil Grand, Epic is using for Shana Petrone, and Giant will use for the act formerly known as Springer!, now renamed the Roger Springer Band.

Removal Of Radio/TV Ownership Rules Assessed

BY BILL HOLLAND

WASHINGTON, D.C.—The proposed removal of the Federal Communications Commission's (FCC) final radio and television ownership rules could make it even tougher for smaller independent stations to compete in a local marketplace, according to testimony from some of these broadcasters at a Feb. 12 hearing here.

FCC Chairman William Kennard and the agency's five commissioners heard testimony on whether to repeal the commission's radio-television cross-ownership rule, which prohibits the common ownership of radio and TV stations in a local market, and its TV "duopoly" rule, which prohibits the common ownership of more than one TV station in a local market.

Fifteen witnesses, including recording artist/radio station owner Stevie Wonder, testified Feb. 12 about the potential impact of removing the last remaining radio and television ownership rules.

Most of the testimony centered on whether the removal of the rules would doom smaller stations in marketplaces

(Continued on page 86)

None of those acts' first singles performed as the labels had hoped, but promotion executives from all three labels say that they believe in the acts enough to figure out why and correct the problems.

Grand's debut single, "Famous First Words," peaked at No. 73 on Billboard's Hot Country Singles & Tracks chart last May. Nine months later, his second single, "Let's Start Livin'," has already outperformed his debut. That single rose 64-57 this issue.

Petrone's "Heaven Bound" peaked at No. 60 in July. Epic plans to ship her new single, "This Time," in April, almost a year after she was introduced to radio.

Springer!'s "Don't Try To Find Me" peaked at No. 64 in October. Giant plans to come back with a new single by the Roger Springer Band, probably "The Last Dance," in May.

So what do these acts and labels do in the interim? In the case of Sony acts Grand and Petrone, the music was tweaked, and new songs were cut for their album projects. Grand's new single was remixed and remastered from the original version, and its backing vocals were redone. The rest of his album was "tweaked and brightened," according to VP of promotion Larry Pareigis.

"This Time" is one of three new sides Petrone went back into the studio and cut with a different producer, Paul Worley. Epic VP of promotion Rob Dalton explains, "Although we feel we've got a lot of singles on the album, we just didn't feel absolutely confident that we had the single to really start

the process—to really cut through the current climate we're in—especially given a very crowded category like female artists."

The labels, meanwhile, have been hashing out new plans of attack for these artists.

A STEP BACK

"We took a predicated step back and looked at the things that we didn't feel were working and analyzed them," says Pareigis. "We fixed the music so we could come back to radio and say, 'We took this music and designed it for your needs.'"

But why take so much time between singles?

"It's very easy to burn whatever good will you've achieved by shipping single after single after single," says Pareigis. "After you take that shot, and it doesn't work, you take the project back to the garage, retool it, and re-present it. You owe it to radio to do that, because you have to take your best shot now."

Dalton says, "It's unorthodox, historically, for a major release to ship one single, be out there for five minutes, and regroup and reassess, as opposed to just shipping another single and hoping it will break through. After realizing that 'Heaven Bound' wasn't it, we refocused and took a hard look at who [Petrone] was, what kind of musical style best represents her, and the direction we think will best compete in the marketplace."

That direction turned out to be a more traditional sound.

"We just haven't shipped singles like

(Continued on page 79)



Kickoff For A Good Cause. The T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research will honor BMG Entertainment chairman/CEO Michael Dornemann at its 24th annual Humanitarian Award Gala on May 13. Shown at the benefit kickoff luncheon, from left, are Jim Caparro, chairman/CEO of Island/Mercury Music Group; Ahmet Ertegun, co-chairman/co-CEO of the Atlantic Group; Clive Davis, president of Arista Records; Dornemann; Frances W. Preston, president/CEO of BMI and president of the T.J. Martell Foundation; Tony Martell, chairman of the T.J. Martell Foundation; Strauss Zelnick, president/CEO of BMG Entertainment; and Tom Freston, chairman/CEO of MTV Networks. In front is Phil Quartararo, president of Warner Bros. Records Inc.

RIAA Wants Israel Cited For 'Rampant' Music Piracy

BY BILL HOLLAND

WASHINGTON, D.C.—Sound recording piracy in Israel has increased to such a level that the Recording Industry Assn. of America (RIAA) has recommended that the U.S. trade representative (USTR) cite it as a Priority Country, USTR's most serious trade violation designation.

The RIAA, the Motion Picture Assn. of America, and other groups whose members are copyright holders file a yearly report to the USTR in conjunction with the International Intellectual Property Alliance. The report provides input prior to the USTR's citation of countries that are in violation of the Special 301 provision of U.S. trade law.

The RIAA says that in 1998, the U.S. recording industry lost \$60 million in sales in Israel as a result of rampant piracy. According to Neal Turkewitz, RIAA executive VP, international, "In the past year

piracy has nearly doubled in Israel," although the country has copyright infringement laws on the books.

"The losses are due to lax law enforcement," Turkewitz says.

USTR will announce its Special 301 Priority Watch list April 30. Countries are cited if they are found to be violating intellectual-property trade obligations. They must begin discussions with U.S. government officials on improved copyright protection or face the potential loss of market access to the U.S. for their exports.

The RIAA has also recommended that Poland and Ukraine be placed on the second tier of the Priority Watch List because of increased piracy activity. Pirated product accounts for 95% of the sound recording market in Ukraine and 40% in Poland, according to the RIAA.

"Ukraine has replaced Bulgaria as the

principal country of production and export for pirated product," Turkewitz says. "In 1996, there was one CD plant in Ukraine; now there are four plants producing illegal CDs."

Brazil, Kuwait, Mexico, Peru, and the Russian Federation are recommended by the RIAA and others to return to the Priority Watch List for high piracy levels and annual record industry losses of as much as \$290 million (Brazil) and \$170 million (Russian Federation), according to the RIAA.

Thirty-three countries were recommended by the RIAA to be placed on the third-tier Watch List, where losses may be lower. They include Romania, where 90% of sound recording product is of pirate origin, and Vietnam, where the figure stands at 99%.

According to Turkewitz, Japan has also

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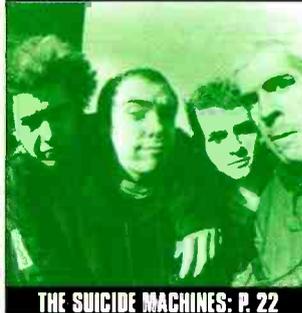
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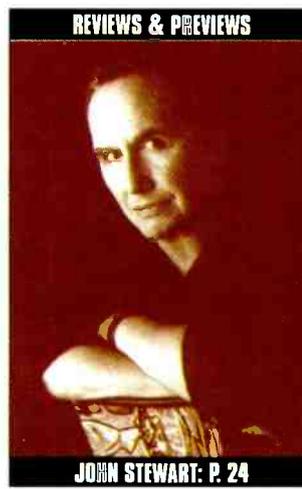
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Music Publicist Charles Comer, 64, Dies

BY JIM BESSMAN
NEW YORK—Charles Comer, the legendary industry publicist whose answering machine message ended with his heartfelt motto "Show business is my life," has left behind a colorful legacy.

Comer died Feb. 11 in a New York hospital, apparently of complications from diabetes. He was 64 (*Billboard* Bulletin, Feb. 16).

"Charlie was an old-school pioneer of music industry press agency," says Billboard editor in chief Timothy White, who knew Comer for 23 years. "His relationships with artists customarily began at the early stages of their careers and endured."

"From Bob and Rita Marley and Peter Tosh to the Chieftains, Marianne Faithfull, and Stevie Ray Vaughan, Charlie offered guidance and counsel as much as publicity

campaigns, and he filled many of the roles traditionally taken by a personal manager," White continues. "He was fair, fun but also rather firm in all his dealings, and it was not uncommon for him to give his artists stern reprimands if they fell short of any of his professional standards. They listened hard and learned, because they knew his regard for them was rooted not in mere business but in real love."



COMER

Born in Liverpool, England, Comer was a merchant marine in nearby Merseyside, where he helped coin the phrase "Mersey beat" in the early '60s to describe the sound of the Beatles and other local groups. Moving to Manhattan, he managed several clubs in Greenwich

Village before switching to public relations and being hired by Brian Epstein to help with the Beatles' first U.S. tour in 1964.

He later served as head of publicity at Island Records and started his own firm in New York in 1979.

"He was a very special publicist, someone who really had a stroke of genius," says Chris Blackwell, founder of Island Records and Palm Pictures, who recalls that when Bob Marley was shot in Jamaica in 1976, Comer, in his press release, termed it an "assassination attempt," thereby elevating Marley to the stature of presidents and popes.

"He was like family, past the PR stage," says Rita Marley. "I can recall him working days into nights without sleeping because certain things had to be done for press before tours, and he was always on

(Continued on page 41)

BRYAN ADAMS

WALTER AFANASIEFF

OMAR ALFANNO

FERNANDO ARIAS

HOWIE B.

BABYFACE

CRISTINA BARBA

MAX T. BARNES

MANNY BENITO

JEFF BUCKLEY

MARIAH CAREY

TEOFILO CHANTRE

AMANDIO COBRAL

ELVIS CRESPO

VICTOR DANIEL

MILES DAVIS

FRANCISCO DE CRUZ

ZACK DE LA ROCHA

FRANCO DE VITA

CELINE DION

BOB DIPIERO

BOB DYLAN

CESARIA EVORA

MICHAEL FIGUEROA

NOEL GALLAGHER

LAURYN HILL

WYCLEF JEAN

ELLIOT KENNEDY

KENNY LATTIMORE

MANUEL LOPES

MAXWELL

SARAH McLACHLAN

DANNY MARINO

SHAKIRA MEBARAK

JOHN MELLENCAMP

RAMIRO MENDES

LUIS MORAIS

JAMIE O'HARA

GRETCHEN PETERS

PRAS

JUAN QUISPE

TERRY RADIGAN

TEOFILO RAMIREZ DEL RIO

NILE ROGERS

ESTEFANO SALGADO

JOSE A. SAN VICENTE BELMONTE

JUAN F. SAN VICENTE BELMONTE

JOE SATRIANI

SESAME STREET

LALO SCHIFRIN (NEW LINE CINEMA)

HARRY STINSON

EDDIE VEDDER & STONE GOSSARD

KIM WILLIAMS

It All Starts With A Song.

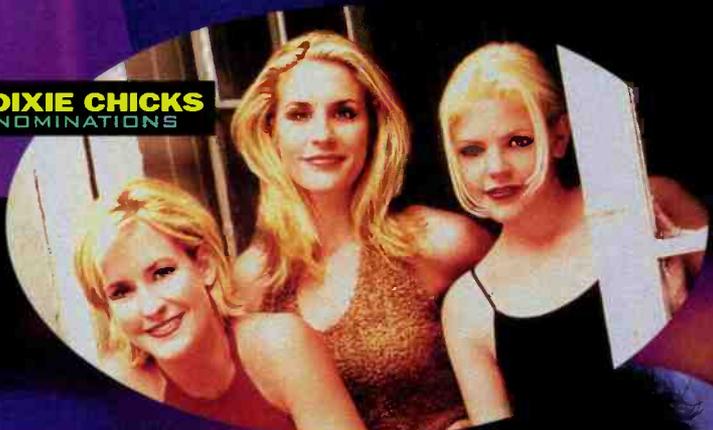
We're very proud
of all our songwriters
whose talents are
recognized
by this year's
Grammy®
nominations.

Sony/ATV Music Publishing

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Congratulations TO OUR Grammy NOMINEES

**3 DIXIE CHICKS
NOMINATIONS**



- Will Ackerman
- King Sunny Ade (MCSN)
- John Adams
- Yolanda Adams
- Alabama
- Rance Allen
- Aterciopelados
- Audio Adrenaline
- Babyface
- Gerald Baillergeau
- Marcia Ball
- Buj
- Ray Barretto
- Beenie Man
- Regina Belle
- Big Tent Revival
- John Boylan
- BR5-49
- Billy Bragg (PRS)
- Randy Brecker
- Mel Brooks
- Brooks & Dunn
- Tony Brown
- Jeff Buckley

**3 JAY-Z
NOMINATIONS**



**3 PAT METHENY GROUP
NOMINATIONS**

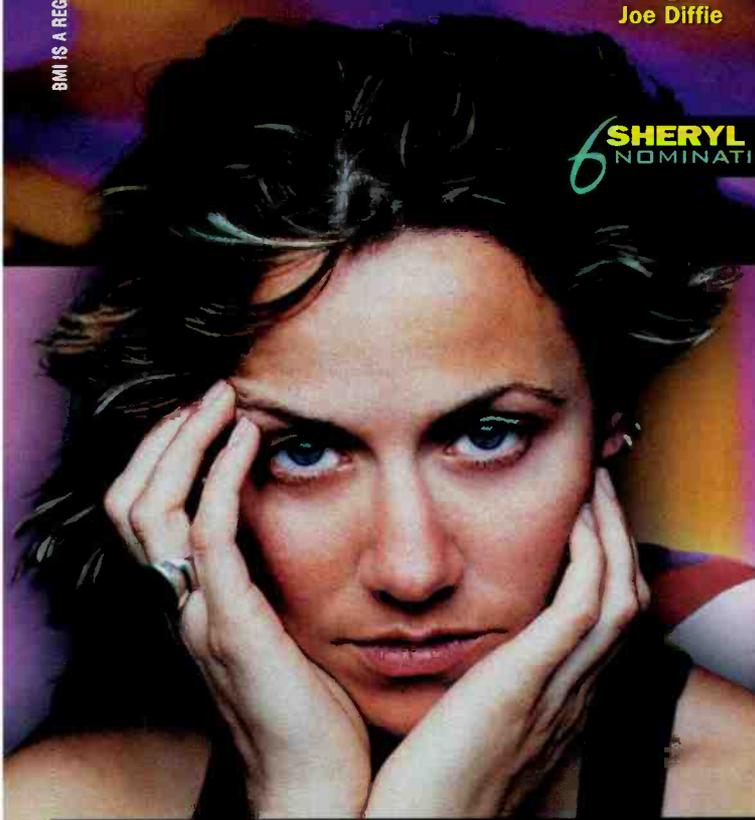
- Carman
- Elliott Carter
- The Cathedrals
- Blake Chancey
- Clannad (IMRO)
- Ashley Cleveland
- Beverly Crawford
- Elvis Crespo
- Daft Punk (PRS)
- dc Talk
- Alex de Grassi
- Jack DeJohnette
- Thiago De Mello
- Joe Diffie
- Ani DiFranco
- O'Landa Draper
- Paquito D'Rivera
- Eagle-Eye Cherry (STIM)
- Kurt Elling
- El Tri (SACM)
- Gloria Estefan
- Everclear
- Jon Faddis
- Fiebre
- Jeff Foxworthy
- Kenny G
- Byron Gallimore
- Gilberto Gil
- Benny Golson
- Lenny Gomulka

**3 HOLE/ERIC ERLANDSON/COURTNEY LOVE
NOMINATIONS**



- Henry Gray
- Andy Griffith
- Buddy Guy
- Merle Haggard
- John Hammond
- Bill Harley
- PJ Harvey (PRS)
- Walter L. Hawkins
- Dave Holland Quintet
- Cissy Houston
- Eileen Ivers
- Janet Jackson
- Mick Jagger (PRS)
- Etta James
- Keith Jarrett
- Fred Jerkins III
- Jim & Jesse
- Flaco Jimenez
- Elton John (PRS)
- Luther "Guitar Junior" Johnson
- Bobby Jones
- Calvin Jones
- Etta Jones
- Keb' Mo'
- John P. Kee
- Garrison Keillor
- B.B. King
- Billy Kirsch
- Kitaro
- Alison Krauss
- Patti LaBelle
- Cyndi Lauper
- Sam Lay
- Robin Le'ner
- Leyendas Y Raices
- David Liebman
- Little Joe & La Familia
- Robert Lockwood Jr.
- Lord Tariq & Peter Gunz
- Los Super Seven
- Jeremy Lubbock
- Joanie Madden
- Mark Mancina
- Marilyn Manson
- Masters At Work
- The Mavericks
- Tim McGraw
- Sarah McLachlan (SOCAN)
- Jim McNeely
- Victor "Vinno" Merritt

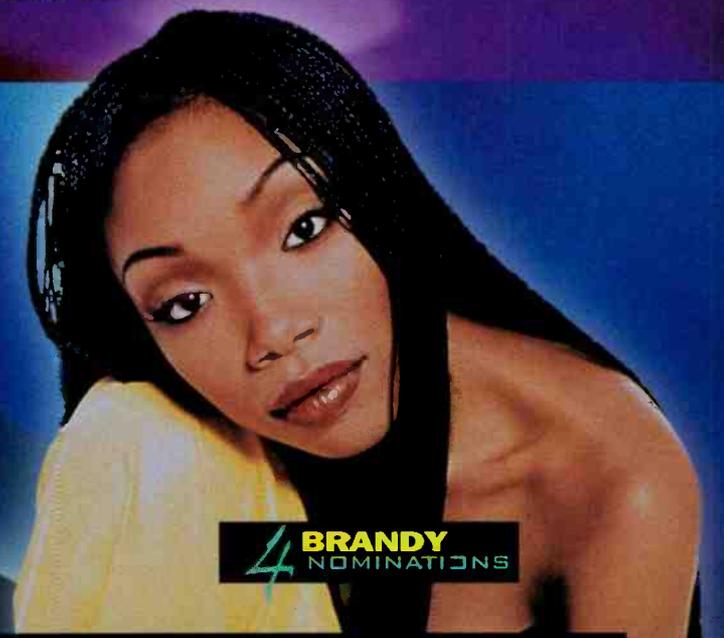
**6 SHERYL CROW
NOMINATIONS**



**4 KIRK FRANKLIN
NOMINATIONS**



**4 BRANDY
NOMINATIONS**



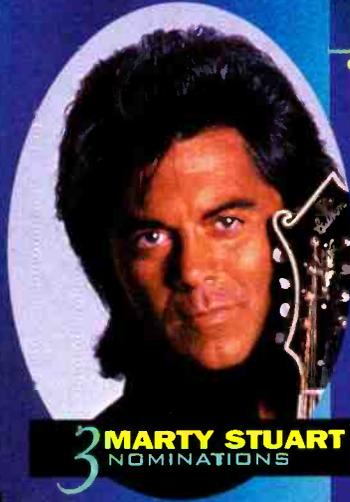
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FOR MORE INFORMATION ABOUT BMI'S GRAMMY® NOMINEES PLEASE VISIT US AT BMI.COM

2 NOMINATIONS



3 FAITH HILL
NOMINATIONS

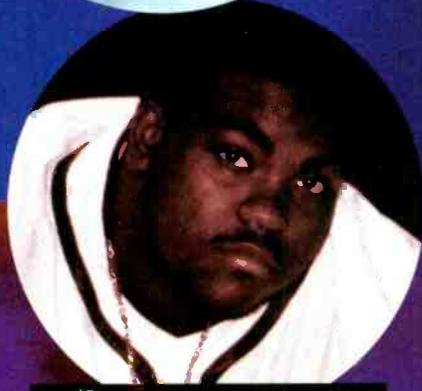


3 MARTY STUART
NOMINATIONS

- Kenny Barron
- Michael Beinhorn
- Clint Black
- Gary Burton
- Sam Bush
- The Chieftains (PRS)
- Eric Clapton (PRS)
- T. Michael Coleman
- Chick Corea
- Jerry Douglas
- Fred Ebb
- Aretha Franklin
- Garbage
- Humberto Gatica

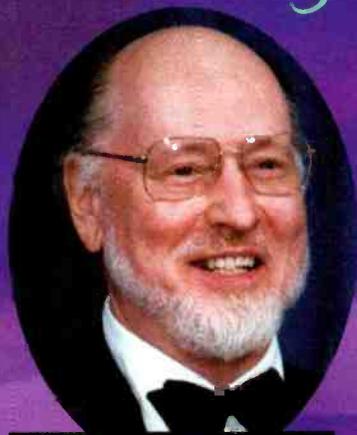
- Fred Hammond
- Herbie Hancock
- John Hiatt
- Will Jennings
- John Kander
- R. Kelly
- Patty Loveless
- Alan O'Bryant
- Earl Scruggs
- Randy Scruggs
- The Smashing Pumpkins/
Billy Corgan
- The Temptations

- The Verve (PRS)/
Richard Ashcroft (PRS)
- Steve Wariner
- Doc Watson
- Lucinda Williams
- Patrick Williams
- The Gerald Wilson
Orchestra



3 RODNEY JERKINS
NOMINATIONS

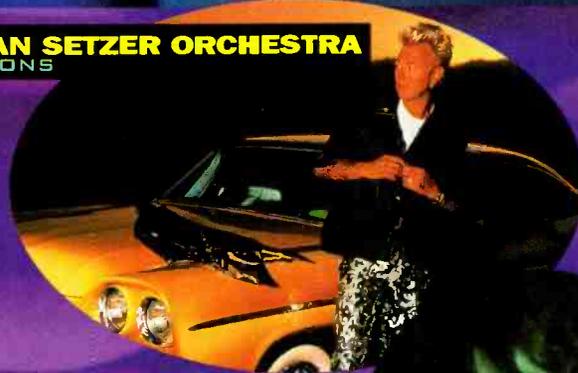
- Van Morrison
- Shawn Mullins
- Nashville Bluegrass Band
- Tracy Nelson
- Aaron Neville
- Oasis (PRS)
- Ol' Dirty Bastard
- Walter Ostanek (SOCAN)
- Jerry O'Sullivan
- Eddie Palmieri
- Juan Patiño
- Gary Peacock
- Daniilo Perez
- Rage Against the Machine
- Lou Reed
- Steve Reich
- Allen Reynolds
- Busta Rhymes
- Tim Rice (PRS)
- Keith Richards (PRS)
- Otis Rush
- David Sanchez
- Lalo Schifrin
- Troy Seals
- Thomas Z. Shepard
- Kenny Wayne
Shepherd Band
- Ralph Stanley
- Sting (PRS)
- Jimmy Sturr
- Hubert Sumlin



3 JOHN WILLIAMS
NOMINATIONS

- Myrna Summers
- John Tesh
- Irma Thomas
- Pam Tillis
- Toots and The Maytals
- Travis Tritt
- George Tsontakis
- Jimmie Vaughan
- Andy Wallace
- Rusty Watson
- Brian Wilson
- CeCe Winans
- Yellowjackets
- Dwight Yoakam
- Nathan Young
- Joe Zawinul

3 THE BRIAN SETZER ORCHESTRA
NOMINATIONS

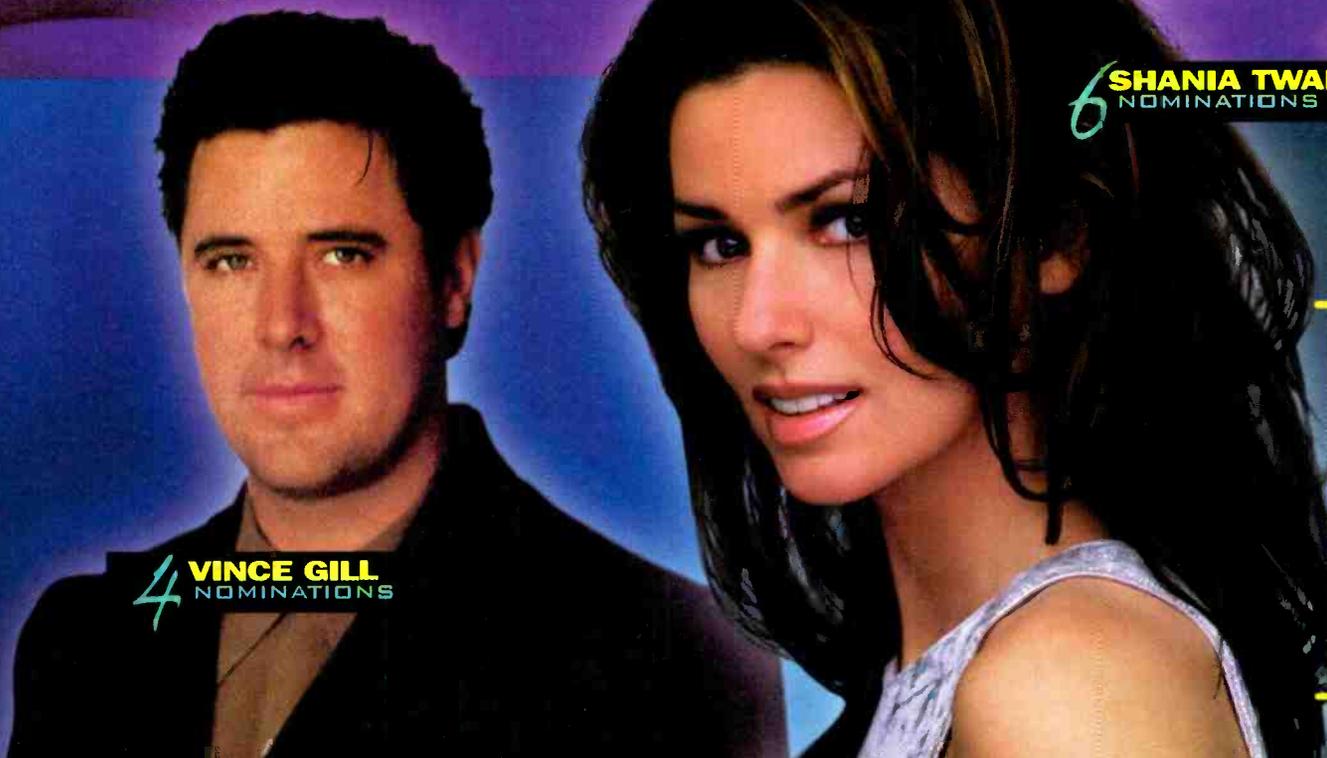


3 GOO GOO DOLLS/JOHN RZEZNIK
NOMINATIONS



3 BELA FLECK
NOMINATIONS

6 SHANIA TWAIN
NOMINATIONS



4 VINCE GILL
NOMINATIONS

BMI



Sony Inks Deal With Producer Jerkins

BY PAUL VERNA

NEW YORK—Sony Music Entertainment and rising star Rodney Jerkins have signed a worldwide deal that will allow the company to tap into Jerkins' magic touch while helping the 21-year-old producer/songwriter/musician develop his skills outside his R&B core.

The pact is a worldwide production and label agreement with Jerkins' Darkchild Entertainment production company and his new label, Darkchild Records (*Billboard* **Bulletin**, Feb. 17).

Sony Music Entertainment chairman/CEO Thomas D. Mottola says the arrangement is a "big win" for Sony, since Jerkins was ripe for a major partnership and could have been lured by other majors. "Rodney is a world-class talent who has a broad range of musicianship," says Mottola.

Despite his young age, Jerkins has

already scored four Grammy nominations and gold and platinum hits as a songwriter and producer with the likes of Mary J. Blige, Kirk Franklin, Monica, Brandy, Deborah Cox, Will Smith, Tatyana Ali, and Whitney Houston.

Now that he has established himself as a proven R&B and pop hit-maker, Jerkins is eager to expand his horizons beyond those genres.

"I'm getting the opportunity to express what I'm really about musically, not just in R&B but also in pop, Latin, and country music," says Jerkins. "Sony's not just sticking me in as an R&B producer. I need that

(Continued on page 76)



Burying The Hatchet. Island/Mercury recording act the Cranberries were in New York recently to present "Bury The Hatchet," the group's newest album, to label executives. The album is slated for April release. Shown, from left, are band member Noel Hogan, Island/Mercury executive VP David Leach, Island/Mercury president John Reid, band member Dolores O'Riordan, Island/Mercury chairman Jim Caparro, and band members Fergal Lawler and Mike Hogan.

Simitar In A Tussle With Titan, Cherry Lane Over Wrestling Set

BY CHRIS MORRIS

LOS ANGELES—In the music-business equivalent of a flying drop kick, Cherry Lane Music Publishing and Titan Sports have sent a cease-and-desist letter to Simitar Entertainment, claiming that the album "Slammin' Wrestling Hits," issued by the Simitar division Beast Records, contains versions of various pro wrestlers' themes that infringe on their copyrights on the compositions (*Billboard* **Bulletin**, Feb. 11).

The album—featuring themes associated with such colorful World Wrestling Federation (WWF) and World Championship Wrestling stars as Stone Cold Steve Austin, Lex Luger, Sable, the Undertaker, Ric Flair, and the Edge—dips on The *Billboard* 200 from No. 111 to No. 125 this issue.

A competing title, Koch Records' "World Wrestling Federation: WWF The Music, Volume 3," slips from No. 15 to No. 18 this issue. Eight of the tracks on the Beast package also appear on the Koch collection, which is the third hit WWF set released by the indie label and only one of several recent, highly successful grappling-themed packages (*Billboard*,

Atlantic, Sire Get 'Hyper' On CDs

Collective Soul, Aphex Twin Discs Have Net-Accessible Tracks

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—Although broadband Internet connectivity still eludes the lion's share of music fans, at least two major labels are jumping on a new technology that enables them to "enhance" CDs with high-quality audio or video regardless of bandwidth limitations. Those limitations have proved to be a pitfall for previous World Wide Web-connected discs.

Both Atlantic Records' current Collective Soul disc, "Dosage," and an EP featuring ambient techno artist Aphex Twin, due March 23 from Warp/Sire Records, are enhanced with Skokie, Ill.-based HyperLOCK Technologies' HyperCD technology.

"Dosage" contains an additional audio track, "Almost You," accessible only via the Internet; the Sire release will contain a music video.

HyperLOCK president Ken Park says that a number of other major and indie labels are also assessing the technology.

"Who knows when broadband will really be here," Park says. "We are getting the content developers out of the business of having to worry about connectivity and allowing them to extend their presentation of content to the Web today."

Simply put, HyperCD removes a small portion of a music or video file housed on a disc, rendering it useless. That information is then further encrypted and placed in a secure area of a Web site. When a user accesses the Internet site with the disc, the pieces are spliced back together and the bonus audio or video track plays.

The technology, which is both PC- and Mac-compatible, circumvents long latency times and piracy issues because most of the content is housed locally on the disc. However, because there is an encrypted Web component, record companies can track usage data.

Nikke Slight, Atlantic's VP of new media, says the label already has 3,000 Web sign-ups since the release of "Dosage" Feb. 9. Atlantic placed a box alerting consumers to the HyperCD content on the back cover of the disc, and Slight believes the Web component helped propel first-week sales of "Dosage" to Collective Soul's best sales week ever. The album has sold more than 65,000 units, according to SoundScan.

"The beauty of this is, every day we can go back and look at the stats, as well as bulletin boards and mailing lists," she says. "People are reacting very positively to the track, putting up lyrics and things like that."

Slight says Atlantic is gathering

basic information from users, including name, E-mail address, and city of residence. The label is developing a database and will provide these people such things as early notification of U.S. tour dates and, possibly, another exclusive bonus track.

Atlantic plans to use HyperCD for the April 20 release from rock group the Guffs, as well as on at least two other upcoming releases, Slight says.

HyperCD debuted in its initial incarnation last year and has been employed primarily on CD-ROMs and DVD-ROMs for business-to-business applications or entertainment company promotions. Warner Bros. Online used the technology for a promotional DVD-ROM, "Drive-On," that offered original behind-the-scenes material to complement some of its programming. BMG Online used HyperCD to enhance a free CD-ROM that contained videos promoting its Peeps Republic Web site, and the technology was also used on a free enrollment disc for David Bowie's Internet service, BowieNet.

Park notes that the music industry was a natural first to take the technology commercial. "I knew conceptually that if we stopped selling the technology as a technology and started selling it as an enabler, we could facilitate new revenue opportunities for our customers. And the lowest hanging fruit was the music industry," he says. "They were already delivering enhanced CDs, although they were flawed, and music video is such a highly coveted property."

For Sire, being first to release a HyperCD-enhanced videoclip was a matter of the right technology coupled with the right application at the right time.

"We have known about the technology for a while and had never really considered it appropriate for us until we got this video," says Sire

(Continued on page 76)

Musicmaker.com Joins MP3 Fray

Site To Sell Watermarked Files Of Songs, Albums

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The audio compression technology MP3 has seeped into yet another facet of the online music industry.

This spring, custom compilation site Musicmaker.com will begin selling a library of 20,000 licensed songs and 2,500 complete albums that will be available for download via MP3 and embedded with a digital watermark developed by Aris Technologies.

Powering the Reston, Va.-based company's segue into the digital-download business is a new arrangement with independent label Platinum Entertainment. Platinum, which owns an equity interest in Musicmaker.com, is licensing its entire catalog to Musicmaker.com on an exclusive basis for five years.

The Platinum roster includes work by Dionne Warwick, the Beach Boys, Roger Daltrey, and George Clinton and the labels House of Blues, CGI

Records, and Intersound.

Half of the 20,000 MP3 tracks that Musicmaker.com will debut April 1 will be from Platinum acts; the other half will be songs that Musicmaker.com already has rights to under existing deals, according to Bob Bernardi, Musicmaker.com chairman/CEO. Tracks will cost \$1 each.

The Aris technology, which is being billed as Secure MP3, is similar to that being developed by Liquid Audio for the Genuine Music Coalition in that it's an authentication device rather than a copy-protection measure. A watermark is embedded into each legitimate file and remains traceable through the duration of a downloaded song's life, whether it is played on a hard drive, a portable player, or a CD.

Although it doesn't ease all security concerns, Bernardi says the technology might be strong enough to

(Continued on page 85)

NARM Goes Online With Job Bank

BY DON JEFFREY

NEW YORK—Continuing its efforts to help industry people who have lost their jobs, the National Assn. of Recording Merchandisers (NARM) is taking the task online.

On Feb. 16, NARM unveiled its interactive Job Bank. Those out of work can devise passwords for secure access to the organization's World Wide Web site; scan job listings according to company, location, skills, and position titles; and post their résumés. Companies can list job openings and view the résumés (*Billboard* **Bulletin**, Feb. 18).

This move comes three weeks after NARM announced that it was taking a number of initiatives at this year's convention (March 8-11 at the Las Vegas Hilton) to aid the unemployed. In addition to granting free registration to those without jobs, the trade organization will set up a career opportunities booth on the trade show floor (*Billboard*, Feb. 6).

These efforts take on special significance at a time of rapid workforce downsizing, as consolidation has reduced the number of major record companies from six to five and the number of major music retailers to a handful of giants.

"I think we've tapped into something here that has struck a chord with people," says Jim Donio, NARM's spokesman. "We've been getting phone calls from people saying, 'Thank you for doing this.'"

He adds, "At first we thought it would be mostly Universal and [PolyGram Group Distribution] people," because those music companies have merged. "But it hasn't worked out that way."

The Job Bank Web address is www.narm.com/programs/careers.htm.

Nov. 14, 1998).

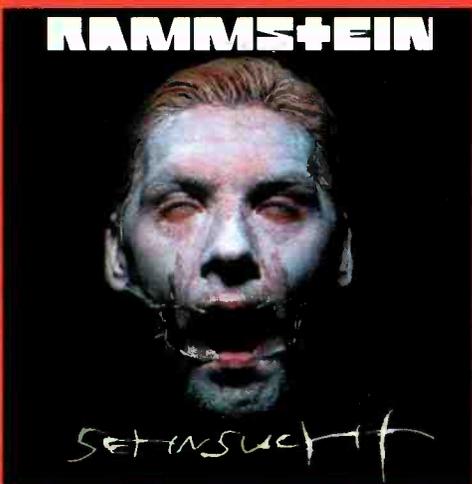
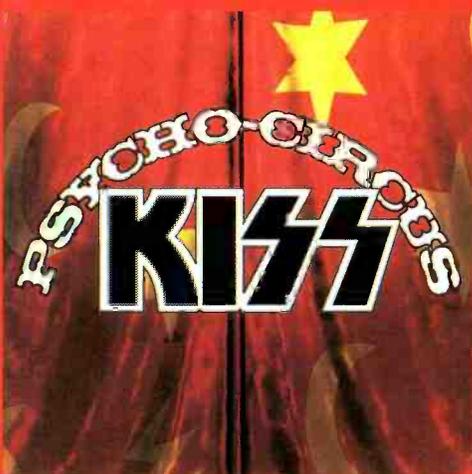
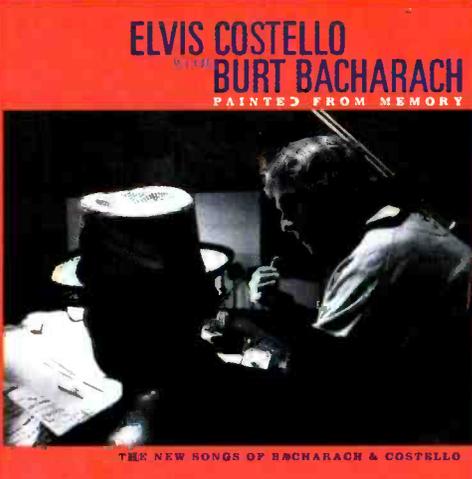
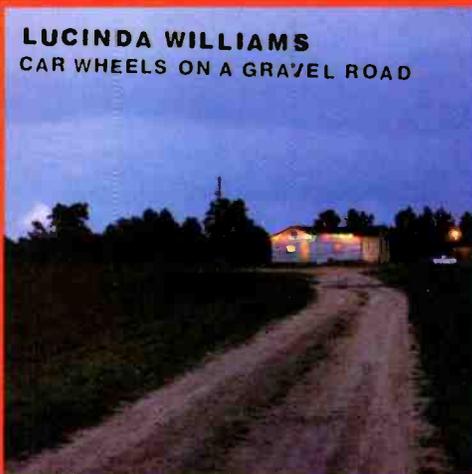
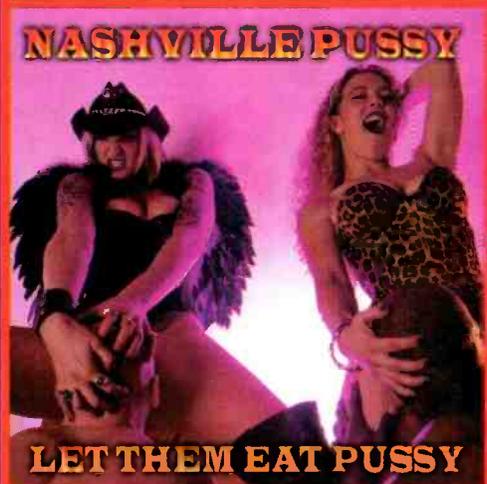
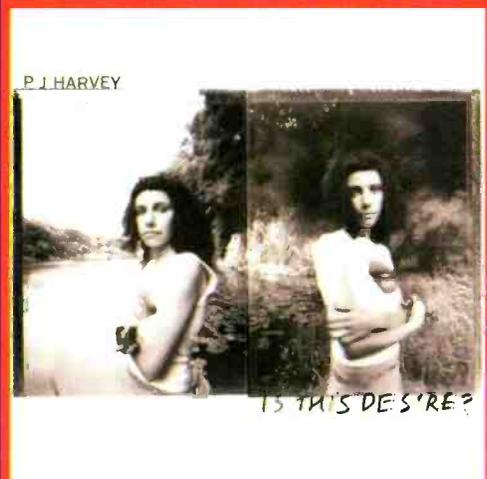
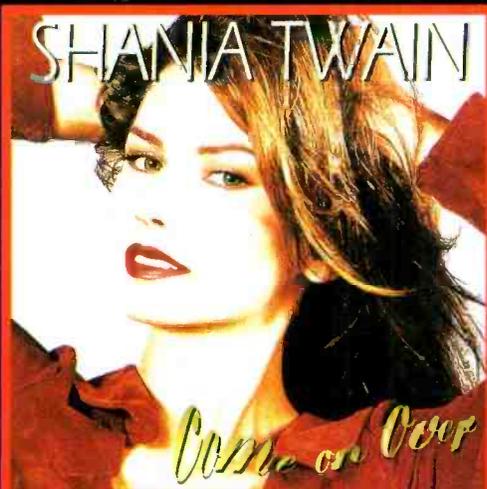
In a Feb. 8 letter to Simitar Entertainment CEO Mickey Elfenbein, attorney Joseph Grier, representing Cherry Lane and Titan Sports, sought to pin Beast's allegedly unauthorized album to the mat.

The letter claims that "Slammin' Wrestlin' Hits" was manufactured and marketed by Simitar "having neither secured voluntary mechanical licenses nor having served or filed a timely notice of intention to obtain a compulsory license mandated by section 115 of the United States Copyright Act, thereby infringing our clients' copyrights in the compositions."

Cherry Lane and Titan Sports demand that Simitar immediately stop manufacturing, promoting, advertising, distributing, and selling the album; that all existing copies be recalled or destroyed; and that all masters and promotional materials be delivered to them.

Andrew Darrow, executive VP of business and legal affairs for Simitar, says that the company has received the letter.

"We're presently in communication with [Cherry Lane and Titan] and working to resolve the issue," he says.



THE ISLAND/MERCURY MUSIC GROUP PROUDLY ANNOUNCES OUR GRAMMY NOMINEES

RECORD OF THE YEAR
YOU'RE STILL THE ONE
SHANIA TWAIN (MERCURY NASHVILLE)

ALBUM OF THE YEAR
COME ON OVER
SHANIA TWAIN (MERCURY NASHVILLE)

SONG OF THE YEAR
YOU'RE STILL THE ONE
SHANIA TWAIN (MERCURY NASHVILLE)

BEST POP COLLABORATION WITH VOCALS
I STILL HAVE THAT OTHER GIRL
ELVIS COSTELLO & BURT BACHARACH (MERCURY)

BEST FEMALE ROCK VOCAL PERFORMANCE
CAN'T LET GO
LUCINDA WILLIAMS (MERCURY)

BEST HARD ROCK PERFORMANCE
PSYCHO CIRCUS
KISS (MERCURY)

BEST METAL PERFORMANCE
FRIED CHICKEN AND COFFEE
NASHVILLE PUSSY (THE ENCLAVE/MERCURY)

BEST METAL PERFORMANCE
DU HAST
RAMMSTEIN (SLASH/MOTOR MUSIC)

BEST ALTERNATIVE MUSIC PERFORMANCE
IS THIS DESIRE?
PJ HARVEY (ISLAND)

BEST FEMALE COUNTRY VOCAL PERFORMANCE
YOU'VE STILL THE ONE
SHANIA TWAIN (MERCURY NASHVILLE)

BEST COUNTRY SONG
YOU'VE STILL THE ONE
SHANIA TWAIN (MERCURY NASHVILLE)

BEST COUNTRY ALBUM
COME ON OVER
SHANIA TWAIN (MERCURY NASHVILLE)

BEST CONTEMPORARY SOUL GOSPEL ALBUM
FINALLY KAREN
KAREN CLARK-SHEARD (ISLAND BLACK MUSIC)

BEST CONTEMPORARY FOLK ALBUM
CAR WHEELS ON A GRAVEL ROAD
LUCINDA WILLIAMS (MERCURY)

BEST WORLD MUSIC ALBUM
OREMI
ANGELIQUE KIDJO (ISLAND)

NOT BAD FOR A BRAND NEW COMPANY!



Country On CD-ROM

Interactive Encyclopedia Due

BY CHET FLIPPO

NASHVILLE—The first interactive country music encyclopedia makes its debut April 6 when a three-way partnership unveils "Country.com's Century Of Country: Definitive Country Music Encyclopedia."

The CD-ROM, which will list for \$29.95, is a joint effort of StarWorks Inc., TNN and its country.com World Wide Web site, and DreamWorks Records Nashville. Music store distribution will be by Universal Music and Video Distribution, and retail software-store distribution will be handled by Navarre.

The project, which is the first to bear the country.com logo, will be heavily promoted on the World Wide Web site as well as on TNN beginning March 5 as part of the network's ongoing Century of Country campaign, its millennium project. It will be featured on TNN's daily Historical Moments spots and will be the focus of ongoing trivia contests on the "Crook & Chase" show.

The project had its beginnings four years ago at StarWorks Inc., a New York-based software development firm.

"We were looking to do something with music, and a music encyclopedia seemed to be the natural tool to begin with," says StarWorks VP of marketing Lynn Epstein. "Jazz had been done to death, classical was pretty well covered, and I was afraid of rock. I thought people in country music and in Nashville might be sweeter to deal with."

She began attending Fan Fair, the annual convention for country music fans here, and polling the fans as to their preferences. Early research convinced her that a country encyclopedia would be an ideal initial product.

Epstein bought the rights to what was then the most recent country encyclopedia, "Definitive Country: The Ultimate Encyclopedia Of Country Music And Its Performers" by Barry McCloud (Perigee Books).

"The book was a good base to

begin with, but it had some problems with it," says Epstein. "So we spent three years taking it apart. We hired historians and fact checkers to go over it, and we added a discography with more than 50,000 entries; 900 photographs; audio interviews and videos; business information; fan club listings; and made the whole thing searchable, interactive, and upgradable. We wanted to make it as definitive as possible."

During that process, Epstein returned to Fan Fair, where Tower Records Nashville gave her booth space to test-market the CD-ROM to fans.

"They went crazy," she says. "They all wanted to know how they could get it. Country fans love the history of their music and—importantly—they all seem to have computers. And, interestingly, half of those who signed up initially were from other countries."

Next, Epstein went looking for a company to put the project out. "I called cold on James Stroud at DreamWorks because I had heard of him. He said, 'What a great idea! You came to us because you know that we're more than a record company. We're looking for projects like this.'"

Stroud, who was looking to develop the project online and get it into country music households, then called on country.com.

Martin Clayton, VP/GM of country.com, says his company was a natural strategic partner.

"I was at first cautious about it," says Clayton. "I am very sensitive about getting the history right. I'm a real stickler for accuracy, and I will not publish anything that's not right. Country fans themselves insist on accuracy. I told James, 'I'll do it if you'll let me put my people on it and let them go over it page by page until we're relatively assured of the quality of the information.'"

"So, we did that. We're already a kind of online encyclopedia, and DreamWorks wanted a credible partner and a brand name."

The CD-ROM will be unveiled in
(Continued on page 87)

Daniels Takes His Jam On Road

BY DEBORAH EVANS PRICE

NASHVILLE—This spring, Charlie Daniels will take his legendary Volunteer Jam concert extravaganza on the road with a tour that will benefit Habitat for Humanity. Molly Hatchet and the Marshall Tucker Band will join the Charlie Daniels Band on the 37-city tour.

In keeping with Jam tradition, surprise guests will be making appearances in select cities. Daniels' performances during the tour will be recorded for a live album to be released later this year.

"The basic package is Molly Hatchet, Marshall Tucker, and the CDB," says Daniels. "However, we are not ruling out the possibility of adding other acts from time to time, and as we go from market to market the jamming prospects are unlimited. You never who may drop by and sit in."

SFX is partnering with Daniels' organization to produce the tour. A portion of the proceeds will benefit Habitat for Humanity, an organization that uses community volunteers to build houses for needy families. Thus far, eight homes are scheduled to be built as a result of the tour, which will tie in with the local Habitat chapters in cities it visits to pro-

mote the organization. Daniels presented a check for \$15,000 to Habitat when he announced the tour.

In addition to the tour, Blue Hat Records (which Daniels owns with manager David Corlew) will release two Volunteer Jam albums featuring vintage performances from previous Jams, which previously were always staged in Nashville. "Volunteer Jam Historic Live Performances, Vol. 1" will be released April 20, the day before the tour's kickoff in Jackson, Tenn. Volume two will come out June 1, two weeks before the tour ends. Willie Nelson, Ted Nugent, Wet Willie, and the Marshall Tucker Band are among the acts included on the releases.

Blue Hat is also releasing Daniels' new album, "Tailgate Party," March 9 and will promote the album via tailgate parties in the tour markets keyed to classic rock radio stations. In each city on the tour, Blue Hat will issue samplers, featuring six Daniels songs, to the first 2,500 first-day ticket buyers.

"I really believe this is the first time that a tour and a record label—because the principal of the tour and record label are one and the same—that we've ever been able to mount this kind of marketplace attack,"

says Blue Hat GM Steve Miller. "We know when the releases are coming and can gear them to bring added publicity to the tour, as well as have the tour bring added publicity to the release."

Corlew, president/CEO of Blue Hat, concurs. "It's a unique opportunity for an artist, a label, and a producer as big as SFX to come together with a common goal—to sell concert tickets, to sell records, and to bring an inexpensive concert ticket [prices range from \$8 to \$24] to the fan. It's more than a concert; it's an event. And it's a chance to benefit people [through Habitat for Humanity]."

Daniels started the Volunteer Jam in 1974. "The original Volunteer Jam was nothing more than a live recording session," Daniels says. "We were doing our 'Fire On The Mountain' album and wanted to do two live cuts. So we scheduled a concert at War Memorial Auditorium and invited some of our friends to come and jam with us when the recording was finished."

In the years that followed, Daniels has hosted 16 Volunteer Jams. Don Henley, Billy Joel, Alabama, James Brown, Amy Grant, Stevie Ray Vaughan, James Brown, Tanya Tucker, and Alabama are among the artists who have performed. All the concerts have been videotaped, and during the Jam tour, that footage will be shown on video screens.

"I can't take credit for the original idea of taking the Jam on the road. That was something that David Corlew worked out with the SFX people," says Daniels.

Corlew says Daniels did a few dates in the Northeast last year with Molly Hatchet and Marshall Tucker that were extremely well received and that indicated the time might be right for this tour.

"This is the year Charlie is going to rock'n'roll again," says Blue Hat's Miller. "That's where he made his claim to fame in the '70s and '80s. He didn't really become a Nashville artist until 1987 or 1988, when he signed with Sony."

Miller says in promoting the tour and albums, the label plans to capitalize on Daniels' notoriety in the rock market. On "Tailgate Party," Daniels covers some of his favorite Southern rock songs, such as Lynyrd Skynyrd's "Freebird," Hootie & the Blowfish's "Let Her Cry," Georgia Satellites' "Keep Your Hands To Yourself," the Marshall Tucker Band's "Can't You See," and ZZ Top's "Sharp Dressed Man."

"Tailgate Party" is the culmination of an idea and intention I have had for years," says Daniels. "I wanted to record classic songs of the Southern bands, not just the ones who have been around for a while, but the newer generation, too. It's a tribute to the Southern bands of yesterday and today."

"Tailgate Party" also includes such Charlie Daniels Band classics as "The South's Gonna Do It Again," "The Legend Of Wooley Swamp," and "The Devil Went Down To Georgia."

"Our thought process was that
(Continued on page 87)

Universal-Island U.K. Takes Shape New Co. Smaller Than Either Pre-Merger Entity

BY MARK SOLOMONS

LONDON—Universal Music has pulled the covers off its new Universal-Island combine in the U.K. Assembled from parts of the pre-merger Universal Music U.K. and Island Records U.K. operations, it is a smaller machine than either of those companies in their pre-merger guises.

The management team that will run the label group includes an even mix of executives from Island and Universal.

The company's managing director is Marc Marot, who has been head of Island in the territory since 1990; deputy managing director is Mark Crossingham, former GM of Universal/Interscope in the U.K. A&R director is Nigel Coxon, former head of A&R at PolyGram Island Publishing. Karl

Badger, former head of marketing at Universal/Interscope, is marketing director, and former Universal/Interscope director of promotions Damian Christian takes the same role at the new company.

Press director Ted Cummings and finance director Rob Harvey move from similar roles at Universal/Interscope, while director of international Steve Matthews and director of business affairs Claire Sugrue join from Island.

The London-based company is to move in August from Island's longtime headquarters in St. Peter's Square to A&M's former building at New Kings Road, also in west London.

Universal-Island will handle all releases on the Universal, MCA, Island, and Motown labels. Key current acts on the combine's roster
(Continued on page 76)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Wayne Isaak is promoted to executive VP of talent and music programming at VH1 in New York. He was senior VP of music and talent relations.

Bill Wilson is named VP of worldwide marketing at BMG Entertainment in New York. He was VP of marketing at BMG Entertainment North America.

Melani Rogers is named senior VP of international media at Sony Music Entertainment in New York. She was VP of press and publicity at Epic Records.

Andi Ferrara is promoted to VP of artist relations at Atlantic Records in New York. She was senior director



ISAAK



WILSON



ROGERS



FERRARA



DALTON



BERKOWITZ

of artist relations.

Rob Dalton is promoted to VP of Epic Promotion Nashville. He was VP of national country promotion.

Arista Records in New York promotes Andrew Berkowitz to senior director of promotion. He was director of video promotion.

Kevin Morrow is promoted to senior VP of entertainment at HOB Entertainment in Los Angeles. He was VP of tours and talent.

NextNext Music in New York names Dennis Wheeler managing director and Carlos Alomar director of A&R. They were, respectively, senior VP of

marketing/A&R at Pendulum Records and a musician/producer.

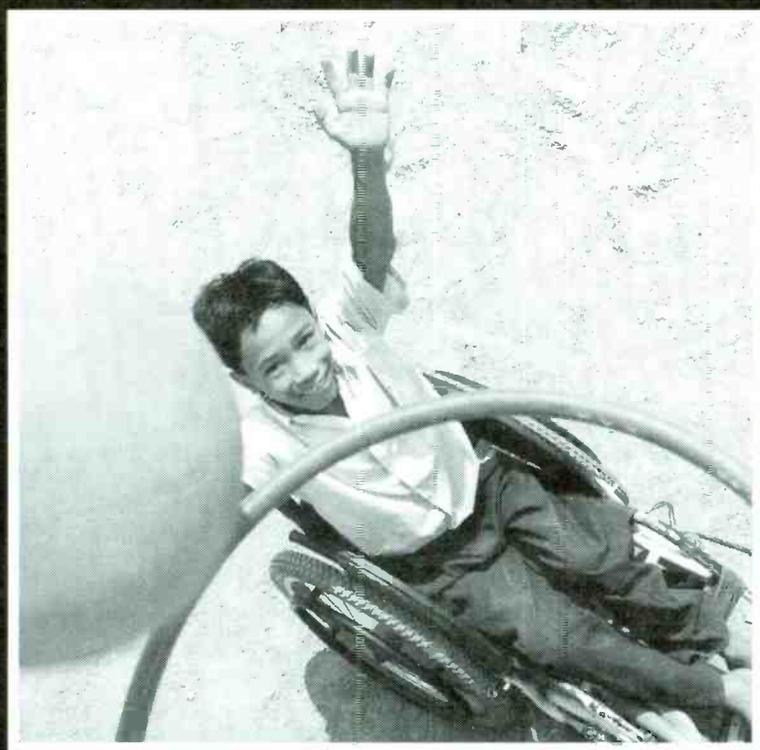
RELATED FIELDS. Chris Rosales is appointed urban music publicist at Norman Winter Associates Public Relations. He was an assistant manager at Harmony House.



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Contact:
Michael Lewis 212.536.5008

**ISSUE DATE: MAR 27
AD CLOSE: MAR 2**

NEW AGE MUSIC

Billboard spotlights the evolving genre of new age music in this issue. Billboard investigates how much money major labels are investing in their pursuit of sales. Also included, Bette Timm of New Age Retailers and Publishers Alliance Review surveys the latest retailers selling new age music.

**ISSUE DATE: MAR 27
AD CLOSE: MAR 2**

**Gina Baker
323.525.2302**

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.

**ISSUE DATE: APR 3
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**Ian Remmer
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PARIS

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VITAL REISSUES - Issue Date: Apr. 17 • Ad Close: Mar. 23

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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Artists & Music

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Big Cat's Blumfeld Is New Hit With 'Old'

BY CHRISTIAN ARNDT

FRANKFURT—Blumfeld, the architect of Germany's '90s alternative rock, has managed to reconcile its progressive sound with mainstream success. Its third album, "Old Nobody," went top 20 on the German album chart the week of Feb. 2, a week after its release, signaling the band's expanding fan base and growing support from radio and video outlets.



BLUMFELD

The strong performance of the album has surprised the act's label, London-based Big Cat, which licenses the band to Rough Trade for the Germany/Switzerland/Austria (GSA) region.

Big Cat, which has a licensing and equity deal with V2, says the latter is planning an international release in May.

The Hamburg-based band—which took its name from the anti-

(Continued on page 85)

Jesse Powell Can Thank 'You'

Hit Single Powers Silas/MCA Artist's Sophomore Album

BY CARLA HAY

NEW YORK—For Jesse Powell, the second time's the charm. The R&B singer's sophomore Silas/MCA album, "Bout It," is his breakthrough, fueled by the album's second single, "You," which has been rising up The Billboard Hot 100.

"Bout It" debuted on the Heatseekers chart at No. 34 in September 1998 and reached No. 1 in February. The album achieved Heatseeker Impact status when it ascended to No. 100 on The Billboard 200 in the Feb. 20 issue. This issue, the album jumps to No. 93. Powell's 1996 self-titled debut



POWELL

you have an album with a song that's charting, you do get treated differently. You get treated better. The attitude is like night and day."

"You" was the Hot Shot Debut when it bowed at No. 14 on the Billboard Hot 100 in the Feb. 20 issue. This issue, it climbs to No. 11.

The song is currently No. 3 on the Hot R&B Singles & Tracks chart.

MCA Records senior VP of operations and R&B music Steve Corbin says that early reaction to "You" made it clear that it was a special song.

(Continued on page 85)

Metro Blue's Magnolias Prove Perennial

BY CHRIS MORRIS

LOS ANGELES—When Blue Note president Bruce Lundvall went to New Orleans to sign the Wild Magnolias—whose album "Life Is A Carnival," their debut for Blue Note's Metro Blue imprint, arrives March 9—the town naturally made a wing-ding out of it.



"I went down there, and they made a huge event out of this signing," Lundvall recalls. "The whole town turned out. I had no idea why—I thought I was going down to sign a contract. They had a party that lasted all day, and they all performed."

In the eyes of Crescent City natives, the uproar was undoubtedly justified, for the Magnolias are among the city's best-loved musical institutions. Founded more than 40 years

ago as a Mardi Gras "Indian tribe"—the marching, chanting, flamboyantly plumed neighborhood "gangs"/street performers familiar to spectators at the February Lenten festival—the group developed into a performing



WILD MAGNOLIAS

musical unit in the '70s, after Quint Davis, who co-founded the New Orleans Jazz & Heritage Festival, urged the group to record a single.

"The Magnolias started out back

in '57," says Magnolias leader Big Chief Bo Dollis, who co-fronts the group with longtime partner Chief Monk Boudreaux. "Me and Monk came up together as Indians back in the '50s. What happened was, we had two different gangs that we [masqueraded] with, all of 'em from the same area. Monk was in the Golden Eagles . . . and I was in the Wild Magnolias."

Glenn Gaines, the Magnolias' manager and record producer, says, "Bo and Monk are two big chiefs who were able to get together and work together and show what it's all about to everybody: 'Hey, there are rival Indian gangs in New Orleans, but it's a friendly rivalry.'"

Dollis adds, "I met Quint Davis, and he came to one of our Indian practices, where we do our chants and all that. He asked me—Did I

(Continued on page 79)



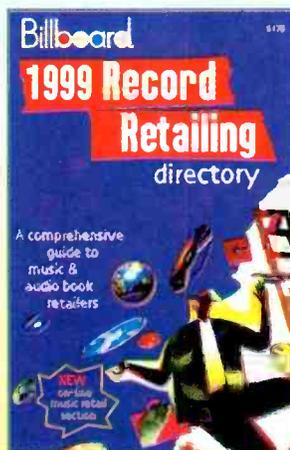
Flying High. The Flys recently stopped by Billboard headquarters in New York to celebrate their album "Holiday Man" (Delicious Vinyl/Trauma) reaching No. 1 on Billboard's Heatseekers chart. The Flys are headlining a tour of clubs and theaters, and they'll open for the Rolling Stones March 3 in Tampa, Fla., and March 5 in Miami. Pictured, from left, are band members Joshua Paskowitz, Adam Paskowitz, James Book, Nicky Lucero, and Peter Perdichizzi. (Photo: Chuck Pulin)

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Dummies 'Hand' In Their Latest Set

Canadian Band Brings On The Funk On Arista Album

BY LARRY LeBLANC

TORONTO—The Crash Test Dummies once again chart a new sonic course with their latest release, the rhythmically and sexually charged album "Give Yourself A Hand."

Kicked off by a funky lowdown single, "Keep A Lid On Things," featur-



CRASH TEST DUMMIES

ing lead singer Brad Roberts' celebrated baritone voice, the album is being released worldwide March 23 by Arista Records, except in Canada, where it is available on BMG Music Canada's affiliated ViK Recordings.

Each of the Crash Test Dummies'

albums have been markedly different and have had varying degrees of success. Their quirky 1991 debut, "Ghosts That Haunt Me," playfully skewered country and folk/rock genres and featured the hit single "Superman's Song."

The pop-based "God Shuffled His Feet," released in 1994, was propelled by its single "Mmm Mmm Mmm Mmm" and sold 8 million records worldwide, according to the label. "A Worm's Life," released in 1996, turned to a guitar-laden sound and failed to ignite much interest with buyers.

"Give Yourself A Hand" has the benefit of being "both well-rounded and having the hit singles we need to impact the group globally," says Lisa Zbitnew, president of BMG Music Canada.

"It's a really cool record," adds Adam Sexton, VP of product management at Arista Records in New York. "Brad has moved into a new

musical direction and taken a sizable step forward in his songwriting. Also, [vocalist] Ellen Reid's three songs are great. Six months into this project, we're going to have an Ellen hit on our hands."

The Winnipeg, Manitoba, natives, who signed with BMG Canada in 1991, first made their mark in the U.S. with "Ghosts That Haunt Me," which reached No. 4 on Billboard's Heatseekers album chart. "Superman's Song" peaked at No. 56 on Billboard's Hot 100 chart in 1991. The album has sold 479,000 units in the U.S., accord-

(Continued on page 21)



Keeping Afloat. Backstage at the People's Choice Awards, held in January in Pasadena, Calif., Garth Brooks and actress Sandra Bullock are presented plaques commemorating the double-platinum certification of the soundtrack to "Hope Floats." Bullock stars in the movie, and Brooks appears on the soundtrack, which was the fourth-biggest-selling soundtrack of 1998. Shown, from left, are Geoff Bywater, executive VP of Fox Music; Don Was, soundtrack producer; Brooks; Bullock; Roy Lott, president of Capitol Records; and Liz Heller, executive VP of Capitol Records.

A Brit Awards Win Guarantees Attention—But Not Longevity

BY PAUL SEXTON

LONDON—Sometime during the course of the 1999 Brit Awards, held Feb. 16 at London Arena, a label executive was almost sure to have eulogized how his or her company and its victorious artist are building a career to last for the next 10 years. But a glance back to the Brits of 1989 suggests that such longevity is not automatically won.

At a point when the industry here fields regular criticism about its inability to nurture long-term, international success stories, the Brits' roll of honor from 10 years ago reveals an intriguing mixture of the enduring and the ephemeral.

Some of the 1989 winners—such as Bros (best British newcomer) and Fairground Attraction (best British album and single)—saw dreams of continuing glory come to nothing. However, Brit Awards committee chairman Paul Conroy also thinks such stories go with the territory.

"People wonder with the Brits: Is it the golden chalice or the poison chalice?" says Conroy, also president of

Virgin Records in the U.K. and Ireland. "But I think it's always interesting to look not just at the winners but the other nominations. It's a bit like the book prize at school—it's not just the winning but the competing."

Bros, a hot chart newcomer in 1988, rode the crest of fame for the rest of its victorious year of '89. However, it failed to break in the U.S. and had dissolved amid financial problems by 1991. Fairground Attraction's reign was shorter still. Its "The First Of A Million Kisses" was chosen as best British album, while the smash "Perfect" was named best British single. The set spent a year on the U.K. charts. But in trans-Atlantic terms, Fairground Attraction was merely a sideshow, with "Perfect" peaking at No. 80 on The Billboard Hot 100, while the album managed to reach only No. 137 on The Billboard 200.

Lead singer Eddi Reader left for a solo career and was a surprise winner as best British female solo artist in 1995, via a self-titled album for blanco

(Continued on page 22)

Live From L.A., The Grammys' New Home: This Year's Picks For The Winners

PARK THE LIMO AND HAND ME THE ENVELOPE: It's time for my annual Grammy predictions. After three years in New York, and a much publicized feud between National Academy of Recording Arts and Sciences (NARAS) chairman Michael Greene and New York Mayor Rudy Giuliani, the Grammys return to Los Angeles. The good news is that means great weather and the after-parties last much longer, since they start three hours earlier.

The following are my picks for who's taking home a Grammy. I've stated where my personal choice differs from whom I believe the voters will pick.

Album of the year: It's hard to imagine that Lauryn Hill's "The Miseducation Of Lauryn Hill" won't take this one. Seldom has there been an album as commercially and critically lauded as this Fugee's solo debut. There's a remote chance that Madonna could snare this one, but we doubt it.

Record of the year: Conventional wisdom would say that *über*-ballad "My Heart Will Go On," performed by Celine Dion, will win, but if everyone at Arista and everyone at Atlantic throws his or her votes behind Brandy & Monica's duet "The Boy Is Mine" (not that we're suggesting that people would vote only for artists on their roster... wink, wink), that could take it. Then again, "You're Still The One" was such a crossover smash for Shania Twain, it could grab the brass ring. In other words, we have no idea who's taking the statue home. We're guessing "You're Still The One."

Song of the year: It's a tossup between "I Don't Want To Miss A Thing," written by Diane Warren, and "My Heart Will Go On," penned by James Horner and Will Jennings. Warren's was Aerosmith's first No. 1 record and also became the biggest hit of country singer Mark Chestnutt's career (although that happened after voting had closed). However, the "Titanic" theme may prove unsinkable.

Best new artist: Everyone thinks Lauryn Hill has this one sewed up, but we're not so sure. We think Dixie Chicks may give her a run for her money. LeAnn Rimes won in this category two years ago, so there's a precedent for country acts to win. In a tight, tight race, we go with Hill by a nose. As much as we love her, there will still be a part of us rooting for Dixie Chicks, though.

Best female pop vocal performance: This is one of the few fields where Lauryn Hill, nominated for "Can't Take My Eyes Off Of You," isn't a front-runner. It's going to be a tight race between Sheryl Crow for "My Favorite Mistake," Sarah McLachlan for "Adia," and Celine Dion for "My Heart Will Go On," but we think

McLachlan's taking home the trophy. Crow will then get the nod for best female rock vocal performance for "There Goes The Neighborhood."

Best male pop vocal performance: When will the solo male drought end? Not this year, baby. Things are looking up with newbies Eagle-Eye Cherry ("Save Tonight") and Shawn Mullins ("Lullaby") getting nods, but, and we're not proud of this fact, we've never even heard the Sting track ("You Were Meant For Me") nominated here. We're nuts about both "Save Tonight" and Brian McKnight's "Anytime," but Eric Clapton's going to win for "My Father's Eyes."

Best dance recording: We're not saying the nominees here, which include such mainstream artists as Boy George, Madonna, Gloria Estefan, and Cyndi Lauper, didn't have huge dance hits or that they don't have large followings in boogie wonderland, but we have to question why dedicated dance artists aren't nominated here. Maybe that's because it's a new category added within the last few years and members of the dance community are still learning about NARAS and how to join, nominate their artists, and vote. That said, the Grammy goes to Madonna for "Ray Of Light."

Best pop album: This should go to Madonna for "Ray Of Light," but NARAS seems to love Eric Clapton's every move, so we say it goes to his "Pilgrim."

Best rock song: Now here's a tough category. Each song here is great, but we're going to eliminate John Hiatt's "Have A Little Faith In Me" because it's old. Our personal favorite is the Verve's "Bitter Sweet Symphony," for which the group's Richard Ashcroft shares a songwriting credit with Mick Jagger and Keith Richards. We're going with Alanis Morissette for "Uninvited."

Best R&B song: Oddly enough, we think the nod could go to Lauryn Hill for "A Rose Is Still A Rose," which was performed by Aretha Franklin. It certainly wasn't the biggest radio hit in the group, but Hill and Franklin are an unbeatable pair.

Best country song: We would love to see Bob Dylan pick up a Grammy for Garth Brooks' moving version of "To Make You Feel My Love," but we think it's going to "You're Still The One," written by Shania Twain and husband Robert John "Mutt" Lange.

DON'T BET THE FARM: We checked last year's predictions to see how we fared, and, to put it bluntly, we sucked. We managed to pick Shawn Colvin's "Sunny Came Home" for record of the year, but we were startlingly off in many other categories. It humbles us to admit we got only three out of 10 predictions right.



by Melinda Newman

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Tom Russell's HighTone Song Cycle Traces His Family's Roots

BY JIM BESSMAN

NEW YORK—Veteran roots-music storyteller Tom Russell explores the roots of his own family tree, which stretch to Ireland and Norway, in his latest album, "The Man From God Knows Where."

The set, which is slated for North American release March 16 on HighTone Records, was released in mid-February in Norway via Norwegian label KKV Records.

The album takes the form of a 26-track "immigrant song cycle." Besides Russell, it features Iris DeMent, Dolores Keane, Dave Van Ronk, Norwegian vocal stars Sondre Bratland and Kari Bremnes, and, via an old wax

cylinder recording, the voice of the poet Walt Whitman.

"I started with the idea of making an epic record with American sounds and stories of my ancestors—and that gave way to just the voices of my ancestors," says Russell, a Los Angeles native of Irish and Norwegian heritage who now lives in El Paso, Texas. "The more I found out about my people coming from Ireland and Norway, the more I centered on the Russell family history idea and what they went through in coming to America."

The project is Russell's first album of fresh material since HighTone's 1995 set "The Rose Of The San Joaquin." Since then, HighTone

has issued two sets that featured previously released material as well



RUSSELL

as new recordings of past Russell gems. During the course of his career, Russell has released a total of 16 albums, most of which were on Philo Records or Eastside Digital. Recording for "The Man From God Knows Where" commenced eight years ago and was only recently completed, Russell says, after his father, Charlie Russell, died in 1997.

He says the album ends with his father's story "about growing up a farm boy in Iowa and coming to California to make a million dollars and lose all through gambling [as recounted in "Chickasaw County Jail"] and my take on it in 'Throwin' Horseshoes At The Moon.'"

Russell took the idea for the album to Norway label KKV Records, which owns the worldwide master rights and has licensed the project to HighTone. "I pitched it as a 'folk opera' just with guitar accompaniment because I knew it was an expensive enterprise, but [KKV founder and "The Man From God Knows Where" producer] Erik Hillestad said we had to do it. It took two years to get the logistics together, and finally last September we flew all the artists over to a castle on the West Coast of Norway near where my great-grandfather Ambrose Larson was born. So the whole project has a magic about it."

Hillestad calls the project "one of the strongest I've ever been involved in." He adds, "Since the world is getting smaller and smaller, the fusion of music from various countries will be the ultimate way of exporting our own [Norwegian] music, namely by importing other countries' music as well."

Besides telling the story of his ancestors, the album also tells a musical story, Russell notes. "I had to get the right musical sounds, so there's Irish pipes and Norwegian fiddle worked into American folk music," he says. "It ends with almost a pop ballad, so there's the evolution of the family story with a musical evolution."

The distinguished guests were easy choices. "I needed a Tom Waits-type character for 'The Outcast'—who gives a carnival barker-type, devil's advocate, opposite-view-of-America spiel—and Dave Van Ronk was perfect," says Russell. "I'd worked with Iris before, and she had the Midwest back-porch voice of farming ladies that was needed for this record. Dolores Keane is the great voice of Ireland, and Kari Bremnes is called the Joni Mitchell of Norway. This is her first recording in English."

Instrumentalists include Annbjørg Lien, master of the Norwegian Hardanger fiddle, Irish *willeann* piper Eoin O'Riabhagh, and longtime Russell guitar accompanist Andrew Hardin, who has previously played extensively with Russell in

Scandinavia.

Russell, who is self-managed and published via Bug-administered Frontera Music (ASCAP), now hopes to assemble most of the album's cast for live performances. One may be filmed in Norway, where he's slated to appear in March at the Voss Jazz Festival.

If a tour with all the guest artists doesn't happen domestically, Russell, who is booked by Louise McKay of Canada's Little Bear Productions, will set out in April and May with a backing group to "present as much as I can" in the U.S.

HighTone looks to market it to "the more literate record retailers" like Tower, Borders, and Barnes & Noble, says the label's operations manager, Darrell Anderson. He adds that listening posts will be key. Press is also a major thrust, and special pamphlets with critics' quotes, lyrics, background material, and artists' bios have

been made available.

Radio targeting involves triple-A, public, and roots-music formats, to which the entire album was shipped Feb. 16.

"We're hoping for a better response at triple-A since it's a more well-rounded effort, with big names, that's also more radio-friendly," says Anderson. "We also expect good response at all the NPR talk shows, because there's a story here: It's not just a bunch of pop songs, but a song cycle about coming to America gone wrong—not the history lesson that's taught."

For Roz Larman, who with husband Howard Larman hosts the long-running "FolkScene" program on L.A. noncommercial station KPFX, "The Man From God Knows Where" is "just amazing." The songs "all go together like a folk opera," she says. "It's almost a shame to play just one cut."

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					BOXSCORE
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	National Car Rental Center Sunrise, Fla.	Feb. 2-5	\$1,404,265 \$39.50	35,551 two sellouts	Cellar Door
BLACK SABBATH PANTERA DEFTONES	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 14-15	\$1,243,381 \$39.50	32,430 two sellouts	Delsener-Slater Enterprises Cellar Door Belkin Prods.
BILLY JOEL	Ice Palace Tampa, Fla.	Feb. 14	\$827,887 \$40.30	20,871 20,900	Cellar Door
BLACK SABBATH PANTERA DEFTONES	Skydome Toronto	Feb. 9	\$767,676 (\$1,146,523 Canadian) \$43.50/\$36.81/ \$23.42	23,152 sellout	Delsener-Slater Enterprises Core Audience
ROD STEWART	Nashville Arena Nashville	Feb. 12	\$490,948 \$52.75/\$22.75/ \$19.75	10,937 14,366	PACE Concerts
BLACK SABBATH PANTERA DEFTONES	Ervin J. Nutter Center Dayton, Ohio	Feb. 12	\$470,035 \$50/\$39.50	11,331 sellout	Delsener-Slater Enterprises Cellar Door Belkin Prods.
BLACK SABBATH PANTERA DEFTONES	Van Andel Arena Grand Rapids, Mich.	Feb. 11	\$455,238 \$39.50	11,763 sellout	Delsener-Slater Enterprises Belkin Prods.
ROD STEWART	Jefferson Auditorium Birmingham, Ala.	Feb. 14	\$408,783 \$60.25/\$40.25	7,532 11,485	PACE Concerts
TRAGICALLY HIP BY DIVINE RIGHT	Corel Centre Ottawa	Feb. 7-8	\$385,270 (\$574,258 Canadian) \$19.46	19,802 sellout	Universal Concerts Canada
PATTI LABELLE GERALD LEVERT	Star Plaza Theatre Merrillville, Ind.	Feb. 13-14	\$358,000 \$62/\$52	6,800 sellout	Star Productions

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DUMMIES 'HAND' IN THEIR LATEST SET

(Continued from page 18)

ing to SoundScan. In Canada, "Ghosts That Haunt Me" has sold 500,000 units, according to Zbitnew, powered by "Superman's Song," which reached No. 4 on Canada's RPM Weekly trade chart.

But it wasn't until "Mmm Mmm Mmm Mmm" became a crossover U.S. hit—peaking at No. 1 on Billboard's Modern Rock Tracks chart in March 1994 and No. 4 on the Hot 100 in April of that year—that the act gained momentum in the U.S. According to SoundScan, "God Shuffled His Feet" sold 1.7 million units in the U.S. Zbitnew says it sold 600,000 units in Canada.

Sales of the follow-up, "A Worm's Life," slipped to 128,000 units in the U.S., according to SoundScan, and reached platinum status (100,000 units) in Canada.

A DIFFERENT MARKET

Some observers note that significant changes have occurred in the market in the five years since the group's last hit.

"They haven't been around in ages," says Frank Lucas, buyer with the Virgin Megastore in San Francisco. "I haven't heard [the album] yet, but the way alternative radio is nowadays, I don't know if there's room for them. When they first came out, alter-

native radio wasn't as hard as it is now. There's ska, punk, and swing on alternative radio these days. Alternative radio was where they broke. Now I don't know if they'll get played."

Arista is seeking to re-energize the act's core fans in the U.S. while also looking for a younger audience, possibly one that is unaware of the band's history.

"'Keep A Lid On Things' is a really cool track," says Steve Strick, music director at modern rock WNCN Boston. "It's fun to play for people and not let them know it's the Crash Test Dummies. They can't guess. 'Mmm Mmm Mmm Mmm' was huge back in its day. Hopefully, people will still care. We're willing to give it a shot and see if they care."

In the first week of January, the Canadian and American record companies mailed out a promotional film-canister-styled CD of "Keep A Lid On Things" to draw interest in the single. The single was shipped Feb. 3 to U.S. triple-A and modern rock stations. A mailing to modern AC stations is set for next month.

This month, Roberts embarked on a 12-market American radio promotion swing to such key Dummies fan spots as Boston, Washington, D.C., Philadelphia, Chicago, Detroit, Atlanta, Baltimore, and Los Angeles.

"I love the single," says Jerry Mason, music director of triple-A CIDR (the River) Detroit. "We do have a history with the band, and we do well with them. It's a great market for them. What I like about the record is that it is very much a changed record for them. It sounds like a different band."

INTERNET TIE-INS

Sexton says there will be various Internet tie-in promotions on Arista's World Wide Web site, as well as BMG Music's Web site Bug Juice, to build the act's presence in cyberspace. In mid-March, the label is releasing a Bug Juice compilation that will feature the act, he says. In addition, Crash Test Dummies will be featured on a Music Monitor Network compilation, which that independent service will ship to 70 indie retail outlets in early March.

A videoclip for "Keep A Lid On Things" was serviced Feb. 8 to outlets in Canada. Crash Test Dummies will also tour in the next few months in support of the new album. "We're looking at ways to premiere the video [in the U.S.], possibly on the Internet, and we're looking for some [tour] dates in Canada and the U.S.," says Sexton.

In Canada, Zbitnew describes

"Give Yourself A Hand" as being "an exceptionally setup record. We've had this album for six months; we were able to play it for retailers, radio programmers, and media reps one by one as much as possible. The early indicators for success are really positive."

25 SONGS LATER

Roberts says the album's funky, layered approach was far from his mind when he began writing and working on demos while living in England. In all, he scrapped 25 songs that he says were written before he found the album's course.

BMG Music Canada VP of A&R Keith Porteous, who was overseeing the project, says, "I told him, 'There's better songs in you; you should keep writing.' In time, he also decided it was a good thing to keep writing."

Roberts came to collaborate with Los Angeles-based producer Greg Wells, a Canadian originally from Peterborough, Ontario, who had played keyboards with Kim Mitchell and k.d. lang before relocating to Los Angeles a decade ago.

The two met at Miles Copeland's 1996 songwriting retreat at Chateau de Marouette in the south of France. Although none of their collaborations from that period landed on the Dum-

mies' forthcoming set, Roberts was so impressed with Wells that he asked him to produce it.

Roberts, meanwhile, decided to move from England to New York's Harlem. "New York really rubbed off on me," says Roberts. "One morning I wrote [album cut] 'I Love Your Goo' at the subway stop in my head, with falsetto parts in it and all. After I wrote that [song], it was clear to me I had a direction I could go in. I decided to start from scratch and disregard the first 25 songs."

The album's lyrics were primarily written in New York, and the music was done in two spurts in Wells' demo studio in Los Angeles. Roberts would sing the lyrics, and Wells would play guitar, drums, piano, or bass. The Dummies—Reid, Mitch Dorge (drums), Ben Darvill (harp, mandolin), and Dan Roberts (bass)—joined in at the One to One studio in Los Angeles to flesh out the album.

The Roberts songs on the new album are published by PolyGram International Publishing. The others are published by Irving Music and Greg Wells Music, except "Little Something," which is published by Ellen Reid.

The band is managed by Swell Music in Toronto. Its booking agent is S.L. Feldman & Associates for Canada and the Agency Group for the U.S.

December 15, 1998

Steve Buckingham
Producer, *Underneath*
Sr. VP A&R, Vanguard Records

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Kudos to Gary.

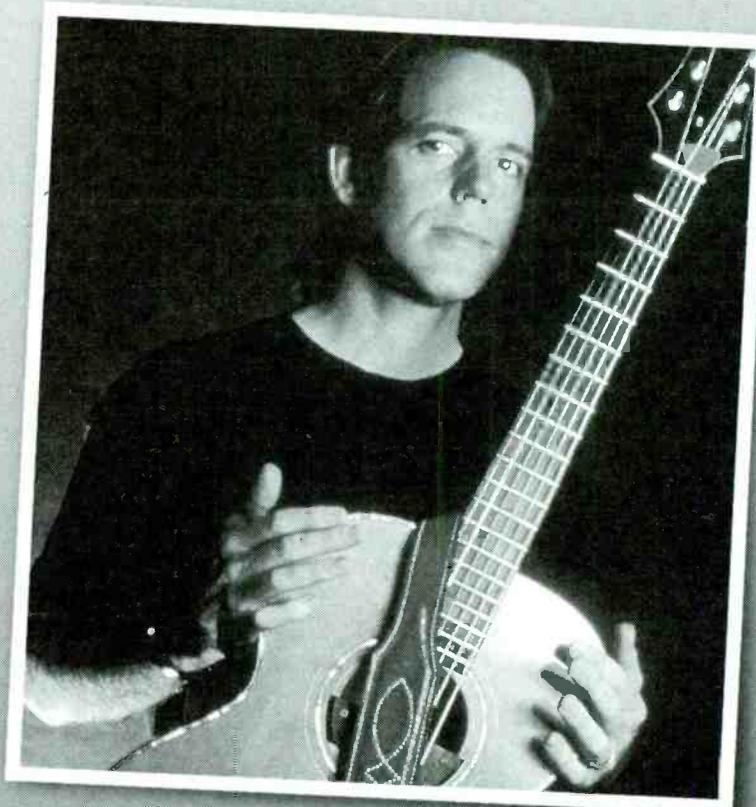
All my best,

Denny Purcell

Denny Purcell
President of Georgetown Masters, Nashville
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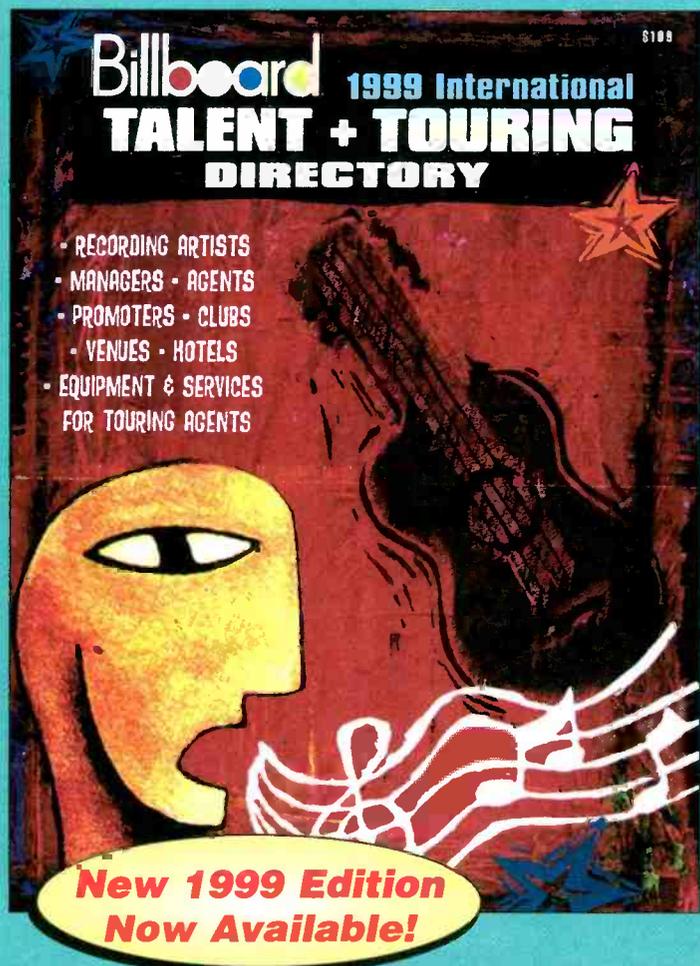
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Artists & Music

BRIT AWARDS

(Continued from page 18)

y negro. While the singer/songwriter maintains a respected position on the roots music circuit, last year's "Angels & Electricity" spent only two weeks on the U.K. chart.

Others among the champion Brits of 1989 have shown more mainstream durability. Named as best British male solo artist that year was Phil Collins, who had also taken that title in 1986 and kept it in 1990. In addition, he starred in the film that won the award for best soundtrack or cast recording, "Buster." At the time, Collins was still maintaining dual careers as a soloist and front man of Genesis, whose ranks he finally departed in 1996.

For the first half of the '90s, Collins scaled international heights in both roles. As he broke from Genesis, a cool wind appeared to be blowing across his marketability, especially at home; his 1996 album, "Dance Into The Light"—his first in a new U.K. deal with EastWest—under-performed by his own lofty standards.

But Collins bounced back to the top of the U.K. album chart last October with the Virgin compilation "... Hits." Platinum in its first week (for sales of 300,000 units), the album is now certified triple-platinum in the U.K., with sales close to 1 million units, according to Collins' management company, Hit and Run, which estimates worldwide sales of the set at 3.5 million. "... Hits" was the U.K.'s 14th-best-selling album of 1998, according to Chart Information Network data.

A LONG RUN

The band that won the award for British group at the Brits 10 years ago was Erasure, in recognition of an impressive run of hit singles and albums that began in 1986 and was still some years away from its peak.

In 1992, the "Abba-esque" EP—the 12th of the Mute Records duo's 15 domestic top 10 hits—became its only No. 1 to date on the U.K. singles chart. The retrospective "Pop!—The First 20 Hits" was the fourth of five consecutive U.K. No. 1 albums. Sales of the group's last two sets, '95's "Erasure" and '97's "Cowboy," have been modest. After a yearlong hiatus, the duo is due to start work on a new album this month in Spain.

Annie Lennox's 1989 victory as best British female solo artist was her third—after wins in '84 and '86—and was followed by three more in 1990, 1993, and 1996. Although she hasn't released new material since 1995's "Medusa" (Arista), she and her former Eurythmics partner, Dave Stewart, will be honored with this year's award for outstanding contribution to the British music industry, and they're slated to close the show with a sequence of hits.

Brit Awards winners may come and go. Yet several of the nominees for this year's main awards have already been active since those distant days of 1989, including Massive Attack and the Beautiful South. Others—such as the Manic Street Preachers, PJ Harvey, and Des'ree—have spent the entire '90s building their careers. (For a complete list of this year's Brit Awards winners, see story, page 5.)

SOUNDTRACKS AND FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

'PUNK' ROCKS: Sony Pictures Classics film "SLC Punk" is about life in the hardcore punk movement in the most unusual of places—President Reagan-era Salt Lake City. Fittingly, the Hollywood Records soundtrack leads off with the most unusual of covers, a throbbing version of twangy tome "I Never Promised You A Rose Garden" by the label's own modern punk outfit the **Suicide Machines**.

The song sits amid a cluster of in-your-face music from seminal period bands, including the **Ramones**, the **Dead Kennedys**, **Blondie**, **Fear**, and **Velvet Underground**. **Mitchell Leib**, Hollywood's senior VP of A&R and soundtracks, says the label and filmmaker **James Merendino** were looking for a cover that had not been done in a punk rendition and contained a good deal of irony. Ironically, much of the college crowd at which the soundtrack is being targeted won't remember the original acts, whose careers collectively span the late '60s to the early '90s.

Leib says "SLC Punk" is a good fit for Hollywood's soundtrack roster. "We tend to do really well with the kind of smaller films that are genre-specific with their music and need a real grass-roots marketing campaign," he says. "With smaller films you also get to be really intimate with the filmmakers and play a part in the way the movie is marketed, not just the soundtrack."

The label's "Varsity Blues" compilation is scoring big at retail and this issue stands at No. 38 on The Billboard 200.

The label also saw the film as a way to get additional exposure for the Detroit-based **Suicide Machines**, who have recorded two albums for Hollywood and are planning to return to the studio in April. "We don't have a deep roster of established artists, so this allows me the opportunity to groom and involve a smaller artist that would not be attractive as a marketing tool for a major album," Leib says.

The movie opens April 2 in New York, Los Angeles, and Salt Lake City, with a wider rollout to follow. Hollywood plans to saturate those cities with TV and radio buys, as well as extensive screenings on college campuses, and will roll into additional markets as the film's distribution broadens, with retail promotions including a tie-in with Doc Marten shoes.

"Rose Garden" will be released March 15 to college radio plus alternative and modern rock stations that are promoting screenings, and Sony plans to use the song in its TV advertising, according to Leib.

Suicide Machines lead singer **Dan Lukacinsky** says he was drawn to "SLC Punk" not only because he grew up listening to many of the featured bands but because he could relate to its premise. The story follows a straight-A high school grad named Stevo who balks at the notion of following his father's legacy of college and Harvard Law School and instead immerses himself in the punk scene. After some obvious and some less predictable twists, he realizes he needs to change what has become his own status quo.

"It's not just with the punk music, but people get heavily into a scene and then as they get older they realize everything it meant didn't actually mean that much and what they were doing was kind of ridiculous. You are running around screaming 'Anarchy' and you don't know what it's all about, but it seems kind of cool when you are a 17- or 18-year-old kid," says the 28-year-old Lukacinsky.

Lukacinsky says the band's cover jibes perfectly with the film's theme. "There are no promises in life—everyone who sees the movie will understand that's what it's all about." He says the group recorded the song last September and began incorporating it into its live shows in the fall. "Rose Garden" may also appear on the **Suicide Machines'** next album.

PRODUCTION NOTES: Trumpeter/film composer **Terence Blanchard** explores a collection of jazz-based film scores in "Jazz In Film." The album, due March 2 on Sony Classical, features music from such movies as "A Streetcar Named Desire," "Chinatown," and "Taxi Driver," as well as **Duke Ellington's** score to "Anatomy Of A Murder" . . . The prolific **Carole Bayer Sager**, who just took home a Golden Globe for the "Quest For Camelot" power ballad "The Prayer," is back in the film arena once again. She collaborated with **Linda Thompson Foster** on the lyrics for a song for **Clint Eastwood's** upcoming film "True Crimes." Eastwood wrote the music for the song, which **Diana Krall** recorded last month.

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			FEBRUARY 27, 1999	
			No. 1	
1	NEW		THE OTHER ONES	THE STRANGE REMAIN
2	3	16	SARA EVANS	NO PLACE THAT FAR
3	1	25	THE FLYS	HOLIDAY MAN
4	2	21	TRICK DADDY	WWW.THUG.COM
5	13	21	SHAKIRA	DONDE ESTAN LOS LADRONES?
6	14	44	ELVIS CRESPO	SUAVEMENTE
7	7	17	GODSMACK	GODSMACK
8	4	15	KID ROCK	DEVIL WITHOUT A CAUSE
9	5	16	DIVINE	FAIRY TALES
10	10	27	THE WILKINSONS	NOTHING BUT LOVE
11	6	3	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 5
12	9	31	TRIN-I-TEE 5:7	TRIN-I-TEE 5:7
13	11	14	TQ	THEY NEVER SAW ME COMING
14	12	3	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA
15	17	21	LEE ANN WOMACK	SOME THINGS I KNOW
16	15	31	FIVE	FIVE
17	8	58	AVALON	A MAZE OF GRACE
18	19	23	SUSAN TEDESCHI	JUST WON'T BURN
19	18	14	GHETTO MAFIA	ON DA GRIND
20	29	6	SIXPENCE NONE THE RICHER	SIXPENCE NONE THE RICHER
21	16	3	SHAE JONES	TALK SHOW
22	35	15	CHAYANNE	ATADO A TU AMOR
23	21	27	JENNIFER PAIGE	JENNIFER PAIGE
24	25	5	LES NUBIANS	PRINCESSES NUBIENNES
25	24	52	JAGGED EDGE	A JAGGED ERA

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	22	8	EMILIA	BIG BIG WORLD
27	30	5	VICENTE FERNANDEZ	ENTRE EL AMOR Y YO
28	43	10	FFH	I WANT TO BE LIKE YOU
29	44	6	JERRY RIVERA	DE OTRA MANERA
30	27	59	SEVENDUST	SEVENDUST
31	NEW		TIM WILSON	IT'S A SORRY WORLD
32	26	14	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	LIVE FROM THE POTTER'S HOUSE
33	20	12	PLACEBO	WITHOUT YOU I'M NOTHING
34	23	25	TATYANA ALI	KISS THE SKY
35	32	20	WILL DOWNING & GERALD ALBRIGHT	PLEASURES OF THE NIGHT
36	28	5	VAST	VISUAL AUDIO SENSORY THEATER
37	NEW		DEFARI	FOCUSED DAILY
38	47	13	OLGA TANON	TE ACORDARAS DE MI
39	RE-ENTRY		ALEJANDRO SANZ	MAS
40	39	17	VOICES OF THEORY	VOICES OF THEORY
41	RE-ENTRY		GRUPOMANIA	THE DYNASTY
42	31	3	MARVELOUS 3	HEY! ALBUM
43	42	27	THE W'S	FOURTH FROM THE LAST
44	36	25	KEB' MO'	SLOW DOWN
45	41	52	DIANA KRALL	LOVE SCENES
46	NEW		LOS TRI-O	NUESTRO AMOR
47	NEW		TRAIN	TRAIN
48	46	40	ROY D. MERCER	HOW BIG'A BOY ARE YA? VOLUME 4
49	37	23	LINK	SEX DOWN
50	RE-ENTRY		JENNIFER KNAPP	KANSAS

POPULAR • UPRIISING S

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

DUBTRIBE'S MAJOR-LABEL DEBUT: Dance/electronic act **Dubtribe Sound System** has been building a loyal following through its constant touring since 1993. The San Francis-



Solo BC. BC, former lead singer for the R&B group IV Example, has launched a solo career. In anticipation of his debut album, "Solo" (due April 13 on Red Ant Entertainment), BC will be making a series of promotional appearances at African-American museums and cultural centers. Upcoming appearances include March 3 in New York, March 4 in Washington, D.C., and March 5 in Philadelphia.

co duo—which consists of husband-and-wife team **Sunshine and Moonbeam Jones**—released a critically acclaimed self-titled debut

album in 1994 on indie label Organico Records before signing to Jive Electro (Billboard, Nov. 21, 1998). The act's second album, "Bryant Street," is set for release Tuesday (23).

"Bryant Street" is the first single-artist release from Jive Electro, the new dance/electronic sister label of Jive Records. (Another Jive Electro title, "Old School Vs. New School," is also due Tuesday (23), but it is a multi-artist compilation.)

Jive Electro senior director **Neil Harris**, who signed the duo, says, "They're extremely innovative." Harris, who is also responsible for the marketing of "Bryant Street," believes that Dubtribe Sound System could have "a much broader base than people who listen to electronica."

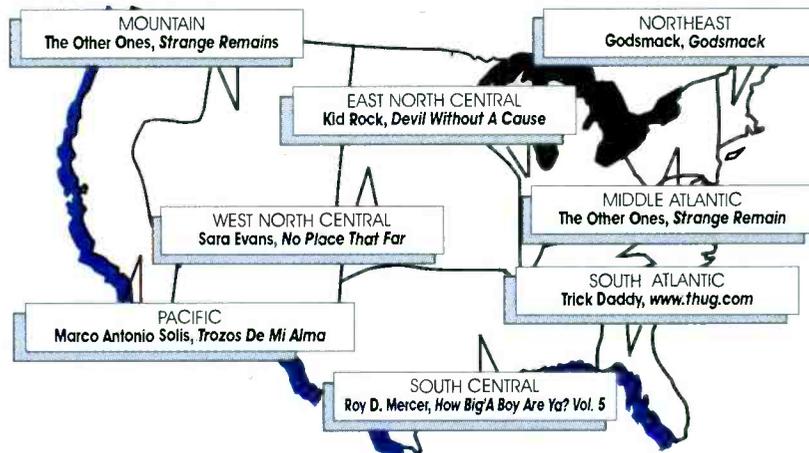
Case in point: The album features tracks that mix old-school disco, harder industrial sounds, and psychedelic grooves. There are even a few songs in Spanish.

Harris describes the setup for the album: "We started out with mailings to elec-



'Beautiful' Breakthrough. Joydrop is a new Canadian rock band whose debut album, "Metasexual" (Bat Cave/Tommy Boy), is getting attention via the first single, "Beautiful." The video has already been aired on the Box. Modern rock stations, such as WFNX Boston, are also starting to play the song.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

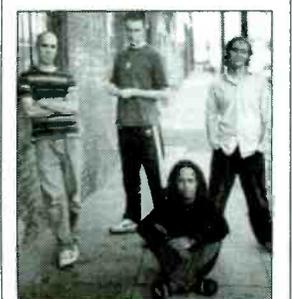
EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Kid Rock <i>Devil Without A Cause</i>	1. Trick Daddy <i>www.thug.com</i>
2. The Flys <i>Holiday Man</i>	2. Elvis Crespo <i>Suavemente</i>
3. Godsmack <i>Godsmack</i>	3. Shakira <i>Donde Estan Los Ladrones?</i>
4. Sara Evans <i>No Place That Far</i>	4. Sara Evans <i>No Place That Far</i>
5. The Other Ones <i>The Strange Remain</i>	5. Jerry Rivera <i>De Otra Manera</i>
6. Divine <i>Fairy Tales</i>	6. Grupomania <i>Dynasty (La Dinastia)</i>
7. The Coup <i>Steal This Album</i>	7. Olga Tanon <i>Te Acordaras De Mi</i>
8. The Wilkinsons <i>Nothing But Love</i>	8. Chayanne <i>Alado A Tu Amor</i>
9. Five <i>Five</i>	9. Divine <i>Fairy Tales</i>
10. Trick Daddy <i>Dollars www.thug.com</i>	10. Tono Rosario <i>Exclusivo</i>

tronic music tastemakers. The album is so diverse that we figured that DJs won't play one type of record. So we released two songs off the album: 'Breeze' and 'Holler.' About 50% of the people we serviced got [both records]. Of the other 50%, the more alternative DJs got 'Holler,' and the house/crossover DJs got 'Breeze.'

Because there are Spanish-language tracks on "Bryant Street," Harris says, "we're going to take the album to the Latin market. We're also going to reach out to the jam band/hippie scene because Dubtribe Sound System improvises a lot in concert. I think their live show is one of their strongest points." Dubtribe Sound System's North American tour was scheduled to launch Sunday (21) in San Francisco.

MAG DADDY: Indiana rapper **Mag** (not to be confused with the rap group **Mag 7**) has been generating interest in his debut album, "Hustla'z Heaven," due March 2 on Relativity Records. The video for the album track

"How U Like It" (which features **Gangsta Boo** of **Three 6 Mafia**) has already gotten airplay on BET. **Naughty By Nature** rapper **Treach** is



New British Rockers. Moke's self-titled debut album has already been released in the band's native U.K. The set, slated for a U.S. release March 23, is the first album on the new William Morris Agency label, Ultimatum Music. Moke lead singer John Hogg says of U.S. radio's role in breaking new acts, "There are so many stations that cater to different formats that it's healthy." Moke is currently on a North American tour with the Black Crowes.

featured on the album track "Work." Mag also guests on the forthcoming **Naughty By Nature** album, "19Naughty9: Nature's Fury."

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

► QUINCY JONES

From *Q, With Love*

PRODUCER: Quincy Jones, others

Qwest/Warner Bros. 46490

Released in time for Valentine's Day, this two-CD set is a lover's dream: 26 romantic songs, all produced or co-produced by master of the craft Quincy Jones and featuring many of his longtime friends.

Although the list is too long to repeat in its entirety, participants include Sarah Vaughan, Barry White, Michael Jackson, Frank Sinatra, Patti Austin, George Benson, Aretha Franklin, R. Kelly, Toots Thielemans, Tevin Campbell, James Ingram, Tamia, and newcomer Catero (who was discovered and signed to Qwest by Jones' daughter Kidada). With the exception of a few previously unreleased cuts, the tracks are culled from the artists' individual albums and from such Jones titles as "The Dude," "Back On The Block," "Body Heat," and "Q's Jook Joint." Unlike thematic compilations that scrape the bottom of the barrel, "From Q, With Love" leaves the listener with the impression that there's a lot more where it came from. A collection that could only have resulted from a man of Jones' boundless talent and influence.

★ CHUCK E. WEISS

Extremely Cool

PRODUCERS: Tony Gilkyson, Tom Waits, George Howard, Mike Hutchinson, Chuck E. Weiss

Slow River/Rykodisc 0041

To the general public, he's the answer to the trivia question "Who is the subject of the Rickie Lee Jones hit 'Chuck E.'s In Love?'" To the L.A. cognoscenti, he's a possessed blues rocker who's held down a Monday-night spot at the Viper Room (formerly the Central) for the past 11 years and whose compadres include Tom Waits, Tony Gilkyson, and Johnny Depp. Eons since his last studio release, Weiss re-emerges with this stellar album, which distills some of the best and most overlooked musical currents of the '90s: Waits' singularly eccentric sound ("Pygmy Fund," "It Rains On Me," the title track), the trance blues of northern Mississippi ("Devil With Blue Suede Shoes," "Just Don't Care"), and electric Cajun ("Oh Marcy"). A return to form for a long-lost underground icon.

RAP

SOOTHSAYER

Zen Turtle

PRODUCERS: Dr. Israel, Soothsayer

Mutant/Paradigm 051

Brooklyn is America's Brixton, a sonic brew of global Africa's sounds as philosophies—from jazz to reggae to jungle to spoken word—and bubbling up from it are talents like Soothsayer, brother of the psyche to the likes of the U.K.'s Tricky, Roni Size, and other pre-millennium visionaries. Reggae dub poet Osagyefo's sharp-tongued rhymes in his pair of guest tracks neatly set off Soothsayer's equally keen yet dreamily rendered spoken observations on ism and schism, injustice, and other human folly. Atmospheric live and engineered tracks feature heavy Jamaican dub foundations, sinuous jazz riffs, classic and future funk, even ambient club noise. It's all hip-hop, at its most brainy, artful, and concussively rhythmic. On the mike and as producer—along with his True Mystic Soundsystem/Mutant label crew member Dr. Israel—Soothsayer demonstrates his instincts for

SPOTLIGHT



SPY

Music To Mauzner By

PRODUCER: Spy

Lava/Atlantic 83135

Multitalented and prodigious, the young New York provocateur Spy has already generated interest in the film and music communities for, respectively, his role in the acclaimed indie short film "Atomic Tabasco" and this debut album. A guitarist, bassist, drummer, keyboardist, and programmer who writes, sings, performs, and produces his material, Spy—aka Joshua Ralph—mangles electronic and acoustic sounds with amazing fluidity. He brings to mind sources as diverse as Beck, Cop Shoot Cop, Prince, and Joe Jackson, yet his sound is all his own, and his flirtations with gospel, symphonic music, and mariachi tunes are as sincere as they are inspired. Highlights of an album whose appeal could span the college, modern rock, electronica, triple-A, metal, and pop audiences include the insistent, hard-driving opener "Baby" (the first single); "Won't You Come Down," a spare groove garnished with Farfisa noodlings; the very catchy, very funky "Wanderer"; the unabashedly campy "Leonard's Lounge"; and the cinematic instrumentals "Goonies" and "The Desert Suit Conspiracy." An emerging talent.

sense, tone, and structure, all of which guide the listener not just to the dance-floor but deep into a compelling inner mindscape.

LATIN

ROCÍO DÚRCAL

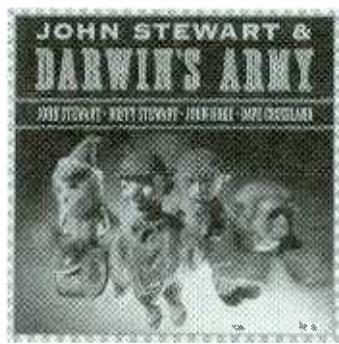
Para Toda La Vida

PRODUCER: Roberto Livi

Ariola/BMG 63526

The lovely title track—a moving ode to an admired lover sung with the legendary Los Panchos—heads up a pleas-

SPOTLIGHT



JOHN STEWART & DARWIN'S ARMY

PRODUCERS: John Stewart, John Hoke, Buffy Stewart

Appleased 1025

A musical journeyman who has toiled in the folk idiom for his entire career but reached his commercial apex by writing such indelible pop songs as "Daydream Believer" and "Gold," John Stewart is as qualified as any to make a definitive folk album. As the ringleader of Darwin's Army—which features him; his wife, Buffy; and guitarists John Hoke and Dave Crossland—Stewart revives such traditional fare as "Darlin' Corey," "Wild Mountain Thyme," "Twelve Gafes To The City," "Santy Anno," and Lead Belly's "Good Night Irene." A believer in the all-encompassing definition of "folk music," Stewart also covers Bob Dylan's "My Back Pages," Paul Simon's "Boy In The Bubble," Tim Hardin's "Reason To Believe," Lerner & Lowe's "They Call The Wind Mariah," and Harburg & Arlen's "Somewhere Over The Rainbow." Warm, respectful production keeps the spotlight on the songs, the voices, and the instruments. Stewart, who was a member of the Kingston Trio in the early '60s, is audibly comfortable performing in a group setting again. Contact: www.appleasedrec.com.

ant, traditional pop disc filled with lovable anecdotes delivered with typical panache by the stately torch vocalist. Enshrouded in producer Roberto Livi's customary plush instrumental backdrop, Dúrcal navigates her rangy and slightly smoky mezzo effortlessly through tuneful songs of love rediscovered ("Hoy Lo Vi Pasar"), love preserved ("Poquito Olvido Mucho Corazón"), and love forsaken ("No Pensar En Tí"). The perky, accordion-glazed "Ten Cuidado" brightens this album's somber timbre (musically, at least) with a paean about love—to be avoided.

SPOTLIGHT



EDWIN HAWKINS

Love Is The Only Way

PRODUCERS: Edwin Hawkins, Carl Wheeler

World Class Gospel 92823

Edwin Hawkins is rightly esteemed as the father of modern gospel for his 1969 smash "Oh Happy Day," which added a modern R&B rhythm section to a traditional choir setting. Coming a decade after his last effort as a solo artist, this outing shows that the master has fully kept pace with the young Turks of gospel who unanimously cite him as a pivotal influence. The production and performances sparkle, shine, kick, and soothe in all the right places. Six strong new Hawkins originals offer solid shots for gospel, AC, R&B, and contemporary Christian formats to sink their teeth into, and a soulful medley of praise-and-worship classics opens the doors even wider. The album-opening update of "Oh Happy Day" is as fresh and fitting in its modern context as its predecessor was 30 years ago, and an additional dance mix of the song is irresistibly catchy and invigorating. Add to all that the joy of seeing the old pro come off the bench and hit a grand slam, and you've got something seriously going on.

COUNTRY

► CLAUDIA CHURCH

Small Town Girl

PRODUCER: Rodney Crowell

Reprise 47182

Claudia Church's sparkling debut is yet another glimpse of the future of country: power pop waltzing hand in hand with country sentiment. With guitars chiming, sitars slithering, and melodies so bright they almost hurt the eye, master Nashville cat Rodney Crowell is musically simpatico with Church, to whom he was married before they decided on this studio partnership. Church, a gifted songwriter and expressive singer, shows herself to be versatile, easily gliding from the winsome

childhood memory of "Home In My Heart" and the autobiographical title cut to "Just As Long As You Love Me," a full-blown Buddy Holly-ish anthem with fiddle and vocal soaring above a rolling drum beat. If Petula Clark had ever gotten to Nashville and met a producer like Crowell, this is what she may have sounded like.

CLASSICAL

★ PIANO MUSIC OF GINASTERA, VOL. 1

Eduardo Delgado, piano

PRODUCER: Todd Garfinkle

M•A Recordings 038

Argentine composer Alberto Ginastera (1916-1983) is better known for his vibrant orchestral scores, but he also produced colorful piano pieces throughout his career. And there is no better introduction to these works—or to his music in general—than this disc from Argentine pianist Eduardo Delgado. This smartly played and beautifully recorded recital sways and swirls amid spicy dance rhythms and nostalgic romanticism, with a Latin warmth always at the fore. If "Tres Piezas" were aired on the radio, fans of both Chopin and Astor Piazzolla would flock to the shops for this disc. Newly available in the U.S. via Koch, the catalog of the Encino, Calif.-based M•A label includes wonderfully produced and packaged discs beyond Ginastera, several of which spotlight Spanish early-music artists.

CONTEMPORARY CHRISTIAN

CONSIDERING LILY

The Pieces Fit

PRODUCERS: Barry Blair, Quinlan

ForeFront 2438 2214

"The Pieces Fit" is an appropriate title for this project, because, after a few years of evolution, Considering Lily has released its most focused and accessible album yet. The act debuted as sister duo Serene & Pearl. Their sophomore disc found them with a band and a new moniker—Considering Lily. Prior to this release, sister Serene Allison left the group to become a full-time mother. Pearl has now been joined by Jeanette Herdman (whose husband, Bob, is a member of Audio Adrenaline). The vocals are swirling, celestial, and thoroughly appealing. At times vulnerable, at times fiercely passionate, their voices imbue these modern pop songs with a wealth of emotion. The opening cut, "Great Expectations," gets the album off to a great start. "Today," "Complete Me," "I Want To Need To Know You," and the title track are a few of the highlights of this 12-song disc. Fans will be happy that Pearl carried on, and they'll appreciate what Herdman brings to the group.

NEW AGE

ALISON HOOD

Romantic Themes & Celtic Dreams

PRODUCER: Phil Coulter

RCA Victor 63362

It could be a bright idea to take the attractive piano nocturnes of John Field—the 19th-century Irish composer who was an influence on Chopin—and set them in candle-lit, quasi-Celtic surroundings. And the concept might seem brighter if executed by an imaginative young Irish musician and her skilled cohorts. But this album's presentation suggests that neither the idea nor its execution is of any worth. If the label did feel that there were any musical merit here, then why would it have tarted up the cover with a photo of the artist's décolletage so egregiously displayed? Apparently, the record company values Alison Hood more for her physical assets than for her musical ones and expects us to do the same. But you don't need to buy the record to admire the babe on the cover.

VITAL REISSUES

VARIOUS ARTISTS

30 Original Historic Rockabilly Classics, Vol. 2

PRODUCERS: Bill Taylor, Tom Lincoln

Spin/Lost Gold 5898

The second volume of Lost Gold's ambitious "Rockabilly Collectors' Series" turns to increasingly obscure regional rockabilly singles. This set examines tunes from Memphis; Nashville; Bakersfield, Calif.; Los Angeles; Chicago; St. Louis; Shreveport, La.; San Antonio; Jennings, Mo.; Racine, Wis.; and so on. The set's geographic and musical diversity serves to underscore the fact that much rockabilly was do-it-yourself music, true garage-band stuff. Unfortunately for their creators, the rare 45s represented here are today worth far more money to collectors than the

artists ever earned. Many of the labels represented—such as Sure Records, from Jackson, Tenn.—issued only one release. In this case, it's the very rare "Red Hot Mama" by Wayne Williams & the Sure Shots. That 45 is now worth at least \$1,500 in mint condition, according to producer Tom Lincoln's latest rockabilly price guidebook. At any rate, this is enjoyable just for the music.

"GROOVY" JOE POOVEY
Greatest Grooves
COMPILATION PRODUCER: David Dennard
Dragon Street 70199
"Groovy" Joe Poovey, a Dallas-area child country prodigy turned rockabilly pioneer, had the misfortune to open for Elvis Presley at Dallas' Big D

Jamboree in 1955. Thereafter, Poovey's dreams were universal but his appeal remained regional. In many ways, this album is a 40-year musical documentary of a regional artist best known for two songs on the Dixie label: "Move Around" and "Ten Long Fingers" (for which European fans later rediscovered him). As rockabilly waned, he went back into country and continued playing, driving limos in Dallas, touring Europe, and occasionally recording until his death in 1998, shortly before this album was finished. The original raw beauty and energy of his work shine through these recordings, which span four decades from the '50s to the '90s. Contact: 214-369-5972.

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 (JM): 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).

SINGLES

EDITED BY CHUCK TAYLOR

POP

► THE GOO GOO DOLLS *Dizzy* (2:41)

PRODUCERS: Rob Cavallo, the Goo Goo Dolls

WRITER: J. Rzeznik

PUBLISHERS: Corner of Clark and Kent Music/EMI Virgin Songs, BMI

Warner Bros. 9603 (CD promo)

The Goo Goo Dolls sharpen the edge on this aggressive third single from their current platinum album, "Dizzy Up The Girl." Its hard-nosed, straight-ahead rock approach may jolt some top 40 programmers and listeners at first, especially after gentler name-brand cuts like "Iris," "Name," and "Slide"—but not to fear. Not even 30 seconds into the song, there's that telltale hook that brings back its accessibility—and without losing sight of the fact that the band obviously wants its audience to know it for more than its hit rock ballads. Lead vocalist John Rzeznik, as ever, puts in a fiery performance, while the lyrics skillfully tell of a guy's obsession with the wrong woman: "I'm drowning in your vanity/Your laugh is a disease/You're dirty, and you're sweet/You know you're everything I need." Wrap this one up nice; it's a perfect package for modern rock, top 40, adult top 40, and modern adult.

★ BLESSID UNION OF SOULS *Hey Leonardo (She Likes Me For Me)* (3:24)

PRODUCERS: Emosia, C.P. Roth

WRITERS: E. Sloan, J. Pence, Emosia

PUBLISHERS: EMI April/Tosha/Shapiro Bernstein & Co., ASCAP

Push Records 90417 (CD promo)

Talk about a turnaround. There's not a person on earth who would recognize this as the same act that gave us the 1995 top 10 softy "I Believe." Those tender heartstrings have been traded in here for ravaging guitars and raucous vocals in a song that's as much a modern rock anthem as it is a straight-ahead mimic of crossover favorite Third Eye Blind. Lyrically, the foursome has come up with a clever concept: "She likes me for me/Not because I hang with" trendy actor Leonardo DiCaprio. It works. This song succeeds on all levels—it's catchy as can be, reinvents an act long regarded as an a cappella quartet, and grabs your ear throughout with names like Cindy Crawford, Pavarotti, Jim Carrey, Tyson Beckford, and Robert Redford. Sounds like a hit if top 40 is willing to look past preconceptions and surprise its audience. Modern rock, this is also credible enough to add a zing to your playlist, if you dare.

★ DC TALK *Consume Me* (3:56)

PRODUCERS: Toby McKeethan, Mark Heimermann

WRITERS: T. McKeethan, M. Heimermann

PUBLISHERS: Achtoter Songs/Out of Twisted Roots/Blind Thief, BMI; Fun Attic, ASCAP

Virgin Records 13681 (CD promo)

In the last few years, dc Talk has made serious crossover inroads with its subtle brand of modern pop. Here, the guys offer a pretty low-key come on the joys of pure love, which could be taken as a description of an all-consuming relationship or as respectful praise of God. That's why dc Talk has been able to cross comfortably from its Christian roots—its songs contain the universality necessary to reach the masses. Vocally and instrumentally, the band is tight and as marketable to radio as peanut butter and jelly. This isn't the kind of song that's destined to change the way music is made in the late 1990s, but it's a wholly satisfying listen that might add nice flavor to modern adult and adult top 40 radio.

★ ALANA DAVIS *Can't Find My Way Home* (time not listed)

PRODUCERS: Kevin Bacon, Jonathan Quarmby

WRITER: S. Winwood

PUBLISHER: Warner-Tamerlane

Elektra 1263 (CD promo)

Davis made a moderate splash and gained favorable critical acclaim with her 1997 singles "32 Flavors" and "Crazy." She fully intends to take it to the next level with this midtempo folk rocker, the first single from the MGM film soundtrack to "The Mod Squad," due March 23. The Blind Faith cover—penned by Steve Winwood and co-produced by Kevin Bacon—showcases the able singer/songwriter leisurely draping her vocal about a smartly executed acoustic backdrop. Modern adult should eat this up, and there's potential at adult top 40 as well. A pleasant outing from this engaging artist.

R & B

► JACK KNIGHT *Best Friend* (3:29)

PRODUCER: Jack Knight

WRITERS: J. Knight, A. Charles

PUBLISHERS: Dakota House/Justin Combs/EMI-April/Chief Joseph, ASCAP

Universal 1424 (CD promo)

Fresh from his appearance at the intro of Monifah's breakthrough "Touch It," Jack Knight slices off a cool piece of R&B funk here, à la '80s Prince. Featuring persistent claps, a spongy bass beat intense enough to shake you in your shoes, and crafty guitars that add an element of retro groove, this one recounts the tale of a man telling his woman that she should have known better than to bring her flirtatious best friend around him, given his tendency to cheat. But there's no denying that the man's a hound: "I tried to be discreet/Didn't mean to use your sheets." Testy, yes, but great fun from an artist who seems to have a handle on blending naughty night moves with a sense of humor. Certainly worth a serious spin.

JAMES GREAR & CO. *Because You Loved Me (Remix)* (3:55)

PRODUCERS: James Grear, Jamecia Bennett

WRITER: D. Warren

PUBLISHER: Realsongs, ASCAP

REMIXERS: F. Darnell Davis, Patrick Moten

Born Again Records 800 (CD promo)

It's uncanny just how well Celine Dion's 1996 No. 1 hit translates into a Bible-thumping gospel anthem, substituting God in the role that Diane Warren's original version attributed to a loved one. Four versions are offered here: a female-led R&B/pop mix, a male-helmed groove mix featuring T-Low of Next, a straight-ahead R&B mix, and the album mix. Thanking God for strength and hope is the theme here, putting this song in an even more favorable light than before. Kudos to James Grear & Co.—nominated for three Soul Train Awards this year—for a clever idea. For R&B stations with a gospel lean, this may be of interest. Contact: 805-242-0125.

COUNTRY

► SAMMY KERSHAW & LORRIE MORGAN

Maybe Not Tonight (3:59)

PRODUCER: Keith Stegall

WRITERS: K. Stegall, D. Hill

PUBLISHERS: Smash Vegas/November One/ff Dreams Had Wings, BMI

Mercury/BNA 234 (CD promo)

Two of the country format's most successful acts team up for a single sure to have a major impact. Too often in these high-profile duet pairings, the performances are more powerful than the material. This isn't the case here. Penned by Keith Stegall and veteran pop writer Dan Hill, the song has a great lyric that explores the emotional distance in a relationship with razor-sharp perception. Both parties want to end the charade—but they can't summon the courage to make the change and aren't sure it's truly over. There are lots of complex emotions bubbling in the lyric, and Morgan and Kershaw are effective in delivering the emotional nuances. A sad, lonely steel guitar underscores the hurt in their voices and keeps the production from slipping too far

into power-pop ballad territory. It's a fine record that should find instantaneous favor among radio programmers and audiences.

► MONTGOMERY GENTRY *Hillbilly Shoes* (3:09)

PRODUCER: Joe Scaife

WRITERS: M. Geiger, W. Mullis, B. Taylor

PUBLISHER: Sixteen Stars, BMI

Columbia 41849 (CD promo)

This one looks like a hit right out of the chute. Columbia has already had to move up the single's release date because stations were playing it early. The album's release has also been moved up from late May to April 13. The duo is Eddie Montgomery (John Michael Montgomery's brother) and longtime friend Troy Gentry. The two honed their sound in Kentucky honky-tonks, and the result is a high-energy brand of traditional country blended with loads of outlaw attitude. This single has an absolutely infectious guitar riff, sassy sawing fiddles, and Gentry's high-octane lead vocal. This single boldly heralds the arrival of what could be country's hottest new act.

★ LISA BROKOP *Ain't Enough Roses* (2:38)

PRODUCERS: Dann Huff, Paul Worley

WRITERS: L. Brokop, S. Hoggins, B. Reagan

PUBLISHERS: Lisa Brokop Publishing Designee/Sony/ATV Songs, BMI; BMG/Sierra Home Music, ASCAP

Columbia 41815 (CD promo)

It's totally baffling that Lisa Brokop hasn't already broken through. She has a rich, emotional voice that's equally persuasive on ballads or uptempo numbers, and for the most part she's recorded strong songs worthy of airplay. Maybe, just maybe, this single will be the key that unlocks the right doors at country radio. The song is a cute midtempo tune about a woman who's becoming immune to her lover's peace offerings. After all, there comes a point when "there ain't enough roses on God's green earth" to make up for wrongs inflicted. Brokop delivers the clever lyric with sass and style, while the production is particularly winsome with feathery percussion and nice harmonica flourishes. It's an appealing record that deserves a good shot. Radio, isn't it about time?

MARK NESLER *Baby Ain't Rocking Me Right* (3:03)

PRODUCERS: Jerry Crutchfield, Kyle Lehning

WRITERS: M. Nesler, T. Martin

PUBLISHERS: Glitterfish Music/Music Corporation of America/Hamstein Cumberland/Baby Mae, BMI

Asylum 1187 (CD promo)

This is Nesler's third Asylum single, fol-

lowing "Used To The Pain" and "Slow Down," which peaked at Nos. 47 and 46, respectively, on Hot Country Singles & Tracks. Those songs showcased Nesler's edgy voice and appealingly left-of-center charm—strong qualities that, thus far, haven't thoroughly endeared him to country radio. This song is more predictable country fare—bouncy melody, an average lyric about a relationship in trouble, and a vocal that doesn't seem to have the depth or grit displayed on previous efforts. It seems an obvious attempt to fit the radio formula. That's not to say it isn't an OK song and a good performance—just that it's a little too aimed at the pocket. It will probably be a huge hit, but it would be nice to see Nesler rewarded for the cuts on the album that show his uniqueness as an artist, not just his ability to play the game.

AC

► PAUL ANKA & CELINE DION *It's Hard To Say Goodbye* (4:16)

PRODUCER: David Foster, Humberto Gatica

WRITERS: P. Anka, M. Spiro, J. White

PUBLISHERS: PaulAnne/Edition Sunrise, BMI

Epic (CD promo)

With Celine Dion taking a break from the massive radio exposure of her "Let's Talk About Love" opus, Epic is hoping to carry the torch with this David Foster/Humberto Gatica-produced duet with Paul Anka from his recent "A Body Of Work." The track cruises through the softest of AC waters—it's both lovely and relaxing—with a gentle splash of Spanish guitars, lilting strings, and a heartbreaking lyric about the difficulty of stepping back once it's clear that the magic is gone. Anka is in fine voice here, delivering an emotive performance that will send listeners reeling back to his fruitful heyday. Dion, as always, can turn the simplest phrase into a mantra of definitive sentiment. For those stations that embrace Barbra and Neil, you've got an ace up your sleeve here.

ROCK TRACKS

► PUSHMONKEY *Caught My Mind* (3:43)

PRODUCER: Mike Clink

WRITER: Pushmonkey

PUBLISHER: My Kind of Clean Music, ASCAP

Arista 3602 (CD promo)

The hard-rocking, Texas-based group Pushmonkey has seen the lights grow

brighter of late, with a recent guest shot on Fox's "Melrose Place," a profile on CNN's "Showbiz Today," the admiration of Howard Stern, and a continual tour that has taken the quintet cross-country. Its latest single, "Caught My Mind," is actually the one that led to the group's signing with Arista, and there's no question why. Add together the iron wall of electric guitars and a rollick of percussion and bass—plus the soaring, razor-sharp vocals of lyricist Tony Park and the production of Mike Clink (Guns N' Roses)—and there's no question that rock radio has got one to take all the way down the pike. Great hook, frantic energy, kicking vocals. It's a home run, baby.

★ TINY TOWN *Love, Lead Us Home* (3:44)

PRODUCER: Bernie Leadon, Tiny Town

WRITER: not listed

PUBLISHERS: Blue Blaise/Larapin Music/I. Malone, ASCAP, Corn Country, BMI

Pioneer Music Group (CD promo)

New Orleans-based Tiny Town is serving up quite a delectable gumbo here, with tasty helpings of blues, rock, and jazz, accompanied by a healthy dash of musical passion. "Love, Lead Us Home" revs and rolls with energy, making you desperate to grab the keys and head down to the local pub to watch these guys do their thing live, because you know it's going to be that good. No electronic anything here, just good old-fashioned songcraft and organic instrumentation that make you remember that it doesn't have to be looped, sampled, or manipulated to sound oh-so-good. Rock radio, be a hero and eat this one up.

THE BLACK CROWES *Only A Fool* (2:56)

PRODUCER: Patrick Leonard

WRITER: not listed

PUBLISHER: not listed

Columbia 41902 (CD promo)

The Black Crowes have something going for them, and it's not just the support of the industrial hemp lobby. The act has instant recognizability—from the twangy first measure of each new song and that almost-subliminal underlying organ drone to the live-style, slow-it-down conclusion of each rootsy track. Take this new single, "Only A Fool." It matters not that Chris Robinson seems to be reading the lyrics from a faraway TelePrompTer or that the guitar solos and chorus are indecipherable from the act's last few singles. Sure, the most recent emphasis track had some gospel backup singers, while this one doesn't. And maybe this one is a bit slower. But frankly, it doesn't matter what each song sounds like. The Crowes will keep at their tight-clothed, foot-stompin' schtick as long as listeners still nod along when one of the band's songs comes on the radio. And this song undoubtedly will.

JEFFERSON STARSHIP *Let Me Fly* (4:03)

PRODUCERS: Paul Kantner, Marty Balin, Tom Flye

WRITER: Paul Kantner

PUBLISHER: Little Dragon, BMI

CMC International 87293-2 (CD promo)

Jefferson Starship launches its CMC International debut, "Windows Of Heaven," with this retro-sounding rock anthem that could attract the interest of longtime fans of the earlier versions of the legendary Jefferson Airplane. Diana Mangano offers the lead female vocals here, while Paul Kantner, Marty Balin, Jack Casady, Slick Aguilar, T. Lavitz, Prairie Prince, and even Grace Slick are promised to appear on various album cuts. For all its good intentions, though, this '70s-based rock'n'roll tune sounds muddy, distant, and not very relevant in the scheme of things today. It's a tough pill to swallow, knowing that the band is hoping to recapture some piece of innocence lost, but this song isn't an indicator of forward thinking on the part of these historic players. Perhaps sometimes it's better to leave well enough alone.

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

Reviews & Previews



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

JONI MITCHELL: PLAYING WITH WORDS AND MUSIC

Image Entertainment
95 minutes, \$19.98, \$24.98 DVD
For some artists, the big stadium show is the best way to show their mettle, but for others, a more close-knit surrounding is just the ticket. Joni Mitchell is a shining example of that second type, and the Warner Bros. soundstage in Burbank, Calif., is the perfect stage for her to take fans through four decades of folk/rock in this concert video. The concert is an intimate affair by all counts. Mitchell, acoustic guitar in hand and backed by a terrific ensemble, plays against a backdrop of her own paintings during the show. Viewers are also taken on a walk through a gallery display of some of her other work at the beginning of the program. Fans will instantly recall most of the 22 featured songs and will probably sing along to "Big Yellow Taxi," "Tiger Bones," and "Crazy Cries Of Love."

ROXY MUSIC: THE BEST OF MUSIKLADEN

Video Music Inc.
35 minutes, \$16.95
"Musikladen" was a German TV series (originally known as "The Beat Club") that in the '60s and '70s captured some of the top progressive and classic rock bands performing primarily in club settings. The series became known for its emphasis on real performances in a time when lip-synching was a hit on many U.S. variety shows. Originally broadcast in 1973, this Roxy Music concert features no formal introductions or fanfare but is a fond remembrance of Bryan Ferry and company before they made their turn toward a more pop sound. Included are "All I Want Is You," "Do The Strand," "Editions Of You," "In Every Dream Home A Heartache," "Remake Remodel," and "Virginia Plain." Video Music is also releasing four additional "Musikladen" titles, several of them compilations featuring acts like Deep Purple, Badfinger, Procol Harum, and Humble Pie.

ARTHUR'S COMPUTER ADVENTURE

Random House Children's Media/Sony Wonder
30 minutes, \$12.98
Let's face it: There are few children who aren't fascinated by their mom or dad's PC. For Arthur the aardvark, the chance to pop in a hot new computer game he borrowed from a friend at school is impossible to resist, even though his mother has asked him not to use the computer unsupervised. When the screen goes berserk, Arthur fears he has broken the computer right in the middle of tax season when his accountant mom needs it most. In the second episode, both of which previously aired on PBS, Arthur overcomes his anxieties about playing the piano and even adds a personal touch to his selection at the school recital. As with all the programs based on author Marc Brown's books, these "Arthur" episodes are the best in their field when it comes to showing children dealing with everyday issues with both good sense and good humor.

BABY HUEY'S GREAT EASTER ADVENTURE

Columbia TriStar Home Video
89 minutes, \$14.98
The families of Bitzville are in for the biggest, sweetest Easter treat of their lives in this direct-to-video story. When an oversized egg rolls off the back of a truck and hatches the giant diapered duck, the townspeople don't quite know what to make of their newest resident. After Huey befriends a shy young boy who convinces

his parents to take him in, they all learn to love him and realize their town has never been more happy and unified. But all is not as peaceful as it seems. A pair of con artists have designs on the duck and are plotting to ruin his reputation, kidnap him, and put him in a Vegas-style show. The film packs in five new songs and concludes with the *au courant* Baby Huey cartoon "Daycare Duckie." Although this Huey bears only the slightest resemblance to his animated inspiration and the story is certainly not poised to become a classic, it's harmless family entertainment with a few laughs.

MUHAMMAD ALI IN HIS OWN WORDS

MPI Home Video
40 minutes, \$19.98
Muhammad Ali became one of the great public figures of our time not only because of his prowess in the boxing ring but also because of his unique communication skills. This video follows Ali's rise to fame in the ring by focusing—as the title suggests—on clips of him talking and talking and talking to the press. A few early interview clips where Ali was amazingly at a loss for words are quickly replaced by a stream of rhymes, gibes, and braggadocio, for which he is best remembered. The interview segments are both hilarious and a bit touching, including one classic moment where a sportscaster, in a desperate attempt to get a few words from Ali's

younger brother (and boxer) Rudolph, puts his hand over Ali's face to keep him quiet.

THE LOST ARK

Acorn Home Media
50 minutes, \$19.95
The Ark of the Covenant—the historic relic believed to have housed the stone tablets on which the Ten Commandments were engraved—is considered among the greatest missing treasures of our time. This tape follows investigative journalist Bruce Burgess' hot pursuit of the Ark and its most recent known resting spot. His journey begins in Egypt, then winds through Jerusalem, a remote island off the coast of Ethiopia, and finally to a seemingly unlikely spot in the hills of Scotland. A travelogue of his false starts and eventual discoveries is interwoven with commentary from various scholars and holy men, who provide an interesting blend of fact and folklore about the Ark, whether it ever or still actually exists, and the magical powers it is said to possess. Contact: 800-999-0212.

SECRETS OF THE INTERNET

MPI Home Video
140 minutes, \$19.98
The title of this program—originally produced as a miniseries for the Discovery Channel—is a bit of a misnomer. While it

suggests that viewers will come away with knowledge about the inner workings of the Internet itself, the tape instead provides a guided tour through several eye-grabbing World Wide Web sites, seemingly selected at random. This virtual journey is hosted by Richard Karn, who apparently is as adept with a keyboard as his character Al on "Home Improvement" is with a monkey wrench. The sites cluster around the topics of aviation, science, ancient civilizations, and adventure. Viewers who aren't interested in these subjects will immediately be bored. Others, though, will soak in the detailed perusals of each site and interviews with the people who created them. The tape is a lot like surfing the Web itself: Viewers will find themselves inundated with information about some very specific topics, whether they really wanted it or not.

ENTER*ACTIVE BY CARRIE BELL

THE UFO ANTHOLOGY

Dreamland Interactive/Cambrix Publishing
Windows and Macintosh CD-ROM
The compelling and extensive UFO research contained on this new CD-ROM puts together a good case for the "we are not alone" theory. Narrated by retired Army sergeant Robert Dean (who is tired of hiding what he knows and claims

to have seen) and co-hosted by journalists and scientists like Linda Moulton Howe, there are more than 10 hours of material compressed onto this disc. Highlights include eye-witness accounts; never-before-seen videos and photos of underground bases such as Area 51 and unidentified flying objects; sound files; medical data; newspaper clippings; police reports; and historical facts grouped into four areas (UFOs, animal mutilation, crop circles, and abductions). Although there are some spelling errors and gratuitous sound effects, the information is organized in an easy-to-navigate fashion and all of the video and sound clips run smoothly. A handy reference guide and complete annotations will show those with more questions what books, magazines, organizations, or videos to turn to next. It's an eerie must-have for any "X-Files" fan.

CONTENDER

Sony Computer Entertainment
Sony PlayStation
"Contender" is the main event for PlayStation's sport games this month, and this title packs a hard punch with arcade-style game play, constantly moving 3D polygonal graphics, and more than 40 boxers with distinct personalities, strengths, weaknesses, and fighting styles. You can play against friends or the computer, working your way from the local circuit to the world championships. Adding to the realism, knocked-out boxers twitch and bruises are visible. In addition, the crowd cheers and newspaper headlines proclaim winners. When you stick with a particular fighter, his stamina, strength, and speed grow. Although loading is a bit slow and learning the punches will take time, players with a "Rocky" complex won't be able to resist stepping into the ring.

AUDIOBOOKS BY TRUDI MILLER ROSENBLUM

A SONG FOR MARY

By Dennis Smith
Read by the author
Time Warner AudioBooks
3 hours (abridged), \$17.98
ISBN 1-57042-630-9
This memoir of an Irish-American childhood in 1940s New York is being promoted as a worthy successor to Frank McCourt's Pulitzer Prize-winning "Angela's Ashes." Like McCourt, Smith has a talent for recalling a wealth of rich, vivid details and singular moments that bring his memoirs to life. Listeners get a clear picture of the stern parochial school nuns, the dusty candy store where a penny bought a cornucopia of delights, the mischievous older brother, and the exasperated, no-nonsense mother holding the family together. Unlike McCourt, though, Smith is not an engaging reader and speaks in a bland monotone that robs the memoir of much of its appeal. In this case, reading the book would be more enjoyable than listening to it.

LILY'S CROSSING

By Patricia Reilly Giff
Read by Mia Dillon
BDD Audio
210 minutes, \$19.99
ISBN 0-553-52529-8
Mia Dillon gives a sympathetic, expressive reading of this coming-of-age tale of a young girl vacationing in the Rockaways in Queens, N.Y., during World War II. Saddened by her father going off to war and the earlier death of a mother she barely remembers, Lily befriends a young Hungarian war refugee, Albert. The audiobook is highlighted by atmospheric music at many points. Dillon doesn't really offer character voices, although she clumsily attempts a Hungarian accent for Albert. Her strength, though, is the emotion she gives to both the dialogue and the narrative.

IN PRINT

MOON: The Life And Death Of A Rock Legend
By Tony Fletcher
Spike
608 pages, \$30

The one member of the Who who died before he got old, Keith Moon has become a legend more for his Herculean hell-raising than for his magnificently idiosyncratic drumming. Tony Fletcher's "Moon: The Life And Death Of A Rock Legend" goes a long way toward righting the balance, while fully exploring the seeds and shards of Moon's hyperactive emotional/chemical excesses.

Fletcher explodes several myths regarding Moon's exploits, many of which he and the rest of the Who exaggerated out of rock'n'roll pride or dissipated memories. For instance, Moon didn't drive a Lincoln Continental into a Flint, Mich., hotel swimming pool during his 21st birthday party. He couldn't have, since he spent the night in the hospital. Early on in the party, a drunken Moon—his pants around his ankles—fell down and knocked one of his front teeth in half.

In Moon's case, though, truth is often stranger than fiction, and "Moon" details many of the more extravagant hotel demolitions (and there were a lot of them), as well as the champagne bottle imbedded in the wall at home. Fletcher also relays the sad but true facts of Moon's embarrassing blackouts and breakdowns and his episodes of hung-over nastiness and domestic violence. And, of course, he discusses at length the gross alcohol and drug abuse that eventually caused Moon's death in 1978 at age 32.

Moon died from an overdose of a prescription drug he had been

using to combat insomnia and the effects of alcohol withdrawal. Rather than suicide, the excessive pill intake appears to be a case of just Moon being Moon: in other words, totally overdoing it. Here, Fletcher is thorough yet sensitive in his coverage of the rampant insecurities, desperate need for attention, and "borderline personality disorder" that fueled the dark side of Moon.

While a tragic tale, "Moon" offers a portrait of the artist as a big-hearted, generous clown and infectious intuitive musician—the soul of the Who from the moment he joined the group. Even though Moon was out of shape and out of step during his last days, the band was never the same after he passed. One of the most original and affecting aspects of "Moon" comes from Fletcher pointing out the pained, contradictory ways the members of the Who reacted to his death. It was a mixture of grief, guilt, and relief at the prospect of

reinventing themselves without the shackle of a member who refused to grow up—the latter feeling held preponderantly by the group's tortured intellectual leader, Pete Townshend.

Fletcher wasn't able to interview Townshend or lead singer Roger Daltrey, although he did speak some with bassist John Entwistle. The shortage of fresh input from the band (particularly Townshend) creates a hole at the heart of "Moon," although Fletcher has done a remarkable job of comparing stories and combing files for vintage quotes from a wide range of Moon intimates. And while he is no prose stylist, Fletcher has done the job with clear-eyed affection for his subject—a fan's insight tempered by journalistic distance.

In Fletcher's telling, Moon was a perpetual little boy who was lost when he wasn't banging the drums for one of the world's greatest rock bands. His unfettered, untutored brand of musicianship didn't allow him to play well with others, and his idle hands made the Devil's work. But listen to his insouciant, impossibly orchestral contributions to the Who in its glory days—from "The Kids Are Alright" and "Live At Leeds" to "Who's Next" and "Quadrophenia." The years will never dim their impact.

Fittingly, it is Townshend's epitaph for Moon that sums up the best of his life and, ironically, the draw of his book: "[Keith was] our great comedian, the supreme melodramatist . . . the most spontaneous and unpredictable drummer in rock."

BRADLEY BAMBARGER





Reel Reasons. G-Funk/Restless recording act Reel Tight recently performed at the BMG Convention in San Diego. Its forthcoming single, a remake of Earth, Wind & Fire's "Reasons," was produced by Earth, Wind & Fire member Larry Dunn. Shown, from left, are Reel Tight's Reggie Long; Peter Jones, president/CEO of BMG Distribution; Joe Regis, CEO of Restless Records; and Reel Tight's Danny Johnson, Bobby Rice, and Bobby Torrence.

Silk Adds Wrinkles To Sensual Songs Elektra Act Hopes To Lure In New Audiences With 3rd Set

BY DAVID NATHAN

LOS ANGELES—It's only been a few years since the release of Silk's self-titled sophomore album, but in the R&B market's ever-changing landscape, the five-man group finds itself being virtually reintroduced to consumers, some of whom may recall the vocal team's initial success in 1992 with the No. 1 "Freak Me."

The group—Gary Glenn (Big G), Gary Jenkins (Lil' G), Timothy Cameron (Timzo), Jimmy Gates Jr. (Jimmy), and Jonathan Ras-

boro (John John)—achieved multi-platinum status with its debut album, "Lose Control." Produced by Keith Sweat for his Elektra-distributed Keia imprint, the album has sold 1.8 million units, according to SoundScan.

Silk's new Elektra set, "Tonight," is due in stores March 23 from Elektra. The first single, "If You (Lovin' Me)," went to radio in January and will be available commercially Tuesday (23). Production for "Tonight" was handled by Darrell "Delite" Allamby (LSG), Kenny "Kenny Flav" Dickerson, Steve Morales, Maurice Wilcher, John How-

cott, and Donald Parks. Silk produced the cut "I Wonder," while Jenkins was involved with production on five tracks. "We took some time to regroup after the last album," says Jenkins, who wrote two tunes and collaborated on five other songs for the new project. "We felt like we needed to go back to the mind frame we had on our first record. When our second album [1995's "Silk"] came out, the public may not have been ready for the change in our approach, even though the album did go gold."

Jenkins agrees that on "Tonight" the group "went back to the more sexual, sensual kind of entity our fans want from us. We looked at the content of our first album, which gave us an idea of what people wanted from us, and we added a new edge to it. The songs on this album, like 'Check Your Friend' and 'Please Don't Go,' have more reality [to them].

"Even though we're known for

our sexual and sensual themes, we want to show people that there are different aspects to us beyond the 'Freak Me' [theme]," he continues.

Record buyers and radio listeners familiar with the group's work seem eager to check out its new project. Says Roberto Gooden, urban music buyer at HMV's midtown Manhattan store, "We've been playing the new single in-store, and we've had a great response. Silk sold exceptionally well for us with their first album, and even though the second one didn't have the same impact, they do have a core



SILK

audience. They fit nicely into what I call the 'lover man' category of artists like Usher, Tyrese, and Ginuwine." Gooden adds that even though the group "has to recapture some of the [early] momentum they had, the new album should do it. Songs like 'Sexcellent' and 'Check Your Friend' will appeal to their 18-30 female demo."

Lance Johnson, manager at Sam Goody's Evergreen Park, Ill., location, says, "There's a lot of buzz already building for the new album. We sold a ton of records with the first album, and their [initial] association with Keith Sweat didn't hurt. The second one did somewhat well, but if the label does a good job, we expect this third album to be big for us."

Nicy Davis, operations manager/PD at WBLX Mobile, Ala., agrees: "The group is coming back with a bang. The new single (Continued on next page)

Hill, Kelly, Price, Smith Top Soul Train Nods; Empowering Black Female Execs

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

SOUL TRAIN NOMINEES: Lauryn Hill, R. Kelly, Kelly Price, and Will Smith top the 13th annual Soul Train Music Awards nominations. The awards show, scheduled to take place March 26 in Los Angeles, will be hosted by Motown's Brian McKnight, Arista's Monica, and model Tyra Banks.

The Quincy Jones Award for outstanding career achievements will be presented to Virgin's Luther Vandross, while the annual Sammy Davis Jr. Award for entertainer of the year will be presented to both Columbia's Hill and Jive's Kelly in recognition of their accomplishments over the past year.

A complete list of nominees follows.

R&B/soul or rap music video: Big Punisher Featuring Joe, "Still Not A Player"; **Busta Rhymes,** "Dangerous"; Lauryn Hill, "Doo Wop (That Thing)"; Will Smith, "Gettin' Jiggy Wit It."

R&B/soul album, female: Lauryn Hill, "The Miseducation Of Lauryn Hill"; Brandy, "Never S-a-y Never"; Kelly Price, "Soul Of A Woman"; Mya, "Mya."

R&B/soul album, male: Jay-Z, "Vol. 2... Hard Knock Life"; Maxwell, "Embrya"; R. Kelly, "R. Kelly"; Will Smith, "Big Willie Style."

R&B/soul or rap album of the year: DMX, "It's Dark And Hell Is Hot"; Erykah Badu, "Erykah Badu Live"; Jay-Z, "Vol. 2... Hard Knock Life"; Lauryn Hill, "The Miseducation Of Lauryn Hill."

R&B/soul album, group, band, or duo: Dru Hill, "Enter The Dru"; LSG, "Levert.Sweat.Gill"; OutKast, "Aquemini"; the Temptations, "Phoenix Rising."

R&B/soul single, male: Brian McKnight, "Anytime"; Jon B., "They Don't Know"; Kirk Franklin Featuring R. Kelly, Mary J. Blige, Bobo, Crystal Lewis & the Family, "Lean On Me"; R. Kelly, "Half On A Baby."

R&B/soul single, female: Deborah Cox, "Nobody's Supposed To Be Here"; Janet Featuring BLACKstreet, "I Get Lonely"; Kelly Price, "Friend Of Mine"; Lauryn Hill, "Doo Wop (That Thing)."

R&B/soul single, group, band, or duo: Monica & Brandy, "The Boy Is Mine"; K-Ci & JoJo, "All My Life"; Next, "Too Close"; the Temptations, "Stay."

R&B/soul or rap new artist: Kelly Price, "Soul Of A Woman"; Lord Tariq & Peter Gunz, "Make It Reign"; Mya Featuring Silk The Shocker, "Mya"; Trin-I-Tee 5:7, "Trin-I-Tee 5:7."

In the jazz and gospel categories, the nominees for gospel album are **Fred Hammond & Radical For Christ,** "(Pages Of Life) Chapters I & II"; **Kirk Franklin,** "The Nu Nation Project"; **Ronnie Bryant & the Christian Community Mass Choir,** "He's A Keeper"; and **Walter Hawkins & the Love Center Choir,** "Love Alive V: 25th Anniversary Reunion."

For jazz album, the nominees are **Herbie Hancock,** "Gershwin's World"; **Olu Dara,** "In The World From Natchez To New York"; and **Russ Freeman & Craig Chaquico,** "From The Redwoods To The Rockies."

POWER WOMEN: The National Assn. of Black Female Executives in Music and Entertainment was recently formed by Def Jam VP of R&B promotion **Johnnie Walker.** The organization's mission is to provide an empowerment base for African-American women in the music and entertainment industries through networking, education, and public advocacy. The group offers services for members, including a quarterly newsletter, Womenet; a World Wide Web site, www.womenet.org; a mentoring connection; career counseling and professional referrals; a membership directory; and educational opportunities.

Beyond the networking, mentoring, and professional support, the group also hopes to offer health fairs, financial and retirement planning, product and service discounts, and even personal counseling. For more information, call 1-877-NABFEME toll free.

OLD-SCHOOL TIMES: Nationally syndicated radio morning man **Tom Joyner** teams up with Rhino Records to release "Tom Joyner's Old School Mix." The set features old-school tracks from the '70s and '80s, including such acts as **Chic, Slave,** and **Sister Sledge.** The 18-track set hits the street March 16, and a portion of the proceeds from the (Continued on page 29)



More Rhymes From Busta. Elektra recording artist Busta Rhymes recently spent time signing autographs at Sam Goody in Manhattan. The in-store appearance was in support of his latest album, "E.L.E.: Extinction Level Event: The Final World Front." Shown, from left, are Chris Nadler, senior advertising coordinator for Sam Goody; Rhymes; and Tim Edwards, district manager for Sam Goody/Musicland.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
No. 1					
1	1	1	10	WATCH FOR THE HOOK ♦ COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR (C) (D) (T) (X) ORGANIZED NOIZE 97046/INTERSCOPE	3 weeks at No. 1
2	2	2	15	GHETTO COWBOY ♦ MO THUGS FAMILY FEAT. BONE THUGS-N-HARMONY (C) (D) MO THUGS/RUTHLESS 1707/RELATIVITY	
3	3	3	5	WOOF ♦ SNOOP DOGG FEAT. MYSTIKAL AND FIEND (C) (D) (T) NO LIMIT 53462/PRIORITY	
4	4	4	8	MORE FREAKY TALES TOO SHORT	
5	5	6	17	JUST DON'T GIVE A F*** EMINEM (C) (D) (M) (T) (X) WEB/AFTERMATH 97044/INTERSCOPE	
6	NEW ▶	1		NANN ♦ TRICK DADDY FEATURING TRINA (C) (D) SLIP-N-SLIDE 247/WARLOCK	
7	6	5	18	PUSHIN' WEIGHT ♦ ICE CUBE FEAT. MR. SHORT KHOP (C) (D) (T) PRIORITY 53456	
8	8	18	14	WHO LET THE DOGS OUT? CHUCK SMOOTH (C) (D) WINGSPAN 0002	
9	7	7	17	DOO WOP (THAT THING) ♦ LAURYN HILL (C) (D) (T) (V) (X) RUFFHOUSE 78868/COLUMBIA	
10	15	14	6	FREE YOUR MIND ♦ GOLD FEAT. LAYZIE BONE, MENENSKI, TEE & HALO (C) (D) PALU 700	
GREATEST GAINER					
11	23	—	2	HERE I GO ♦ INFAMOUS SYNDICATE (C) (D) (T) RELATIVITY 1771	
12	11	11	16	THE REAL ONE ♦ THE 2 LIVE CREW FEATURING ICE-T (C) (D) (T) LIL' JOE 899	
13	9	9	11	LIZARD-LIZARD ♦ NO GOOD-N-JIGGIE FEATURING LUKE (C) (D) (T) LUKE/LOUD 65628/RCA	
14	12	12	23	INVASION OF THE FLAT BOOTY B***** TOO SHORT (C) (D) (T) SHORT 42543/JIVE	
15	10	8	18	WHATCHA WANNA DO? ♦ MIA X FEAT. CHARLIE WILSON (C) (D) (T) NO LIMIT 53459/PRIORITY	
16	13	16	17	MONEY'S JUST A TOUCH AWAY ♦ MACK 10 FEAT. GERALD LEVERT (C) (D) (T) HOO BANGIN' 53327/PRIORITY	
17	14	10	4	BREAK UPS 2 MAKE UPS ♦ METHOD MAN FEAT. D'ANGELO (T) DEF JAM 563405*/MERCURY	
18	16	15	6	DA GOODNESS REDMAN (T) DEF JAM 566831*/MERCURY	
19	17	—	2	REMEMBER ME BALLIN INDO G (C) (D) (T) HYPNOTIZE MINDS 1767/RELATIVITY	
20	37	21	9	FREE & SINGLE B DA OUTTA SIGHT CHILD (C) (T) OS 0001*	
21	20	13	4	5 BOROUGHS ♦ KRS-ONE (T) JIVE 42565*	
22	18	17	5	BEAT OF THE DAY (THROW YA HANDS UP) ♦ DJ S&S FEAT. B.B.O. (C) (D) (T) LETHAL/BLACKHEART 371703/MERCURY	
23	31	40	14	HOT SPOT ♦ FOXY BROWN (T) VIOLATOR/DEF JAM 566499*/MERCURY	
24	21	22	22	LOST IN LOVE NASTYBOY KLICK (C) (D) NASTYBOY 0137/UPSTAIRS	
25	32	20	20	BETTER DAYS ♦ WC FEATURING JON B. (C) (D) (T) PAYDAY/LONDON 570258/MERCURY	
26	38	19	48	THROW YO HOOD UP MR. MONEY LOC FEAT. ABOVE THE LAW (C) (D) LOC-N-UP 70714	
27	NEW ▶	1		PHD. (PLAYA HATA DEGREE) TONY-O FEAT. KEVIN GARDNER & REDWINE (C) (D) EPICUREAN 0027	
28	28	29	25	SUPERHUG (WHAT WHAT) ♦ NOREAGA (C) (D) (T) PENALTY 0237/TOMMY BOY	
29	30	28	21	JUST THE TWO OF US ♦ WILL SMITH (M) (T) (X) COLUMBIA 79038*	
30	24	32	26	STILL A G THANG ♦ SNOOP DOGG (C) (D) (T) NO LIMIT 53450/PRIORITY	
31	26	25	13	TAKE IT THERE ♦ NONCHALANT FEATURING RAMPAGE (C) (D) (T) MCA 55502	
32	29	23	32	LOOKIN' AT ME ♦ MASE FEATURING PUFF DADDY (C) (D) (T) (X) BAD BOY 79176/ARISTA	
33	22	26	19	DON'T LET IT GO TO YOUR HEAD ♦ BRAND NUBIAN (C) (D) ARISTA 13571	
34	NEW ▶	1		NAS IS LIKE NAS (T) COLUMBIA 79113*	
35	34	36	82	HOW DO U WANT IT/CALIFORNIA LOVE ♦ 2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
36	27	27	16	ENJOY YOURSELF ♦ A+ (C) (D) (T) KEDAR 56212/UNIVERSAL	
37	33	34	3	STAND UP ♦ CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH (T) UNTERENTAINMENT 79095*/EPIC	
38	49	44	31	WHAT U SEE IS WHAT U GET ♦ XZIBIT (C) (D) (T) LOUD 65507/RCA	
39	40	48	7	I'LL BEE DAT ♦ REDMAN (T) DEF JAM 566699*/MERCURY	
40	19	31	11	YOU SCARED, YOU SCARED/DJ WILL U PLEASE PLAY RAHEEM (M) (T) (X) TIGHT 2 DEF 4499*	
41	39	30	34	WOOF WOOF ♦ THE 69 BOYZ (C) (D) (T) QUADRASOUND/ATLANTIC 84123/AG	
42	25	33	29	GOODBYE TO MY HOMIES ♦ MASTER P FEAT. SILKK THE SHOCKER, SONS OF FUNK AND MO B. DICK (C) (D) (T) NO LIMIT 53326/PRIORITY	
43	43	35	25	'98 THUG PARADISE TRAGEDY, CAPONE, INFINITE (C) (D) (T) (X) H.O.L.A. 341077	
44	36	—	4	EVERYTHING I WANT ♦ TEE KEE FEATURING DA'IMON (C) (X) DOC HOLLYWOOD 7002*/WHITE LION	
45	NEW ▶	1		SPACE CADILLAC REMIX SIR MENELIK FEAT. KOOL KEITH (T) RAWKUS 167*	
46	46	—	30	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY ♦ METHOD MAN FEAT. MARY J. BLIGE (C) (M) (T) (X) DEF JAM/ISLAND 851878/MERCURY	
47	41	42	39	TURN IT UP (REMIX)/FIRE IT UP ♦ BUSTA RHYMES (C) (D) (T) (X) ELEKTRA 64104/EEG	
48	RE-ENTRY	14		TOPS DROP FAT PAT (C) (D) WRECKSHOP 2221	
49	35	38	36	COME WITH ME ♦ PUFF DADDY FEAT. JIMMY PAGE (C) (D) (M) (T) (X) EPIC 78954	
50	47	43	12	DOIN' IT LIVE BIG MACK (C) (D) (T) FATT SAK 0005	

Records with the greatest sales gains this week. ♦ Videoclip available. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. (C) Cassette single available. (D) CD single available. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (V) Vinyl single available. (X) CD maxi-single available. Catalog number is for (D). * Indicates (D) unavailable, in which case, catalog number is for (C), (X), (T) or (M) respectively, based on availability. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

R&B

SILK ADDS WRINKLES TO SENSUAL SONGS

(Continued from preceding page)

is getting a great response from our listeners because it's really a 'chick' song and their audience is mostly female, 18-34. I don't know if it's a reintroduction because Silk does have a loyal following here."

Vinny Brown, PD at WBLB New York, anticipates that the group may add to its existing base with "Tonight": "Silk has a recognizable name among a certain demographic which is a little older. I expect that the new record will also appeal to a younger female audience that may not be as familiar with them."

The group is the subject of a major-label campaign, as outlined by Michelle Murray, senior director of marketing for Elektra Entertainment Group. "We started bringing Silk's [new] music to the attention of radio, retail, and the press at the end of 1998. We included a cassette with four snippets from the album in a 'win it before you can buy it' radio contest we did with the release of Keith Sweat's 'Still In The Game' last September. We initiated a two-phase postcard campaign

"They fit nicely into what I call the 'lover man' category of artists like Usher, Tyrese, and Ginuwine"

which started Dec. 4, 1998, and continued on Jan. 5 this year with the hook 'Silk is back.' There are a lot of male groups out there, and three years can be a long time between albums: Our main focus is to remind everyone—radio, retail, press, and the consumers—that Silk is a multi-platinum group."

With radio play reported for the single in markets like New Orleans; Shreveport, La.; Jackson, Miss.; Charlotte, N.C.; Milwaukee; and New York, Elektra is planning a 25-city promotional tour that kicks off March 7 and ends April 2. "We have track dates confirmed in Columbus, Ohio; Louisville, Ky.; Cincinnati; Tucson, Ariz.; Memphis; and Buffalo, N.Y.," says Murray. "We plan to add more track dates, and Silk will do live showcases in key markets. Our main emphasis with each stop on the tour are radio, retail, and branch visits by the group."

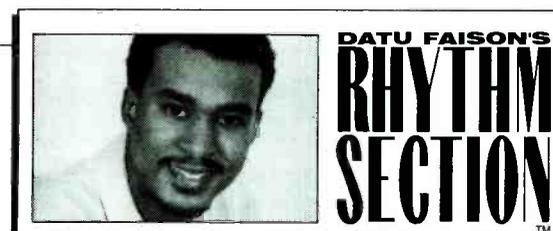
Solicitation for "Tonight" began at retail Feb. 9, and the album is a priority project for WEA field marketing reps. A snipe campaign covering New York, Atlanta, and Philadelphia kicks off March 15; bus-bench sniping begins March 23 in Los Angeles; and Elektra plans a national two-week ad cam-

paign at BET March 15-29. The group has already taped segments for "Motown Live!" (with an air date of Friday [26]) and "Soul Train" (no air date confirmed at press time).

During Silk's time off from touring, the group switched management to Norwood & Norwood Management Inc., spearheaded by Sonja Norwood, manager and mother of Brandy. "We met Mrs. Norwood when we were in the U.K. in 1996 touring with Keith Sweat and Brandy, and she was our No. 1 candidate when we decided to change management," says Jenkins. "We know that the

industry is constantly changing and that the market has been so saturated with new groups... and they still keep coming, but we set ourselves on a trail for longevity when we first started out. We look at a group like the Temptations as an example of how a group can find a niche and stick to it."

No international release has been set for the album. According to the group's agent, Mark Cheatham at International Creative Management, a national tour is planned for this summer "with the group as co-headliner." No dates have been set yet.



STILL GOING: "Heartbreak Hotel" by Whitney Houston Featuring Faith Evans & Kelly Price (Arista) logs another week at No. 1 and widens the audience gap over its competition. The tune has 43.2 million in audience, the fourth-highest on the Hot R&B Airplay list, while it remains at No. 1 on the retail front at core R&B stores. The other three audience leaders—R. Kelly's "When A Woman's Fed Up" (Jive), Lauryn Hill's "Ex-Factor" (Ruffhouse/Columbia), and Tyrese's "Sweet Lady" (RCA)—aren't available at retail.

This issue marks Houston's third week in the No. 1 position and, more impressively, the 17th consecutive issue that Arista has been in the top slot, following the 14-week run of "Nobody's Supposed To Be Here" by Deborah Cox. The achievement gives the label the longest run at No. 1 in Billboard's modern era, which began in 1965. To find a longer run at No. 1, you'd have to turn the pages back to 1956, when Fats Domino recorded for the Imperial label and logged four consecutive chart-toppers spanning Dec. 8, 1956, through April 29, 1957.

BACK IN THE GAME: He was once considered one of the premier producers in hip-hop music. Then after a split from Death Row and the formation of his new label, Aftermath, things got a bit slow for Dr. Dre.

Now, riding high on the success of Eminem's "My Name Is" (Aftermath/Interscope), which moves 60-46 on Hot R&B Singles & Tracks, the producer is on the road to recovery. The song has across-the-board appeal, ranking No. 38 on Hot R&B Airplay with 11.8 million listeners, while crossover appeal gives the rapper 15.8 million listeners between the top 40 and modern rock formats. His first commercial single, "Just Don't Give A F***," lingers on Hot R&B Singles & Tracks at No. 77.

Meanwhile, the Roots, which have been developing underground for years, have finally cracked mainstream R&B radio. "You Got Me" (MCA), the first radio track from the group's forthcoming set, "Things Fall Apart," springs 14-11 on Hot R&B Singles & Tracks with the help of featured guest Erykah Badu. In its sixth week at radio, the tune has amassed 33.6 million in audience, a 10% increase over last issue, moving the track 8-6 on Hot R&B Airplay. Until this point, the group's highest position on Hot R&B Singles & Tracks was attained by "What They Do," which hit No. 21 back in the Feb. 7, 1997, issue with the advantage of a commercial single in the marketplace. Eminem's set "Slim Shady" and the Roots' album both hit stores Tuesday (23), as does the new TLC album.

CUPID'S ARROW: This issue covers the SoundScan tracking week that included the Valentine's Day holiday, so it's no surprise that airplay picked up on love ballads. Consequently, many of the strongest album increases went to sets that were powered by those songs.

Regaining the No. 1 crown, moving 5-1 on Top R&B Albums, "The Miseducation Of Lauryn Hill" (Ruffhouse/Columbia) picked up 9% at core stores; album track "Ex-Factor" is the No. 2 song on Hot R&B Airplay. Tyrese's self-titled set (RCA) nabs Greatest Gainer, moving 7-6; his ballad "Sweet Lady" is up 3 million listeners. Boasting the chart's second-largest audience increase—5 million listeners—Jesse Powell's single "You" (Silas/MCA) springs 5-3 on Hot R&B Singles & Tracks; his album "Bout It" moves 25-22, up 21% at core stores.

Billboard TOP R&B ALBUMS

FEBRUARY 27, 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 IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
NO. 1						
1	5	5	25	LAURYN HILL ▲ RUFFHOUSE 69035/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL 6 weeks at No. 1	1
2	1	1	4	FOXY BROWN VIOLATOR/DEF JAM 558933/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
3	3	3	14	R. KELLY ▲ ⁴ JIVE 41625* (19.98/24.98)	R.	1
4	6	4	9	DMX ▲ ² RUFF RYDERS/DEF JAM 538640/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
5	2	2	5	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
GREATEST GAINER						
6	7	10	20	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	6
7	9	8	15	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	7
8	8	6	16	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
9	4	—	2	TEAR DA CLUB UP THUGS HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	4
10	11	7	12	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (1.98/24.98)	GREATEST HITS	1
11	12	11	21	JAY-Z ▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
12	10	9	10	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	1
13	14	14	13	WHITNEY HOUSTON ▲ ⁴ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
14	15	13	39	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
15	13	12	9	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	2
16	16	15	9	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
17	19	17	20	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
18	17	16	10	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
19	18	20	21	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
20	21	18	13	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
21	20	19	36	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
22	25	23	12	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	22
23	23	22	26	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	8
24	22	21	14	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
25	24	24	16	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
26	36	37	14	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
27	31	27	64	WILL SMITH ▲ ⁵ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
28	29	34	31	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
29	26	31	27	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
30	28	30	21	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	2
HOT SHOT DEBUT						
31	NEW	1	1	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
32	27	29	20	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
33	30	32	21	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	30
34	32	25	13	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. I (THE WAR DISC)	2
35	34	33	12	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
36	35	38	30	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
37	33	28	10	VARIOUS ARTISTS PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
38	37	35	22	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
39	38	39	15	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
40	39	41	31	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
41	40	36	13	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
42	46	50	17	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
43	44	43	17	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
44	49	42	16	TELA RAP-A-LOT 46588/VIRGIN (10.98/16.98)	NOW OR NEVER	13
45	42	46	40	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
46	41	26	5	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	9
47	45	44	12	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
48	43	45	3	SHAE JONES M3 53232/UNIVERSAL (10.98/16.98) HS	TALK SHOW	43
49	47	40	14	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	29

50	55	53	7	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	50
51	50	49	25	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	42
52	NEW	1	1	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	52
PACESETTER						
53	79	65	16	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	41
54	60	62	29	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
55	48	47	12	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
56	51	48	12	RZA AS BOBBY DIGITAL ● GEE STREET 32521*/V2 (11.98/17.98)	RZA AS BOBBY DIGITAL IN STEREO	3
57	72	88	6	VOICES OF THEORY H.O.L.A. 341016 (10.98 EQ/16.98) HS	VOICES OF THEORY	57
58	54	58	31	JERMAINE DUPRI ▲ SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)	JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK	1
59	52	60	15	MIA X NO LIMIT 53502*/PRIORITY (10.98/16.98)	MAMA DRAMA	3
60	59	56	27	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
61	53	52	14	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) HS	THEY NEVER SAW ME COMING	28
62	57	55	19	BIZZY BONE ● MO THUGS/RUTHLESS 1670/RELATIVITY (10.98/17.98)	HEAVEN'Z MOVIE	2
63	61	61	52	JAGGED EDGE ● SO SO DEF 68181/COLUMBIA (10.98 EQ/16.98) HS	A JAGGED ERA	19
64	75	72	20	WILL DOWNING & GERALD ALBRIGHT VERVE FORECAST 557613/VERVE (10.98 EQ/16.98) HS	PLEASURES OF THE NIGHT	36
65	90	51	4	THE COUP POLEMIC 4600/DOGGDAY (10.98/14.98)	STEAL THIS ALBUM	51
66	56	59	38	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
67	64	57	10	SOUNDTRACK DREAMWORKS 50050/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	32
68	78	83	86	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	2
69	68	76	16	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
70	63	54	15	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
71	65	78	73	BRIAN MCKNIGHT ▲ ² MOTOWN 536215/UNIVERSAL (11.98 EQ/17.98)	ANYTIME	1
72	67	63	43	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
73	69	74	20	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
74	62	66	77	MASTER P ▲ ² NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
75	81	99	12	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
76	71	64	71	JANET ▲ ³ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
77	82	81	33	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
78	70	69	26	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	3
79	RE-ENTRY	2	2	BIG GANK FADE ENTERTAINMENT 70769 (5.98/6.98)	WEIGHT OF THE WORLD (EP)	75
80	66	71	72	NEXT ▲ ARISTA 18973 (10.98/15.98) HS	RATED NEXT	13
81	77	73	17	AARON HALL MCA 11778 (10.98/16.98)	INSIDE OF YOU	11
82	76	86	53	SILKK THE SHOCKER ▲ NO LIMIT 50716*/PRIORITY (10.98/16.98)	CHARGE IT 2 DA GAME	1
83	74	77	32	MO THUGS FAMILY ● MO THUGS 1632/RELATIVITY (10.98/17.98)	FAMILY SCRIPTURES CHAPTER II: FAMILY REUNION	8
84	85	82	74	JON B. ▲ Y&B YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	5
85	95	—	18	BRAND NUBIAN ARISTA 19024* (10.98/16.98)	FOUNDATION	12
86	92	91	26	CECE WINANS PIONEER 92793/AG (10.98/16.98)	EVERLASTING LOVE	35
87	96	—	86	THE NOTORIOUS B.I.G. ▲ ⁸ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
88	97	—	15	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	28
89	RE-ENTRY	32	32	NOREAGA ● PENALTY 3077*/TOMMY BOY (11.98/16.98)	N.O.R.E.	1
90	73	68	15	CRUCIAL CONFLICT PALLAS 53163/UNIVERSAL (10.98/16.98)	GOOD SIDE BAD SIDE	10
91	58	—	2	PRINCE AND THE REVOLUTION NPG 1999 (11.98 CD)	1999 THE NEW MASTERS (EP)	58
92	RE-ENTRY	11	11	DJ DMD AND THE INNER SOUL CLIQUE INNER SOUL 6622 (11.98/14.98) HS	TWENTY-TWO: PA. WORLD WIDE	28
93	86	—	60	JAY-Z ▲ ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	2
94	84	93	26	LINK RELATIVITY 1645 (10.98/15.98) HS	SEX DOWN	46
95	83	67	12	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	38
96	80	80	14	PETE ROCK LOUD 67616*/RCA (10.98/16.98)	SOUL SURVIVOR	7
97	89	97	87	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
98	87	—	70	USHER ▲ ⁵ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	1
99	NEW	1	1	THE 2 LIVE CREW LUKE 238*/LIL JOE (12.98/17.98)	GREATEST HITS VOLUME 2	99
100	RE-ENTRY	18	18	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

THE RHYTHM AND THE BLUES

(continued from page 27)

album sales will go to the Tom Joyner Foundation to help students further their education at historically black colleges.

In addition to its soon-to-be released children's CD "Jumps On It" (The Rhythm and the Blues, Billboard, Feb. 20), the Sugarhill Gang has just released "The Showdown: The Sugarhill Gang Vs. Grandmaster Flash & The Furious Five" on Rhino Records. The album, out Feb. 2, is a compilation of both groups' greatest hits in a six-round MC bat-

tle, complete with in-between- rounds commentary by rappers Ice-T and Chuck D.

UP NEXT: Recently signed to Arista Records, **Naughty By Nature** is due to release its first set in four years, "Nineteen Naughty Nine, Nature's Fury," on April 27. The album features guest appearances by rappers **Master P**, **Mystikal**, **Silkk The Shocker**, **Big Pun**, **Eighthball**, and **Layzie Bone** and R&B trio **Next**.

And rap veterans **Gang Starr** will release a greatest-hits compilation, "Full Clip: A Decade Of Gang Starr," on Virgin Records March 23. The set will feature two new cuts.

IN THE STUDIO: DJ Muggs of the Ruffhouse/Columbia Records rap group **Cypress Hill** is set to work with Island/Mercury electronic artist **Tricky** (*Billboard-Bulletin*, Feb. 11). DJ Muggs is also planning to start his own label.



Double Platinum Divas. Diana Ross, right, and Brandy recently teamed up to record "Love Is All That Matters" for their upcoming TV movie, "Double Platinum." The song was written by Diane Warren and produced by Arif Mardin. "Double Platinum" airs in May on NBC.

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track 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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	13	WHEN A WOMAN'S FED UP	R. KELLY (JIVE) 4 wks at No. 1
2	2	12	EX-FACTOR	LAURYN HILL (RUFFHOUSE/COLUMBIA)
3	3	13	SWEET LADY	TYRESE (RCA)
4	4	13	HEARTBREAK HOTEL	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA)
5	5	20	THESE ARE THE TIMES	DRU HILL (UNIVERSITY/ISLAND)
6	8	6	YOU GOT ME	THE ROOTS FEAT. ERYKAH BADU (MCA)
7	6	25	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
8	11	11	YOU	JESSE POWELL (SILAS/MCA)
9	7	17	ANGEL OF MINE	MONICA (ARISTA)
10	19	2	NO SCRUBS	TLC (LAFACE/ARISTA)
11	9	9	ALL NIGHT LONG	FAITH EVANS FEAT. PUFF DADDY (BAD BOY/ARISTA)
12	12	18	FADED PICTURES	CASE & JOE (DEF JAM)
13	10	25	CAN I GET A...	JAY-Z FEAT. AMIL (OF MAJOR DINZ) & JA (DEF JAM)
14	14	13	HA	JUVENILE (CASH MONEY/UNIVERSAL)
15	13	19	HAVE YOU EVER?	BRANDY (ATLANTIC)
16	15	20	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
17	17	22	ANGEL IN DISGUISE	BRANDY (ATLANTIC)
18	16	24	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
19	22	5	WHAT'S SO DIFFERENT	GINUWINE (550 MUSIC/EPIC)
20	20	17	NOTHING EVEN MATTERS	LAURYN HILL FEAT. D'ANGELO (RUFFHOUSE/COLUMBIA)
21	21	19	HOME ALONE	R. KELLY FEAT. KEITH MURRAY (JIVE)
22	26	25	IT AIN'T MY FAULT I & II	SILK THE SHOCKER FEAT. MYSTIKAL (NO LIMIT/PRIORITY)
23	42	5	WHAT'S IT GONNA BE	BUSTA RHYMES FEAT. JANET FLIPMODE/ELEKTRA/VEEG
24	24	15	TAKING EVERYTHING	GERALD LEVERT (EASTWEST/EEG)
25	27	19	ROSA PARKS	OUTKAST (LAFACE/ARISTA)
26	25	10	SOFTEST PLACE ON EARTH	XSCAPE (SO SO DEF/COLUMBIA)
27	18	15	CHANGES	2PAC (AMARU/DEATH ROW/INTERSCOPE)
28	31	4	K-CI & JOJO	(ROCK LAND/MCA/INTERSCOPE)
29	23	27	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
30	29	6	BREAK UPS 2 MAKE UPS	METHOD MAN FEAT. D'ANGELO (DEF JAM)
31	45	10	IT'S ON	DJ CLUE FEAT. DMX (ROC-A-FELLA/DEF JAM)
32	41	5	GEORGY PORGY	ERIC BENET FEAT. FAITH EVANS (WARNER BROS.)
33	34	6	WHEN I CLOSE MY EYES	SHANICE (LAFACE/ARISTA)
34	30	13	MONEY, CASH, H**S	JAY-Z FEAT. DMX (ROC-A-FELLA/DEF JAM)
35	28	14	SECRET LOVE	KELLY PRICE (T-NECK/ISLAND)
36	40	13	HOT SPOT	FOXY BROWN (VIOLATOR/DEF JAM)
37	35	58	TOO CLOSE	NEXT (ARISTA)
38	46	3	MY NAME IS	EMINEM (WEB/AFTERMATH/INTERSCOPE)
39	44	5	I STILL BELIEVE	MARIAH CAREY (COLUMBIA)
40	43	9	THE LOVE WE HAD (STAYS ON MY MIND)	DRU HILL (UNIVERSITY/ISLAND)
41	33	28	HOW DEEP IS YOUR LOVE	DRU HILL FEAT. REDMAN (UNIVERSITY/ISLAND/DEF JAM)
42	38	30	RUFF RYDERS' ANTHEM	DMX (RUFF RYDERS/DEF JAM)
43	37	12	SILLY HO	TLC (LAFACE/ARISTA)
44	49	12	THIS IS MY PROMISE	THE TEMPTATIONS (MOTOWN)
45	32	15	TAKE ME THERE	BLACKSTREET & MVA FEAT. MASE & BLUNKY BLUNK (INTERSCOPE)
46	36	12	GIMME SOME MORE	BUSTA RHYMES (FLIPMODE/ELEKTRA/VEEG)
47	57	3	ANYWHERE	112 FEATURING LIL'Z (BAD BOY/ARISTA)
48	54	4	RUFF RYDERS ANTHEM (REMIX)	DJ CLUE FEAT. DMX, JADAVIS STYLES, DRAGON & EYE (ROC-A-FELLA/DEF JAM)
49	50	4	REVOLUTION	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
50	52	11	ANOTHER WAY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
51	59	7	AS	GEORGE MICHAEL WITH MARY J. BLIGE (EPIC)
52	47	22	HARD KNOCK LIFE (GHETTO ANTHEM)	JAY-Z (ROC-A-FELLA/DEF JAM)
53	51	6	DA GOODNESS	REDMAN (DEF JAM)
54	53	18	TALK SHOW SHHH!	SHAE JONES (M3/UNIVERSAL)
55	61	4	IF I LOSE MY WOMAN	KENNY LATTIMORE (COLUMBIA)
56	60	10	I'M ONLY HUMAN	LUTHER VANDROSS FEAT. CASSANDRA WILSON & BOB JAMES (VIRGIN)
57	64	6	WATCH FOR THE HOOK	COOL BREEZE (ORGANIZED NOIZE/INTERSCOPE)
58	56	10	HAND IN HAND	DJ QUIK FEAT. 2ND II NONE & EL DEBARGE (PROFILE/ARISTA)
59	70	5	HEAVEN MUST BE LIKE THIS	D'ANGELO (VIRGIN)
60	48	5	BET YA MAN CAN'T (TRIZ)	FAT JOE FEAT. BRUNO MARS, COBAIN & TRIPLE SIX (MOTOWN)
61	55	7	GOING HOME WITH ME	JERMAINE OLIVER FEAT. KEITH SWEAT & R.O.C. (SO SO DEF/COLUMBIA)
62	58	4	SOOPAMAN LOVER	CHICO DEBARGE FEAT. DEF SQUAD (KEDAR/UNIVERSAL)
63	62	6	I'M NOT READY	KEITH SWEAT (ELEKTRA/VEEG)
64	68	6	LOBSTER & SCRIMP	TIMBALAND FEAT. JAY-Z (BLACKGROUND/ATLANTIC)
65	71	3	NANN	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
66	65	4	IF YOU (LOVIN' ME)	SILK (ELEKTRA/VEEG)
67	67	11	I'LL BEE DAT	REDMAN (DEF JAM)
68	—	1	GIRLFRIEND/BOYFRIEND	BLACKSTREET WITH JANET LUL (M/INTERSCOPE)
69	69	6	DID YOU EVER THINK	R. KELLY (JIVE)
70	66	3	JIGGA WHAT?	JAY-Z FEAT. BIG JAZ (ROC-A-FELLA/DEF JAM)
71	73	2	ONE MORE TRY	DIVINE (PENDULUM/RED ANT)
72	—	1	BEDTIME (LIVE)	USHER (LAFACE/ARISTA)
73	63	9	I WILL GET THERE	BOYZ II MEN (DREAMWORKS)
74	—	1	DA ART OF STORYTELLIN' (PART 1)	OUTKAST FEAT. SLICK RICK (LAFACE/ARISTA)
75	—	1	GET INVOLVED	RAPHAEL SAADIQ & Q-TIP (HOLLYWOOD)

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

HOT R&B RECURRENT AIRPLAY

1	1	9	GOD'S GRACE	TRIN-I-TEE 5-7 (B-RITE/INTERSCOPE)
2	—	1	LEAN ON ME	KIRK FRANKLIN (GOSPO CENTRIC/INTERSCOPE)
3	3	9	ARE YOU THAT SOMEBODY?	AALIYAH (BLACKGROUND/ATLANTIC)
4	4	4	GOTTA BE	JAGGED EDGE (SO SO DEF/COLUMBIA)
5	2	4	HOW'S IT GOIN' DOWN	DMX FEAT. FAITH EVANS (RUFF RYDERS/DEF JAM)
6	5	3	THE FIRST NIGHT	MONICA (ARISTA)
7	6	9	THEY DON'T KNOW	JON B. (Y&B YUM/550 MUSIC/EPIC)
8	11	9	THE ONLY ONE FOR ME	BRIAN MCKNIGHT (MOTOWN)
9	10	9	STILL NOT A PLAYER	BIG PUNISHER FEATURING JOE (LOUD)
10	8	9	MOVIN' ON	MVA FEAT. SLIV THE SHOCKER (UNIVERSITY/INTERSCOPE)
11	17	9	ALL MY LIFE	K-CI & JOJO (MCA)
12	13	5	FRIEND OF MINE	KELLY PRICE (T-NECK/ISLAND)
13	7	9	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
14	14	8	CAN'T TAKE MY EYES OFF YOU	LAURYN HILL (RUFFHOUSE/COLUMBIA)
15	9	9	THE BOY IS MINE	BRANDY & MONICA (ATLANTIC)
16	16	3	I STILL LOVE YOU	NEXT (ARISTA)
17	12	9	STAY	THE TEMPTATIONS (MOTOWN)
18	18	5	THINKIN' BOUT IT	GERALD LEVERT (EASTWEST/EEG)
19	22	9	MAKE IT HOT	MISSY ELLIOTT & M.O.C. (THE GOLD MIND/EASTWEST/EEG)
20	21	6	SO INTO YOU	TAMIA (QWEST/WARNER BROS.)
21	19	9	I GET LONELY	JANET FEAT. BLACKSTREET (VIRGIN)
22	20	2	LATELY	DIVINE (PENDULUM/RED ANT)
23	15	23	ANYTIME	BRIAN MCKNIGHT (MOTOWN)
24	25	14	TOP OF THE WORLD	BRANDY (FEATURING MASE) (ATLANTIC)
25	—	21	WHAT YOU WANT	MASE (FEAT. TOTAL) (BAD BOY/ARISTA)

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

- 14 TITLE (Publisher - Licensing Org.) Sheet Music Dist. 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
- 83 ALL THE PLACES I WILL KISS YOU (Tenyra, BMI/Nate Love's, BMI/MCA, ASCAP/Jamson, ASCAP/BMG, ASCAP/Slack A.D., ASCAP) HL
- 21 ANGEL IN DISGUISE (EMI Blackwood, BMI/Ensign, BMI/Zomba, BMI/Pink Jane, SESAC) HL/WBM
- 2 ANGEL OF MINE (WB, ASCAP/Motown Tunes, ASCAP/Travon, ASCAP/PolyGram International, ASCAP/Rhettrhythm, ASCAP) HL/WBM
- 38 ANOTHER WAY (Kalib Israel, ASCAP/Damon Terrell Carter, ASCAP/Big On Blue, BMI)
- 61 ANYWHERE (Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP)
- 66 AS (Black Bull, ASCAP/Jobete, ASCAP/EMI April, ASCAP)
- 84 BEDTIME (LIVE) (Sony/ATV Songs, BMI/ECAF, BMI)
- 65 BET YA MAN CAN'T (TRIZ) (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Butterfly Gong, BMI/Hudmar, ASCAP/Cotoba, SOCAN/Makin' Doeminnicans, ASCAP/Undeas, ASCAP/Warner Chappell, ASCAP)
- 29 BREAK UPS 2 MAKE UPS (Wu-Tang, BMI/Careers-BMG, BMI/12 & Under, BMI/Slam U Well, ASCAP/Ah-choo, ASCAP/Copyright Control)
- 17 CAN I GET A... (Lil Lu Lu, BMI/DJ Irv, BMI/Ja, BMI/EMI Blackwood, BMI) HL
- 92 CAN'T GET ENOUGH (Maxway, ASCAP/First Echo, ASCAP/Youngson, BMI/Echo First, BMI)
- 34 CHANGES (Gina's & Dream, BMI/Music Corp. Of America, BMI/Zappo, ASCAP/WB, ASCAP) HL/WBM
- 88 COME AND GET WITH ME (Keith Sweat, ASCAP/EMI April, ASCAP/Wg, BMI) HL
- 100 COME CORRECT (Kharatroy, ASCAP/B Black, ASCAP/Naked Under My Clothes, ASCAP)
- 90 DA ART OF STORYTELLIN' (PART 1) (Dungeon Ratz, ASCAP/Gnat Booty, ASCAP/Chrysalis, ASCAP)
- 57 DA GOODNESS (Funky Noble, ASCAP/Famous, ASCAP/Duke Ellington, ASCAP/EMI Mills, ASCAP)
- 80 DID YOU EVER THINK (Zomba, BMI/R. Kelly, BMI/Warner-Tamerlane, BMI/Twelve And Under, BMI/Slam U Well, ASCAP)
- 23 DOO WOP (THAT THING) (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP) HL
- 50 DO YOU FEEL ME? (...FREAK YOU) (Fred Jenkins II, BMI/Ensign, BMI/LaShawn Daniels, ASCAP/EMI April, ASCAP/AKS Muzik, BMI/Spucko, BMI/Yemi Babatunde, BMI/JR Muzik, ASCAP)
- 94 (DO YOU) WANNA RIDE (Co-T, ASCAP/Copyright Control)
- 8 EX-FACTOR (Whitney Houston, ASCAP/Obverse Creation, ASCAP/Calgems-EMI, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI) HL
- 4 FADED PICTURES (Zomba, ASCAP/Keyi, ASCAP/Tallest, ASCAP/WB, ASCAP) WBM
- 93 FREE YOUR MIND (Rolu, ASCAP)
- 40 GEORGY PORGY (Hudmar, ASCAP)
- 91 GET INVOLVED (Tony Toni Tone, ASCAP/PolyGram International, ASCAP/Jazz Merchant, ASCAP/Zomba, ASCAP)
- 26 GHETTO COWBOY (Mo Thugs, ASCAP/Siet, ASCAP/Lazyie Bone, ASCAP/EMI April, ASCAP) HL
- 59 GIMME SOME MORE (T'Zah's, BMI/ma Play Jason, ASCAP)
- 79 GIRLFRIEND/BOYFRIEND (Donril, ASCAP/Zomba, ASCAP/Siyee, ASCAP/Mo Loving, ASCAP/Asjah, ASCAP/TVT, ASCAP/Blonde Rockwell, ASCAP)
- 73 GOING HOME WITH ME (So So Def, ASCAP/EMI April, ASCAP/Warner Chappell, BMI/Ramohak, BMI/Raydiola, ASCAP)
- 72 HAND IN HAND (Way 2 Quik, ASCAP/Protons, ASCAP/Black Boyz, ASCAP/Jerai, ASCAP/EI Songs, ASCAP)
- 64 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
- 12 HAVE YOU EVER? (Realsongs, ASCAP) WBM
- 19 HEARTBREAK HOTEL (Jungle Fever, BMI/EMI Blackwood, BMI/Souljah, BMI/Marsha, ASCAP/EMI April, ASCAP) HL
- 74 HEAVEN MUST BE LIKE THIS (Rick's, BMI/Right Song, BMI)
- 98 HERE I GO (Jones, ASCAP/Novisille, BMI/Bazz, BMI)
- 56 HOLD ME (PolyGram International, ASCAP/Cancelled Lunch, ASCAP/Slam U Well, ASCAP/12 & Under, BMI/Tricky Track, BMI/Jelly's Jams, ASCAP/Jumping Bean, BMI) HL
- 27 HOME ALONE (Zomba, BMI/R. Kelly, BMI/The Price Is Right, BMI/MCA, ASCAP/Zomba, ASCAP/Illotic, ASCAP) HL/WBM
- 37 HOT SPOT (Lil Lu Lu, BMI/DJ Irv, BMI/EMI Blackwood, BMI)
- 45 HOW DEEP IS YOUR LOVE (Sony/ATV Songs, BMI/Music Everyone, BMI/North Avenue, ASCAP/EMI April, ASCAP/Nyrraw, ASCAP/Urban Warfare, ASCAP/WB, ASCAP/Famous, ASCAP) HL/WBM
- 63 IF I LOSE MY WOMAN (Kenbo, ASCAP/Sony/ATV Tunes, ASCAP/Warner-Tamerlane, BMI/Bobbie And DJ, BMI)
- 70 IF YOU (LOVIN' ME) (2000 Watts, ASCAP/Keiny Flav, ASCAP/WB, ASCAP/Toni Robi, ASCAP/The Mother Chapter, ASCAP)
- 95 I LIKE CONTROL (Jobete, ASCAP/Promise, BMI/Duro, BMI/Mr. Marsha, BMI/EMI Blackwood, BMI)
- 71 I'LL BEE DAT (Funky Noble, ASCAP/Famous, ASCAP/Dajina's 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)
- 69 I'M ONLY HUMAN (EMI April, ASCAP/Uncle Ronnie's, ASCAP/Thriller, ASCAP/MCA, ASCAP/Universal, ASCAP)
- 52 I'M YOUR ANGEL (Zomba, BMI/R. Kelly, BMI) WBM
- 20 I STILL BELIEVE (Tom Sturges, ASCAP/Chrysalis, ASCAP/Calgems-EMI, ASCAP/Taradam, BMI) HL/WBM
- 30 IT AIN'T MY FAULT I & II (Big P, BMI)
- 39 IT'S ON (Boomer X, ASCAP/Ruff Ryder-Dead Game, ASCAP/Johnny Wilder, BMI/Duro, BMI/Mr. Manath, BMI)
- 41 I WILL GET THERE (Realsongs, ASCAP) WBM
- 85 JIGGA WHAT? (Lil Lu Lu, BMI/EMI Blackwood, BMI/Jazo, ASCAP/Virginia Beach, ASCAP)
- 77 JUST DON'T GIVE A F*** (Eight Mile Style, BMI)
- 35 LIFE (Zomba, BMI/R. Kelly, BMI)
- 76 LOBSTER & SCRIMP (Virginia Beach, ASCAP/Warner Chappell, ASCAP) Li Lu Lu, BMI
- 16 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
- 75 LOVE ME (Rezee, ASCAP/Kalinmia, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/M. Betha, ASCAP) HL
- 49 THE LOVE WE HAD (STAYS ON MY MIND) (Chappell & Co, ASCAP/Butler, ASCAP)
- 81 LOVING YOU STILL (Warner-Tamerlane, BMI/Bobbie And DJ, BMI)
- 43 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/Strand, BMI/Gruvelynne Whooinde, BMI)
- 86 MY LITTLE SECRET (So So Def, ASCAP/EMI April, ASCAP/Juicy Time, ASCAP/Air Control, ASCAP/Slack A.D., ASCAP/BMG, ASCAP) HL
- 46 MY NAME IS (Eight Mile Style, BMI/Ain't Nothing Going On But Funkin, ASCAP/Chrysalis, ASCAP)
- 47 NANN (First N' Gold, BMI/Trick N' Rick, BMI/Funk So Righteous, BMI)
- 96 NAS IS LIKE (Zomba, ASCAP/III Will, ASCAP/EMI April, ASCAP)
- 5 NOBODY'S SUPPOSED TO BE HERE (Wixen, ASCAP/Famous, ASCAP) WBM
- 13 NO SCRUBS (Shek'em Down, BMI/Hico, BMI/Tam, ASCAP/Air Control, ASCAP/EMI April, ASCAP/Kandacy, ASCAP/Tony Mercedes, ASCAP) HL
- 25 NOTHING EVEN MATTERS (Sony/ATV Tunes, ASCAP/Obverse Creation, ASCAP)
- 82 ONE MORE TRY (Morrison Leaty, ASCAP/Chappell & Co., ASCAP)
- 99 PUNISH ME (Let Me Show You, ASCAP/Joe Cartegena, ASCAP/Jelly's Jams, ASCAP/Longitude, BMI/Pimentel, BMI/Dept. 65, BMI)
- 68 PUSHIN' WEIGHT (Gangsta Boogie, ASCAP/WB)

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (IMPRINT/PROMOTION LABEL)
			NO. 1	
1	1	4	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE (ARISTA) 2 wks at No. 1
2	2	5	ANGEL OF MINE	MONICA (ARISTA)
3	4	3	YOU	JESSE POWELL (SILAS/MCA)
4	3	3	FADED PICTURES	CASE & JOE (DEF JAM)
5	5	5	TAKING EVERYTHING	GERALD LEVERT (EASTWEST/EEG)
6	6	22	NOBODY'S SUPPOSED TO BE HERE	DEBORAH COX (ARISTA)
7	7	10	WATCH FOR THE HOOK	COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WICKED OUT (ORGANIZED NOIZE/INTERSCOPE)
8	8	15	GHETTO COWBOY	MO THUGS (FM THUGS/RUTH-LESS/RELATIVITY)
9	10	5	WOOF	SNOOP DOGG FEAT. MYSTIKAL AND FRENCH (NO LIMIT/PRIORITY)
10	—	1	I STILL BELIEVE	MARIAH CAREY (COLUMBIA)
11	11	18	TALK SHOW SHHH!	SHAE JONES (M3/UNIVERSAL)
12	9	8	HAVE YOU EVER?	BRANDY (ATLANTIC)
13	12	6	WHEN YOU BELIEVE	WHITNEY HOUSTON & MARIAH CAREY (DREAMWORKS)
14	16	13	I'M YOUR ANGEL	R. KELLY & CELINE DION (JIVE)
15	15	8	MORE FREAKY TALES	TOO SHORT (SHORT/JIVE)
16	13	17	TRIPPIN'	TOTAL FEAT. MISSY ELLIOTT (BAD BOY/ARISTA)
17	18	16	LOVE LIKE THIS	FAITH EVANS (BAD BOY/ARISTA)
18	19	10	DO YOU FEEL ME? (...FREAK YOU)	MEN OF VIZION (MJJ/WORX/EPIC)
19	14	7	I WILL GET THERE	BOYZ II MEN (DREAMWORKS)
20	17	13	HOLD ME	BRIAN MCKNIGHT FEAT. TONE & NOBE BRYANT (MOTOWN)
21	22	14	JUST DON'T GIVE A F***	EMINEM (WEB/AFTERMATH/INTERSCOPE)
22	—	1	NANN	TRICK DADDY FEAT. TRINA (SLIP-N-SLIDE/WARLOCK)
23	20	11	ANOTHER WAY	TEVIN CAMPBELL (QWEST/WARNER BROS.)
24	23	18	PUSHIN' WEIGHT	ICE CUBE FEAT. MR. SHORT KHOP (PRIORITY)
25	21	25	LATELY	DIVINE (PENDULUM/RED ANT)
26	24	20	WHEREVER YOU GO	VOICES OF THEORY (H.O.L.A./RED ANT)
27	30	7	WHO LET THE DOGS OUT?	CHUCK SMOOTH (WINGS/PAN)
28	26	17	CAN'T GET ENOUGH	WILLIE MAX FEAT. RAPHAEL SAADIQ (POOKIE/MOTOWN)
29	25	19	LOVE ME	112 FEATURING MASE (BAD BOY/ARISTA)
30	28	17	DOO WOP (THAT THING)	LAURYN HILL (RUFFHOUSE/COLUMBIA)
31	48	4	FREE YOUR MIND	GOLD FEAT. LAZIE BONE, MENENSKI, TEE & HALO (PALU)
32	27	14	(DO YOU) WANNA RIDE	REEL TIGHT (G-FUNK/RIDESTRESS)
33	67	2	HERE I GO	INFAMOUS SYNDICATE (RELATIVITY)
34	29	19	COME AND GET WITH ME	KEITH SWEAT FEAT. SNOOP DOGG (ELEKTRA/VEEG)
35	33	22	WESTSIDE	TQ (CLOCKWORK/EPIC)
36	32	20	ALL THE PLACES (I WILL KISS YOU)	AARON HALL (MCA)
37	31	25	I CAN DO THAT	MONTELL JORDAN (DEF JAM/MERCURY)
38	35	15	ONLY YOU	TAMI DAVIS (RED ANT)
39	40	16	THE REAL ONE	THE 2 LIVE CREW FEAT. ICE-T (LIL' JOE)
40	38	17	THE LADY, HER LOVER AND LORD	BISHOP T.D. JAKES, SR. (ISLAND)

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	2	2	7	SKIN NERVOUS 20356 1 week at No. 1	◆ CHARLOTTE
2	3	6	6	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
3	6	7	7	SOMEONE TO HOLD H.O.L.A. 341082	VERONICA
4	9	21	3	NOTHING REALLY MATTERS MAVERICK PROMO/WARNER BROS.	◆ MADONNA
5	1	1	10	I'M BEAUTIFUL WARNER BROS. 44586	◆ BETTE MIDLER
6	8	10	7	TAKE THE LONG WAY HOME CHEEKY PROMO/ARISTA	◆ FAITHLESS
7	5	5	10	THE REASON OVUM/RUFFHOUSE PROMO/COLUMBIA	SYLK 130
8	7	3	10	IT'S NOT RIGHT BUT IT'S OKAY ARISTA 13613	WHITNEY HOUSTON
9	4	4	10	TAKE ME TO THE TOP JELLYBEAN 2545	PLASMIC HONEY
10	10	13	8	GODSPEED MUSICNOW 19	BT
11	15	22	5	WE LIKE TO PARTY GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
12	17	24	5	99 ASTRALWERKS PROMO/CAROLINE	◆ CASSIUS
13	14	20	8	SPECIAL ALMO SOUNDS PROMO/INTERSCOPE	◆ GARBAGE
14	16	19	7	FLOWER DUET '99 GLASSNOTE 5006	JONATHAN PETERS PRESENTS LUMINAIRE
15	13	14	8	ACTIVATE EMPIRE STATE 0621/EIGHTBALL THAT KID CHRIS & DJ MADA PRES. HARDFEELINGS	
16	20	23	5	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547 PULSE FEAT. ANTOINETTE ROBERSON	
17	25	33	4	JOY DEFINITY 004	KATHY BROWN
18	11	8	12	PRESSURE STRICTLY RHYTHM 12555	ULTRA NATE
19	34	—	2	JACKIE'S STRENGTH ATLANTIC 84442	TORI AMOS
20	28	38	3	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
21	23	29	5	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
◀ POWER PICK ▶					
22	38	—	2	HEARTBREAK HOTEL ARISTA 13613	◆ WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
23	24	28	6	OBSESSION 4 PLAY 1020	FUZZY LOGIC
24	27	30	6	SOMEONE PERFECTO/KINETIC PROMO/REPRISE	ASCENSION
25	12	9	12	BLUE MONDAY ELEMENTREE/F-111 44555/REPRISE	◆ ORGY
26	18	11	11	U GOT MY LOVE MO' BIZZ IMPORT	DJ JEAN
27	29	37	5	YOU DON'T KNOW ME ARMED 002	◆ ARMAND VAN HELDEN FEATURING DUANE HARDEN
28	22	15	11	THAT ZIPPER TRACK MOONSHINE 88455	DJ DAN PRESENTS NEEDLE DAMAGE
29	26	18	12	CONTACT EDEL AMERICA PROMO	◆ BROOKLYN BOUNCE
30	35	41	4	HAPPY AFTERHOURS 350/UC	DONNA BLAKELY
31	31	25	7	I'VE HAD ENOUGH MCA 55526	REGINA BELLE
32	37	45	3	POPCORN VIRGIN IMPORT	THE BOOMTANG BOYS
◀ HOT SHOT DEBUT ▶					
33	NEW ▶	1	1	I STILL BELIEVE COLUMBIA 79104	◆ MARIAH CAREY
34	19	16	13	POWER EIGHTBALL 127	JOI CARDWELL
35	32	32	6	I KNOW I CAN DO IT F-111 44538/REPRISE	LISAHALL
36	49	—	2	BODY TWISTED 55499/MCA	◆ FUNKY GREEN DOGS
37	36	40	6	AIN'T NO MOUNTAIN HIGH ENOUGH EPIDROME PROMO/EPIC	JOCELYN BROWN
38	30	26	11	HIGH ISLAND 563349/MERCURY	◆ LIGHTHOUSE FAMILY
39	41	44	13	HORNY AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
40	48	—	2	MAMA KONDA EPIDROME PROMO/EPIC	ORINOKO
41	50	—	2	FOOL FOR LOVE MAXI 2075	SOUL STATION
42	21	12	12	OUTSIDE EPIC PROMO	◆ GEORGE MICHAEL
43	40	36	6	GET UP, FEEL THE MUSIC SFP 9628	PM NETWORK
44	44	46	3	ZULU SONY DISCOS PROMO	FRANCISCO PAZ
45	43	39	7	TOMORROW NERVOUS 20266	KIM ENGLISH
46	47	48	3	LATELY PENDULUM 15316/RED ANT	◆ DIVINE
47	46	49	4	ARE YOU USING ME? VIRGIN PROMO	LUTHER VANDROSS
48	33	17	13	UP & DOWN GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
49	NEW ▶	1	1	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
50	NEW ▶	1	1	TAINTED LOVE TWISTED 55530/MCA	SOFT CELL VS. CLUB 69

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 ▶					
1	1	1	14	BELIEVE (T) (X) WARNER BROS. 44576 13 weeks at No. 1	◆ CHER
◀ GREATEST GAINER ▶					
2	41	—	2	I STILL BELIEVE (T) (X) COLUMBIA 79104	◆ MARIAH CAREY
3	2	2	4	IT'S NOT RIGHT BUT IT'S OKAY/HEARTBREAK HOTEL (T) (X) ARISTA 13613	◆ WHITNEY HOUSTON
4	RE-ENTRY	2	2	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS.	◆ ORGY
5	3	4	11	WE LIKE TO PARTY (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM	◆ VENGABOYS
6	4	5	21	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN	◆ STARDUST
7	5	3	4	ALL I HAVE TO GIVE (T) (X) JIVE 42563	◆ BACKSTREET BOYS
◀ HOT SHOT DEBUT ▶					
8	NEW ▶	1	1	MIAMI (X) TWIN SOUNDS/DOMINION ENTERTAINMENT 4251/K-TEL	SLICK
9	6	7	21	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551	◆ DEBORAH COX
10	7	9	40	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG	◆ BRANDY & MONICA
11	10	10	30	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE	◆ FATBOY SLIM
12	8	6	4	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
13	9	8	4	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586	◆ BETTE MIDLER
14	11	11	5	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG	◆ GERALD LEVERT
15	13	12	25	SUAVEMENTE (T) (X) SONY DISCOS 82795	◆ ELVIS CRESPO
16	NEW ▶	1	1	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION ENTERTAINMENT 4261/K-TEL	THE OBSCURE
17	14	15	43	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822	◆ MARIAH CAREY
18	18	16	12	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM	◆ VENGABOYS
19	15	18	10	HORNY (T) (X) AMERICAN 79065/COLUMBIA	◆ MOUSSE T. VS. HOT 'N' JUICY
20	12	13	12	WOULD YOU...? (T) (X) OVAL 27556/V2	◆ TOUCH AND GO
21	21	—	2	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
22	22	19	38	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
23	17	22	35	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS.	◆ MADONNA
24	16	14	4	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
25	19	17	5	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
26	23	23	30	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
27	20	21	22	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS.	◆ DEPECHE MODE
28	24	24	46	EVERYBODY (BACKSTREET'S BACK) (T) (X) JIVE 42515	◆ BACKSTREET BOYS
29	31	20	42	FRIGHT TRAIN (T) (X) FORBIDDEN 2234	◆ ROBBIE TRONCO
30	27	27	17	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
31	29	31	6	C'EST LA VIE (T) (X) EPIC 79085	◆ B*WITCHED
32	25	26	4	FRIEND OF MINE (T) (X) T-NECK/ISLAND 572331/MERCURY	◆ KELLY PRICE
33	28	25	15	DON'T LET THIS MOMENT END/OYE (T) (X) EPIC 79059	◆ GLORIA ESTEFAN
34	37	29	49	FROZEN (T) (X) MAVERICK 43993/WARNER BROS.	◆ MADONNA
35	34	36	8	SKIN (T) (X) NERVOUS 20356	◆ CHARLOTTE
36	43	37	39	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932	◆ RICKY MARTIN
37	26	34	5	(YOU GOT ME) BURNIN' UP (T) (X) TOMMY BOY SILVER LABEL 348/TOMMY BOY	◆ CEVIN FISHER
38	35	30	3	INCE AGAIN (T) JIVE ELECTRO 42578/JIVE	A TRIBE CALLED QUEST VS. APHRODITE
39	40	39	10	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
40	44	33	58	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC	◆ JAYDEE
41	38	32	55	HOW DO I LIVE (T) (X) CURB 73047	◆ LEANN RIMES
42	39	46	21	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
43	32	40	17	JUMP JIVE AN' WAIL (X) UNDER THE COVER 9807	BIG DADDY ORCHESTRA
44	30	45	45	SMACK MY BITCH UP (T) (X) XL MUTE/MAVERICK 43946/WARNER BROS.	◆ PRODIGY
45	RE-ENTRY	16	16	WHAT DO YOU REMEMBER? (T) (X) CLASSIFIED 0255	M:G
46	NEW ▶	1	1	DO YOU LOVE ME (T) (X) TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
47	45	50	3	I GO TO WORK (T) JIVE ELECTRO 42580/JIVE	KOOL MOE DEE VS. BAD BOY BILL
48	50	47	17	MUSCLES (T) (X) TWISTED 55488/MCA	CLUB 69 FEATURING SUZANNE PALMER
49	47	—	26	IF I HAD THE CHANCE (T) (X) TIMBER! 746/TOMMY BOY	CYNTHIA
50	36	28	5	ETERNAL FLAMES (T) (X) TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY

○ 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.

Billboard DANCE charts

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Kenny Rogers Realizes A Dream

His New Artist-Driven Dreamcatcher Co. A Label And More

BY JIM BESSMAN

NEW YORK—Venerable superstar Kenny Rogers, who has continually reinvented himself artistically in a recording career dating back to the '50s, has launched Dreamcatcher Entertainment Inc., a Nashville-based enterprise comprising a record company, an artist management firm, and a film and TV division, all using the Dreamcatcher moniker.

Heading Dreamcatcher is its co-founder and president/CEO, Jim



ROGERS AND MAZZA

Mazza, former EMI America chairman and Capitol Records president, who co-manages Rogers with Rogers' longtime manager, Ken Kragen. Other officers are VP/creative Bob Burwell, media and artists relations director Claire Cook, and VP of film and TV production Kelly Junkermann, who is in Dreamcatcher's West Coast office in Los Angeles.

Dreamcatcher Records' first release was "Christmas From The

Heart," a soundtrack album from the holiday musical based on a story by Rogers and Junkermann, which Rogers brought to New York last November for a two-month theatrical run. Forthcoming product will come from Rogers and other established artists currently under consideration.

The venture is the next chapter in a career in which Rogers has achieved success in numerous genres besides country music. "I'm a much more mature person and artist now, and I'm singing better," he says. "And after taking some time for my personal life, the old competitiveness has kicked back in, and I'm looking for new avenues. Dreamcatcher provides an artist's environment driven by music—and the happiness an artist gets from making it."

Also a western movie veteran with several TV movies based on his 1978 hit "The Gambler," Rogers notes that the Dreamcatcher name and logo come from an American Indian spiritual artifact. "It's a little hoop with a net and feathers inside that catches the good dreams and lets the nightmares go through, making it analogous to the music industry," he says. "We want to attract the good part—which is the artistic side of the business—and also take care of the bad

things that drive artists crazy."

A major concern for Rogers himself as an artist is control of intellectual property rights. "I see pictures of me I didn't know existed on albums that I don't know where they came from," he says. "So I want to make sure that quality is the most important factor representing me—and where I want to go. My greatest success has come when I've been involved as an artist and creating music, and that's what the whole concept is about: me having a dream again, instead of just performing."

But much of the Dreamcatcher dream, Rogers adds, stems from Mazza, who headed Capitol during Rogers' string of successful albums for the Liberty imprint.

"These are times of dramatic global change in the music business, so the concept of Dreamcatcher is to

(Continued on page 36)



Crown Royal Royalty. Members of the Crown Royal Untamed & True 2 tour held a kickoff bash at Nashville's Havana Lounge before the tour began. Shown, from left, are Keith Harling, Mark Chesnutt, MCA Nashville president Tony Brown, Chely Wright, and Gary Allan.

Gold City Among The Nominees For 2nd Edition Of SGMA Awards

BY DEBORAH EVANS PRICE

NASHVILLE—The Cathedrals, Kirk Talley, Bill Gaither, Gold City, the McKameys, the Hoppers, and the Nelons are among the Southern Gospel Music Assn. (SGMA) Awards. The SGMA will hold its second awards show May 26 at the Park Vista Resort in Gatlinburg. Hosted by Jerry Goff, the awards program is an annual fund-raiser supporting the Southern Gospel Hall of Fame and Museum, which will open in April in Dolly Parton's Dollywood theme park, near Gatlinburg.

"We wanted to do it in conjunction with the opening, but the way the schedule was going, it was going to be completely impossible," says SGMA executive director Heather Campbell.

This is the third event organized by the SGMA, the first being an induction of Hall of Fame members. Last year the organization held its first awards show.

"I'm really excited. I feel like we've gotten a year behind us, and we know where we needed to correct ourselves," says Campbell, who adds that ticket sales have been so brisk she anticipates a sellout. "I know we've really got something to show for the



THE CATHEDRALS

work we've put in. The first year everybody looks at it and says, 'What's another award show going to do?' But now people are saying, 'This would be a great award to get.'"

According to Campbell, nominations are made by the organization's 4,500 members. A screening committee verifies eligibility, then judges decide winners.

Following is a partial list of nominees:

Solo artist: Jake Hess, Ivan Parker, Squire Parsons, Carroll Roberson, Kirk Talley.

Mixed group: The Crabb Family, the Hoppers, the McKameys, the Nelons, the Perrys.

Male group: The Cathedrals, Gold City, Inspirations, Kingdom Heirs, Poet Voices.

Female vocalist: Sheri Easter, Karen Peck Gooch, Connie Hopper, Kim Hopper, Debra Talley.

(Continued on page 36)

Williams, Others Score At Nashville Music Awards; Hall Of Fame Gets Grandpa's Boots

AROUND TOWN: Nashville's many-splendored musical genres were displayed at the recent Nashville Music Awards, held by Leadership Music Feb. 10 at the Tennessee Performing Arts Center. Where else can you see—on one stage!—the likes of Webb Wilder, Steve Earle, Bare Jr., Vince Gill, Tracy Nelson, Randy Scruggs, and Sixpence None The Richer? Or Raul Malo joining with the jazz group Beegie Adair Trio for a mellow set?



WILDER

Winners in the album categories ranging from classical to rap included Lucinda Williams, Ricky Skaggs & Kentucky Thunder, Delbert McClinton, the Nashville Mandolin Ensemble, Faith Hill, the Animal Band, Nanci Griffith, the Newsboys, Béla Fleck & the Flecktones, Emmylou Harris, Phil Keaggy, the Mavericks, CeCe Winans, Screamin' Cheetah Wheelies, Utopia State, and Bobby Jones & New Life with the Nashville Super Choir.

Artist award winners were Williams (artist/songwriter), Beth Nielsen Chapman (songwriter/composer), Gill (male vocalist), Trisha Yearwood (female artist), the Mavericks (group/duo), and the Billygoats (unsigned artist). Johnny Cash received the Heritage Award and Kitty Moon the Bridge Award. The song of the year was Nielsen Chapman's "This Kiss," as recorded by Hill.

ON THE ROW: In a ceremony Feb. 19, the family of the late Grandpa Jones donated his stage costume and makeup kit to the Country Music Hall of Fame. Jones adopted the Grandpa persona while still in his early 20s during the early 1930s while working on a

Boston radio show with Bradley Kincaid. The latter gave him a pair of Civil War-era boots that Jones wore throughout his career.

The Bluebird Cafe takes Nashville to Los Angeles for two shows Monday (22) to celebrate Grammy week. This first Bluebird/West Coast effort features Grammy nominees Trisha Yearwood, Ashley Cleveland, Beth Nielsen Chapman, Tracy Nelson, and Randy Scruggs. Shows are at the Troubadour.

PEOPLE: Although the Nashville medical examiner refused their request to exhume their mother and perform an autopsy on her (*Billboard Bulletin*, Feb. 9, Feb. 12), three of Tammy Wynette's daughters vow to pursue their quest to determine the exact cause of death. No autopsy was performed on the singer after she died April 6 at her home.

Allison Moorer has scored an Oscar nomination for "A Soft Place To Fall," the song she co-wrote and performed in the film "The Horse Whisperer."

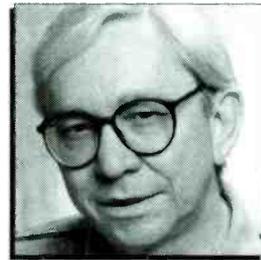
Pam Tillis opens on Broadway in "Smokey Joe's Cafe—The Songs of Leiber And Stoller" March 16 at the Virginia Theatre.

ON THE RECORD: Kathy Mattea and Michael McDonald have recorded a single to raise public awareness of missing children. "Among The Missing" is a joint effort by the National Center for Missing and Exploited Children, BNA Records, Mercury Nashville, Warner/Reprise Nashville, CMT, and Wal-Mart.

ON VIEW: Vince Gill and Martina McBride will be on "Austin City Limits" on PBS March 6. Living legends Ray Price and Hank Thompson take over that show March 13.



by Chet Flippo



Billboard TOP COUNTRY ALBUMS

FEBRUARY 27, 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	55	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (10.98 EQ/16.98) HS 5 weeks at No. 1	WIDE OPEN SPACES	1
2	2	2	67	SHANIA TWAIN ▲ ⁸ MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER	1
3	3	3	13	GARTH BROOKS ▲ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
4	4	4	43	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
HOT SHOT DEBUT						
5	NEW	1	1	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	5
6	NEW	1	1	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
PACESETTER						
7	8	8	77	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
8	6	7	48	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
9	7	5	39	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
10	5	6	14	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
11	10	9	25	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
12	11	10	89	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	12	15	16	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	12
14	15	13	29	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
15	16	11	24	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
16	14	12	17	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
17	17	16	37	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
18	9	21	27	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
19	18	17	27	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
20	20	20	41	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
21	13	14	3	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
22	19	18	74	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
23	25	27	41	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
24	22	24	21	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
25	31	30	77	TRISHA YEARWOOD ▲ ² MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
26	26	26	43	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
27	23	22	41	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
28	29	28	64	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
29	21	19	13	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
30	30	31	37	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
31	27	23	31	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
32	32	32	17	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
33	36	35	19	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	33
34	37	38	67	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
35	28	29	18	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
36	33	33	36	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
37	38	37	39	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
38	34	34	75	LEANN RIMES ▲ ⁴ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
39	35	36	31	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
40	39	39	15	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
41	43	40	41	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
42	46	49	70	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
43	40	45	18	TRAVIS TRITT WARNER BROS. 47097 (10.98/16.98)	NO MORE LOOKING OVER MY SHOULDER	15
44	NEW	1	1	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44
45	24	25	4	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
46	41	44	83	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
47	42	42	34	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
48	48	54	77	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
49	45	43	24	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
50	49	47	43	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
51	50	41	21	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
52	44	58	43	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
53	62	65	95	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
54	55	59	31	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
55	51	46	20	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
56	56	48	27	WILLIE NELSON LEGACY 69322/COLUMBIA (7.98 EQ/11.98)	16 BIGGEST HITS	48
57	54	50	43	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
58	58	57	24	WILLIE NELSON ISLAND 524548/MERCURY (10.98 EQ/16.98)	TEATRO	17
59	60	61	39	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
60	47	53	16	T. GRAHAM BROWN INTERSOUND 9346/PLATINUM (10.98/16.98) HS	WINE INTO WATER	47
61	53	64	3	RICKY SKAGGS SKAGGS FAMILY 1001 (9.98/15.98)	ANCIENT TONES	53
62	59	56	69	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
63	57	52	15	THE TRACTORS ARISTA NASHVILLE 18878 (10.98/16.98)	FARMERS IN A CHANGING WORLD	39
64	65	63	26	GARY ALLAN DECCA 70012/MCA NASHVILLE (10.98/16.98) HS	IT WOULD BE YOU	21
65	RE-ENTRY	79	79	CLINT BLACK ● RCA 67515/RLG (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
66	68	68	74	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
67	67	69	75	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
68	66	67	38	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
69	69	72	3	MERLE HAGGARD EPIC 69321/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	69
70	64	55	23	VARIOUS ARTISTS ASYLUM/ELEKTRA 62277/EEG (10.98/16.98)	TAMMY WYNETTE REMEMBERED	18
71	73	74	3	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	71
72	74	—	19	RANDY TRAVIS WARNER BROS. 47028 (10.98/16.98)	GREATEST #1 HITS	66
73	61	—	2	OLD DOGS ATLANTIC 83156/AG (10.98/16.98)	OLD DOGS	61
74	70	66	6	DERYL DODD COLUMBIA 68793/SONY (10.98 EQ/16.98)	DERYL DODD	63
75	71	70	36	DWIGHT YOAKAM REPRISE 46918/WARNER BROS. (10.98/16.98)	A LONG WAY HOME	11

○ 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.

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 27, 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 49 weeks at No. 1	THE WOMAN IN ME	210
2	2	GARTH BROOKS ▲ ¹⁰ CAPITOL 29689 (10.98/15.98)	THE HITS	182
3	4	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	173
4	3	PATSY CLINE ▲ ⁸ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	621
5	5	HANK WILLIAMS, JR. ▲ ⁴ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	245
6	7	LEANN RIMES ▲ ⁵ CURB 77821 (10.98/15.98)	BLUE	136
7	10	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	255
8	9	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	70
9	11	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	171
10	12	DEANA CARTER ▲ ² CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	128
11	15	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	330
12	14	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	232
13	8	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	235

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	6	VINCE GILL ▲ ³ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	151
15	19	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	475
16	16	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	213
17	—	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	93
18	13	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	566
19	20	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	120
20	18	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	214
21	—	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	155
22	17	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	11
23	25	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	118
24	21	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	93
25	—	TRACY BYRD ▲ ² MCA NASHVILLE 10991 (10.98/15.98)	NO ORDINARY MAN	173

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.

COUNTRY CORNER



by Wade Jessen

NEW HARVEST, FIRST GATHERING: Opening with more than 26,000 scans and Hot Shot Debut roses at No. 5 on Top Country Albums, **Emmylou Harris, Linda Ronstadt & Dolly Parton's "Trio II"** proves that the trio's stunning three-part country harmonies are never out of season. This long-awaited sequel to the double-platinum 1987 album "Trio" bows on The Billboard 200 at No. 64 and includes material from such diverse songwriters as the original **Carter Family, Neil Young, and Randy Newman.**

An overjoyed **Evelyn Shriver**, president of Asylum in Nashville, says, "When we had a chance to get this record, I said yes immediately. And this [high debut] is the most exciting thing that's happened to us as a label." Shriver says the big opener is especially gratifying because it happened without a major radio single. "We shipped a single called 'High Sierra' to AC stations, and [at the same time] it was sent to country stations by mistake." She says her promotion team will be working an upcoming country single, which has not yet been selected.

The original "Trio" bowed at No. 16 on Top Country Albums in the March 28, 1987, Billboard, in the era before SoundScan. It spent 29 weeks in the top 10, including five weeks at No. 1. That set moves approximately more than 1,000 units this issue.

Opening-week sales for the new title are buoyed by appearances on "The Tonight Show With Jay Leno" (Feb. 9), the "Today" show (Feb. 11), and **Rosie O'Donnell's** show (Feb. 12).

WHAT MAKES THE JUKEBOX PLAY: With 26,000 units, **Mark Chesnutt's "I Don't Want To Miss A Thing"** (Decca/MCA Nashville) sets two career benchmarks for chart position and first-week sales as it sets up shop at No. 6 on Top Country Albums and at No. 65 on the big chart. Chesnutt's "Almost Goodbye" held the prior record for his highest charted title when it opened and peaked at No. 6 on the country chart during the summer of 1993. However, it was "Longnecks & Short Stories" that held Chesnutt's record for opening-week sales when it bowed at No. 9 with more than 13,000 units in the spring of 1992.

Chesnutt's cover of **Aerosmith's** hit "I Don't Want To Miss A Thing" encores for a second week atop Hot Country Singles & Tracks and grips the top spot on Top Country Singles Sales for the seventh consecutive week. With more than 16,000 units, Chesnutt outsells **George Strait's** No. 2 single, "Meanwhile" (MCA Nashville), by more than 5,000 copies.

WHERE IT CAME FROM: **Deryl Dodd's** cover of **Gordon Lightfoot's** "Sundown" (Columbia) enters Hot Country Singles & Tracks at No. 70 with 53 plays at Dallas stations KPLX and KSCS. This track wasn't serviced to radio and is included on a special sampler aimed at retailers. It's not on Dodd's self-titled album, which appears at No. 74.

In an unrelated matter, Curb and sister imprint MCG have merged their promotion teams under the Curb umbrella. Under the structure, Curb and MCG will maintain separate artist rosters. Our chart listings for MCG titles have been changed to reflect the new promotion collective.

KENNY ROGERS REALIZES A DREAM

(Continued from page 34)

position ourselves uniquely for the opportunities that are being created," says Mazza. "We want to stay in front of the technology curve in redirecting toward electronic retail and in controlling the rights of past recordings. We also want to create a distinctly different record company that is artist-driven, where artists make major contributions in the decision-making process."

For distribution, Dreamcatcher has turned to Navarre in the U.S. and Trans Continental Records internationally.

Mazza says the Trans Continental link will allow marketing and promotion on a market-specific, country-by-country basis. Rogers, meanwhile, is preparing a nine-country European tour starting in April and will issue his next album for those markets simultaneously with the U.S. release.

Now in the studio in between domestic concert dates, Rogers is cutting a version of "The Greatest," which he says is a "Don Schlitz slice-of-life song" about a boy playing baseball. He has performed it on New York and Nashville stations to great listener response. He'll release it April 6 in association with the Rawlings baseball equipment manufacturer, which has kicked in \$100,000 worth of goods to be given away in 20 major cities.

Schlitz, who wrote "The Gambler," has another song for Rogers, "A Small

Dark Cloud," which Rogers says is "close to hip-hop." He adds that he may enlist Trans Continental act 'N Sync to sing backup on the record. Last year Rogers teamed with Coolio in supporting the rapper's use of "The Gambler" to educate children about the dangers of gambling.

With his song publishing now

under the Dreamcatcher umbrella, Rogers is composing the theme for "Common Ground," a concept involving duets with artists from different countries and genres. He's also readying a weekly column for The New York Times Syndicate to cover country music and its impact on "heartland values."

SGMA AWARDS

(Continued from page 34)

Trio: The Bishops, Greater Vision, the Greenes, the Ruppes, the Talley Trio.

New artist: Booth Brothers, Jason Crabb, TaRanda Kiser, Shulers, the Talley Trio.

Song: "A Wall Of Prayer," the McKameys; "Common Garments," Greater Vision; "God's Building A Church," Gold City; "I Am Redeemed," Poet Voices; "I Believe In A Hill Called Mount Calvary," Gaither Vocal Band; "In Time, On Time, Every Time," Gold City; "Please Forgive Me," the Crabb Family; "Reach The World," the Bishops; "Resting Place," the Wilburns; "You're Not Alone," the Kingsmen.

Producer: Roger Bennett, Jeff Collins, Lari Goss, Wayne Haun, Ben Speer, Chris White.

James D. Vaughn Impact Award: Bill Gaither's TNN TV specials, the Gospel Greats, National Quartet Convention, J.D. Sumner.

Album: "Faithful," the Cathedrals (Homeland); "Within The Rock," Gold City (Daywind); "Two Shoes," Inspirations (Independent); "Always," the McKameys (Horizon); "Rhythm & Rhyme," Poet Voices (Sonlite).

Video: "Atlanta Homecoming," Bill Gaither; "Forever Settled," the Hoppers; "Live In Belfast, Northern Ireland," Gold City; "Reach The World," the Bishops; "The Trio," Anthony Burger, Ivan Parker & Kirk Talley.

Songwriter: Ricky Atkinson, Gerald Crabb, Phil Cross, Rodney Griffin, Larry Petree.

Musician: Roger Bennett, Anthony Burger, Steve "Rabbit" Easter, Tim Parton, Jeff Stice.

Studio musician: Jeff Collins, John Hammond, David Johnson, Gary Lunn, Kevin Williams, John Willis.

Arranger: Otis Forrest, Lari Goss, Wayne Haun, Steve Mauldin, Milton Smith.

Concert promoter: Frank Bailey, Tulsa, Okla.; Bill Bailey, Bradenton, Fla.; Dick Carper, Lancaster, Pa.; Jerry Foster, Hendersonville, Tenn.; Hayne Tatum, Dawsonville, Ga.

Radio station: KNEA Jonesboro, Ark.; WFCM Columbus, Miss.; WJSM Altoona, Pa.; WVRV Nashville; WXRI Winston-Salem, N.C.

Disc jockey: Rodney Baucom, WXRI Winston-Salem, N.C.; Dave Elliot, WFCM Columbus, Miss.; Godran Griffin, KSKY Dallas; Greg Laha, WCGW Lexington, Ky.; Wayne Wallace, WDJC Birmingham, Ala.

Radio promoter: Cindy Goff, Southern Communications; Howerton & Gray; Lori Hudson, Showcase Media; Danny and Dee Kramer, Capitol Enterprises; Rhonda Thompson, Daywind Music Group.



Showing How It's Done. Veteran guitarist/songwriter Fred Carter Jr. recently addressed the Songwriters Guild of America (SGA) Hit Song Analysis session. Carter, who wrote the title cut "Everything's Gonna Be Alright" on his daughter Deana Carter's current album, has played on such albums as Simon & Garfunkel's "Bridge Over Troubled Water" and Bob Dylan's "Nashville Skyline." Shown, from left, are SGA Hit Song Analysis chair Kenny Morss, SGA regional director Rundi Ream, Carter, and writer Casey Kelly.

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

- 65 **AIN'T ENOUGH ROSES** (Lisabella, ASCAP/Sony/ATV Tree, BMI/Sam's Jamin' Songs, BMI/BMG Songs, ASCAP/Sierra Home, ASCAP) HL
- 29 **ANYONE ELSE** (PolyGram International, ASCAP/St Julien, ASCAP) HL
- 60 **BARLIGHT** (Warner-Tamerlane, BMI) WBM
- 37 **BETTER MAN** (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/MRBI, ASCAP) HL
- 10 **BUSY MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM
- 28 **CAN'T GET ENOUGH** (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL
- 74 **CAN'T STOP THINKIN' 'BOUT THAT** (Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/Killen-Turner, BMI/We're Brewin' Hits, BMI) HL
- 35 **DON'T COME CRYING TO ME** (Vinnay Mae, BMI/English-town, BMI) WBM
- 26 **DRIVE ME WILD** (Travellin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)
- 72 **EVANGELINE** (PolyGram International, ASCAP/Ranger Bob, ASCAP/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL
- 40 **EVERY LITTLE WHISPER** (Hamstein Cumberland, BMI/KidJillie, BMI/Steve Warner, BMI) WBM
- 34 **EVERYTIME I CRY** (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM
- 53 **FAITH OF THE HEART** (Realsongs, ASCAP/MCA, ASCAP) HL/WBM
- 15 **FLY (THE ANGEL SONG)** (Golden Phoenix, SOCAN/Kiayasons, SOCAN/Rory Bourke, BMI) WBM
- 3 **FOR A LITTLE WHILE** (Magnatune, SESAC/Family Style, SESAC/Glacier Park, SESAC/Moraine, SESAC/Malaco, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 75 **FREEDOM** (Leigharm, ASCAP/BMG, ASCAP/Brass Heart, BMI) HL
- 25 **GONE CRAZY** (WB, ASCAP/Yee Haw, ASCAP) WBM
- 27 **HANDS OF A WORKING MAN** (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM
- 68 **HAPPY EVER AFTER** (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP)
- 43 **HILLBILLY SHOES** (Sixteen Stars, BMI) HL
- 4 **HOLD ON TO ME** (Reynsong, BMI/Bayou Boy, BMI) HL
- 56 **HORSE TO MEXICO** (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
- 12 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM
- 14 **I CAN'T GET OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM
- 1 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM
- 46 **IF A MAN ANSWERS** (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL
- 63 **I'LL TAKE TODAY** (Seven Summits, BMI/Will Robinsons, BMI/Irving, BMI) HL/WBM
- 17 **I'LL THINK OF A REASON LATER** (Hamstein Cumberland, BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI)

- HL/WBM
- 33 **I'M LEAVING** (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL
- 55 **I'M YOURS** (Gravatron, SESAC/Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP) WBM
- 71 **IT'S ONLY LOVE** (Heart Of Hearts, BMI/McLachlan-Scruggs Int'l, BMI/Why Walk, ASCAP)
- 48 **IT'S YOUR SONG** (Gooby, BMI/Pan For Gold, BMI/Copyright Management, BMI) CLM/WBM
- 50 **I WAS** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 47 **I WILL BE THERE FOR YOU** (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Warner-Tamerlane, BMI/Hellmaymen, BMI/Sony/ATV Tree, BMI/Wenonga, BMI) HL/WBM
- 16 **KEEPIN' UP** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM
- 57 **LET'S START LIVIN'** (Dreaming In Public, SOCAN/South Beach, ASCAP)
- 61 **LIFE GOES ON** (Island Bound, ASCAP/Famous, ASCAP)
- 73 **A LITTLE BIT MORE OF YOUR LOVE** (Sony/ATV Tree, BMI/McSpadden, BMI/Lyric Springs, BMI/Wandachord, BMI/Yankee Clipper, BMI) HL
- 67 **LITTLE GOOD-BYES** (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/CG, ASCAP/Sony/ATV Tree, BMI/Kent Breen, BMI)
- 21 **LOVE AIN'T LIKE THAT** (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL
- 58 **MAYBE NOT TONIGHT** (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/If Dreams Had Wings, BMI)
- 13 **MEANWHILE** (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)
- 38 **NO MORE LOOKING OVER MY SHOULDER** (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 5 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM
- 23 **ORDINARY LIFE** (McSpadden-Smith, BMI/Magnolia Hill, ASCAP)
- 11 **POWERFUL THING** (Mighty Nice, BMI/Andersongs, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
- 30 **RIGHT ON THE MONEY** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL
- 49 **SATURDAY NIGHT** (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM
- 44 **SAY ANYTHING** (Mike Curb, BMI/Curbsongs, ASCAP) WBM
- 54 **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) HL
- 19 **SOMEBODY'S OUT THERE WATCHING** (Warner-Tamerlane, BMI/Puckalesta, BMI/Nomad-Norman, BMI/Franne Golde, BMI/Windswept Pacific, BMI) WBM
- 20 **SPIRIT OF A BOY WISDOM OF A MAN** (WB, ASCAP/Big Tractor, ASCAP/War Bnde, ASCAP) WBM
- 6 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM
- 70 **SUNDOWN** (Moose, SOCAN)
- 8 **THAT DON'T IMPRESS ME MUCH** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
- 59 **THERE GOES THE NEIGHBORHOOD** (Music Corp. Of America, BMI/Pembo, BMI) HL
- 24 **THERE YOU HAVE IT** (Warner-Tamerlane, BMI/Rancho Belita, BMI/Careers-BMG, BMI/Sontanner, BMI) HL/WBM
- 66 **THESE ARMS OF MINE** (Curbsongs, ASCAP/Kinetic Diamond II, ASCAP/Emiliaur, BMI) WBM
- 62 **TORE UP FROM THE FLOOR UP** (EMI Tower Street, BMI/EMI Blackwood, BMI/BMG, ASCAP/Sierra Home, ASCAP) HL
- 52 **TWO TEARDROPS** (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM
- 2 **UNBELIEVABLE** (Mighty Nice, BMI/Al Andersongs, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM
- 51 **WHAT ABOUT YOU** (WB, ASCAP/Platinum Plow, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Toliver, BMI) HL/WBM
- 45 **WHAT'S THE MATTER WITH YOU BABY** (Almo, ASCAP) WBM
- 31 **WHEN MAMA AIN'T HAPPY** (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL
- 64 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL
- 22 **WISH YOU WERE HERE** (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM
- 41 **WITH YOU** (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM
- 18 **WRONG AGAIN** (Still Working For The Man, BMI/Dyad, BMI) HL
- 9 **WRONG NIGHT** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
- 39 **YOU DON'T NEED ME NOW** (Blackened, BMI) WBM
- 69 **YOU HAVEN'T LEFT ME YET** (Irving, BMI/Colter Bay, BMI/Neon Sky, ASCAP) WBM
- 42 **YOUR OWN LITTLE CORNER OF MY HEART** (EMI April, ASCAP/Waltz Time, ASCAP/Rick Hall, ASCAP) HL/WBM
- 36 **YOU STILL SHAKE ME** (EMI Blackwood, BMI/Song Island, BMI/Mission Valley, ASCAP) HL
- 7 **YOU WERE MINE** (Woolly Puddin', BMI/Bug, BMI) HL
- 32 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

Billboard **HOT COUNTRY** SINGLES & TRACKS

FEBRUARY 27, 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
1	1	2	15	No. 1 I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
2	2	4	18	UNBELIEVABLE M.D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138	2
3	3	3	17	FOR A LITTLE WHILE B. GALLIMORE, J. STROUD, T. MCGRAW (P. VASSAR, S. MANDILE, J. VANDIVER)	TIM MCGRAW CURB ALBUM CUT	2
4	5	5	21	HOLD ON TO ME C. PETOCZ, J. M. MONTGOMERY (B. DALY, W. RAMBEAUX)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84197	4
5	6	7	22	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	SARA EVANS (C) (D) (V) RCA 65584	5
6	4	1	21	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	JO DEE MESSINA CURB ALBUM CUT	1
7	7	9	12	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT	7
8	9	10	12	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 566220	8
9	8	6	16	WRONG NIGHT D. MALLOY, R. MCENTIRE (J. LEO, R. BOWLES)	REBA (V) MCA NASHVILLE 72075	6
10	10	13	18	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TERENCE)	BILLY RAY CYRUS (V) MERCURY 566582	10
11	11	12	14	POWERFUL THING T. BROWN, T. YEARWOOD (A. ANDERSON, S. VAUGHN)	TRISHA YEARWOOD (V) MCA NASHVILLE 72082	11
12	14	16	12	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666	12
13	12	14	8	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	12
14	16	18	7	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	14
15	15	17	19	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	20	13	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	16
AIRPOWER						
17	21	29	10	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	17
18	17	11	24	WRONG AGAIN M. MCBRIDE, P. WORLEY (T. L. JAMES, C. WEIL)	MARTINA MCBRIDE (C) (D) (V) RCA 65456	1
19	20	23	19	SOMEBODY'S OUT THERE WATCHING T. HASELDEN, R. ZAVITSON (R. LERNER, F. GOLDE, S. BOOKER)	THE KINLEYS (C) (D) EPIC 79064	19
20	13	8	21	SPIRIT OF A BOY, WISDOM OF A MAN J. STROUD, B. GALLIMORE, R. TRAVIS (T. BRUCE, G. BURTNIK)	RANDY TRAVIS DREAMWORKS ALBUM CUT	2
21	22	30	7	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	21
22	28	34	6	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLIS (V) MERCURY 566764	22
23	26	31	17	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136	23
24	19	15	27	THERE YOU HAVE IT M. BRIGHT, T. DUBOIS (S. BOGARD, R. GILES)	BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13134	4
25	32	37	4	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	25
26	31	33	16	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075	26
27	34	39	10	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT	27
28	35	40	7	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAUX, K. BLAZY)	PATTY LOVELESS EPIC ALBUM CUT	28
29	36	47	5	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT	29
30	30	21	20	RIGHT ON THE MONEY K. STEGALL (C. BLACK, P. VASSAR)	ALAN JACKSON (V) ARISTA NASHVILLE 13136	1
31	33	35	11	WHEN MAMA AIN'T HAPPY T. BROWN (P. GILES, G. GODARD, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
32	38	41	12	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JOY)	ANDY GRIGGS (C) (D) RCA 65646	32
33	40	46	5	I'M LEAVING P. MCMAKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	33
34	41	49	4	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	TERRI CLARK (V) MERCURY 566848	34
35	39	44	6	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	35
36	43	48	6	YOU STILL SHAKE ME D. CARTER, C. FARREN (L. SATCHER, T. ROULLIER)	DEANA CARTER CAPITOL ALBUM CUT	36
37	44	50	7	BETTER MAN C. FARREN (B. WARREN, B. WARREN, G. NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670	37
38	42	42	9	NO MORE LOOKING OVER MY SHOULDER B. J. WALKER, JR., T. TRITT (M. PETERSON, C. WISEMAN)	TRAVIS TRITT (C) (D) (V) WARNER BROS. 17108	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
39	45	55	5	YOU DON'T NEED ME NOW C. BLACK, J. STROUD (C. BLACK, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	39
40	37	36	20	EVERY LITTLE WHISPER S. WARINER (B. KIRSCH, S. WARINER)	STEVE WARINER (V) CAPITOL 58753	36
41	48	52	5	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN ASYLUM ALBUM CUT	41
42	52	58	4	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	42
43	53	70	3	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	MONTGOMERY GENTRY COLUMBIA ALBUM CUT	43
44	47	53	6	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	SHANE MCANALLY MCG/CURB ALBUM CUT/CURB	44
45	51	56	7	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112	45
46	62	—	2	IF A MAN ANSWERS J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 566912	46
47	54	59	4	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021	47
48	50	51	16	IT'S YOUR SONG A. REYNOLDS (B. HILL, P. WOLFE)	GARTH BROOKS CAPITOL ALBUM CUT	9
49	58	64	4	SATURDAY NIGHT D. HUFF (C. CANNON, J. STEWART)	LONESTAR BNA ALBUM CUT	49
50	55	61	3	I WAS K. LEHNING (C. BLACK, P. VASSAR)	NEAL MCCOY ATLANTIC ALBUM CUT	50
51	60	—	2	WHAT ABOUT YOU T. MCGRAW, B. GALLIMORE, J. STROUD (T. MULLINS, T. TOLIVER)	SONS OF THE DESERT EPIC ALBUM CUT	51
52	75	—	2	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER CAPITOL ALBUM CUT	52
53	56	60	5	FAITH OF THE HEART E. GORDY, JR. (D. WARREN)	SUSAN ASHTON CAPITOL ALBUM CUT	53
54	71	—	2	SHED'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE	54
55	46	38	18	I'M YOURS J. STROUD, J. KING (P. COLEMAN, C. D. JOHNSON)	LINDA DAVIS (C) (D) DREAMWORKS 59015	38
56	63	65	5	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) MCG/CURB 73066/CURB	56
57	64	66	3	LET'S START LIVIN' B. HILL (G. GRAND, S. RICE)	GIL GRAND MONUMENT ALBUM CUT	57
HOT SHOT DEBUT						
58	NEW	—	1	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN MERCURY/BNA ALBUM CUT	58
59	65	—	2	THERE GOES THE NEIGHBORHOOD W. WILSON (K. HARLING)	KEITH HARLING (V) MCA NASHVILLE 72093	59
60	67	63	7	BARLIGHT L. MAINES, C. ROBISON (C. ROBISON)	CHARLIE ROBISON LUCKY DOG ALBUM CUT/COLUMBIA	60
61	NEW	—	1	LIFE GOES ON M. BRIGHT (S. D. JONES)	JAMES PROSSER (C) (D) (V) WARNER BROS. 17111	61
62	59	57	7	TORE UP FROM THE FLOOR UP D. COOK (J. B. RUDD, B. REGAN)	WADE HAYES COLUMBIA ALBUM CUT	57
63	61	54	16	I'LL TAKE TODAY M. WRIGHT, B. HILL (K. M. ROBBINS, W. ROBINSON)	GARY ALLAN (V) DECCA 72079/MCA NASHVILLE	47
64	69	—	3	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY ARISTA NASHVILLE ALBUM CUT	64
65	68	—	2	AIN'T ENOUGH ROSES D. HUFF, P. WORLEY (L. BROKOP, S. HOGIN, B. REAGAN)	LISA BROKOP COLUMBIA ALBUM CUT	65
66	57	43	14	THESE ARMS OF MINE W. C. RIMES (J. TWEELE, G. THOMPSON)	LEANN RIMES MCG/CURB ALBUM CUT/CURB	41
67	NEW	—	1	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY LYRIC STREET ALBUM CUT	67
68	NEW	—	1	HAPPY EVER AFTER G. NICHOLSON, T. GRAHAM BROWN (G. NICHOLSON, K. WELCH)	T. GRAHAM BROWN INTERSOUND ALBUM CUT	68
69	66	62	14	YOU HAVEN'T LEFT ME YET T. BROWN, G. STRAIT (D. H. OGLESBY, K. ROBBINS)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	59
70	NEW	—	1	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	70
71	74	67	9	IT'S ONLY LOVE R. SCRUGGS (R. SCRUGGS, M. C. CARPENTER)	RANDY SCRUGGS WITH MARY CHAPIN CARPENTER REPRISE ALBUM CUT	67
72	73	—	15	EVANGELINE N. WILSON, B. CANNON (B. MCDILL, C. CHAMBERLAIN)	CHAD BROCK (C) (D) (V) WARNER BROS. 17169	51
73	70	68	7	A LITTLE BIT MORE OF YOUR LOVE C. BROOKS, C. HOWARD, J. KING (K. GARRETT, J. DEERE)	PERFECT STRANGER CURB ALBUM CUT	66
74	RE-ENTRY	14	14	CAN'T STOP THINKIN' 'BOUT THAT R. CHANCEY, B. CHANCEY (M. DODSON, D. DRAKE, S. MULLINS)	RICOCHE (C) (D) COLUMBIA 79062	52
75	RE-ENTRY	3	3	FREEDOM J. STROUD, WYNONNA (L. ARMOR, B. HULL)	WYNONNA CURB/UNIVERSAL SOUNDTRACK/DREAMWORKS	68

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 27, 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
1	1	1	11	No. 1 I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
2	2	3	6	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
3	5	9	4	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
4	3	2	15	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
5	4	5	9	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
6	7	7	17	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
7	6	4	50	THIS KISS WARNER BROS. 17247	FAITH HILL
8	8	6	15	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
9	9	8	22	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
10	10	10	51	I'M ALRIGHT/BYE BYE CURB 73034	JO DEE MESSINA
11	11	11	89	HOW DO I LIVE CURB 73022	LEANN RIMES
12	19	—	2	DRIVE ME WILD CURB 73075	SAWYER BROWN
13	12	12	23	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	16	20	4	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK
15	17	15	23	I WILL STAND BNA 65570/RLG	KENNY CHESNEY
16	23	18	34	26 CENTS GIANT 17197/WARNER BROS.	THE WILKINSONS
17	20	16	19	YOU'RE BEGINNING TO GET TO ME GIANT 17158/WARNER BROS.	CLAY WALKER
18	13	13	19	THERE YOU HAVE IT ARISTA NASHVILLE 13134	BLACKHAWK
19	15	14	13	A BITTER END COLUMBIA 79013/SONY	DERYL DODD
20	14	21	15	ROCKY TOP '96 DECCA 55274/MCA NASHVILLE	THE OSBORNE BROTHERS
21	NEW	—	1	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
22	22	—	4	NO MORE LOOKING OVER MY SHOULDER WARNER BROS. 17108	TRAVIS TRITT
23	25	22	25	WRONG AGAIN/HAPPY GIRL RCA 65456/RLG	MARTINA MCBRIDE
24	18	17	16	GUILTY BNA 65552/RLG	THE WARREN BROTHERS
25	RE-ENTRY	23	23	A LITTLE PAST LITTLE ROCK DECCA 72068/MCA NASHVILLE	LEE ANN WOMACK

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.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
			NO. 1		
1	1	20	KIRK FRANKLIN ●	GOSPO CENTRIC 90178/INTERSCOPE	20 weeks at No. 1 THE NU NATION PROJECT
2	2	13	SOUNDTRACK	DREAMWORKS 50050/INTERSCOPE	THE PRINCE OF EGYPT—INSPIRATIONAL
3	3	31	TRIN-I-TEE 5:7	B-RITE 90094/INTERSCOPE HS	TRIN-I-TEE 5:7
4	4	43	FRED HAMMOND & RADICAL FOR CHRIST ●	VERITY 43110	(PAGES OF LIFE) CHAPTERS I & II
5	8	4	VARIOUS ARTISTS	MALACO 1002	HERITAGE OF GOSPEL
6	6	91	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲	B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
7	5	47	CECE WINANS	PIONEER 92793/AG	EVERLASTING LOVE
8	7	14	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR	INTEGRITY/WORD 69542/EPIC HS	LIVE FROM THE POTTER'S HOUSE
9	9	55	VARIOUS ARTISTS ▲	VERITY 43109	WOW GOSPEL 1998 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS
10	17	2	VARIOUS ARTISTS	INTERSOUND 5315/PLATINUM	RAISIN' THE ROOF
11	10	67	KAREN CLARK-SHEARD	ISLAND 524397/MERCURY HS	FINALLY KAREN
12	11	22	YOLANDA ADAMS	VERITY 43123 HS	SONGS FROM THE HEART
13	12	3	MEN OF STANDARD	MUSCLE SHOALS SOUND 8015/MALACO	FEELS LIKE RAIN
14	13	18	VICTORY IN PRAISE MUSIC AND ARTS SEMINAR MASS CHOIR	TYSCOT/NEW LIFE 43117/VERITY	ANY DAY
15	16	9	JUANITA BYNUM	SHEKINAH INTERNATIONAL 11659	MORNING GLORY VOLUME ONE: PEACE
16	15	33	WALTER HAWKINS AND THE LOVE CENTER CHOIR	GOSPO CENTRIC 90172/INTERSCOPE HS	LOVE ALIVE V: 25TH ANNIVERSARY REUNION
17	14	25	FULL GOSPEL BAPTIST FELLOWSHIP MASS CHOIR	GOSPO CENTRIC 90176/INTERSCOPE	BOW DOWN AND WORSHIP HIM
18	20	29	PASTOR HEZEKIAH WALKER PRESENTS THE LFT CHURCH CHOIR	VERITY 43116 HS	LIVE AT LOVE FELLOWSHIP TABERNACLE
19	22	69	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	NEW LIFE 43108/VERITY HS	STRENGTH
20	NEW		REV. JACKIE MCCULLOUGH	GOSPO CENTRIC 90175/INTERSCOPE	THIS IS FOR YOU LORD
21	19	17	KIM BURRELL	TOMMY BOY GOSPEL 1249/TOMMY BOY	EVERLASTING LIFE
22	23	16	TAKE 6	REPRISE 46795/WARNER BROS.	SO COOL
23	24	86	VICKIE WINANS	CGI 161279	LIVE IN DETROIT
24	27	18	KIRK WHALUM FEATURING GEORGE DUKE & PAUL JACKSON, JR.	WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ
25	18	94	SHIRLEY CAESAR	WORD 68003/EPIC HS	A MIRACLE IN HARLEM
26	29	82	THE CANTON SPIRITUALS	VERITY 43021 HS	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
27	26	23	VARIOUS ARTISTS	INTEGRITY/WORD 69541/EPIC	WOMEN OF WORSHIP—GOSPEL
28	21	4	WANDA NERO BUTLER	SOUND OF GOSPEL 227	FAMILY PRAYER
29	30	25	DAWKINS & DAWKINS	HARMONY 1696	FOCUS
30	28	68	BEBE WINANS	ATLANTIC 83041/AG	BEBE WINANS
31	31	10	KEITH JOHNSON & THE SPIRITUAL VOICES	WORLD WIDE 2609	THROUGH THE STORM
32	RE-ENTRY		GREG O'QUIN 'N JOYFUL NOYZE	WORD 69203/EPIC	CONVERSATIONS
33	38	25	VARIOUS ARTISTS	CRYSTAL ROSE 20952	PURE GOSPEL — 10 TOP CHOIRS
34	34	5	THE JACKSON SOUTHERNAIRES	MALACO 4498	WARRIOR
35	RE-ENTRY		MIAMI MASS CHOIR	SAVOY 14833	IT'S PRAYING TIME
36	25	13	LOIS SNEAD	BORN AGAIN 1020/DIAMANTE	SOMEBODY (MUST BE THE LORD) LIVE IN BUFFALO, NY
37	32	25	LASHAUN PACE	SAVOY GOSPEL 14838/MALACO	JUST BECAUSE GOD SAID IT
38	37	68	THE WILLIAMS BROTHERS	BLACKBERRY 1618/MALACO	STILL STANDING
39	35	4	LEE WILLIAMS & THE SPIRITUAL QC'S	MAJESTIC 7004	LOVE WILL GO ALL THE WAY
40	RE-ENTRY		REV. JAMES CLEVELAND	SIX-ONE-FIVE 3124/MALACO	KING OF GOSPEL

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

Artists & Music

In the SPIRIT



by Lisa Collins

BREAKING GOSPEL WORLDWIDE: Attributing his growing successes in gospel to a strong retail marketing strategy and his background in rap and R&B, **Kerry Douglas**, CEO of Houston-based World Wide Gospel Records, works gospel from the ground up. "In rap, you couldn't get airplay," Douglas notes, "so you had to take the music to the street and the clubs. In gospel, the churches are the clubs."

Accordingly, not a Sunday goes by that one of his growing roster of 16 artists isn't playing one of Houston's biggest churches. The game plan is more than getting his artists noticed. In 1998, he enjoyed breakout success with the Rev. E. Stewart and **Keith "Wonderboy" Johnson** & the **Spiritual Voices**, the label reports, sold up to 60,000 units while ascending to No. 19 on the Top Gospel Albums chart with "Through The Storm."

Other artists with whom he hopes to help bridge the gap between R&B and gospel include **Perfect Praise**, a trio of sisters whose debut single, "Happy," is gaining airplay. The trio was featured on a double-CD compilation of the label's artists, released in January. Douglas is hoping to score even greater success with the March 9 release of **Teddy Cross & Master's Choice**, a group Cross founded. Cross formerly sang vocals with **Willie Neal Johnson & the Gospel Keynotes**. Last year, Douglas launched a

quarterly publication with a press run of 10,000, The Gospel Truth, that offers a CD sampler spotlighting product from featured advertisers.

"People are saying gospel is becoming more mainstream, but it's not there yet," he says. "For the most part, it's still an art form you have to take to the people, much like we took rap to the street."

BRANCHING OUT: Born Again Records' success with **Lois Snead**, whose debut release, "Somebody (Must Be The Lord)," soared to No. 10 on the Top Gospel Albums chart, has opened wide gospel's traditional marketplace for the Los Angeles-based label.

"We had been seen as a contemporary label because of artists like **James Grear & Company** and **Broderick E. Rice**," reports CEO **Barnett Williams**. "We hadn't had an artist with that traditional feel. We're pulling stations on Lois Snead's record that had not played our product in our seven years as a label."

A newly released **James Grear** single, "Because You Loved Me," is also forging new ground for the company. And on Feb. 17, the label added **Keith O'Neal & Praise Chorale's** "Excellent Praise," from Muncie, Ind.-based Praise Records, to the list of product it is distributing. In the meantime, label execs are prepping the latest project from **Sonya Barry**, "Latter Rain," which is due next month.

In other news, tragedy struck close to home for **Yolanda Adams**, whose road manager, **Arnold Lindsey**, was killed Feb. 11 in Washington, D.C. Lindsey was fatally struck in a rigging accident while setting up for "The Tom Joyner Morning Show" at the Lincoln Theatre. Adams was not present. As a result of the accident, Adams canceled a scheduled appearance at Bobby Jones Gospel Explosion in Orlando, Fla.

HIGHER GROUND



by Deborah Evans Price

DC TALK TOUR A 'SUPERNATURAL' SUCCESS: Dc Talk kicked off the Supernatural Experience tour Jan. 28, and, as expected, the tour is drawing large crowds, landing in the top 15 of Amusement Business magazine's highest-grossing shows. The 70-city tour features Gotee's multiple Dove nominee **Jennifer Knapp** and Five Minute Walk's amazing swing band **the W's**. The package sold out the legendary Fox Theater in Atlanta and looks likely to continue drawing huge audiences through the conclusion of this leg of the tour in May. Fans are enjoying the fact that the guys in Dc Talk are not only performing the great music from the new album but also reviving some vintage favorites like "Heavenbound" and "Nu Thang." They are also including a praise section during each show, performing such classics as "How Great Thou Art" and "Awesome God."

NAMMY NEWS: On Feb. 18, the Newsboys kicked off the second leg of their successful Step Up to the Microphone tour. Nashvillians got a brief but potent taste of the boys' talents when they performed at the Nashville Music Awards Feb. 10 at the Tennessee Performing Arts Center. Congratulations to the band for winning the Nammy for the best contemporary Christian album for "Step Up To The Microphone." Musicforce.com will be the official online sponsor, which will host a live Webcast of the Newsboys' April

3 Dallas show from Six Flags Over Texas. (Even after months, I can't quit playing this album.)

Bobby Jones won for best traditional gospel album for "Just Churchin'." He and his **New Life Singers** brought the show to a rousing close. **Chris Rodriguez** took home the trophy for background vocalist, but look for him to step to the forefront with his upcoming album, "Beggar's Paradise," due March 30 on Word. Though she didn't win an award, newcomer **Nichole Nordeman** did receive recognition in the contemporary Christian album and the multiple-genre song of the year categories for "Wide-Eyed" (which lost out in the latter category to **Faith Hill's** "This Kiss").

UNION DISPUTE UPDATE: There are new developments in the Nashville Musicians Union's ongoing negotiations with several Christian labels (Billboard, Jan. 30). As previously reported, the dispute revolves around the American Federation of Musicians (AFM) Phonograph Record Labor Agreement that requires signatory companies to pay union wages as well as contribute to the musicians' pension funds and performance trust fund. **Harold Bradley**, president of AFM No. 257, has threatened repercussions (fines and possible expulsion from the union) for musicians who work for non-signatory companies.

Provident Music Group chairman/CEO **Jim Van Hook** has said he will not sign the agreement. EMI's and Word's contracts with the union expired Jan. 31, but the union and the two companies have agreed to a 90-day extension. Word and EMI will be covered by the provisions of the Phonograph Record Labor Agreement through April 30. In the meantime, they'll continue to try to reach a permanent agreement.

Reunion Records' agreement with the union also ended Jan. 31. Provident issued a statement saying that Reunion had requested an agreement, like Word and EMI, that would extend their status until April

(Continued on page 40)

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Classical KEEPING SCORE



by Bradley Bamberger

THE ARTIST'S VOICE: A revolutionary benefit of turn-of-the-century technology is that musicians have the tools to reach an international audience without the mediation of a large corporation. If they're willing to shoulder the responsibility for both risk and reward, independent-minded recording artists can pursue their muses more freely than ever before. One musician who has upped the ante on his career is Catalan conductor and viola da gamba virtuoso **Jordi Savall**, whose Alia Vox label is an object lesson in aesthetic ambition.

Savall made more than 70 albums in 22 years with the French Astrée label—including the 1992 soundtrack to the film "Tous Les Matins Du Monde," a collection spotlighting French Baroque masters **Marin Marais** and **Sainte Colombe** that has sold more than 600,000 copies worldwide, according to Astrée distributor Auvidis (now owned by Naïve). Beyond that remarkable success, Savall's poetic accomplishments solo and with his chamber group **Hespèrion XX**, period-instrument orchestra **Les Concert Des Nations**, and choir **La Capella Reial De Catalunya** have earned him international renown as a leading light in the research and performance of early music, particularly in the realm of long-neglected Mediterranean repertoire (Billboard, March 2, 1996).



SAVALL

Impatient with what he perceived as Auvidis' failure to build on the crossover phenomenon of "Tous Les Matins Du Monde," Savall felt the company's formation of Fontalis, a dedicated imprint for his catalog, was too little, too late. So after a few more excellent albums and a series of introductory anthologies on Fontalis, Savall left to form Alia Vox, headquartered just outside of Barcelona, Spain. Distributed worldwide by such firms as Harmonia Mundi in the U.S., Select in the U.K., Abeille Musique in France, and Diverdi in Spain, Alia Vox has issued five titles over the past year. Just out is the latest: "La Folia: 1490-1701," an investigation of the fantastically popular *la folia* melody, which fired the imaginations of such composers as Marais, **Diego Ortiz**, and, most famously, **Arcangelo Corelli**.

Along with its smart, spirited musicianship, the "La Folia" album is typical of Alia Vox productions in its deluxe Digipak design. The aim of creating recordings as soulful objets d'art has long been a goal of Savall's. "We work very hard to create a magical atmosphere in our concerts, and the presentation of a record should be in keeping with its music," he says. "A beautiful package helps enrich the experience for the person who buys the recording. And this idea, the enrichment of life with beauty, is fundamental to the ideal of a musician."

According to Harmonia Mundi USA national sales manager **Matthew Owen**, the Alia Vox ideal has gone over well in the shops. "The packaging has this distinctive air of quality about it, which is something that appeals not only to the end customer but to all those jaded retail buyers," he says, adding that the first Alia Vox discs have sold 20%-30% more than the last few Fontalis titles. In addition to "La Folia," the Alia Vox catalog includes Savall's sublime solo viol album, "La Voix Humaines"; Hespèrion XX sets devoted to Elizabethan consort music and early Spanish Baroque composer **Juan Cabanilles**; and a disc of **José Marin** airs by star soprano **Montserrat Figueras**, Savall's wife. Beyond retail, Owen says, the discs have proved particularly popular at Savall's concerts, which have been an annual feature in the U.S. for the past few years.

Hespèrion XX completed a monthlong trek across

the U.S. late last year, and with this year the group's silver jubilee, the 1999-2000 season will see it on a world tour that includes a stop at the Boston Early Music Festival in June and dates in Australia. This year also marks the 10th anniversary of Les Concert Des Nations, with a disc of Lully set for the spring. In 2000, Savall plans to tour and record the **Bach** viola da gamba sonatas with **Ton Koopman** on harpsichord to mark the 150th anniversary of the composer's death. And the Berkeley (Calif.) Early Music Festival in 2000 will feature Savall directing **Monteverdi's** "Orfeo."

And there are more Alia Vox discs on the way—Spanish music from the age of **Cervantes**, a third entry in Figueras' "Song Of The Sybil" series—which gives the 57-year-old Savall great satisfaction. "Each recording represents part of your life, and, of course, your life is something very personal," he says. "So an outside company doesn't always understand everything that is important to you—either artistically or the possibilities for an audience to appreciate it. But, remember, the music of 'Tous Les Matins' wasn't considered 'commercial.'"

"With Alia Vox, we own our work, waste no energy justifying our intentions, and the records are already profitable," Savall continues. "We want to reach out to many kinds of music lovers—not only classical listeners, but young people, jazz fans. But there is no question of compromise. I think we know what's best for the music because we live with it—we believe in it."

UNBURIED TREASURE: The BBC has mined its magnificent archives for a series of previously unreleased recordings titled "BBC Legends," in league with IMG Artists. The series—to comprise more than 65 recordings over the next three years—will feature some of the century's greatest artists recorded live on the BBC from 1938 to '79. The line includes such legendary performances as **Mahler's** Symphony No. 8 led by **Jascha Horenstein** in '59, a recording that has long been a collector's item on pirated discs. "BBC Legends" debuted in the U.K. last fall (through New Note) to considerable fanfare in the home press. Tower Records outlets in New York and Los Angeles imported the first batch in December with success, and now distributor Koch International is bringing "BBC Legends" into the U.S. starting March 23.

The first 10 Koch-distributed titles include that Horenstein Mahler Eighth with the **London Symphony Orchestra**, as well as **John Barbirolli** leading the **Halle Orchestra** in a Mahler Third from 1969 and **George Enescu** directing **Bach's** B Minor Mass in '51 with vocalists **Kathleen Ferrier** and **Peter Pears**. That trio of titles was the best-selling of the bunch at the Tower in New York's Greenwich Village, according to classical captain **Ray Edwards** (who adds that Tower's low import price was the same as the Koch retail: \$17.98 and \$23.98). A 1979 **Schubert** recital from pianist **Sviatoslav Richter** has also done well at Tower, as have titles from such maestros as **Leopold Stokowski** and **Constantin Silvestri**.

"It was nice that we had the BBC discs first, since we seem to be the only ones bringing in many imports," Edwards says. "But they should do well everywhere, since the BBC brand is a quality selling point from the TV programs. I just hope there is enough great material in the archive to sustain interest. So far, the 'Legends' are more interesting than Carlton's [now out-of-print] BBC series, which was good but never offered something like the Horenstein Mahler. I bet the BBC has some outrageously wonderful things. I know I'd like to have the Stokowski Mahler Second that the BBC aired in 1962."

Other prime initial titles in "BBC Legends" include a pair of two-for-one sets: **Brahms** and **Schubert** piano quartets with **Clifford Curzon** and the **Amadeus Quartet** from 1971 and **Evgeny Mravinsky** leading the **Leningrad Philharmonic** in **Shostakovich's** Symphony No. 8 and **Mozart's** Symphony No. 33. Out in April, Koch's next batch of "BBC Legends" is devoted to five discs with **Benjamin Britten** as a conductor and pianist, including '60s Aldeburgh performances with **Richter** in **Mozart**, **Mstislav Rostropovich** in **Tchaikovsky**, and **Dietrich Fischer-Dieskau** in **Purcell**.

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	20	KIRK FRANKLIN ● GOSPO CENTRIC/INTERSCOPE 90241/WORD	NO. 1 10 weeks at No. 1 THE NU NATION PROJECT
2	2	13	SOUNDTRACK ▲ DREAMWORKS 50041/PROVIDENT	THE PRINCE OF EGYPT
3	3	15	SOUNDTRACK ▲ 550 MUSIC/MYRRH 5772/WORD	TOUCHED BY AN ANGEL: THE ALBUM
4	4	17	VARIOUS ARTISTS ▲ SPARROW 1686/CHORDANT	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	5	13	SOUNDTRACK ● DREAMWORKS 50050/PROVIDENT	THE PRINCE OF EGYPT—INSPIRATIONAL
6	8	21	DC TALK ● VIRGIN/FOREFRONT 5195/CHORDANT	SUPERNATURAL
7	9	21	VARIOUS ARTISTS TIME LIFE 80401/MADACY	SONGS 4 LIFE — FEEL THE POWER!
8	7	31	TRIN-I-TEE 5:7 B-RITE 0072/WORD HS	TRIN-I-TEE 5:7
9	12	28	POINT OF GRACE ● WORD 5444	STEADY ON
10	6	59	AVALON SPARROW 1639/CHORDANT HS	A MAZE OF GRACE
11	10	7	VARIOUS ARTISTS HOSANNA/INTEGRITY 1424/WORD	SHOUT TO THE LORD 2000
12	11	13	SOUNDTRACK ● DREAMWORKS (NASHVILLE) 50045/PROVIDENT	THE PRINCE OF EGYPT—NASHVILLE
13	17	9	SIXPENCE NONE THE RICHER SQUINT 7032/WORD HS	SIXPENCE NONE THE RICHER
14	15	75	LEANN RIMES ▲ CURB 77885/WCD	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS
15	13	44	CECE WINANS PIONEER/SPARROW 1628/CHORDANT	EVERLASTING LOVE
16	23	12	FFH ESSENTIAL 10498/PROVIDENT	I WANT TO BE LIKE YOU
17	16	14	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY 1319/WORD HS	LIVE FROM THE POTTER'S HOUSE
18	19	42	MICHAEL W. SMITH REUNION 10007/PROVIDENT	LIVE THE LIFE
19	18	12	MXPX TOOTH & NAIL 1122/CHORDANT	LET IT HAPPEN
20	20	37	JACI VELASQUEZ MYRRH 7026/WORD	JACI VELASQUEZ
21	21	33	NEWSBOYS STAR SONG 0169/CHORDANT	STEP UP TO THE MICROPHONE
22	NEW		BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HILL 2214/CHORDANT	SINGIN' IN MY SOUL
23	22	29	THE W'S 5 MINUTE WALK/SARABELLUM 5204/CHORDANT HS	FOURTH FROM THE LAST
24	14	15	VARIOUS ARTISTS TIME LIFE 80402/MADACY	SONGS 4 LIFE — LIFT YOUR SPIRIT!
25	25	20	BOB CARLISLE BENSON/DIADEM 82312/PROVIDENT	STORIES FROM THE HEART
26	27	50	JENNIFER KNAPP GOTE 3832/WORD HS	KANSAS
27	24	17	REBECCA ST. JAMES FOREFRONT 5189/CHORDANT HS	PRAY
28	NEW		VARIOUS ARTISTS BRENTWOOD 0495/PROVIDENT	ACOUSTIC WORSHIP VOL. 2
29	30	69	STEVEN CURTIS CHAPMAN SPARROW 1630/CHORDANT	GREATEST HITS
30	31	8	SMALLTOWN POETS FOREFRONT 5206/CHORDANT HS	LISTEN CLOSELY
31	34	67	VARIOUS ARTISTS ▲ SPARROW 1629/CHORDANT	WOW-1998: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
32	37	33	RICH MULLINS AND A RAGAMUFFIN BAND MYRRH 7034/WORD HS	THE JESUS RECORD
33	35	17	BURLAP TO CASHMERE SQUINT/A&M 5562/WORD HS	ANYBODY OUT THERE?
34	33	13	VARIOUS ARTISTS TIME LIFE 80403/MADACY	SONGS 4 LIFE — EMBRACE HIS GRACE!
35	28	13	VARIOUS ARTISTS REUNION 10009/PROVIDENT	AWESOME GOD A TRIBUTE TO RICH MULLINS
36	36	33	VARIOUS ARTISTS BRENTWOOD 83061/PROVIDENT	ACOUSTIC WORSHIP
37	39	17	KATHY TROCCOLI REUNION 10007/PROVIDENT HS	CORNER OF EDEN
38	26	15	VARIOUS ARTISTS TIME LIFE 80404/MADACY	SONGS 4 LIFE — RENEW YOUR HEART!
39	32	2	VARIOUS ARTISTS TV FIRST 0001/CHORDANT	KEEP THE FAITH 2000
40	29	19	CHRIS RICE ROCKETOWN 5310/WORD	PAST THE EDGES

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

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The Cello's In The Spotlight With Friedlander's Topaz

FINDING ITS SPOT: "It's both a blessing and a problem." That's how **Erik Friedlander** describes his instrument, the cello, and how it fits into the world of jazz.

"There have been some interesting, beautiful jazz records where there was a cello," he says, citing works by **Oscar Pettiford** and **Eric Dolphy**. "In general, though, the cello has never been a front-line instrument. It was either kind of a novelty, presented as being sort of funny and lighthearted, or else it was an oddity."

Friedlander, who started playing the cello while in grade school, credits his father, noted photographer



FRIEDLANDER

Lee Friedlander, for exposing him to a diverse array of musical talent. "Our family would travel for three of four months out of the year, and my dad would play tapes as we drove," he says. His father was more than a fan; the elder Friedlander's work appeared on many album covers in the '50s and '60s.

"Being around music had a big impact on me," the cellist says. "I improvised cello with a rock band while in high school; I was always geared toward doing something different with the instrument."

In '79, he joined a quintet led by bassist **Harvie Swartz**. "I was in awe," Friedlander notes, adding that he didn't feel he was "up to the level of the other musicians in the band at the time. I was, however, willing to devote the time and effort necessary to learn the book [of music]."

Friedlander stayed with Swartz for five years. He has since worked with fellow New Yorkers **John Zorn**, **Dave Douglas**, and **Marty Erlich**.

The self-titled debut by Friedlander's group **Topaz** was released Feb. 16 by **Siam Records**. It's the culmination of the musician's desire to do "something different" with his

instrument. Inspired by acts such as **Earth, Wind & Fire** and **Herbie Hancock's Headhunters**, **Topaz** boasts a front line of Friedlander and alto saxophonist **Andy Laster**, as well as the rhythm section of brothers **Satoshi Takeishi** (per-



by Steve Graybow

cussion) and **Stomu Takeishi** (electric, fretless five-string bass).

"My goal was to put the cello right upfront, like a horn," says Friedlander. "At the same time, I wanted to create music that was fun to play, that had a solid groove. I had been listening to a lot of funk music, so I had the sound of the electric bass in my head. It wasn't a sound that I heard naturally in my music. So the challenge was to write music that would work with that instrument."

Clearly, Friedlander was up to the task. "Topaz" is as complex as it is direct and honest. It resonates with the substantial musicality of '70s funk, invoking the adventurous spirit of the fusion bands of the period and occasionally delving into the waters of free jazz. Thanks to **Satoshi**, who eschews a drum kit in favor of an assortment of Japanese and Caribbean percussive instruments, "Topaz" retains a subtle dig-

HIGHER GROUND

(Continued from page 38)

30. However, their request was denied. Union reps were unavailable for comment.

NEWS NOTES: Family Christian Stores will carry an eight-song Easter compilation featuring **Larnelle Harris**. The set will be priced at \$7.99 for cassette and \$10.99 for CD. The compilation will hit stores in mid-February to coincide with

nity that would get lost with a traditional rhythm section.

Friedlander is already composing music for the next **Topaz** album, noting that he is also "arranging some music [for **Topaz**] that the cello has been associated with in the past, stuff by **Pettiford**, **Dolphy**, and **Julius Hemphill**, but putting it in a modern context." **Topaz** tours the U.S. and Canada in the coming months.

NEW GROUND: Known primarily as a new age label, **Domo Records** has expanded into the contemporary jazz realm with the **domojazz** imprint. Initial signings include saxophonist **Sapphron Obois**, due March 23; keyboardist **Harleigh Cole**, grandson of **Nat "King" Cole**, due April 20; the group **Native Vibe**, which combines jazz with African rhythms, also April 20; and guitarist **Ray Obiedo**, due May 4. Look for approximately eight **domojazz** releases in 1999.

AND: The **Thelonious Monk Institute of Jazz** has announced the 1999 **Jazz in the Classroom** series. Providing a jazz curriculum for public school students, the series was created in response to drastic reductions in funding for music education programs. Honorary chairwoman **Tipper Gore** will travel throughout the U.S. and abroad with various jazz musicians as they address students, urging them to explore music and encouraging a respect for their own cultural heritage and that of others.

Family's Easter catalog mailing . . . **NewSong's** January Jam drew a capacity crowd at **BI-LO** Center in Greenville, S.C. The Jan. 15 show set an venue attendance record of 15,500, surpassing recent shows by **Elton John**, **Janet Jackson**, and **Pearl Jam**, as the **NewSong** stage configuration allowed for more seating. Even so, more than 1,000 people were turned away at the door because the venue was overflowing with enthusiastic fans. **NewSong's** **Eddie Carswell** says the attendance far surpassed expectations. The band was also thrilled that more than 290 commitments for **World Vision** child sponsorships were made and that 160 youth groups signed up to participate in **World Vision's** 30 Hour Famine event.

Look for **Sparrow** to release "Listen To Our Hearts, Vol. 2" on Feb. 23. The two-CD set features **Sparrow's** male artists such as **Steven Curtis Chapman**, **Charlie Peacock**, **Steve Green**, **Layton Howerton**, and **Phillips, Craig & Dean** sharing devotional moments along with their favorite worship songs. **Aaron Benward's** "Shout To The Lord" will be the first single to **Christian AC** radio, and **Wes King's** "Rock Of Ages" will be shipped to inspirational stations.

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	14	STRICTLY THE BEST 21 *VP 1539*	VARIOUS ARTISTS
NO. 1				
2	3	39	REGGAE GOLD 1998 VP 1529*	VARIOUS ARTISTS
3	1	31	PURE REGGAE POLYGRAM TV 565122/ISLAND	VARIOUS ARTISTS
4	4	16	NEXT MILLENNIUM BLUNT 6370*/TVT HS	BOUNTY KILLER
5	6	61	BEST OF BOB MARLEY MADACY 7420	BOB MARLEY
6	5	33	D.J. REGGAE MIX BEAST 5423/SIMITAR	VARIOUS ARTISTS
7	7	61	MANY MOODS OF MOSES SHOCKING VIBES 1513*/VP HS	BEENIE MAN
8	NEW		SWEEP OVER MY SOUL VP 1546*	LUCIANO
9	10	64	INNA HEIGHTS GERMAIN 2068*/VP HS	BUJU BANTON
10	8	2	TEMPLE YARD GOTEE 72800	TEMPLE YARD
11	11	13	STRICTLY THE BEST 22 VP 1540*	VARIOUS ARTISTS
12	13	3	ISLAND 40 TH ANNIVERSARY VOLUME 5 — REGGAE ROOTS ISLAND 572486	VARIOUS ARTISTS
13	RE-ENTRY		A DAY IN THE LIVE... VP 1534*	BERES HAMMOND
14	9	5	DRUM & BASS STRIP TO THE BONE BY HOWIE B PALM PICTURES 2004/RYKODISC	SLY AND ROBBIE
15	12	3	PAY THE PIPER R.A.S. 3251*	ISRAEL VIBRATION

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	73	ROMANZA 2 PHILIPS 539207 HS	ANDREA BOCELLI
NO. 1				
2	2	72	THE BOOK OF SECRETS QUINLAN ROAD 46719/WARNER BROS.	LOREENA MCKENITT
3	3	3	ROMANZA (WITH SPANISH TRACKS) PHILIPS 539638	ANDREA BOCELLI
4	4	74	BUENA VISTA SOCIAL CLUB WORLD CIRCUIT/NONESUCH 79478/AG HS	BUENA VISTA SOCIAL CLUB
5	6	27	CANTOS DE AMOR NONESUCH/ATLANTIC 79510/AG	GIPSY KINGS
6	5	21	RETURN TO PRIDE ROCK—SONGS INSPIRED BY DISNEY'S THE LION KING II WALT DISNEY 60639	VARIOUS ARTISTS
7	9	18	CELTIC LOVE SONGS MADACY 53296	VARIOUS ARTISTS
8	10	15	THE ALBUM II ASTOR PLACE 4014	ALABINA
9	NEW		MICHAEL FLATLEY'S FEET OF FLAMES PHILIPS 505595	RONAN HARDIMAN
10	RE-ENTRY		GAELIC STORM OMTOWN/HIGHER OCTAVE 46112/VIRGIN HS	GAELIC STORM
11	8	13	O.K. ISLAND 524559	TALVIN SINGH
12	12	43	INTRODUCING... RUBEN GONZALEZ WORLD CIRCUIT/NONESUCH 79477/AG	RUBEN GONZALEZ
13	11	5	IRELAND IN SONG RCA VICTOR 63420	FRANK PATTERSON
14	14	44	A TODA CUBA LE GUSTA WORLD CIRCUIT/NONESUCH 79476/AG	AFRO-CUBAN ALL STARS
15	7	2	SOL NEGRO HANNIBAL 1425	VIRGINIA RODRIGUES

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	17	WANDER THIS WORLD A&M 540984	JONNY LANG
NO. 1				
2	2	71	TROUBLE IS... REVOLUTION 24689/WARNER BROS.	KENNY WAYNE SHEPHERD BAND
3	3	41	JUST WON'T BURN TONE-COOL/ROUNDER 471164/MERCURY HS	SUSAN TEDESCHI
4	4	17	BLUES ON THE BAYOU MCA 11879	B.B. KING
5	5	6	BLUES BLUES BLUES ATLANTIC 83148	THE JIMMY ROGERS ALL-STARS
6	7	17	BEST OF FRIENDS VIRGIN 46424	JOHN LEE HOOKER
7	6	25	SLOW DOWN OKEH/550 MUSIC 69376/EPIC HS	KEB' MO'
8	8	25	GREATEST HITS MCA 11746	B.B. KING
9	10	21	BLUES COLLECTION MADACY 1332	VARIOUS ARTISTS
10	9	67	DEUCES WILD MCA 11711	B.B. KING
11	13	54	BLUES BROTHERS 2000 UNIVERSAL 53116	SOUNDTRACK
12	14	81	LIVE AT CARNegie HALL EPIC 68163	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
13	RE-ENTRY		COME ON IN FAT POSSUM 80317/EPITAPH	R.L. BURNSIDE
14	RE-ENTRY		HER BEST CHESS 9367/MCA	ETTA JAMES
15	15	23	TAYLORED TO PLEASE MALACO 7488	JOHNNIE TAYLOR

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

IMPORT & EXPORT

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CHARLES COMER DIES

(Continued from page 8)

top of everything. Bob was always asking, 'Where's Charlie Comer?' He was one of Bob's favorite friends."

A big, colorful character, Comer was also closely associated with the Rolling Stones, U2, John Lennon, and Grace Jones, as well as the actors Richard Harris, Nicol Williamson, and Peter O'Toole. One of his younger clients was Canadian guitarist Colin James, who met him through Vaughan.

"He really was one of a kind," says James. "He'd always say everyone who worked with him was one of his stars, whether it was Peter O'Toole or Peter Tosh or Marianne Faithfull—anybody. If ever the credo 'Show business is my life' was appropriate for anybody, it was appropriate for Charlie. He was tireless and a great friend, and people who knew him will never forget him."

Faithfull says Comer was "an incredible source of support and love and friendship. Not a lot of people get the point of what I'm trying to do, and Charlie's one who really got it. He was so much my sort of person: What I loved most was his cauliflower nose, because you don't see a decent cauliflower nose these days. I didn't know him while he was building it, but I really believe we fell in love spiritually and musically toward the end of his life, and I'm heartbroken."

Comer began an enduring relationship with the Chieftains at Blackwell's request in 1975. "He was a dear, dear friend, and it's a big, big loss to the world of music," says Paddy Moloney, leader of the traditional Irish music group. "He was more than a publicist—a friend who saw all my children grow up and a fatherly figure to them. My daughter, in fact, was with him a few hours before he died."

"I can only say that he remained typical to the very end: When we got back after six weeks of touring around the world, there was his message on my machine: 'Congratulations! You've just been nominated for two Grammys. That means it's your 26th nomination, and you have to get over there for the show,'" Moloney says.

"So I'll play at his funeral and then jump on a plane for L.A. for the Grammys, which is just the way Charlie would want it. But we'll be the support act: He's the headliner that day."

Funeral services for Comer, who is survived by his sister Marie, are scheduled for Monday (22) in Liverpool.

"Losing him physically doesn't mean the end of Charlie," says Marley. "Like Bob Marley, people like Charlie live after death and always live in our memories. Long live Charlie Comer. His works live after him."



A LOEWS HOTEL



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SLEEPING**

found myself way down below

I couldn't get to Heaven,
you know the place I had to go"

—Lazy Bill Lucas



**It ain't Heaven,
but it's as close as you're gonna get while you're still breathing.**



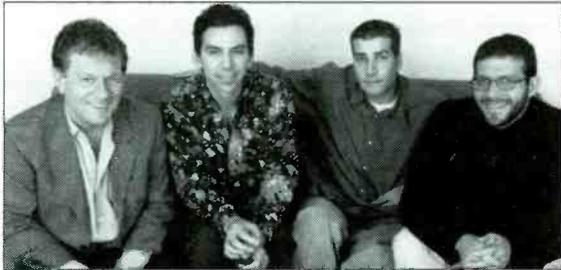
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Songwriters & Publishers

ARTISTS & MUSIC



Publishing Euphoria. Maverick Music has signed Lava/Atlantic artist David Garza, whose upcoming album on the label is "This Euphoria." Shown, from left, are Maverick Music president Lionel Conway, Garza, Maverick A&R representative Joe Bellioti, and Garza's manager, Steve Ochs.



The Song Side. BMG Music Publishing, in association with the Sundance Channel and Starbucks, presented artists at the recent Sundance Film Festival Music Studio. Shown, from left, are Kami Lyle, Duncan Sheik, Abra Moore, Lisa Loeb, and Art Ford, VP of film and TV music at BMG Music Publishing.



The Buddy System. Columbia Records artist Shawn Mullins has inked a global publishing deal with EMI Music Publishing. Pictured celebrating the occasion, from left, are Rick Krim, senior VP of talent, acquisition, and marketing; Evan Lamberg, executive VP of creative, North America; Mullins; chairman/CEO Martin Bandier; executive VP Robert H. Flax; and Mullins' manager, Russell Carter.



Doziers' Pub Deal. Universal Worldwide Music Publishing has reached an administration deal with Lamont and Barbara Dozier's company, Let's Talk Shop Inc., which includes the catalogs of Beau-Di-O-Do Music, Lamont Dozier Songs, Mighty Lamont Music, Dozier Music Inc., and Bullet Proof



Lucky 13. The 13th annual Abe Olman Scholarship Awards for excellence in songwriting were presented recently in New York by the National Academy of Popular Music (NAPM), the parent body of the Songwriters' Hall of Fame. The winners, who received \$1,200 each, were selected from those who are active in workshops hosted by ASCAP, BMI, SESAC, the Songwriters Guild of America (SGA), and the NAPM. In the front row, from left, are winners Stephen Rosenthal, Delilah Harris, Natasha Ming, Jean Norris, and Mike Errico. In the back row, from left, are Bobby Weinstein, president of the Songwriters' Hall of Fame; George Wurzbach, projects director for the SGA; Linda Lorence, VP of SESAC; Charles Feldman, VP of BMI; Kamala Gordon, director of writer/publisher relations for BMI; Irwin Robinson, chairman/CEO of Famous Music; Bill Brown, director of membership relations for ASCAP; and Bob Leone, projects director for the Songwriters' Hall of Fame.

Music. The deal includes new material by Dozier, famed for his work with the songwriting team of Holland, Dozier, and Holland. Shown standing at the signing, from left, are Judy Castano of the law firm of Manatt, Phelps & Phillips; Michael Petersen, VP of business affairs at Universal Music; Betsy Anthony-Brodey, VP of talent acquisition at Universal Music; Dana Kasha, manager of creative services; Donna Caseine, director of creative services; and Michael Sammis, CFO. Shown seated, from left, are Lee Phillips of Manatt, Phelps & Phillips; Barbara Dozier; Lamont Dozier; and David Renzer, president of Universal's publishing operations.



Signed For The World. Sony/ATV Music Publishing has signed a worldwide administration deal with songwriter Estefano Salgado for his current and future copyrights. He's written songs for Gloria Estefan, Julio Iglesias, and Shakira. Shown standing, from left, are Jose Luis Gil, Salgado's manager; Carmen Alfanno, director of Sony/ATV Discos; and Marc Stollman, attorney. In the bottom row, from left, are Salgado and John Echevarria, VP of Sony/ATV Music Publishing, Latin America.

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, Rhettrhyme/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, Marshai/ASCAP, EMI April/ASCAP
HOT RAP SINGLES		
WATCH FOR THE HOOK	A. Patton, A. Benjamin, R. Bailey, Organized Noise, E. Johnson, F. Bell, Cameron Gipp, William Knighton	Dez Only I/ASCAP, Gnat Booty/ASCAP, Chrystalis/ASCAP, Hitco/BMI, Organized Noise/BMI, Windswept Pacific/BMI, Chrystalis/BMI, Goodie Mob/BMI
HOT LATIN TRACKS		
Ese	Alejandro Jaen, W. Paz	Ventura/ASCAP

BMI, ASCAP To Launch Trials With Watermarking Technology

ON THE MARK: Sophisticated identifying systems continue to catch the eye of performance right groups. BMI and ASCAP are separately taking a deep look at audio-watermarking technology for musical works encoding (*Billboard Bulletin*, Feb. 11).

BMI is launching a field trial with several companies—ARIS Technologies, Blue Spike, Cognicity, and Liquid Audio—to test the technology's ability to identify works when they are performed over the air, on cable, and online.

ASCAP has joined with Solana Technology Development Corp., developer of Electronic DNA audio-watermarking technology, to work on key components in watermarking its members' music and tracking it via a monitoring system. ASCAP, which says it has been testing Solana's Electronic DNA watermarking technology since the middle of last year, adds that Cyveillance, which developed the ASCAP EZ-Seeker Internet licensing system, will participate in joint efforts to monitor music use on the Internet.

BMI says its field tests will start this month. ASCAP did not specify its trial kickoff date. Neither BMI nor ASCAP says it has set a time for introduction of watermarking if the trials prove successful.

IT ALL STARTS . . . Arthur Iger, a retired advertising and marketing executive and, more important, a lover of the popular song, is the author of a handy volume called "Music Of The Golden Age, 1900-1950 And Beyond" (Greenwood Press, Westport, Conn., 269 pages). It's not intended to tell entire stories for each of the songwriters represented or present their entire catalogs, but it serves its purpose and lets readers decide if

Iger's view of individual songs fits their own.

Iger is pretty much on the beam in his assessments, although there are some lapses. One writer, **Ervin Drake**, is listed as deceased but is very much on the scene. Iger's statement that composer **Jerome Kern** and lyricist **Oscar Hammerstein** planned to write the score for "Annie Get Your Gun" is incorrect.

Actually, Hammerstein, along with **Richard Rodgers**, produced the show, which eventually had that incredible score written by **Irving Berlin**, who took over when Kern suddenly died in 1945. Kern's lyricist was to be **Dorothy Fields**, who co-authored

the libretto with her brother, **Herbert Fields**.

NAVARRÉ HAS picked up national distribution of the

musical version of the Zorro legend, "Z—The Masked Legend," in a "concept recording" featuring **Roberto Blades**, **Deborah Gibson**, and **Ruben Gomez** and Broadway veterans **Kaye Ballard** and **Phyllis Newman**. The writer of the book and score is **Robert W. Cabell**, who has created two off-Broadway musicals, "Pretty Faces" (1990) and "Two Hearts Easy Over" (1994). The CD, from New York-based Get Z'd Productions, is being featured this month and next on two syndicated radio shows, "Broadway Revisited" and "Sunday Showtunes."

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

1. "Riverdance: The Music."
2. **Tori Amos**, "Anthology."
3. **Pink Floyd**, "The Wall" (guitar tab).
4. **Tori Amos**: "from the choir-girl hotel."
5. **Tom Waits**, "Beautiful Maladies."



by Irv Lichtman

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Spy's Eye For Unorthodox Recording Space Proves Fruitful

SPY IN THE HOUSE: When the artist known as **Spy** set out to make his debut album for Lava/Atlantic Records, he ran into a series of logistical problems. All along, he wanted to avoid going into a commercial studio, choosing instead to make a home-grown album on Digidesign ProTools. His first attempt was to set up in a loft, but that project backfired when his neighbors complained about the noise.

Then, by a stroke of luck, **Spy** happened upon an abandoned theater on Attorney Street, deep in the heart of New York's Lower East Side. He saw the space in January 1998 and decided he *had* to make his record there.



Atlantic recording artist **Spy** listens to a playback of his "Music To Mauzner By" album in the control room at the space that would become the Theater recording studio.

He didn't leave till June of that year.

Since then, the space has been converted to a 48-track recording studio called the Theater, which—even before its official opening—had already hosted an album by **Iggy Pop**, with **Medeski, Martin & Wood** as his backing band and **Don Was** as his producer. However, until the current partners at the Theater—**Tom Nastasi**, **Ray Martin**, **Dave Seitz**, and **John Siket**—spruced it up with a new paint job, a Trident A series board, and two Studer analog 24-track recorders, the space had a funky, ghostly vibe that was just right for **Spy**.



Bohemian Rhapsody. Edie Brickell & New Bohemians tracked their upcoming Geffen Records project at Sear Sound in New York. Shown standing in the control room of Studio A, from left, are studio owner **Walter Sear** and engineer **Dave Fisher**. Shown seated, from left, are **Brickell** and producer/engineer **David Castell**.



by *Paul Verna*

"I went down and saw it, and it was out of control," says **Spy**. "It was so cold. There was no heat, so it was 40 degrees inside. You could only play guitar for 40 minutes, and you could see your breath."

Lava president **Jason Flom**, who signed **Spy**, says he was impressed at how quickly the artist turned the place into a home-like environment.

"When I went to look at the space, there was junk everywhere," recalls **Flom**. "Two days later, **Spy** had it all cleaned up, and he had a disco light, candles, and his Pro Tools setup."

In a short time, **Spy**—who is in his early 20s—had amassed an extensive collection of guitars, drums, microphones, and outboard processors, all of which he used to full effect on his debut album, "Music To Mauzner By." Mixing hard electronica, hip-hop, heavy metal, symphonic music, and even mariachi sounds, the album is a sonic collage that defies categorization. Its unifying forces are **Spy**'s robust voice and tune-sensitive writing style.

"He doesn't know that you can't do certain things, so he just does them," says **Flom**. "It's his first experience at it, and everything about it—from the writing to the setting in which he made the album—is exciting for that reason."

Spy says the album reflects his passion for distorting sounds beyond recognition and moving them around in the time domain, all courtesy of the ProTools platform. But the album also bears the stamp of a musician who is more preoccupied

with melodies and grooves than with samples and sequences.

"A lot of the material is not full bandwidth because I'm so destroying it with compression, EQ, shitty mikes, good mikes, etc.," he says. "But at the same time, it's soulful. A lot of people working in music are using computers and want you to know they're using computers. I've always been a fan of Motown and rhythm and melody, and rhythm and melody aren't derived from computers."

Spy says he was so energized by the experience of recording "Music To Mauzner By" that he wants to continue working in the Theater. He is in the process of setting up a Pro Tools suite in the building, which will eventually house several control rooms and tracking spaces. Stay tuned to this space for more news about the Theater.

NOT MISSING A BEAT: With Internet audio still in its infancy, the Audio Engineering Society (AES) has wasted no time authoring a White Paper that advocates the highest possible standards for the next generation of Internet-delivered sound.

AES president **Dr. Marina Bosi**, AES past president **Dr. Elizabeth Cohen**, and AES fellow **Dr. John**

Strawn presented the paper—titled "Networking Audio And Music Using Internet2 And Next-Generation Internet Capabilities"—to White House officials representing the National Economic Council, the Office of Science and Technology Policy, and the Office of the Vice President, according to an AES report.

The Next-Generation Internet is a new, U.S. government-sponsored initiative that seeks to connect universities and laboratories to high-speed networks that are 100 to 1,000 times faster than the current Internet. Internet2 is a university-based network designed to facilitate education and research.

The AES representatives met at the White House with **Tom Kalil**, senior director of the National Economic Council; **Lori Perine**, National Science and Technology Council senior policy adviser; and **Audrey Choi**, policy adviser for the Office of the Vice President. The meeting marked the first time the AES has presented a formal paper to the White House, according to the AES report.

In a statement, **Dr. Bosi** says, "As a nonprofit organization unaffiliated with any manufacturer, we represent an authoritative and unbiased voice." **Dr. Cohen** adds, "The history of leaving scraps of bandwidth for audio should

not be repeated. The AES believes that preserving and creating pathways for high-quality audio experiences should be an essential part of all Next-Generation Internet activities."

GIVING CREDIT where it's due: If I had a dollar for every time I hear a producer, engineer, or mixer complain about not receiving proper credit for work he or she has done on a recording, I'd be able to retire by now.

The latest engineer to bring this type of matter to my attention is **David Thoener**, who mixed the **Rod Stewart** track "Faith Of The Heart" on the Universal Records soundtrack to "Patch Adams" but was disappointed to discover that his name did not appear on the CD liner notes. For the record, **Thoener** mixed the track at Conway Studios in Los Angeles for producer **Guy Roche**; **Ken Allardyce**, **Thom Russo**, and **Mario Lucci** engineered the session.

Written by hitmaker **Diane Warren**, "Faith Of The Heart" holds at No. 6 on the AC chart this issue. It's the second Warren-penned soundtrack song performed by a veteran rock icon that **Thoener** has mixed recently—the other being **Aerosmith**'s chart-topping "I Don't Want To Miss A Thing."

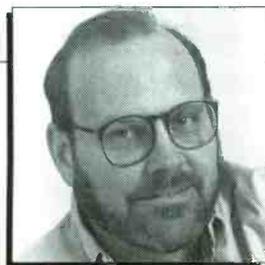
PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 20, 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)	HEAVY Collective Soul/ Ed Rowland (Atlantic)	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	CRITERIA (Miami, FL) Chris Carrol, Jason Elgin	ORPHAN/SOUTHERN LIVING (Atlanta, GA) Glenn Matullo
RECORDING CONSOLE(S)	SSL 6056E	SSL 9000J	SSL 4000E/G	Neve 8078	Mackie VLZ 24X4/DDA DMR 12
RECORDER(S)	Studer A827	Studer 48 track digital	Mitsubishi X850	Studer 8A27	Protools/Tascam DA88
MASTER TAPE	Quantegy 499	Quantegy 467	Quantegy 467	Quantegy 499	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	ENCORE (Burbank, CA) Tom Lord-Alge	ENCORE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	SSL 9000J	SSL 900J	SSL 4000E/G	SSL 4056G	SSL 4056G
RECORDER(S)	Studer A800/827	Sony 3348	Mitsubishi X850	Unknown	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 Ted Jensen	MASTERDISK Scott Hull
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	WEA	Sony

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Latin Notas



by John Lannert

ROCÍO IN THE HALL: Rocío Dúrcal, Spain's classy and versatile interpreter of pop, Spanish, and Mexican musical idioms, will be inducted into Billboard's Latin Music Hall of Fame during Billboard's sixth annual Latin Music Awards, to be held April 22 at Miami Beach's Fontainebleau Hilton.



DÚRCAL

The Hall of Fame trophies are conferred on those recording stars who have achieved enduring status as revered personalities in the Latino music arena. Past awardees have included RMM's salsa queen Celia Cruz and Dúrcal's labelmate and frequent collaborator Juan Gabriel.

The Hall of Fame presentation is part of Billboard's Latin Music Awards, a prestigious annual awards ceremony that fetes the most-played and the best-selling artists based on their performances on The Billboard Latin 50 and Hot Latin Tracks.

Dúrcal, an Ariola/BMG Latin artist, has been a stellar performer on both charts. Three of her classics have climbed to the top of Hot Latin Tracks: "Como Tu Mujer"; "Si Piensas Si Quieres," a duet with Roberto Carlos; and "El Destino," a duet with Juan

Gabriel. Dúrcal also reached the apex of The Billboard Latin 50 in 1997 with "Juntos Otra Vez," recorded with Juan Gabriel.

For her just-released album, "Para Toda La Vida," Dúrcal returns with a traditional pop collection that explores the ins and outs of amorous situations as only this smoky-voiced chanteuse can do.

The Latin Music Awards will close out Billboard's 10th annual International Latin Music Conference, scheduled to be held April 20-22 at the Fontainebleau Hilton. For more information, contact Michele Quigley at 212-536-5002.

MEXICO NOTAS: Fortified with snazzy new lighting and sound gear, Fonovisa's pop/ballad *grupo* **Los Temerarios** is slated to embark on a U.S. tour in April. In May, the band is slated to record a new album, slated for release in June or July. At about the time of the release, the group is booked to perform a show at Mexico City's 120,000-seat stadium Estadio Azteca.

Booked to play Mexico City's Foro Sol on April 24 are **Kiss** and **Rammstein**. OCESA Presents is promoting the concerts.

On the heels of three sold-out Mexican shows in mid-February—in Mexico City, Cuernavaca, and Monterrey—Cuba's much-admired *trovador* **Pablo Milanés** is slated to start an extensive seven-month tour in March; it will take him to Spain, Latin America, the U.S., and Europe. Universal Mexico recently gave Milanés an award for selling 150,000 units of "Vengo Naciendo," a greatest-hits package containing a new single, "El Amor De Mi Vida," which was the theme song to the hit TV Azteca *telenovela* of the same name. "Pollomanía"—the hit EMI Mexico album from 10-

(Continued on page 46)

Hot Latin Tracks



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
▶ No. 1 ◀					
1	2	1	10	JERRY RIVERA SONY DISCOS	ESE R.SANCHEZ (A.JAEN, W.PAZ)
2	3	2	7	ENRIQUE IGLESIAS FONOVISA	NUNCA TE OLVIDARE R.PEREZ-BOTIJA (E.IGLESIAS)
3	1	3	8	SHAKIRA SONY DISCOS	TU S.MEBARAK, L.MENDEZ (S.MEBARAK, D.O'BRIEN)
4	8	6	5	MARCO ANTONIO SOLIS FONOVISA	SI TE PUDIERA MENTIR B.SILVETTI (M.A.SOLIS)
5	5	8	31	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO P.RAMIREZ (M.MONTECROSAS)
6	4	4	6	OLGA TANON WITH CRISTIAN CASTRO WEA LATINA	ESCONDIDOS R.PEREZ (R.PEREZ, M.ABARAO)
7	6	5	14	TIRANOS DEL NORTE SONY DISCOS	CREI J.MARTINEZ (C.MONGE)
8	17	—	2	MDO SONY DISCOS	NO PUEDO OLVIDAR A.JAEN (A.TALAMANTEZ, A.GRULLON, I.TORRES)
9	10	7	16	CHAYANNE SONY DISCOS	DEJARIA TODO ESTEFANO (ESTEFANO)
10	13	15	23	LOS TEMERARIOS FONOVISA	COMO TE RECUERDO A.A.ALBA (A.A.ALBA)
11	11	12	8	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J.GABRIEL (J.GABRIEL)
12	12	11	25	VICTOR MANUELLE SONY DISCOS	QUE HABRIA SIDO DE MI O.ALFANNO (O.ALFANNO)
13	9	9	9	FRANKIE NEGRON WEACARIBE/WEA LATINA	PRINCESA S.GEORGE (E.GONZALEZ)
14	16	20	17	LOS MISMOS EMI LATIN	QUE BONITO LOS MISMOS (M.E.CASTRO)
15	7	—	2	JUAN LUIS GUERRA 440 KAREN/CAIMAN	PALOMITA BLANCA J.L.GUERRA (J.L.GUERRA)
▶ GREATEST GAINER ◀					
16	39	—	2	PEPE AGUILAR MUSART/BALBOA	ME ESTOY ACOSTUMBRANDO A TI NOT LISTED (NOT LISTED)
17	26	—	2	VICENTE FERNANDEZ SONY DISCOS	BOHEMIO DE AFICION P.RAMIREZ (M.URIETA)
18	15	13	19	LIMITE RODVEN/POLYGRAM LATINO	LA OTRA PARTE DEL AMOR J.CARRILLO, G.PADILLA (ALAZAN)
19	27	23	23	ENRIQUE IGLESIAS FONOVISA	ESPERANZA R.PEREZ-BOTIJA (E.IGLESIAS, C.GARCIA ALONSO)
20	14	10	5	CARLOS PONCE EMI LATIN	TE VAS K.SANTANDER (K.SANTANDER)
21	25	21	24	MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS	PARA DARTE MI VIDA R.QUEZADA (V.VICTOR)
22	21	—	2	CHAYANNE SONY DISCOS	PIENSO EN TI ESTEFANO (ESTEFANO)
23	18	16	6	CONJUNTO PRIMAVERA FONOVISA	NECESITO DECIRTE J.GUILLEN (R.GONZALEZ MORA)
24	19	17	3	LOS TUCANES DE TIJUANA EMI LATIN	ESPEJEANDO G.FELIX (M.QUINTERO LARA)
25	29	32	10	CRISTIAN ARIOLA/BMG LATIN	DESPUES DE TI... QUE? R.PEREZ (R.PEREZ)
26	RE-ENTRY	24	24	PEPE AGUILAR MUSART/BALBOA	DIRECTO AL CORAZON PAGUILAR (FATO)
27	20	34	4	RICKY MARTIN SONY DISCOS	CORAZONADO K.C.PORTER, R.ROSA (R.ROSA, K.C.PORTER, L.GOMEZ ESCOLARI)
28	NEW ▶	—	1	LIMITE RODVEN/POLYGRAM LATINO	PASION J.CARRILLO (A.VILLAREALI)
29	28	—	2	SERVANDO Y FLORENTINO WEA LATINA	MUCHACHO SOLITARIO R.MONTANER, R.SANCHEZ, Y.MARRUFO (R.MONTANER)
30	31	19	26	MARC ANTHONY RMM	CONTRA LA CORRIENTE A.CUCCO PENA (O.ALFANNO)
31	24	14	11	GRUPOMANIA SONY DISCOS	COMO BAILA O.SERRANO, B.SERRANO (O.SERRANO)
32	36	—	2	LOS TEMERARIOS FONOVISA	ES ELLA LA CAUSA A.A.ALBA (A.A.ALBA)
33	30	27	8	PRISCILA Y SUS BALAS DE PLATA FONOVISA	SOBREVIVIRE T.PAIZ (D.FEKARIS, F.PERREN)
34	34	—	2	SERGIO VARGAS RCA/BMG LATIN	AQUELLO QUE ME DISTE F.MENDEZ (A.SANZ)
35	NEW ▶	—	1	LUIS FONSI UNIVERSAL LATINO	PERDONAME A.CEPEDA (C.BLANES)
36	NEW ▶	—	1	GRUPOMANIA SONY DISCOS	NINA BONITA NOT LISTED (NOT LISTED)
37	37	30	7	MICHAEL SALGADO JOEY/SONY DISCOS	MI CHATITA J.S. LOPEZ (J.S. LOPEZ)
38	RE-ENTRY	5	5	ELVIS CRESPO SONY DISCOS	LUNA LLENA R.CORA, J.CASADO (R.VAZQUEZ)
39	NEW ▶	—	1	RADIO PIRATA FONOVISA	YO QUIERO SER NOT LISTED (NOT LISTED)
40	32	18	13	JUAN LUIS GUERRA 440 KAREN/CAIMAN	MI PC J.L.GUERRA (J.L.GUERRA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
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21 STATIONS	16 STATIONS	65 STATIONS
1 SHAKIRA SONY DISCOS TU	1 JERRY RIVERA SONY DISCOS ESE	1 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN ADORABLE MENTIROSA
2 ENRIQUE IGLESIAS FONOVISA NUNCA TE OLVIDARE	2 VICTOR MANUELLE SONY DISCOS QUE HABRIA...	2 VICENTE FERNANDEZ SONY DISCOS BOHEMIO DE AFICION
3 JERRY RIVERA SONY DISCOS ESE	3 FRANKIE NEGRON WEACARIBE/WEA LATINA PRINCESA	3 MARCO ANTONIO SOLIS FONOVISA SI TE PUDIERA MENTIR
4 OLGA TANON WITH CRISTIAN CASTRO WEA LATINA ESCONDIDOS	4 SHAKIRA SONY DISCOS TU	4 LIMITE RODVEN/POLYGRAM LATINO LA OTRA PARTE...
5 MDO SONY DISCOS NO PUEDO OLVIDAR	5 MILLY QUEZADA WITH ELVIS CRESPO SONY DISCOS PARA DARTE...	5 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
6 CHAYANNE SONY DISCOS DEJARIA TODO	6 MDO SONY DISCOS NO PUEDO OLVIDAR	6 LOS TEMERARIOS FONOVISA COMO TE RECUERDO
7 CHAYANNE SONY DISCOS PIENSO EN TI	7 ENRIQUE IGLESIAS FONOVISA NUNCA TE OLVIDARE	7 TIRANOS DEL NORTE SONY DISCOS CREI
8 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...	8 GRUPOMANIA SONY DISCOS COMO BAILA	8 CONJUNTO PRIMAVERA FONOVISA NECESITO DECIRTE
9 CARLOS PONCE EMI LATIN TE VAS	9 MARC ANTHONY RMM CONTRA LA CORRIENTE	9 LOS MISMOS EMI LATIN QUE BONITO
10 ENRIQUE IGLESIAS FONOVISA ESPERANZA	10 SERGIO VARGAS RCA/BMG LATIN AQUELLO QUE ME DISTE	10 LOS TUCANES DE TIJUANA EMI LATIN ESPEJEANDO
11 MARCO ANTONIO SOLIS FONOVISA SI TE PUDIERA...	11 GRUPOMANIA SONY DISCOS NINA BONITA	11 LIMITE RODVEN/POLYGRAM LATINO PASION
12 RICKY MARTIN SONY DISCOS CORAZONADO	12 SERVANDO Y FLORENTINO WEA LATINA MUCHACHO SOLITARIO	12 PRISCILA Y SUS BALAS DE PLATA FONOVISA SOBREVIVIRE
13 JUAN LUIS GUERRA 440 KAREN/CAIMAN PALOMITA BLANCA	13 JUAN LUIS GUERRA 440 KAREN/CAIMAN PALOMITA BLANCA	13 LOS TEMERARIOS FONOVISA ES ELLA LA CAUSA
14 CRISTIAN ARIOLA/BMG LATIN DESPUES DE TI... QUE?	14 ELVIS CRESPO SONY DISCOS LUNA LLENA	14 PEPE AGUILAR MUSART/BALBOA ME ESTOY...
15 TIRANOS DEL NORTE SONY DISCOS CREI	15 KARIS EMI/BMG LATIN TUS OJOS SON	15 MICHAEL SALGADO JOEY/SONY DISCOS MI CHATITA

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1999 Billboard/BPI Communications, Inc.

karis

yo voy por ti...

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THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
◀ No. 1 ▶					
1	1	21	ENRIQUE IGLESIAS	FONOVISA 080002	7 weeks at No. 1 COSAS DEL AMOR
2	3	21	SHAKIRA	SONY DISCOS 82746	HS DONDE ESTAN LOS LADRONES?
▶ GREATEST GAINER ▶					
3	4	44	ELVIS CRESPO	SONY DISCOS 82634	HS SUAVEMENTE
4	2	3	MARCO ANTONIO SOLIS	FONOVISA 0516	HS TROZOS DE MI ALMA
5	5	27	SOUNDTRACK	EPIC 68905/SONY DISCOS	DANCE WITH ME
6	8	19	CHAYANNE	SONY DISCOS 82869	HS ATADO A TU AMOR
7	6	33	VICENTE FERNANDEZ	SONY DISCOS 82713	HS ENTRE EL AMOR Y YO
8	11	11	JERRY RIVERA	SONY DISCOS 82862	HS DE OTRA MANERA
9	12	16	OLGA TANON	WEA LATINA 25098	HS TE ACORDARAS DE MI
10	18	63	ALEJANDRO SANZ	WEA LATINA 20281	HS MAS
11	7	53	RICKY MARTIN	SONY DISCOS 82653	VUELVE
12	24	10	GRUPOMANIA	SONY DISCOS 82878	HS THE DYNASTY
13	30	2	LOS TRI-O	ARIOLA 58436/BMG LATIN	HS NUESTRO AMOR
14	19	73	ALEJANDRO FERNANDEZ	SONY DISCOS 82446	HS ME ESTOY ENAMORANDO
15	10	9	JUAN GABRIEL CON BANDA EL RECODO	ARIOLA 64321/BMG LATIN	HS JUAN GABRIEL CON BANDA...EL RECODO!!!
16	RE-ENTRY	TONO ROSARIO	WEACARIBE 24304/WEA LATINA	HS EXCLUSIVO	
17	15	9	JUAN LUIS GUERRA 440	KAREN 930216/POLYGRAM LATINO	HS NI ES LO MISMO NI ES IGUAL
18	13	73	BUENA VISTA SOCIAL CLUB	WORLD CIRCUIT/NONESUCH 79478/AG	HS BUENA VISTA SOCIAL CLUB
19	17	71	MANA	WEA LATINA 20430	SUENOS LIQUIDOS
20	34	20	FRANKIE NEGRON	WEACARIBE 24712/WEA LATINA	NO ME COMPARES
21	21	67	MARC ANTHONY	RMM 82156	CONTRA LA CORRIENTE
22	32	18	JOSE FELICIANO	RODVEN 559002/POLYGRAM LATINO	SEÑOR BOLERO
23	25	11	VICO C	EMI LATIN 98110	HS AQUEL QUE HABIA MUERTO
24	14	15	LOS TEMERARIOS	FONOVISA 6078	15 EXITOS PARA SIEMPRE
25	20	15	FEY	SONY DISCOS 82755	EL COLOR DE LOS SUENOS
26	RE-ENTRY	MILLY QUEZADA	SONY DISCOS 82593	VIVE	
27	29	36	CHARLIE ZAA	SONOLUX 82706/SONY DISCOS	HS UN SEGUNDO SENTIMIENTO
28	31	27	GIPSY KINGS	NONESUCH/ATLANTIC 79510/AG	CANTOS DE AMOR
29	16	19	JULIO IGLESIAS	COLUMBIA 69577	MY LIFE: THE GREATEST HITS
30	47	40	VICTOR MANUELLE	SONY DISCOS 82717	HS IRONIAS
31	28	19	RAMON AYALA Y SUS BRAVOS DEL NORTE	FREDDIE 1775	CASAS DE MADERA
32	9	20	INTOCABLE	EMI LATIN 95178	HS INTOCABLE
▶ HOT SHOT DEBUT ▶					
33	NEW	VARIOUS ARTISTS	FONOVISA 80745	COMO TE EXTRANO VOL. 2	
34	22	3	EDDIE GONZALEZ	SONY DISCOS 82982	CON USTEDES
35	37	19	CONJUNTO PRIMAVERA	FONOVISA 9663	NECESITO DECIRTE
36	RE-ENTRY	TIRANOS DEL NORTE	SONY DISCOS 82928	ENTREGA TOTAL-BOLEROS NORTEÑO	
37	27	17	LIMITE	RODVEN 559468/POLYGRAM LATINO	HS DE CORAZON AL CORAZON
38	36	41	PEPE AGUILAR	MUSART 1819/BALBOA	CON MARIACHI
39	38	35	OZOMATLI	ALMO SOUNDS 80020/INTERSCOPE	HS OZOMATLI
40	26	13	LOS TUCANES DE TIJUANA	EMI LATIN 96599	HS LOS MAS BUSCADOS
41	33	3	VARIOUS ARTISTS	COLD FRONT 6338/K-TEL	LATIN CLUB MIX '99
42	48	3	TIMBIRICHE	UNIVERSAL LATINO 40163	TIMBIRICHE CLASICO
43	50	20	DI BLASIO	ARIOLA 61420/BMG LATIN	HS DESDE MEXICO
44	46	2	PEPE AGUILAR	MUSART 2017/BALBOA	POR EL AMOR DE SIEMPRE
45	42	17	JULIO IGLESIAS	SONY DISCOS 82871	MI VIDA: GRANDES EXITOS
46	35	5	VICO C	ARIOLA 64751/BMG LATIN	HS HISTORIA
47	RE-ENTRY	LUIS MIGUEL	WEA LATINA 19798	ROMANCES	
48	44	16	MICHAEL SALGADO	JOEY 82925/SONY DISCOS	PURO PUEBLO
49	43	33	LOS TUCANES DE TIJUANA	EMI LATIN 93618	HS AMOR PLATONICO
50	RE-ENTRY	RICARDO ARJONA	SONY DISCOS 82680	HS SIN DANOS A TERCEROS	

Albuns with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multination sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

NOTAS

(Continued from page 44)

year-old Iivonne Aviléz that contains her cute hit "Piquito De Pollo"—is slated for release by EMI labels in Chile and Argentina. EMI Latin already has dropped it in the U.S. "Piquito De Pollo" struck big last year in Mexico, first as a lumbering cumbia tune, then as a techno/pop smash.

CHART NOTES, RETAIL: As usual, the Valentine's Day weekend proved to be a boon for the stateside Latino market this issue, though sales were just a touch off of the numbers from the similar period last year.

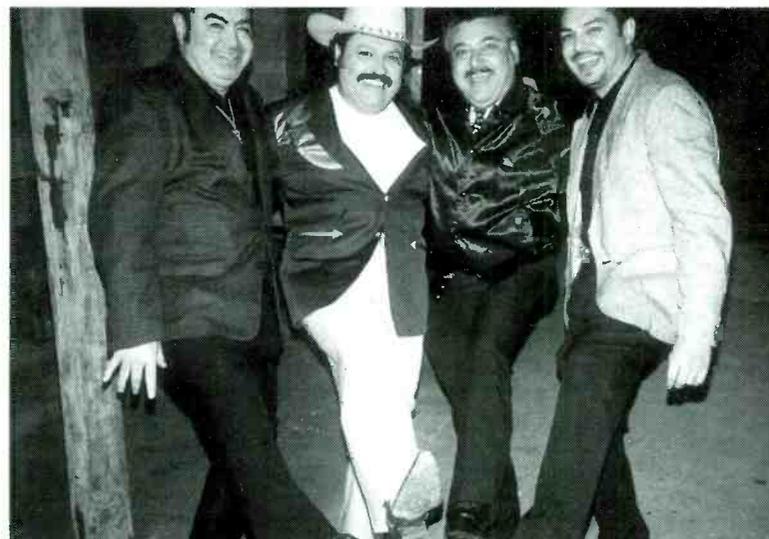
Sales of titles charting on The Billboard Latin 50 this issue were 134,500 units, down 1,500 pieces from the similar period last year.

The slight dip in the Valentine's Day weekend figures can be attributed to the debut in last year's chart of Ricky Martin's blockbuster "Vuelve" (Sony Discos), which came in at 18,500 units.

This issue, a paltry 600 units separate Enrique Iglesias' chart-topping album "Cosas Del Amor" (Fonovisa) from Elvis Crespo's third-place title, "Suavemente" (Sony Discos). Sales of "Cosas Del Amor" zoomed 50% to 10,500 units. A No. 1 disc on the pop genre chart for the second week running, "Cosas Del Amor" also rises 175-138 with a bullet on The Billboard 200.

LATIN TRACKS A-Z

TITLE (Publisher—Licensing Org.)	Sheet Music Dist.
11 ADORABLE MENTIROSA (BMG, ASCAP)	
34 AQUELLO QUE ME DISTE (EMI Blackwood, BMI)	
17 BOHEMIO DE AFICION (Copyright Control)	
31 COMO BAILA (Sony Discos, ASCAP)	
10 COMO TE RECUERDO (Maximo Aguirre Music/Editora Angel Musical, SESAC)	
30 CONTRA LA CORRIENTE (New Edition EMOA, SESAC)	
27 CORAZONADO (Draco Cornelius, BMI/Olinga, BMI)	
7 CREI (Peer Int'l., BMI)	
9 DEJARIA TODO (1998 Deep Music, BMI)	
25 DESPUES DE TI...QUE? (KMC, ASCAP)	
26 DIRECTO AL CORAZON (Edimusa, ASCAP)	
32 ES ELLA LA CAUSA (ADG, SESAC)	
6 ESCONDIDOS (MCA, ASCAP/Warner-Tamerlane, BMI)	
1 ESE (Ventura, ASCAP)	
24 ESPEJEANDO (Flamingo, BMI)	
19 ESPERANZA (EMI April, ASCAP/Unimusic, ASCAP)	
18 LA OTRA PARTE DEL AMOR (Warner-Tamerlane, BMI)	
38 LUNA LLENA (Vort, ASCAP)	
16 ME ESTOY ACOSTUMBRANDO A TI (Copyright Control)	
5 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)	
37 MI CHATITA (Elizaz, BMI)	
40 MI PC (Karen, ASCAP)	
29 MUCHACHO SOLITARIO (EMI April, ASCAP)	
23 NECESITO DECIRTE (Seg Son, BMI)	
36 NINA BONITA (Copyright Control)	
8 NO PUEDO OLVIDAR (Ventura, ASCAP)	
2 NUNCA TE OLVIDARE (EMI April, ASCAP)	
15 PALOMITA BLANCA (Karen, ASCAP)	
21 PARA DARTE MI VIDA (WB Music Corp., ASCAP/Flamboyant)	
28 PASION (Alvi Systems)	
35 PERDONAME (Copyright Control)	
22 PIENSO EN TI (1998 Deep Music, BMI)	
13 PRINCESA (Delmonte, BMI)	
14 QUE BONITO (Pacific, BMI)	
12 QUE HABRIA SIDO DE MI (New Edition EMOA, SESAC)	
4 SI TE POUIERA MENTIR (Crisma, SESAC)	
33 SOBREVIVIRE (I WILL SURVIVE) (PolyGram International, ASCAP/Perren-Vibes, ASCAP)	
20 TE VAS (F.I.P.P., BMI)	
3 TU (F.I.P.P., BMI/Sony/ATV Latin, BMI)	
39 YO QUIERO SER (Copyright Control)	



Video Kicks. Freddie Records executives and Ramón Ayala, leader of Freddie act Ramón Ayala Y Sus Bravos Del Norte, playfully kick up their heels after a recent video shoot for Ayala's latest single "Sólo Una Patada" (Only One Kick). Pictured, from left, are Freddie Martínez Sr., president of Freddie Records; Ayala; Manuel López, executive director of promotion for Freddie Records; and Freddie Martínez Jr., VP of Freddie Records.

Rising 3-2 is Shakira's "Dónde Están Los Ladrones?" (Sony Discos); its sales soared 55% to within 350 pieces of Iglesias' album. "Dónde" vaults 188-141 on The Billboard 200.

"Suavemente," which notches a lucky 13th straight week atop the tropical/salsa genre chart this issue, leaps 197-147 on The Billboard 200. Sales of Crespo's smash album rocketed a whopping 67%.

The lone Latin title heading south on The Billboard 200 this issue is Marco Antonio Solís' "Trozos De Mi Alma" (Fonovisa), down 185-193. Still, sales of the former chart-topper on The Billboard Latin 50 rose from 6,500 units to 7,000 pieces.

Vicente Fernández's "Entre El Amor Y Yo" (Sony Discos) stays in the high chair of the regional Mexican genre chart for the third consecutive week on a tally of 4,000 units.

CHART NOTES, RADIO: Despite losing 2.1 million audience impressions, Jerry Rivera's "Ese" (Sony Discos) climbs back into the throne on Hot Latin Tracks with 15.7 million audience impressions.

There were no changes atop the genre charts this issue. "Ese" stays

at No. 1 on the tropical/salsa chart for the fifth successive week with 13.3 million audience impressions.

Shakira's "Tú" (Sony Discos) remains at the peak of the pop genre chart for the third straight week with 11.7 million audience impressions.

And Juan Gabriel Con Banda El Recodo tops the regional Mexican genre chart for the second week running with "Adorable Mentirosa" (Ariola/BMG), which scored 7.3 million audience impressions.

SALES STATFILE: The Billboard Latin 50: this issue: 134,500 units; last issue: 104,500 units; similar issue last year: 136,000 units.

Pop genre chart: this issue: 60,500 units; last issue: 43,500 units; similar issue last year: 70,000 units.

Tropical/salsa genre chart: this issue: 44,000 units; last issue: 29,500 units; similar issue last year: 31,000 units.

Regional Mexican genre chart: this issue: 28,000 units; last issue: 25,500 units; similar issue last year: 30,000 units.

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City



MP Teams With SD. Miami imprint MP Records recently inked a distribution pact with Sony Discos. Shown seated, from left, are Oscar Llrod, president of Sony Discos; Tony Moreno, president of MP Records; and Julia Moreno, VP of MP Records. Shown standing, from left, are Marc Stollman, legal adviser for MP Records; Jorge Meléndez, VP of finance and operations for Sony Discos; Carlos Páez, GM of MP Records; and Jeff Young, VP sales and distribution for Sony Discos.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Argentine Tax Threat Worries Biz If Applied, Levy Would Hit U.S., European Record Companies

BY JEFF CLARK-MEADS

LONDON—Argentina has promised not to implement a new tax structure that would result in American and European record companies paying more than 50% in levies on their revenue from the country.



But even with the assurance of the Argentine government, record industry representatives

in the country say they feel they are working with the sword of Damocles hanging over them. That feeling results from the fact that the record industry is in an unusual and uncertain position.

The provision that would raise tax levels from 16.5% to 51.5%—Article 8 of the Tax Reform Act—was passed into law by the Argentine Senate in December but has not been implemented. That is, tax levels remain at 16.5% but could be raised to the higher level at the stroke of President Carlos Menem's pen.

Observers believe that the only thing preventing the rise is pressure that has been exerted by European and U.S. trade authorities. Both have pointed out that the higher rate of tax could be considered a barrier to international trade under the rules of the World Trade Organization (WTO).

Nonetheless, the sense of apprehension remains. "It feels like we have the Damocles sword hanging over us," says Roberto Piay, executive director of Argentine labels body CAPIF. "In a market with great volatility like Argentina, this measure would be the difference between having profits or not."

Article 8 is so contentious because, in effect, it reclassifies rights as a physical good. In practice, that means that foreign companies licensing repertoire for sale in Argentina would pay 16.5% withholding tax and an additional 35% in customs duties. Licensing companies would pay this total of 51.5% on all albums they owned, no matter whether the label had manufactured them elsewhere and exported them to the country or had had them made locally.

The International Federation of the Phonographic Industry (IFPI) complained to the European Commission that this was an illegal restraint of international trade. Commission VP Sir Leon Brittan replied to IFPI Feb. 8, saying, "We agree with your analysis that the

concrete application of the new provision could not only raise new trade barriers but would also very likely breach Argentina's WTO obligations."

Brittan says, though, that he

'This would be the difference between having profits or not'

does not intend to make a formal complaint against Argentina to WTO because of "assurances from the Argentine authorities" that Article 8 will not be brought into effect. But in his letter to IFPI, he adds, "Of course, we should continue to cooperate in monitoring the Argentine practices to ensure

that this really is the case."

Brittan says IFPI should bring any problems to his attention and, in that case, the Commission "would not hesitate to raise again the matter with the Argentinian authorities, and we would be prepared to go to the WTO should that prove necessary."

The U.S. has had similar concerns and has received similar assurances to those given in Europe. Indeed, during his state visit to the U.S. last month Menem gave his personal promise that Article 8 would not be implemented.

Piay says he hopes music industry bodies will keep up the international pressure to prevent Menem from implementing Article 8. "In the current global environment, these sensitive issues should be raised within the framework of international agreements," Piay says.



Universal Boards Ark. Miles Copeland's Ark 21 label has signed a license agreement with Universal Music International (UMI) for the world outside the U.S. Universal says a U.S. deal will follow shortly. UMI's Polydor label will handle marketing and distribution for Ark 21 artists. Pictured at the signing of the international deal, from left, are UMI director of business affairs Ciro Romano, Ark 21 international managing director Steve Tannett, UMI chairman/CEO Jorgen Larsen, Copeland, and UMI executive VP Tim Bowen.

Avex Launches Taiwan Subsidiary To Build Label's Local Profile

BY VICTOR WONG

TAIWAN—Avex, Japan's largest independent music group, plans to create a wholly owned subsidiary here with the goal of establishing the label as a major player in the country's growing Japanese pop market and eventually entering the Chinese music market.

"Taiwan is the largest market for us outside of Japan," says the office's managing director, Shinji Miyazaki, who was previously head of Avex's U.K. affiliate. Avex product was previously licensed in Taiwan to Rock Records subsidiary Magic Stone. What's Music, which is partly owned

by Universal, will handle distribution for Avex Taiwan. The office has also recruited Charles Tso, formerly of What's Music, as its deputy GM.

Japanese pop is a major component of Taiwan's record market, which amounted to \$270.2 million New Taiwan (\$8.1 million) at retail values in 1998. Between 1996 and 1997, value rose by nearly 14% before falling by nearly 50% in 1998 due to the Asian economic crisis. The biggest impact of the crisis was on international sales, leading to a decrease in releases by major

HMV Joins U.K. Retailers Leaping Into Online Fray

BY TOM FERGUSON

LONDON—HMV is the latest retailer to join a huge expansion of the online offerings from U.K. merchants, thanks to a partnership with IBM that it hopes will offer cyber-shoppers the best music retail World Wide Web site yet.

In the U.K., several major music retailers are planning online expansion during 1999: in the spring, WHSmith is due to unveil a new Web site—expected to be based on the Internet Bookshop service, which it acquired in July 1998; Virgin Megastores director of E-commerce Glen Ward is in Los Angeles until May setting up Virgin's online store; and Tower Records' new five-language Web site is due to launch shortly after extensive testing.

Now HMV has forged a new link with global information technology services provider IBM (*Billboard-Bulletin*, Feb. 16) to work on a joint strategy for the merchant's global E-commerce. In the spring, the companies will launch a fully transactional site from Canada to handle HMV's North American business, followed later this year by similar sites based in the U.K. and Japan. Fulfillment of orders taken via the Web sites will be undertaken by HMV itself in the individual territories where it operates. "To start with," emphasizes Stuart Rowe, GM of HMV Direct and E-commerce, "we'll keep it very close to ourselves."

HMV has been trading with a small catalog (initially 2,500 titles, now up to 4,000) at a pilot site at www.hmv.co.uk since last September, and the new U.K. Web site will operate from the same online address. HMV has also gained E-commerce experience through its

Waterstones bookseller subsidiary, which has been trading at www.waterstones.co.uk since October 1996. Alan Giles, joint CEO of HMV Media Group, says, "We have learnt a great deal from our existing Internet sites and are now in a position to develop this further." Enhancements to the Waterstones site are expected to be announced shortly.

Rowe predicts the new development will be "a quantum leap" from its previous operation, adding that "our aim is to have the best site in the business." The move builds on



earlier links between the two companies, he explains. "HMV and IBM have been working together for about 10 years now," says Rowe, "particularly on our [electronic point-of-sale] system, so we know them really well, and the Internet is an area they really want to get into." The computer giant's status as a global provider will, Rowe suggests, make it easier for HMV to roll out its E-commerce operations into other markets.

IBM, Rowe adds, is also "working closely with our own in-house software guys, so that the Web sites all slot nicely into our existing systems." Emphasizing that theme of continuity, he notes that the London office of Web site designer IXL, which built HMV's existing site, has helped with the design of the new projects.

Although the new sites will not initially include a facility for digital delivery of music, HMV confirms that it is exploring a number of opportunities for downloading music to its customers.

planning to devote more time to it in our programming."

One reason for the increase in interest in Japanese pop is that Taiwan tastes in music have been steadily expanding due to an influx of media from abroad. "Japan is very close physically and culturally to Taiwan," says local Tower Records manager Tim Chung, "so we get a lot of news about Japanese stars, which makes it easier for people here to accept their music."

This media exposure helps Avex, which has a roster that includes many of Japan's best-known artists,

(Continued on page 49)

Channel V Bows Awards Show In Mainland China

BY OWEN HUGHES

HONG KONG—Artists from Taiwan and mainland China are challenging the traditional dominance of Hong Kong stars in the potentially vast Chinese pop music market, as the Channel V Chinese Music Awards 98 Awards demonstrated.

Held Feb. 8 in Shanghai (*Billboard Bulletin*, Feb. 5), the awards show was the fifth ceremony in the channel's history but the first to be held in mainland China. It was also the first international music awards ceremony to be held there.

The show provided its share of headaches due to cultural differences, but the fact that it happened at all left the trans-Asian music channel thrilled.

Overzealous security, stringent checks on clothes and hairstyles, and subtle conflicts over logo presentations dogged the event. However, Channel V managing director Steve Smith says he feels that in the long run, the show's success

will benefit the Star TV majority-owned channel. He commented that it will "open a few more doors for us in China."

Smith and mainland-born Star TV chairman Gareth Chang held meetings with senior Communist Party officials, who endorsed the awards and invited the channel to look at ways of cooperating in the future.



The awards were held against the backdrop of MTV Asia's abortive foray into the mainland. The channel had been due to hold its 1999 MTV

Music Honors on Feb. 4, four days before its rival's show.

But two days before its scheduled show, MTV Asia admitted that the program was to be indefinitely postponed due to "procedural delays"; there were reports from Hong Kong and China that MTV Asia had failed to get all the necessary permits.

Chang, who attended the Channel V Awards, didn't comment directly on MTV Asia's about-face, other than to say his company's strategy was "to do it and then talk about it."

But even Channel V's successful event took place amid differences between the channel and its production partner, Shanghai Oriental

TV (OTV). In the weeks running up to the event, the guest list was repeatedly cut; the city's authorities explained this was necessary for "security reasons."

No press interviews or photo sessions were allowed outside of the hotel where most artists and the organizers stayed. OTV staff policed the artists backstage at the station's Grand Theater. Singer Ronald Cheng revealed that checks were made on clothes and hairstyles to ensure nothing was too radical; even sunglasses were off limits.

"They told us we had to sit tight and not move around backstage," he added.

During the production, Star TV technical staff members were thwarted when they suggested including Channel V logos in the light show. Their OTV colleagues said that the process would add "two hours" to the length of the recording, according to Smith.

More than 3 million votes for 20 categories were cast through ballot boxes in record stores, karaoke lounges, campuses, and shops in China, Taiwan, and Hong Kong, as well as on Channel V's World Wide Web site.

Just five awards went to Hong Kong artists, with Taiwanese performers taking the lion's share of the rest. Beijing-based singer Faye

(Continued on next page)

MTV Europe Launches Channels

3 Digital Outlets In U.K., Ireland Bring Number To 6

This story was prepared by Christian Lorenz, music business and talent editor for Music & Media.

LONDON—MTV Europe is expanding into the digital TV market with the launch of three new channels on the BSkyB digital platform in the U.K. and Ireland on July 1.

The broadcaster already operates MTV U.K. & Ireland, M2, and VH-1 in the region. The new channels, MTV Extra, MTV Base, and VH-1 Classic, will bring the number of MTV channels to six. The music policy for all six outlets will be coordinated by M2 managing editor Peter Good, who is promoted to the position of VP of programming and production, digital, at MTV U.K. & Ireland.

Each of the six MTV channels will have a different format, but the emphasis lies on the horizontal scheduling rather than strong musical differences, says Good. "We hope to offer the MTV fan something he or she will like to watch any time of the day," he adds. The broadcaster is working on a system that will make it easier to navigate among the channels.

MTV Base is a dance- and R&B-oriented channel "targeting slightly

different audiences throughout the day," says Good. "In the afternoon we will show more R&B, and evenings will be more dance-oriented. If we'd be up and running now, MTV Base core tracks could be Busta Rhymes' 'Gimme Some More' and Armand Van Helden's 'You Don't Know Me.'"

MTV Extra is geared toward 16- to 24-year-old males and draws its content largely from MTV's existing U.K. & Ireland service. "At the moment, there are more men picking up digital TV than women," says Good. On the difference in programming, he remarks, "Of current MTV artists, Billie would not be on Extra, Will Smith could be on both, and Kula Shaker could be on higher rotation on Extra than MTV U.K. & Ireland, for instance."

VH-1 Classic will be "song-driven, not artist-driven," says Good. Overall, the channel will focus on older material by established artists. "Core tracks could be George Michael's 'Careless Whisper' and Simply Red's 'Holding Back The Years,'" he adds.

In his new role, Good continues to be responsible for M2. He also will take on full editorial responsibility for MTV Base and MTV Extra. Editorial content for VH-1 Classic will be provided by the existing VH-1 team under VH-1 U.K. VP of programming and production Tim Robinson.



newsline...



DE WALL

BMG HAS NAMED FREDDIE DE WALL managing director of its Danish affiliate, effective March 1. De Wall, who has been VP of marketing for Europe at BMG's London office since 1997, following six years at PolyGram's German label Metronome, will report to Hasse Breitholtz, BMG's Nordic region VP. He replaces Henrik Boedter, who exited earlier this month.

JIVE RECORDS PLANS to set up an Australian operation shortly, snaring two executives from Mushroom Distribution Services (MDS). They are managing director Scott Murphy—who founded MDS in the mid-1980s—and Australian artist product manager Karl Richter. Murphy is expected to head the new venture. Jive's distribution deal with Mushroom Records expires in April. The label has enjoyed strong success in the territory with Steps, Britney Spears, and the Backstreet Boys. **CHRISTIE ELIEZER**

U.K. DIRECT-MAIL FULFILLMENT HOUSE DHE has launched a "one-stop" service for retailers and suppliers of home entertainment product wishing to sell on the Internet. London-based DHE, a subsidiary of TV/video producer Carlton Communications, handles direct sales and distribution of video and audio software for several major U.K. retailers and mail-order companies. Retailers using the one-stop service will be able to link their own World Wide Web sites to a dedicated DHE site, which will process orders, payment, and delivery. The company also offers to construct Web sites for retail clients. A DHE-originated Blockbuster Video site is set to launch at the end of this month, initially offering video only but with music and computer games to be added later. **TOM FERGUSON**

KJELL ANDERSSON WILL RETURN to Sweden's EMI Svenska in March, the label where he was local A&R manager for 24 years until he left for the Stockholm-based indie label Diesel Music last December. Andersson worked at Diesel for about six weeks, until the middle of January, when he decided to head back to EMI. He could not be reached for comment. **KAI R. LOFTHUS**

WARNER MUSIC AUSTRALIA has restructured its A&R department, following the recent departure of A&R executive Michael Parisi for Mushroom (*Billboard Bulletin*, Dec. 23, 1998). Mark Pope, who was director of A&R/marketing for domestic repertoire, is now GM of Australian artists, overseeing A&R, marketing, strategic planning, and international marketing. Overall, the company's A&R activities have been divided into two units: alternative/modern rock under Dan Hennessy and AC/pop/R&B under a manager to be appointed. **CHRISTIE ELIEZER**

JAPANESE INDIE PONY CANYON has named former BMG Japan chairman Osamu Sato as an adviser to the label. Sato, who retired as BMG Japan chairman Oct. 30, 1998, was president of BMG's Japanese affiliate from 1987 until last March. The move is highly unusual, since in Japanese corporate culture the position of adviser usually goes to retired executives from the same company rather than outsiders. Industry sources say Sato may be in line for a higher-profile executive post—possibly the presidency, now held by Akinori Inaba—at Pony Canyon, whose market share has been slipping. **STEVE MCCLURE**

MORE THAN 30 INTERNET MUSIC-RELATED companies attended MIDEM '99 last month in Cannes, including Amazon.com, CDnow, Liquid Audio, a2b, and Deutsche Telekom, according to convention organizer the Reed Midem Organisation. A total of 9,757 music industry professionals and 1,500 musicians took part, with 4,261 companies represented—6% more than in 1998—from a record 93 countries.

A SINGAPOREAN HAS BECOME the first foreigner to be convicted in the Philippines of a crime involving intellectual property. David Lim Gee Seng was convicted in absentia on Jan. 28 and sentenced to a minimum prison term of six months and fined \$4,200 Singapore (\$2,500), according to court records. His co-conspirator, Filipino Rene Gonzales, was also convicted in absentia on the same charges. Lim reportedly claimed in 1992 that his "supplier" was a Singapore firm named Rainbow Music Productions, which Philippine Assn. of Recording Industries researchers later determined did not exist. **NAZIR HUSAIN**

ESTEBAN "KIKO" FUENTES has been appointed managing director of Warner Music Spain, effective March 1. Fuentes is promoted from deputy managing director of the company and succeeds Inigo Zabala, now managing director of Warner Music Mexico. He will report to Saul Tagarro, president of Warner affiliates in Spain and Portugal. Fuentes has been with the company since 1996 and has served as marketing manager and head of both business affairs and special projects. **JEFF CLARK-MEADS**

Stockwood's Songwriting Comes Of Age

EMI Singer Says '12 Years Old' Is A More Musically Cohesive Work

BY LARRY LeBLANC

TORONTO—With her dazzling, pop-based sophomore album, "12 Years Old," Canadian Kim Stockwood figures she's found her voice as a songwriter. The album is being released here by EMI Music Canada on March 30.

"It's a really smart record with some good pop tunes," declares Toronto-based Stockwood. "Since my first album, I've written with so many people and written so much on my own. I'm pretty proud where I've come to [as a songwriter]."



STOCKWOOD

To date, propelled by the popularity of the humorous pop track "Jerk," Stockwood's 1995 EMI album, "Bonavista," has sold 53,000 units in Canada, according to Peter Diemer, VP of national promotion at EMI Music Canada.

"The previous album may have done well enough to really set this new album up," says Lane Orr, buyer with the 13-store A&B Sound in Vancouver.

"Jerk" also charted in Singapore, Switzerland, New Zealand, and Hong Kong. At this point, however, "12 Years Old" is slated only for release in Canada.

Stockwood says her new recording is a significant step forward creatively from her debut, during the recording of which she thought of herself more as a singer. "The first album was all over the place," she says.

"12 Years Old" was produced and engineered by Michael Wojewoda, except for the title track, which was

produced by Peter Vettese and Michael Shipley. The 13-song album includes seven songs Stockwood composed with her longtime collaborator Naoise Sheridan, as well as songs written with Canadians Randy Bachman and Paul Hyde; U.K. producer/songwriter Vettese; and American Abenna Frempong.

"I wrote most of this record with Naoise, who has come to know me so well," says Stockwood. "He can put really quirky lyrics into my mouth."

"12 Years Old," the album's title track and leadoff single, however, came about "from an unexpected source" as the album was about to be mixed. It was co-written by Stockwood with Vettese and Frempong at a weeklong songwriting camp in Devon, England, organized by her publisher, EMI Music Publishing.

To Stockwood's amazement, the song took shape in 20 minutes. "That was a fluke," she says. "It was the quickest song written for the album."

Serviced to Canadian top 40, hot AC, and album rock formats Feb. 8, the song quickly picked up adds at such influential top 40 stations as CKNG (Power 92) Edmonton, Alberta, and CKIK (Power 107) Calgary, Alberta, as well as top AC outlets CHIQ (Q94) Winnipeg, Manitoba, and CHUM-FM Toronto. The track debuted at No. 46 on Broadcast Data Systems' Contemporary Hit Radio chart in the Feb. 22 issue of Canadian music trade *The Record*.

"Out of the box, we've had fantastic adds," says Diemer. "There's also some great follow-up [singles] because the album has so many solid songs."

Stockwood acknowledges that the effervescent "Puzzle Girl," written with Sheridan, is a likely follow-up track, but she is somewhat apprehensive of its release because it is mainstream pop. "[The label and management] think 'Puzzle Girl' is a hit, but a lot of great songs are on this record," she says. "The song should be on the album, but I want to be remembered for more."

Recording for the new album began in September 1997, and subsequent sessions at six Toronto studios were staggered over an 18-month period.

One song Stockwood insisted on

including was the Celtic-styled "Will I Ever," written with Bachman. Not listed on the album's credits, it features her father, Leslie, on accordion, her 85-year-old grandmother Blanch Stockwood on harmonica, and friends and family members singing backup.

"Musically, the track is so different from the rest of the album, but

'I've done OK touring. I've been able to pay my phone bill'

the song is very personal to me," explains Stockwood. "I had to convince [the label] to let me do it. It was like, 'How can you fit your father and your grandmother into pop music?' I said, 'I don't care. This song has to be on the record.'"

Stockwood began performing in 1988, two years after earning a bachelor of arts degree in English from Memorial University in her hometown of St. John's, Newfoundland. She was coaxed into performing at Bridget's folk club in St. John's on amateur night. Singing songs by Sinéad O'Connor, Velvet Underground, and Patsy Cline, Stockwood so impressed the club's owner that he asked her to return. Shortly afterward, Stockwood put together her own band to work weekends at local bars, performing covers and a few originals.

"In the beginning, after a couple of Guinnesses, I'd sing Patsy Cline and Elvis Presley," recalls Stockwood.

Within two months of moving to Toronto in 1993, she had landed a deal with EMI Music Publishing Canada. Within a year, she was signed as an artist with EMI Music Canada.

Managed by Bruce Allen Talent and booked in Canada by S.L. Feldman & Associates, Stockwood is anxious to begin touring in her home country in support of her new album. "I'll be going out if I'm making money," she says. "In the past couple of years, I've done OK [touring]. I've been able to pay my phone bill."

CHANNEL V BOWS AWARDS SHOW

(Continued from preceding page)

Wong and Taiwan's Ritchie Jen were named as best female and male artist, respectively, with Hong Kong's Andy Lau taking the Media's Choice Award for the third time.

Tina Liu, channel director of Metro Broadcast's Hong Kong radio station 104 FM Select, says that Taiwanese domination wasn't unexpected.

"It is very realistic," she says. "Hong Kong artists focus on the

Hong Kong market because they are Cantonese, and not all of them are comfortable singing in Mandarin. Taiwanese and mainland Chinese [artists] only sing in Mandarin, so they will have more of an impact on voters."

Liu added that the awards were likely to boost the profile not only of Channel V but also of the performers who appeared on the program. The show was carried on Channel V, OTV, Chinese cable sta-

Retailer Odyssey Expands In Areas Outside Manila

BY DAVID GONZALES

MANILA, Philippines—The country's largest music retail chain, Odyssey Records & Tapes, is on the expansion trail. Odyssey opened a total of five new outlets in December 1998 and January, in a move that saw it making significant inroads away from its traditional trading base in the nation's capital, Manila. That brought the chain's total number of stores in the country to 51; five more outlets will be opened by May.

Odyssey VP of operations Sony Escarilla says the retailer is expanding in the provincial areas because "Manila is saturated with Odyssey outlets." Escarilla adds that the five stores opened in December and January were all mall sites, between 864 and 1,404 square feet in size, and all are provincial.

Odyssey is also readying two superstores, both in the Manila area, to operate under the Odyssey XL banner. One is scheduled to open in March or April at the SM City North mall

in the major urban area of Quezon City and will occupy 8,856 square feet; the other (5,351 square feet) will open in April or May at the SM City Bacoor mall in the town of Bacoor. The other three stores planned are mall sites in the 1,296- to 1,404-square-foot range.

Escarilla says all three should be open by March or April. According to Escarilla, the significance of the new outlets lies in the fact that all except the two superstores are in provincial areas. She says, "Instead of people going to Manila to buy music, we're going to them."

Odyssey defines all areas outside of the metropolitan Manila area as provinces.

Its working definition of the metro Manila area includes surrounding cities such as Quezon City, Makati City, Pasig City, and several others. Before December's expansion, Escarilla notes, 15 Odyssey stores were in provincial areas and 31 in the metro Manila area. There are now 20 and 31, respectively.

Blockbuster Bows In Hong Kong Stores Opened In Time For Chinese New Year

BY OWEN HUGHES

HONG KONG—Blockbuster Video has opened its first two outlets here, in time for the start of the traditional Chinese New Year (Feb. 16) sales rush.

The stores were among the assets of Hong Kong video/music rental/sales chain KPS, acquired by Blockbuster earlier this year (Billboard, Jan. 16).

The U.S.-based company plans to reopen a total of 15 of the 38 stores—mostly mall sites with less than 5,000 square feet—operated by KPS, which went bankrupt last November. Until it folded, KPS was the largest video rental chain in Hong Kong, employing about 430 people.

In addition to the first two shops in the busy Kwai Fong (Kowloon)

and Shatin (New Territories) districts of Hong Kong, another four stores will reopen as Blockbuster outlets by the end of February on the island.

Initially, the outlets will concentrate on video and laserdisc product to deal with the New Year holiday sales demand; CD and DVD will be added once the stores become established.

Customers who joined KPS before January 1998 will have their annual \$100 Hong Kong (\$12.91) membership fee waived. However, they will not be able to redeem the coupons that formed the basis of KPS' rental policy. A spokesman for the company says, "Blockbuster does not operate a coupon system and is not planning to introduce one. While the company has purchased KPS assets, it has no legal obligation to honor the coupons."

At the time of the acquisition, Blockbuster president of worldwide operations Nigel Travis said that the chain, which has more than 6,000 stores globally, would reopen 15 of the former KPS stores in Hong Kong by "no later than the Chinese New Year." It is understood that this has proved difficult to achieve due to legal issues relating to the purchase of KPS' assets.

Blockbuster did not return calls for comment by press time.

AVEX

(Continued from page 47)

including Namie Amuro, Globe, and trf. The office plans to use these names as a springboard to establish new Japanese artists in Taiwan. "Right now, certain artists are very well-established here," says Miyazaki, "but what we are trying to do is market the dance music label Avex Trax instead of individual artists. That is why we are emphasizing our logo in all of our advertising."

While Avex Taiwan will focus on promoting Japanese artists for the next two years, Miyazaki says he plans on eventually scouting local talent. Hong Kong's Avex Asia has already signed a female trio from China named La Fantasie, which Miyazaki says will be heavily promoted in Taiwan.

"Right now, we're focusing on creating a steady release schedule to establish our presence here," he says, "but we will also be making about one compilation a month specifically for the Taiwan market. After that, we'll see, but we will be definitely on the lookout for local talent if the opportunity presents itself."

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**GOO GOO
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**SHERYL CROW
LAURYN HILL**

Song of the Year

JOHN RZEZNIK

Best New Artist

LAURYN HILL

Best Female Pop Vocal
Performance

**SHERYL CROW
LAURYN HILL**

Best Pop Performance by a
Duo or Group with Vocal

**GOO GOO
DOLLS
THE BRIAN
SETZER
ORCHESTRA**

Best Pop Collaboration with
Vocals

**BURT
BACHARACH
KENNETH
"BABYFACE"
EDMONDS**

Best Pop Instrumental
Performance

**THE BRIAN
SETZER
ORCHESTRA**

Best Dance Recording

BOY GEORGE

Best Pop Album

**THE BRIAN
SETZER
ORCHESTRA**

Best Traditional
Pop Vocal Performance

SHIRLEY BASSEY

Best Female
Rock Vocal Performance

SHERYL CROW

Best Male
Rock Vocal Performance

**JOHN
MELLENCAMP**

Best Rock Album

SHERYL CROW

Best Female R&B
Vocal Performance

**AALIYAH
ERYKAH BADU
ARETHA
FRANKLIN
LAURYN HILL**

Best R&B Performance by a
Duo or Group with Vocal

**D'ANGELO
LAURYN HILL
MONICA**

**THE
TEMPTATIONS**

Best R&B Song

LAURYN HILL (2)

Best R&B Album

**ERYKAH BADU
ARETHA
FRANKLIN
LAURYN HILL
MAXWELL**

Best Traditional
R&B Vocal Performance

**AARON NEVILLE
THE
TEMPTATIONS**

Best Rap Solo Performance

**BUSTA RHYMES
LAURYN HILL
WYCLEF JEAN**

Best Rap Performance by a Duo or Group

JERMAINE DUPRI
OUTKAST
MYA

Best Rap Album

JERMAINE DUPRI
A TRIBE
CALLED QUEST

Best Male Country Vocal Performance

GARTH BROOKS
VINCE GILL
STEVE WARINER

Best Country Performance by a Duo or Group with Vocals

THE WILKINSONS

Best Country Album

GARTH BROOKS

Best Country Collaboration With Vocals

BROOKS & DUNN

GARTH BROOKS

VINCE GILL

PATTY LOVELESS (2)

MARTY STUART

PAM TILLIS

TRAVIS TRITT

Best Country Instrumental Performance

VINCE GILL
MARTY STUART

Best Country Song

VINCE GILL
STEVE WARINER

Best Bluegrass Album

MARTY STUART

Best Jazz Instrumental Performance, Individual or Group

HERBIE HANCOCK

Best Rock Gospel Album

AUDIO ADRENALINE

Best Pop/Contemporary Gospel Album

POINT OF GRACE
DENIECE WILLIAMS

Best Southern Country, or Bluegrass Gospel Album

ANDY GRIFFITH

Best Contemporary Soul Gospel Album

CECE WINANS

Best Traditional Soul Gospel Album

CISSY HOUSTON
DELLA REESE

Best Latin Pop Performance

ENRIQUE IGLESIAS

Best Tropical Latin Performance

MARC ANTHONY

Best Latin Rock/Alternative Performance

SHAKIRA

Best Mexican-American Music Performance

LA MAFIA

Best Musical Album for Children

TONY BENNETT

Best Spoken Word Album

CHRISTOPHER REEVE

Best Spoken Comedy Album

MEL BROOKS
CARL REINER

Best Song Written for a Motion Picture or for Television

SHERYL CROW

Best Instrumental Arrangement Accompanying Vocal (Arranger)

HERBIE HANCOCK

Producer of the Year, Non-Classical

SHERYL CROW
LAURYN HILL

Best Long Form Music Video

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THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	WINTER, AGAIN GLAY UNLIMITED	1	1	BIG BIG WORLD EMILIA UNIVERSAL	1	1	MARIA BLONDIE BEYOND	1	1	TU M'OUBLIERAS LARUSSO DLAE/EMI
2	NEW	MEMORY SEISYUN NO HIKARI MORNING MISUME ZETIMA	2	3	DIE LAENGSTE SINGLE DER WELT 2 WOLFGANG PETRY ARIOLA	2	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	2	2	BELIEVE CHER WEA
3	4	AUTOMATIC (MAXI) HIKARU UTADA TOSHIBA-EMI	3	2	I WISH OLI P. HANS/ARIOLA	3	15	FLY AWAY LENNY KRAVITZ VIRGIN	3	5	BIG BIG WORLD EMILIA UNIVERSAL
4	3	ASA GA MATAKURU DREAMS COME TRUE TOSHIBA-EMI	4	4	NARCOTIC LIQUIDO VIRGIN	4	2	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	4	4	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
5	7	ASAHU WO MINI IKOUYO SMAP VICTOR	5	5	GET FREAKY MUSIC INSTRUCTOR FEATURING AB EASTWEST	5	NEW	PROTECT YOUR MIND DJ SAKIN & FRIENDS POSITIVA	5	3	MAIS QU'EST LA BELETTE MANAU POLYDOR
6	2	WILD RUSH T.M. REVOLUTION ANTINOS	6	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	6	3	HEARTBEAT/TRAGEDY STEPS JIVE	6	6	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM DLAE/EMI
7	5	SONO SPEED DE THE BRILLIANT GREEN SONY	7	NEW	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	7	NEW	CHANGES 2PAC JIVE	7	9	LE TEMPS DES CATHEDRALES BRUNO PELLETIER POMME/SONY
8	6	AUTOMATIC HIKARU UTADA TOSHIBA-EMI	8	7	VATER WO BIST DU? DIE 3 GENERATION RCA	8	7	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M	8	8	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
9	9	LAST CHANCE SOMETHING ELSE TOSHIBA-EMI	9	11	LEAN ON ME 2-4 FAMILY EPIC	9	NEW	ONE WEEK BARENAKED LADIES REPRISE/WEA	9	7	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
10	8	OVER AND OVER EVERY LITTLE THING AVEX TRAX	10	6	BELIEVE CHER WEA	10	4	YOU DON'T KNOW ME ARMAND VAN HELDEN LONDON	10	10	SIKIDIM TARKAN PODIS/POLYGRAM
11	NEW	WHATEVER AYUMI HAMASAKI AVEX TRAX	11	8	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA	11	5	ENJOY YOURSELF A+ UNIVERSAL	11	11	KIM KAY LILALI DLAE/EMI
12	NEW	HARU SPRING HYSTERIC BLUE SONY	12	14	LIEBESLIED ABSOLUTE BEGINNER UNIVERSAL	12	9	WESTSIDE TQ EPIC	12	14	TOUS LES MAUX D'AMOUR NORMA RAY M6 INT/SONY
13	NEW	TAKARAMONO MAYO OKAMOTO TOKUMA	13	18	MIAMI WILL SMITH COLUMBIA	13	6	BOY YOU KNOCK ME OUT TATYANA ALI EPIC	13	NEW	S'IL SUFFISAIT D'AIMER CELINE DION COLUMBIA
14	12	KIBOU NO KANE GA NARU ASANI THE ALFEE TOSHIBA-EMI	14	NEW	WESTSIDE TQ EPIC	14	20	BE THERE U.N.K.L.E. MO' WAX/LL	14	15	ELLE PLEURE OPHELIE WINTER EASTWEST
15	17	KOKODE KISS SHITE RINGO SHIINA TOSHIBA-EMI	15	10	PARTY MIX PUR INTERCORD	15	10	TEQUILA TERRORVISION TOTAL VEGAS/EMI	15	12	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/POLYGRAM
16	10	ITSUKA YUZU SENHA & CO.	16	13	RESPECT SPIKE POLYDOR	16	NEW	CRAZY MOFFATTS CHRYSALIS	16	NEW	LA DIFFERENCE LARA FABIAN POLYDOR
17	NEW	CHRONIC LOVE MIKI NAKATANI WARNER	17	12	SHINE (DAVID'S SONG) LAMAR EPIC	17	8	CAN'T GET ENOUGH SOUL SEARCHER DEFECTED	17	13	I WANT TO SPEND MY LIFETIME LOVING YOU TINA ARENA & MARC ANTHONY COLUMBIA
18	11	I HAVE NEVER SEEN NAMIE AMURO AVEX TRAX	18	19	PHUTURE VIBES MELLOW TRAX POLYDOR	18	13	THESE ARE THE TIMES DRU HILL ISLAND	18	20	ELLE EST FIORI PATRICK LTC TRISTAR/SONY
19	15	NANI SHITENNO SURFACE MERCURY	19	16	HIGO DE LA LUNA LOONA MOTOR	19	16	PRaise YOU FATBOY SLIM SKINT	19	NEW	MOTHERSHIP RECONNECTION SCOTT GROOVES LABELS/VIRGIN
20	13	AOI CHIGIRI HIDEAKI TOKUNAGA KING	20	17	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ARIOLA	20	12	NATIONAL EXPRESS THE DIVINE COMEDY SETANTA	20	NEW	MOTHERSHIP RECONNECTION SCOTT GROOVES LABELS/VIRGIN
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	MR. CHILDREN DISCOVERY TOY'S FACTORY	1	1	CHER BELIEVE WEA	1	15	VARIOUS ARTISTS LOVE SONGS POLYGRAM TV	1	1	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
2	NEW	TOMOMI KAHALA KAHALA COMPILATION FACTORY ORUMO	2	2	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	2	NEW	VARIOUS ARTISTS THE BEST 60S LOVE ALBUM ... EVER! VIRGIN/EMI	2	3	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
3	NEW	TOSHINORI YONEKURA FLAVA PIONEER LDC	3	2	BAP COMICS & PIN-UPS EMI	3	2	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	3	2	MANAU PANIQUE CELTIQUE POLYDOR
4	3	AYUMI HAMASAKI A SONG FOR XX AVEX TRAX	4	4	LIQUIDO LIQUIDO VIRGIN	4	1	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	4	NEW	3EME OEIL HIER, AUJOURD'HUI, DEMAIN COLUMBIA
5	2	UNICORN STAR BOX/UNICORN SONY	5	3	WOLFSHEIM SPECTATORS IDG	5	8	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	5	10	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
6	4	SOUNDTRACK ARMAGEDDON SONY	6	10	EMILIA BIG BIG WORLD UNIVERSAL	6	3	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	6	4	LOUISE ATTAQUE LOUISA ATTAQUE ATMOS-PHERIQUES/SONY
7	11	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SONY	7	6	LENNY KRAVITZ 5 VIRGIN	7	4	P.F. PROJECT/VARIOUS ARTISTS EUPHORIA TELSTAR	7	9	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
8	7	KOHMI HIROSE HIROSE KOHMI THE BEST LOVE WINTERS VICTOR	8	8	THE OFFSPRING AMERICANA COLUMBIA	8	NEW	DR. HOOK LOVE SONGS EMI	8	5	WILL SMITH BIG WILLIE STYLE COLUMBIA
9	5	MASAYOSHI YAMAZAKI DO MI NO POLYDOR	9	7	MADONNA RAY OF LIGHT MAVERICK/WEA	9	7	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	9	6	KHALED & TAHA & FAUDEL 1 2 3 SOLEILS BARCLAY/POLYGRAM
10	12	SPEED MOMENT TOY'S FACTORY	10	13	GUANO APES PROUD LIKE A GOD ARIOLA	10	6	STEPS STEP 1 JIVE	10	8	LIANE FOLY ACOUSTIQUE VIRGIN
11	8	X STAR BOX/X KI-00N SONY	11	11	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	11	9	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	11	7	SOUNDTRACK TAXI SMALL/SONY
12	6	TM NETWORK STAR BOX/TM NETWORK EPIC	12	14	MARIAH CAREY #1'S COLUMBIA	12	10	BOYZONE WHERE WE BELONG POLYDOR	12	13	FLORENT PAGNY LIVE MERCURY
13	19	YUZU YUZU IKKA SENHA & CO.	13	17	LOONA LUNITA MOTOR	13	16	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	13	15	CELTIC SPIRITS DREAMS MERCURY
14	9	REBECCA STAR BOX/REBECCA KI-00N SONY	14	12	WESTERNHAGEN RADIO MARIA WEA	14	NEW	VARIOUS ARTISTS THE VERY BEST OF THE LOVE ALBUM VIRGIN/EMI	14	14	MATMATAH LA OUAICHE TREMA/SONY
15	17	VARIOUS ARTISTS DANCEMANIA XI TOSHIBA-EMI	15	9	OLI P. MEIN TAG ARIOLA	15	5	VARIOUS ARTISTS THE CLUBBER'S GUIDE TO NINETY NINE SOUND OF MINISTRY	15	12	LAURYN HILL THE MISEDUCATION OF LAURYN HILL SMALL/SONY
16	NEW	PANDORA BREATHE UNIVERSAL VICTOR	16	15	FOXY BROWN CHYNA DOLL MERCURY	16	19	CHICAGO THE HEART OF CHICAGO 1967-1997 REPRISE/WEA	16	17	EXCALIBUR LA LEGENDE DES CELTES LTC TRISTAR/SONY
17	10	KOME KOME CLUB STAR BOX/KOME KOME CLUB SONY	17	20	FATBOY SLIM YOU'VE COME A LONG WAY, BABY EPIC	17	NEW	BLONDIE ATOMIC/ATOMIX—THE VERY BEST OF EMI	17	16	LARA FABIAN PURE POLYDOR
18	NEW	MARIAH CAREY #1'S SONY	18	19	METALLICA GARAGE INC. VERTIGO/MERCURY	18	13	MADONNA RAY OF LIGHT MAVERICK/WEA	18	NEW	HELENE SEGARA COEUR DE VERRE ORLANDO/EASTWEST
19	18	YO-YO MA SIMPLY BAROQUE SONY	19	16	U2 THE BEST OF 1980-1990 ISLAND/MERCURY	19	NEW	VARIOUS ARTISTS ROCK'N'ROLL LOVE SONGS GLOBAL TV	19	RE	MADONNA RAY OF LIGHT MAVERICK/WEA
20	14	J-FRIENDS PEOPLE OF THE WORLD SONY	20	NEW	2PAC GREATEST HITS JIVE/ROUGH TRADE	20	RE	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG	20	11	ZOXEA A MON TOUR D'BRILLER WEA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG	1	7	VOLUMIA! VOLUMIA! BMG	1	1	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	1	1	LITFIBA INFINITO EMI
2	NEW	VARIOUS ARTISTS 1999 GRAMMY NOMINEES WEA/WARNER	2	6	BEE GEES ONE NIGHT ONLY POLYDOR	2	4	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA	2	2	BIAGIO ANTONACCI MI FAI STARE BENE MERCURY
3	2	CHER BELIEVE WARNER	3	4	2PAC GREATEST HITS ZOMBA	3	3	U2 BEST OF 1980-1990 ISLAND/UNIVERSAL	3	7	ZUCCHERO BLUE SUGAR POLYDOR
4	3	THE OFFSPRING AMERICANA COLUMBIA/SONY	4	1	ILSE DELANGE WORLD OF HURT WARNER	4	5	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL	4	4	FIORELLA MANNOIA CERTE PICCOLE VOCI HARPO/SONY
5	NEW	COLLECTIVE SOUL DOSAGE ATLANTIC/WARNER	5	2	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/MERCURY	5	2	THE OFFSPRING AMERICANA COLUMBIA	5	6	DOWN LOW MOONLIGHT BABY RECORDS/RTI
6	4	VARIOUS ARTISTS BIG SHINY TUNES 3 JVT/EMI	6	15	EMMA SHAPLIN CARMINE MEO EMI	6	6	HOLE CELEBRITY SKIN GEFEN/UNIVERSAL	6	12	CARTOONS TOONAGE DANCE FACTORY/EMI
7	5	VARIOUS ARTISTS MUCHDANCE 1999 BMG	7	NEW	ROB DE NIJS BALLEADES EMI	7	7	THE LIVING END THE LIVING END EMI	7	8	THE OFFSPRING AMERICANA COLUMBIA
8	7	VARIOUS ARTISTS WOMEN & SONGS 2 WARNER	8	9	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	8	9	JEWEL SPIRIT EASTWEST	8	3	NEGRITA RESET BLACKOUT/POLYGRAM
9	NEW	VARIOUS ARTISTS 1999 GRAMMY RAP NOMINEES WEA/WARNER	9	3	MARCO BORSATO DE BESTEMMING POLYDOR	9	8	SOUNDTRACK CHEF AID: THE SOUTH PARK ALBUM AMERICAN/COLUMBIA	9	9	AMEDEO MINGHI DECCANI EMI
10	6	SKY PIECE OF PARADISE EMI	10	5	ANOUK TOGETHER ALONE DINO	10	14	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) EPIC	10	11	RENATO ZERO ZERO SETTANTA RCA
11	8	VARIOUS ARTISTS WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3 KOCH	11	10	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T./SONY	11	10	KORN FOLLOW THE LEADER EPIC	11	15	MINA MINA STUDIO COLLECTION EMI
12	11	SHANIA TWAIN COME ON OVER MERCURY	12	12	FREE THE SPIRIT FREE THE SPIRIT MERCURY	12	12	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	12	NEW	LAURA PAUSINI LA MIA RISPONDA CGD/WARNER
13	10	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA/SONY	13	8	DE DIJK HET BESTE VAN MERCURY	13	11	B*WITCHED B*WITCHED EPIC	13	5	FABIO CONCATO FABIO CONCATO MERCURY
14	12	EVERLAST WHITEY FORD SINGS THE BLUES TOMMY BOY/WARNER	14	16	DIRE STRAITS SULTANS OF SWING—THE VERY BEST OF MERCURY	14	13	FIVE FIVE BMG	14	NEW	GIANNI MORANDI 30 VOLTE MORANDI MORMORA
15	9	SOUNDTRACK SABRINA THE TEENAGE WITCH GEFEN/UNIVERSAL	15	NEW	COR BAKKER & HET METROPOLE ORKEST A TIME FOR LOVE UNIVERSAL	15	13	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	15	13	SOTTOTONO SOTTO LO STESSO EFFETTO WEA
16	13	U2 THE BEST OF 1980-1990 ISLAND	16	11	THE OFFSPRING AMERICANA COLUMBIA	16	15	NATALIE IMBRUGLIA LEFT OF THE MIDDLE BMG	16	14	FIVE FIVE RCA
17	RE	ANDREA BOCELLI ROMANZA PHILIPS/UNIVERSAL	17	19	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY VH1 DIVAS LIVE EPIC	17	15	CHER BELIEVE WEA	17	10	ANGELO BRANDUARDI BRANDUARDI STUDIO COLLECTION FIMAC/EMI
18	RE	SARAH McLACHLAN SURFACING NETTWERK/ARISTA/BMG	18	17	MADONNA RAY OF LIGHT MAVERICK/WARNER	18	RE	ANDREA BOCELLI ROMANZA UNIVERSAL	18	18	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
19	20	MARIAH CAREY #1'S COLUMBIA/SONY	19	13	THE CORRS TALK ON CORNERS 143/LAVA/WARNER	19	NEW	BEN LEE BREATHING TORNADES EMI	19	RE	MINA CELENTANO MINA CELENTANO PDU/RTI
20	NEW	DIXIE CHICKS WIDE OPEN SPACES MONUMENT/SONY	20	18	SHANIA TWAIN COME ON OVER MERCURY	20	20	PHIL COLLINS ... HITS WEA	20	20	RENATO ZERO AMORE DOPO AMORE FONOPOL/EPIC

HITS OF THE WORLD

C O N T I N U E D

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EUROCHART (MUSIC & MEDIA) 02/27/99

THIS WEEK	LAST WEEK	SINGLES
1	2	BIG BIG WORLD EMILIA UNIVERSAL
2	1	BELIEVE CHER WEA
3	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
4	4	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY COLUMBIA
5	NEW	FLY AWAY LENNY KRAVITZ VIRGIN
6	NEW	CHANGES 2PAC JIVE/AMARU
7	7	NARCOTIC LIQUIDO VIRGIN
8	6	MARIA BLONDIE BEYOND/RCA
9	8	TU M'OUBLIERAS LARUSSO DLA/EMI
10	5	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M
ALBUMS		
1	1	CHER BELIEVE WEA
2	2	THE OFFSPRING AMERICANA COLUMBIA
3	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC
4	4	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT/EPIC
5	7	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS
6	5	MADONNA RAY OF LIGHT MAVERICK/WARNER
7	RE	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA
8	6	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND
9	8	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC
10	9	LENNY KRAVITZ 5 VIRGIN

SPAIN (AFYVE/ALEF MB) 02/10/99

THIS WEEK	LAST WEEK	SINGLES
1	2	BELIEVE CHER WEA
2	1	BIG BIG WORLD EMILIA UNIVERSAL
3	10	MARIA BLONDIE BEYOND/ARIELA
4	3	WHAT'S YOUR SIGN? DES'REE EPIC
5	NEW	WHEN I GROW UP GARBAGE MUSHROOM/RCA
6	4	COMO QUIEN DA UN REFRESCO MANOLO GARCIA ARIOLA
7	5	NOCHES DE BOHEMIA NAVAJITA PLATEA Y ALBA MOLINA CHRYSALIS
8	NEW	YOU'RE A SUPERSTAR LOVE INC. RCA
9	6	U DRIVE ME CRAZY 'N SYNC ARIOLA/ZAFIRO/BMG
10	NEW	AUSTRALIAN BLONDE DREW & CHER! RCA
ALBUMS		
1	1	ALEJANDRO SANZ MAS WEA
2	2	LA OREJA DE VAN GOGH DILE AL SOL EPIC
3	6	HEVIA TIERRA DE NADIE HISPAVOX
4	3	JARABE DE PALO DEPENDE VIRGIN
5	4	SOUNDTRACK 54 VOLUME 1 BLANCO Y NEGRO
6	5	CHER BELIEVE WEA
7	7	DUNCAN DHU COLECCION 1985-1998 DRO
8	10	DES'REE SUPERNATURAL EPIC
9	9	U2 THE BEST OF 1980-1990 ISLAND/MERCURY
10	8	ELLA BAILA SOLA E.B.S. HISPAVOX

MALAYSIA (RIM) 02/16/99

THIS WEEK	LAST WEEK	ALBUMS
1	2	JACKY CHEUNG SOMEONE POLYGRAM
2	1	MARIAH CAREY #1'S SONY
3	6	VARIOUS ARTISTS EVERLASTING LOVE SONGS WARNER
4	4	SITI NURHALIZA & NORANIZA IDRIS SERI BALAS SUWAH
5	5	THE OFFSPRING AMERICANA SONY
6	7	AWIE BEST OF AWIE BMG
7	NEW	ANGGUN SNOW ON THE SAHARA SONY
8	9	CAREFREE & BLACK DOG BONE CAREFREE VS. BLACK DOG BONE EMI
9	3	XPDC SAMURAI LIFE
10	NEW	SAMMI CHENG LISTEN TO SAMMI WARNER

PORTUGAL (Portugal/AFP) 02/17/99

THIS WEEK	LAST WEEK	ALBUMS
1	2	ABBA ABBA LOVE STORIES GLOBE/POLYGRAM
2	1	CHER BELIEVE WEA/WARNER
3	4	THE OFFSPRING AMERICANA SONY
4	6	VARIOUS ARTISTS XX ANOS XX BANDAS—XUTOS & PONTAPES TRIBUTE EMI
5	3	SILENCE 4 SILENCE BECOMES IT POLYDOR/UNIVERSAL
6	7	LENNY KRAVITZ 5 VIRGIN/EMI
7	5	FABA DE BELEM CORACAO BRASILEIRO WARNER
8	8	U2 THE BEST OF 1980-1990 ISLAND/UNIVERSAL
9	RE	ALEJANDRO SANZ MAS WARNER
10	RE	THE LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR/UNIVERSAL

SWEDEN (GLF) 02/18/99

THIS WEEK	LAST WEEK	SINGLES
1	2	VI DRAR TILL FJALLEN MARKOOLIO CNR/ARCADE
2	3	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
3	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
4	5	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
5	4	WISH I COULD FLY ROXETTE ROXETTE RECORDINGS/EMI
6	6	HOW DEEP IS YOUR LOVE DRU HILL FEATURING REDMAN POLYGRAM
7	NEW	HEARTBEAT/TRAGEDY STEPS JIVE/VIRGIN
8	9	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. POLYGRAM
9	7	BELIEVE CHER WARNER
10	NEW	WESTSIDE TQ SONY
ALBUMS		
1	1	THE OFFSPRING AMERICANA SONY
2	2	DR. HOOK OUR SWEDISH COLLECTION EMI
3	4	BO KASPER ORKESTER I CENTRUM SONY
4	6	THE CARDIGANS GRAN TURISMO STOCKHOLM/UNIVERSAL
5	8	SARAH BRIGHTMAN EDEN WARNER
6	3	LENNY KRAVITZ 5 VIRGIN
7	7	JERRY WILLIAMS GREATEST HITS SONET
8	9	CHER BELIEVE WEA/WARNER
9	5	ELECTRIC BANANA BAND ELECTRIC BANANA TAJM METRONOME/WARNER
10	10	SARAH BRIGHTMAN/LSO TIMELESS WARNER

DENMARK (IFPI/Nielsen Marketing Research) 02/13/99

THIS WEEK	LAST WEEK	SINGLES
1	1	ROMEO BLA OJNE SPIN/DEEL
2	3	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
3	2	KUPPET OVER ALLE KUP OLSEN BANDET SONY
4	4	TARZAN & JANE TOY-BOX EDEL
5	5	BELIEVE CHER WARNER
6	7	HERE I GO AGAIN E-TYPE STOCKHOLM/POLYGRAM
7	10	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
8	6	HARD KNOCK LIFE (GHETTO ANTHEM) JAY-Z ROC-A-FELLA/BMG
9	NEW	CHOCOLATE SALTY BALLS CHEF AMERICAN/SONY
10	NEW	MA BAKER BONEY M. VS. SASH! BMG
ALBUMS		
1	1	CHER BELIEVE WARNER
2	2	CHER GREATEST HITS UNIVERSAL
3	3	THE OFFSPRING AMERICANA SONY
4	5	THE CARDIGANS GRAN TURISMO STOCKHOLM/UNIVERSAL
5	NEW	DURAN DURAN GREATEST EMI/CMC
6	10	E-TYPE LAST MAN STANDING STOCKHOLM/POLYGRAM
7	NEW	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
8	NEW	BRYDENFELT OG HANNIBAL MEMORY CMC
9	NEW	TAMRA ROSANES PLEASURE & PAIN CMC
10	4	DR. BOMBAY RICE & CURRY WARNER

NORWAY (Verdens Gang Norway) 02/02/99

THIS WEEK	LAST WEEK	SINGLES
1	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
2	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
3	2	THE CLAPTRAP MULTICYDE WARNER
4	7	9 P.M. (TILL I COME) ATB MOTOR/POLYGRAM/UNIVERSAL
5	4	WHEN YOU BELIEVE WHITNEY HOUSTON & MARIAH CAREY SONY
6	5	BELIEVE CHER WARNER
7	3	TARZAN & JANE TOY-BOX EDEL
8	6	WHEN YOU'RE GONE BRYAN ADAMS FEATURING MEL C. A&M/POLYGRAM/UNIVERSAL
9	NEW	CHOCOLATE SALTY BALLS CHEF AMERICAN/SONY
10	9	DANCING BABY (OOGA-CHAKA) TRUBBLE ISLAND/POLYGRAM/UNIVERSAL
ALBUMS		
1	1	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
2	4	AGE ALEXANDERSEN FLYG AV STED NORSKE GRAM
3	3	THE OFFSPRING AMERICANA SONY
4	5	M PEOPLE THE BEST OF M PEOPLE M PEOPLE/BMG
5	2	INFINITY WWW.HAPPY-PEOPLE.NET EMI
6	6	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYGRAM/UNIVERSAL
7	8	EDITH PIAF DE BESTE SANGENE EMI
8	RE	WHITNEY HOUSTON MY LOVE IS YOUR LOVE BMG
9	9	MADONNA RAY OF LIGHT MAVERICK/WARNER
10	NEW	LA CREAM SOUND & VISION CNR/ARCADE

FINLAND (Radiomafia/IFPI Finland) 02/14/99

THIS WEEK	LAST WEEK	SINGLES
1	NEW	TULE SELLAISENA KUIN OLET DON HUONOT TERRIER/BMG
2	2	VIIMEINEN NYLON BEAT MTV-MUSIIKKI
3	1	SACRAMENT OF WILDERNESS NIGHTWISH SPINE-FARM
4	3	THE CARPENTER NIGHTWISH SPINEFARM
5	8	WASTING THE DAWN 68 EYES GAGA GOODIES/POKO
6	5	KULKURIPOIKA YO POKO
7	4	METALSINGLE ERI ESITTAJIA MASTEROVX
8	7	PAKKO PAASTA POIS TEHOSEKOTIN LEVY-YHTIO
9	6	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING SONY
10	10	TEIT MEISTA KAUNIIN APULUNTA LEVY-YHTIO
ALBUMS		
1	1	KIRKA, HECTOR, PAVE & PEPE MESTARIT ARENALLA EMI/BMG
2	2	THE OFFSPRING AMERICANA SONY
3	3	NYLON BEAT VALEHTELIJA MTV-MUSIIKKI
4	5	LA CREAM SOUND & VISION ARCADE/R-TEL
5	4	VONDA SHEPARD SONGS FROM ALLY MCBEAL (TV SOUNDTRACK) SONY
6	6	CHER BELIEVE WEA/WARNER
7	NEW	YO 13 YO POKO
8	RE	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYGRAM
9	7	E-TYPE LAST MAN STANDING STOCKHOLM/POLYGRAM
10	RE	AGENTS AGENTS IS BEST EMI

EDITED BY DOMINIC PRIDE

SWEDEN'S FIRST commercially successful hip-hop/rap act, **Petter**, and Stockholm Records rock band **the Cardigans** earned the majority of the 1999 Grammis Awards, held Feb. 15 at the Kungliga Tennishallen venue in Stockholm (*Billboard* **Bulletin**, Feb. 17). Petter won three awards for his BMG debut album, "Mitt Sjätte Sinne" (My Sixth Sense) (Words & Deeds, Billboard, Feb. 6): songwriter, newcomer, and male pop/rock act. The Cardigans, band member/composer **Peter Svensson** (also a member of BMG act **Tore Johansson** collectively garnered four awards. The band, currently on a U.S. tour, performed an acoustic version of "My Favourite Game" live via satellite from Minneapolis. Swedish video producer **Jonas Åkerlund** earned a special Grammis Award for his videos "Ray Of Light" by **Madonna** and "Smack My Bitch Up" by **the Prodigy**. **Max Martin**, producer of **Britney Spears'** album "... Baby One More Time," was awarded "the government's export-related award."



PETTER

ANDERS LUNDQUIST AND KAI R. LOFTHUS

ON THE EVE of Italy's San Remo Song Festival, its founder, **Amilcare Rambaldi**, is being immortalized with a tribute album, "Roba Di Amilcare" (Amilcare's Stuff) on Alabianca/CGD EastWest. Rambaldi created the festival in 1950, but in 1974 he founded the alternative, *Rassegna Delle Canzoni d'Autori* (Review of Songwriter's Songs) after being shunned by the event he created. As the San Remo Festival became mainstream, Rambaldi's *Rassegna* (held each September, also in San Remo) moved toward promoting and rewarding traditional and innovative singer/songwriters. The collection, out to coincide with this year's event Wednesday-Saturday (24-27), features live recordings from the *Rassegna*, including a rare recording of Italian director/actor **Roberto Benigni** singing a satirical tribute to Rambaldi. Performances from **Chico Buarque De Holanda**, brothers **Paolo and Giogio Conte**, father and son **Fabrizio and Cristiano De Andre**, **Eugenio Finardi**, and **Jovanotti** are also included. **MARK DEZZANI**

BRITISH TECHNO act **Underworld** is planning a nationwide series of playbacks Thursday (25) in the U.K. for its new album, "Beaucoup Fish." More than 120 shops, venues, clubs, and university and college student unions around the country will play the set—the band's third—at some point during so-called **Underworld Day**. Fans taking part can order a limited-edition version of the album, due March 1 in the U.K., through local dealers. The band is organizing the event in conjunction with its label **JBO**, a joint venture with **V2**, as well as with sales house **3MV** and promoter **Revolution**. Details of the venues are posted at www.jbo.com on the World Wide Web. "Beaucoup Fish" will be released through **V2** companies March 1. It is due

April 13 in the U.S. and Canada and Saturday (20) in Japan. The band will tour the U.K. in March. **DOMINIC PRIDE**

RAY DAVIES wasn't initially receptive to the idea of Danish band **Natural Born Hippies** covering the Kinks' 1970 hit, "Lola" and adding to the lyrics and title. "Weeks and months passed without any positive reply from the publishers responsible," says Iceberg Records managing director **Manfred Zähringer**, "until I approached **Ray Davies** and he heard the **Natural Born Hippies** demo. Then we received approval the very same day." The Hippies' own lyrics tell of a continuing love for the cross-dresser, **Lola**. **BMG Ariola Hamburg** originally signed a single deal for "Lola (If You Ever Fall in Love)" but changed it to an album deal for all territories except Danish licenser **Iceberg's** home turf. The track was released Jan. 11 in four Nordic countries and in Germany, Switzerland, and Austria and will be out next month in the U.K., Italy, and Canada. Spain is considering combining a release with a **Coca-Cola** ad. An international launch of the ambiguously titled debut album "Popshit" is in the planning. **CHARLES FERRO**



NATURAL BORN HIPPIES

GRAEME BELL, one of the founding fathers of Australian jazz, has retired from playing. **Bell** turns 85 this year, and his career spans 60 years. His final show in mid-February, at **Dallas Brooks Hall** in Melbourne, saw 15 top jazz players join him onstage. Also screened at the show was footage taken of **Bell's** 1947 tour of Czechoslovakia, where he played to 10,000 people, and a 1957 interview he conducted in the **Channel 7 TV studios** with **Louis Armstrong**. **CHRISTIE ELIEZER**

GREECE'S ANNA VISSI will open her first U.S. tour March 20 at **New York's Madison Square Garden Theater** following the U.S. release of her album "Antidoto" through **Sony Music International's (SMI) GlobeTrotter** service. "Antidoto" hit No. 1 in Greece upon its release in April 1998. It is the 14th album by the Greek superstar to reach gold (25,000 units sold) or platinum (50,000) in her home market. **Vissi** will also perform two concerts in London, Saturday and Sunday (20-21). **SMI's GlobeTrotter Retail Import Service** label offers a U.S. release through **New York independent distributor Musierama** to Sony artists from some 50 countries who are not signed directly to Sony's U.S. labels. **Jerry Schulman**, **SMI** VP of marketing development, says that **GlobeTrotter** serves the immigrant and ethnic communities but also gives mainstream American fans an opportunity to hear and purchase more of **SMI's** global repertoire. **THOM DUFFY**



VISSI

LIFELINES

BIRTHS

Girl, Madeline Rose, to **Donna** and **Tom Ryan**, Jan. 12 in Portland, Maine. Mother and father are production managers at Bob Ludwig's Gateway Mastering Studios.

Girl, Mariah Catherine Rose, to **Susan** and **Tom Musto**, Jan. 20 in Massapequa, N.Y. Father is co-owner of NCP Distribution/Norcutt Productions.

Boy, Charles Francis, to **Jane** and **Doug MacMillan**, Jan. 21 in Raleigh, N.C. Father is the vocalist for T.V.T. recording act the Connells.

Boy, Sean Michael, to **Stephanie** and **Fred McKendree**, Jan. 26 in Atlanta. Father is director of Southeast region sales at Priority Records.

Boy, Jacob Isaac, to **Vicki** and **Robert Schimmel**, Jan. 27 in Scottsdale, Ariz. Father is a comedian and Warner Bros. recording artist.

DEATHS

Jimmy Domengeaux, 44, in a motorcycle accident, Jan. 25 in southwestern Louisiana. For the past four years, he was guitarist

for Steve Riley & the Mamou Playboys. During his 38-year music career, he performed with Black Dog, Warren Storm, Cajun Heat, the Gumbo Cajun Band, and Cheryl Cormier. He is survived by his mother and father, three sisters, one brother, and one daughter. In lieu of flowers, the family is requesting donations to a trust for his daughter. Send them to Murphy or Annie Domengeaux, 210 E. Bridge St., Breaux Bridge, La. 70517.

Doug Weston, 72, of undisclosed causes, Feb. 14 in Los Angeles. Starting in the late '50s, Weston

operated the Troubadour, one of L.A.'s best-known talent showcases. The club was at its apex in the '60s and '70s, when such acts as the Byrds, Judy Collins, Lenny Bruce, Joni Mitchell, Laura Nyro, Linda Ronstadt, Kris Kristofferson, and Elton John (who made his U.S. debut there) headlined the venue. Through the '80s, the "Troub" was home to local heavy metal acts such as Great White and W.A.S.P. In recent years, its reputation as a launching pad for developing talent was restored under GM Lance Hubp. Weston leaves no known survivors.



Breakfast Benefit. LIFEbeat, the music industry AIDS organization, is gearing up for a benefit breakfast to be held Wednesday (24) at the Mondrian Hotel's Asia de Cuba in Los Angeles. The benefit is intended to increase awareness of LIFEbeat's new initiative, Zero Transmissions by 2001, and will feature as its guest Steve Smith, a radio consultant. Shown, from left, are board president of LIFEbeat Daniel Glass, LIFEbeat executive director Tim Rosta, songwriter/board member Denise Rich, and Smith.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 5055 Wilshire Blvd., Los Angeles, Calif. 90036.

FEBRUARY

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. 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. 23-26, **REPLTech Europe**, Messe, Vienna. 914-328-9157.

Feb. 24, **41st Annual Grammy Awards**, Shrine Auditorium, Los Angeles. 310-392-3777.

Feb. 24, **Embracing New Technology—The Future Of Music Distribution**, panel sponsored by the Assn. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6157.

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. 26, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

Feb. 27, **How To Start & Run Your Own Record Label Seminar**, New Yorker Hotel, New York. 212-688-3504.

Feb. 27, **Musical Mysticism: Alexander Scriabin**, presented by Thomas Sipe, Harmony House, Troy, Mich. 248-398-0422.

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**, Salvation 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**, Barrtram 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 the Country Music Assn., Convention Center, Nashville. 615-244-2840.

March 13, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Korman Suites Hotel, Philadelphia. 888-836-8086.

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 26, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

March 27, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Fairmont Hotel, New Orleans. 888-836-8086.

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 2, **Songwriting Series**, presented by Songwriters in the Round, Hollywood East Music Group, and the University of Miami's Music Therapy Department, Miami. 305-284-3650.

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.

MAY

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 8-11, **Audio Engineering Society Convention**, MOC Center, Munich. 212-661-8528.

May 10-13, **1999 3D Design & Animation Conference And Exposition**, Convention Center, Santa Clara, Calif. 415-278-5258.

May 12-16, **Hi-Fi '99 Conference**, Palmer

House Hilton, Chicago. 781-784-4400.

May 13, **24th Annual T.J. Martell Foundation Humanitarian Gala**, honoring BMG Entertainment chairman/CEO Michael Domemann, New York Hilton and Towers, New York. 212-245-1818.

May 13-15, **Electronic Entertainment Expo**, Convention Center, Los Angeles. 800-315-1133, www.e3expo.com.

May 19-22, **Emerging Artists & Talent In Music Conference, Showcase & Festival**, Mirage Hotel and Casino, Las Vegas. 702-837-3636.

May 22-23, **L.A. Gospel Festival**, Tennis Center, University of California-Los Angeles, Los Angeles. 770-717-7020.

May 26, **New England Video Software Dealers Assn. Educational Forum And Trade Show**, Bentley College, Boston. 800-949-8732.

JUNE

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

June 14-19, **28th International Country Music Fan Fair**, sponsored by the Country Music Assn. and the Grand Ole Opry, Tennessee State Fairgrounds, Nashville. 615-244-2840.

JULY

July 10-16, **1999 Management Development Seminar For Television Executives**, Northwestern University, Evanston, Ill. 202-429-5347.

July 14-16, **Billboard Dance Music Summit**, Sheraton Colony Square, Atlanta. 212-536-5002.

AUGUST

Aug. 31-Sept. 3, **1999 National Assn. Of Broadcasters**, Orange County Convention Center, Orlando, Fla. 202-775-3511.

SEPTEMBER

Sept. 2-5, **Audio Engineering Society International Conference**, Villa Castelletti, Signa, Italy. 49-9131-776-303.

Sept. 24-26, **Focus On Video '99**, International Centre, Toronto. 416-531-2121, promex@sympatico.ca.

Sept. 24-27, **Audio Engineering Society Convention**, Jacob K. Javits Center, New York. 212-661-8528.

OCTOBER

Oct. 7-9, **Billboard/Airplay Monitor Radio Seminar & Awards**, Fontainebleau Hilton Resort and Towers, Miami Beach. 212-536-5002.

NOVEMBER

Nov. 10-12, **Billboard Music Video Conference & Awards**, Loews Santa Monica Beach Hotel, Santa Monica, Calif. 212-536-5002.

GOOD WORKS

NIGHT TO REMEMBER: On Saturday (27) at the Altman Building in New York, the sixth annual Charity Ball for the Kristen Ann Carr Fund will raise funds for patient visits, a support group, and research on sarcoma. There will be an auction, dancing, raffle, and dinner. The event will be sponsored by **Bruce Springsteen** and **Patti Scialfa**, Joseph E. Seagram & Sons, Brick Wall Management, Sony Music Entertainment, Mercury Nashville, sports announcer **Bob Costas**, and BMG Entertainment International, among others. Contact: **Jim Flammia** at 718-522-7171.

STOP THE VIOLENCE: Houston's Wreckshop Records is putting together the Stop the Violence/Family 2000 Weekend to raise money for the Harris County (Texas) Psychiatric Center and to help put an end to gun violence. Organizers are looking for additional performers, guest speakers, and sponsors for the March 5-7 lineup of forums, concerts, and picnics. The center will use the money to expand its counseling program for troubled youth. Contact: **Laura Friedman** at 713-778-9962.

The Cantopop Drop

A Handful Of Idols Holds The Industry's Attention, As New Artists And The Economy Struggle

BY ANN TSANG

HONG KONG—What is behind the drop of Cantopop?

The melodic, easy-listening style of Cantonese-language pop has long characterized and dominated the Asian music market centered in Hong Kong. Yet unit sales of domestic Cantopop repertoire in Hong Kong showed a significant drop in late 1998, according to record-company sources.

While the superstars of the genre—artists such as Jacky Cheung (Universal/PolyGram), Aaron Kwok (Warner), Leon Lai (Sony) and Andy Lau (BMG/Music Impact)—still sell well, lesser artists may not. Record executives, meanwhile, acknowledge they have less money to invest in the development of new Cantopop artists.

"It is terribly bad news for new artists and talent, but there is no commercial value in the new-artist business, and it's completely under threat," says Lachlan Rutherford, senior VP, Warner Music South East Asia.

The general downturn in the Asian economy and the rise in music piracy in Hong Kong may well be factors in the Cantopop drop. But the development has led some in the music industry to take stock of a genre that historically has depended on the popularity of a handful of pop idols.

STARTING IN THE '70s

Chinese pop, as we know it today, emerged in the early '70s when artists—mainly from Taiwan, but highly influenced by both Japanese and Korean music—began to release songs both in English and Mandarin. There were also a handful of local Hong Kong artists who began to record in both English and Mandarin. These were the artists who began to sing what could now be described as very "middle-of-the-road" Cantonese songs. Although the language in which they sang was Cantonese, the musical style remained relatively Western. The most influential of all these stars was Sam Hui, who, in addition to singing, also wrote most of his own music and lyrics.

"What appealed to the masses at that time was the fact that the lyrics were quite liberal, almost low-class," notes Gary Ngan Lun-Mo, music director, program-development manager and DJ at 104 FM Select in Hong Kong. "Sam [Hui] was different. He was the first to give Cantonese music its own spirit and resisted recording too many cover versions."

At the same time, a different style of
Continued on page APQ-3



Clockwise from top: Leon Lai, Aaron Kwok, Jacky Cheung, Andy Lau



Korea Ends Japan Ban

Japan's Music Industry Prepares To Enter A Promising Market Through A Newly Opened Door

BY STEVE McCLURE

TOKYO—Japanese labels have long been accustomed to steady growth in the world's second-biggest music market. But the idea of exporting domestic product is gaining ground for two reasons: the stagnation of the Japanese market and South Korea's recent announcement that it is ending its decades-long ban on Japanese pop culture.

That ban was implemented in reaction to the suppression of Korean language and culture by Japanese colonial authorities between 1910 and 1945. Japan's often-brutal rule on the peninsula left deep scars in the Korean national psyche, so the policy of banning Japanese pop culture



Glay

enjoyed widespread support among Koreans.

Last April, South Korean president Kim Dae Jung, a former dissident who has placed a priority on liberalizing Korean society, lent his support to ending the ban, saying that there is no reason to fear the entry of Japanese culture, since Korean culture remains unique, even though it has accepted other foreign cultures.

TAKING IT SLOW

But it's still not clear just how long it will take before Japan can freely export its music and other pop culture to South Korea.

"The process will take place gradually through a number of committee meetings and public hearings," says Chy Myong-kwan, a professor at Hallym University who, last June, was named the head of the Advisory Committee for Exchanging Culture Between Korea and Japan. As a result, Japanese labels aren't exactly falling over themselves to enter the Korean pop-music market.

"There has been a lot of news concerning the release of Japanese pop culture in the Korean market, but the definition [of liberalization] isn't clear as far as [our] business is concerned," says Universal Music Japan president Kei Ishizaka. "The whole project, if it goes ahead, will be done in collaboration with

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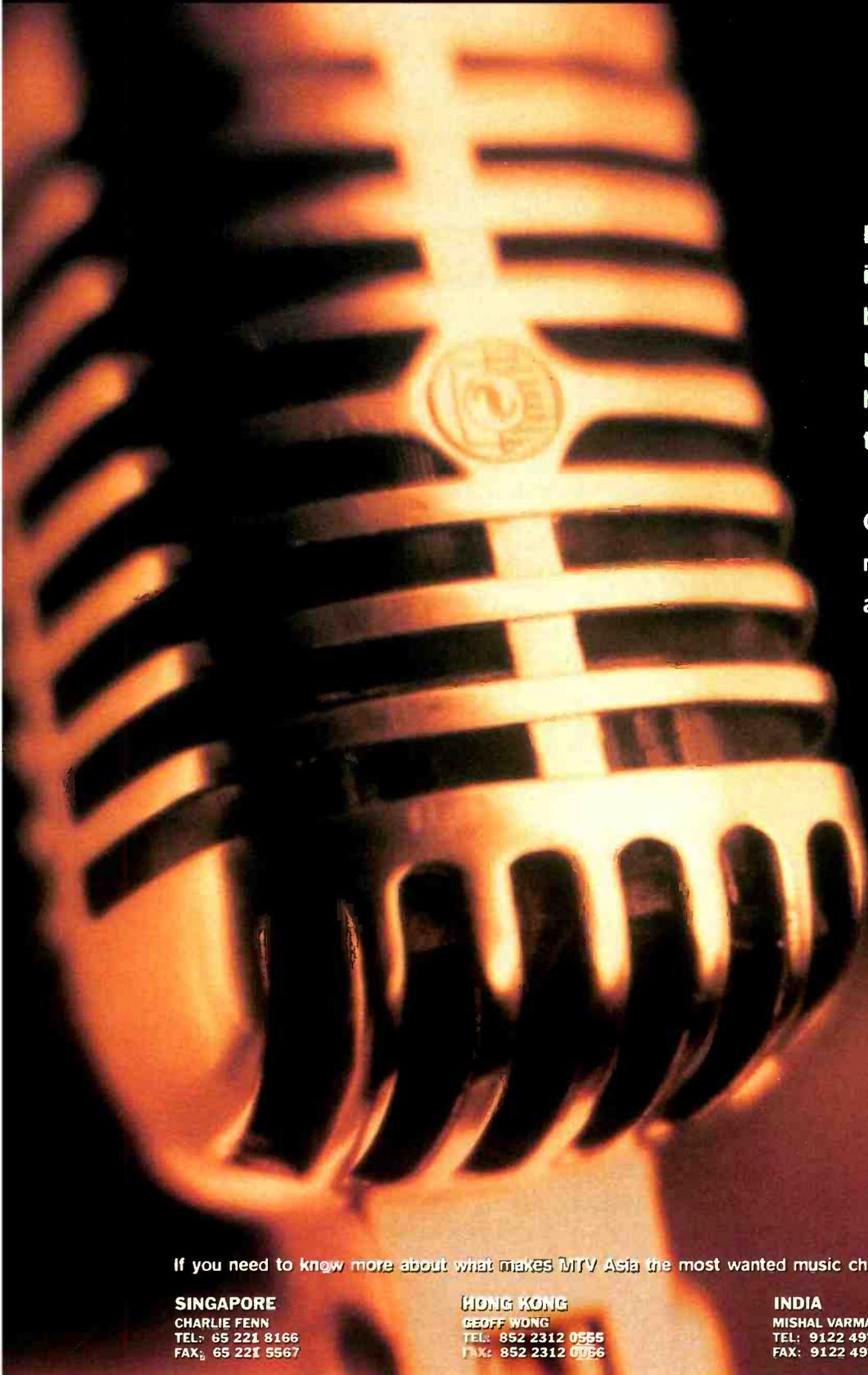
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ARTISTS & MUSIC

 **PAGE APQ-4**
MERCHANTS & MARKETING

 **PAGE APQ-8**
PROGRAMMING

**“The music industry needs people who have the vision
to support today’s
and tomorrow’s
superstars”**

- Andy Yavasis, Vice President, Marketing, Sony Music Asia



Part of realising this vision means keeping an open mind. Which is why MTV works together with recording companies and gets behind all artists, established and new. Artist promotions and unique programmes showcasing talent, seen by over 72 million households in Asia, are some of the reasons why we came to the most wanted music channel.

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Asia's Most Wanted Music Channel



THE CANTOPOP DROP

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music began to emerge, in the form of theme songs from popular television dramas. The stars of the television-theme-song era included Michael Kwan, Sam Ho and Agnes Chan. (Kwan's non-television theme songs displayed the strong folk influences of Cat Stevens and Don McLean, while he also covered Beatles and Lobo songs.) Songs by these and other artists became major local hits and strengthened the hold that Television Broadcasts Limited (TVB) had on the broader Hong Kong entertainment industry. Many performers were tied contractually to TVB as actors, singers and presenters, and their songs and videos could only be played on TVB. The company had a 90% share of the television-viewing market at that time.

'80s IDOLS

The early '80s witnessed the rise of the "pop idol," led by Alan Tam, Leslie Cheung and Anita Mui. This period was subject to strong Japanese influence and saw the release of a slew of Cantonese cover versions of original songs by Japanese superstars, including Anzenberger, Hideki Saijo and Masahiko Kondo.

The late '80s brought the arrival of the much-touted "Four Celestial Kings"—Cheung, Lau, Lai and Kwok—who have continued to dominate album sales both in Hong Kong and in the surrounding region, along with a handful of other Cantopop contenders.

"They're exhaustingly popular," says Tina Liu, channel director at 104 FM Select.

Record companies threw cash at what they considered to be their biggest triumphs ever. The Four Celestial Kings were seen and heard everywhere, thanks to extensive and expensive marketing campaigns that targeted teenage fans. However, their successful but formulaic product began to push out new artists, as the economy began to move into recession. The industry could financially support only a certain number of artists, and it decided to support the already successful ones.

This is possibly one reason for the overall decline in the Cantopop business, which, as of the third quarter of 1998, was down 48% from the previous year and was expected to be down more than 50% through the fourth quarter of 1998, according to the estimates of some record-company executives.

ECONOMY DOWN, PIRACY UP

Other influencing factors include the Asian economic recession, which has depressed consumer spending, and an increase in piracy. Piracy rates in Hong Kong exceed 50%, and the market now has the capacity to manufacture more than 1 billion optical discs per year, according to the IFPI. The legitimate market for CDs in Hong Kong currently stands at around 7 million units per year. Another 10 plants that the government will approve in the next month will increase the manufacturing capacity to 1.3 billion, the IFPI reports.

Much of this product is supplying a pirate-CD market in China, but enough is staying in Hong Kong to seriously destroy the region's recording industry.

"Cantonese music has been a major regional repertoire for us in the last two decades," says Rutherford at Warner Music. "If the government can't help us, the future of the industry here is very bleak."

Ngan at 104 FM Select, however, doesn't view the situation as that dramatic. "Over the past two years, the record companies have been very conservative and haven't dared to take risks. They weren't willing to spend to promote new artists, because the Four Kings continued to exert a monopoly over the industry," he says. "However, this has created a conflict for label executives because, while they [privately] say that the product is boring, they haven't been willing to invest in promoting many new artists. They really need to think about that."

Established ways of doing business in Hong Kong haven't helped.

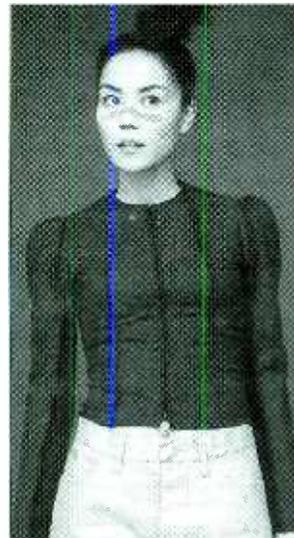
"The Hong Kong industry has had a history of extravagant artist deals and an extravagant media and promotional setup, which has been run at very high cost," says Rutherford. "The industry can no longer afford to support this. Sadly, reaction at the managing-director level has been to simply cut prices. As we're seeing a deterioration in trading terms in Hong Kong, this is bound to further aggravate the situation in the future." Rutherford also notes that Hong Kong salaries and rent are extremely expensive. By reducing the price of what is sold, the record business is hurt further.

The erosion of Cantopop in Hong Kong is illustrated by developments over the past few years at CR2, the market's most-listened-to radio station. As recently as 1993, 80% of the records played on the station were Cantonese cover versions. By 1995, Mando-pop from Taiwan began to gain a foothold in Hong Kong with a more adventurous, irreverent and original style. In 1996, CR2 invoked a radical ban on cover versions in an attempt to encourage more original work from local artists. Within a year, 80% of the music on CR2 was original material—but Western-style rock and dance music were widening their respective market shares, influenced in part by the rise of MTV, Channel V and other music-television outlets.

NEW FACES AND SOUNDS

Ngan points to a clutch of new artists who have broken over the past two years, specifically William So Wing-Hong, Andy Hui Chi-On and Sammi

Continued on page APQ-4



Faye Wong

Death-Metal Rudra, Aboriginal Difang And Nasyid-Pop Huda

SINGAPORE'S PREMIER DEATH-METAL band, Rudra, has both confirmed and transcended the country's indifference to its own pop music. The act has sold more than 5,000 units of its eponymous debut, released last July. Locally produced English-language pop usually sells less



Rudra

than half that figure. But more than 90% of that total came from sales in foreign markets, including the U.S., Italy, Germany, Canada, Mexico, Malaysia, Japan, Indonesia and even Romania. Says Hirmie Abdul Rahman, owner of Candlelight Productions, which signed Rudra, "The Internet really saved us. We e-mailed many foreign labels to buy the CD from us, and we conducted more than 30 e-mail interviews with metal 'zines and radio. Altogether, we distributed to more than 20 foreign licensees." Rudra is billed as "the dawn of Verdic Metal," and the band's bassist/vocalist, K. Kathirasan, says, "Many journalists were fascinated by the fusion of traditional Indian instruments and lyrics based on Sanskrit texts. Also, they had never heard of death-metal from this part of the world." This year, the band is slated to perform in Chicago. (Rudra's e-mail address is rudra@singnet.com.sg.)

THE EMPEROR GROUP of Hong Kong—a long-established company involved in fields as varied as financial services, real estate, retailing and manufacturing—has launched the Emperor Entertainment Group (EEG), tapping former Warner Music and Capital Artists executive Frankie Lee as its CEO. Lee has also managed Cantopop stars such as Aaron Kwok, Sammi Cheng, Leon Lai, Anita Mui, Sally Yeh and Lui Fong. "Merging its creativity and inspiration with the richness of Chinese culture, EEG defines new horizons for show biz," says spokeswoman Susan Yeung. "Its businesses include music production and distribution, [live] shows, artist management and film production." The company plans to be active in the entertainment industries in Hong Kong, mainland China and Taiwan, while sourcing and distributing repertoire worldwide. Among current



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EEG projects are a romantic movie titled "The Accident," which debuted in January, a TV drama called "House Of Dragon" and a movie coproduction with Big Mandarin Cinema Circuit Ltd. titled "Assassination Amour," which opened on Valentine's Day and stars Cantopop superstar Andy Lau.

THE ABORIGINAL TAIWANESE singer heard on Enigma's song "Return To Innocence" has achieved notable sales in his homeland and Japan for his latest, long-awaited album. The 76-year-old Difang



Difang

released "Circle Of Life" on the Magic Stone label last autumn and since then has seen sales of 100,000 units in Taiwan and 20,000 in Japan. The album was produced by Dan Lacksman of Deep Forest fame. Magic Stone also plans to distribute the album as world music in North America and Europe through partners to be announced. "We are very excited about this project," says Magic Stone president Landy Chang. "This is something new for us."

THE INDONESIAN MULTIMEDIA GIANT PT Datakom, through its subsidiary Yasawirya Tama Cipta (YTC), recently launched an album of 10 Indonesian national songs, "Simfoni Negeriku (The Symphony Of My Country)." The launch commemorated the 70th annual Youth Pledge Day. The project, which cost less than US\$150,000, was aimed at reviving a sense of nationalism during economically and politically difficult times, says YTC president director Youk Tanzil. PT Aquarius Musikindo bought recording and sole

distribution rights, said to run into hundreds of thousands of dollars, according to Aquarius marketing spokesman Bondan Irawan. "It is the most expensive rights purchase we have ever bought," says Aquarius president director Surdjoko. Some 3,000 albums were released and sold for \$6.65 on CD and \$2.25 on cassette. Surdjoko hopes the album's nationalist songs will attract a sufficient audience. However, serious music in a pop disguise has a poor record in Indonesia. Vanessa Mae's "Violin Player" has sold 30,000 copies, compared to the 800,000 units sold of local pop group Dewa 19's "Pandawa Lima," for example, notes Irawan. Nine songs on the "Simfoni Negeriku" album were freshly arranged by noted conductor Addie Moeljadi Sumaatmadja, in collaboration with the 60-member Melbourne Symphony Orchestra's Victorian Philharmonic Orchestra. The classic-pop style is reminiscent of Lalo Schifrin. "Tanah Airku (My Homeland)" and "Indonesia Pusaka (Indonesian Treasure)" feature soloists Rita Effendi and Agus Wisman, respectively. The national anthem, "Indonesia Raya (Great Indonesia)," was arranged by Dutch conductor Jos Cleber.

"ANDAMAN SEA," on the Pisces/In & Out label, is the much-anticipated second album from Boy Thai, a group of traditional Thai musicians dedicated to modernizing the centuries-old Thai classical tradition. The band's 1995 debut album, "Siamese Samba," surprised many Thai classical-music



Boy Thai

lovers with its blend of Thai and Western styles. It has sold some 20,000 units, according to Pisces—10 times the average for a local release. One song from the disc, "A Day On Sado Island," won the Season Award (the Thai equivalent to a Grammy) for Best Instrumental Song in 1995. According to Pisces managing director Amporn Chakkaphak, strong sales and positive response for the group's live shows encouraged the band to experiment further. The

Continued on page APQ-4

Blockbuster In Taiwan, Tower In Thailand And Radio City In The Philippines

BLOCKBUSTER HAS CONTINUED its rapid expansion in Taiwan with the video-rental chain opening its 52nd store by the end of 1998. The chain's first store in the market opened in March 1997, and, by the year 2003, it plans to have 220 stores throughout the island—a rate of one to two stores every 10 to 12 days. “We’re actually ahead of schedule,” says Blockbuster marketing manager Lance Tsao. Sources credit Blockbuster with helping increase the overall size of Taiwan’s video-rental business, which grew from 4.5 billion New Taiwan dollars (US\$136 million) in 1996 to 4.8 billion (US\$145 million) in 1997, according to the *Economic Daily News*.

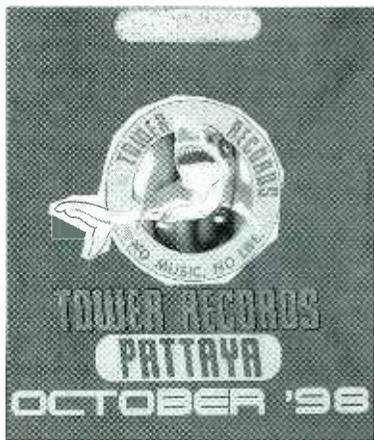
THE AUSTRALIAN COMPETITION AND CONSUMER COMMISSION (ACCC) has investigated allegations that Indonesian record companies have been under pressure to stop selling CDs to the Australian market. Australians attempting to buy from Jakarta distributors have reported their business was refused. “Many seemed frightened,” said one Sydney-based import buyer, Joe Karam, of Perth-based Tempo International, reportedly gave ACCC his Indonesia contacts among Jakarta suppliers when his were among numerous shipments recently seized by Australian customs. Most goods reportedly were returned without charges. ACCC chairman Allan Fels reported the matter under investigation and gave no comment. Changes last July to the Australian copyright act opened the country’s music industry to import-CD competition. Asian-produced CDs sell at about \$7 below Australian market prices. Australia’s leading record companies have refused to cut prices in the Australian market, as the government had hoped, and the industry is campaigning against the new import laws.

TOWER RECORDS IN THAILAND has opened its first provincial store at a time when the region’s economic crisis has badly hurt the retail sector and prompted many stores to cut stock or close unprofitable outlets. The opening last autumn of the Pattaya store on the third floor of the Royal Garden Plaza, the eastern seaboard resort’s premier shopping venue, was heralded with in-store entertainment from top rapper Joey Boy. Tower Records (Thailand) managing director Narin Narula says, “The

MERCHANTS & MARKETING

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approach for this store is different from our five Bangkok ones, since Pattaya is not a business town but one for entertainment. There are not as many schools, so we focus on local Thais, expatriates and tourists.” He says initial sales have



been better than Tower’s suburban Bangkok stores. “Pattaya was to test the waters, so we think that in the second half of this year we’ll be looking into the possibility of more ‘upcountry’ stores, perhaps in Chiang Mai, Phuket or Hat Yai.”

AS A REACTION to the soft retail climate in Malaysia (estimated to be down by 50%), BMG Malaysia has been running a three-month retail



Kenny G

campaign called The Great Music Sale. Thirty popular BMG titles, by the likes of Kenny G and M. Nasir, were discounted from December through the end of February. Rosmin Hashim, mar-

keting director of BMG Malaysia, says, “There are fairly new releases that are six months old, like Five, and evergreen stuff like Elvis at lower prices. CDs and cassettes are discounted by 10%.” Hashim adds that local and Chinese artists like M. Nasir and

Andy Lau will be included in the campaign.

JOINT PROMOTIONS between retailers and record companies have become increasingly common in Singapore since mid-1998, when the recession started eating into advertising budgets. Each megastore—Tower, HMV or Borders—had at least 10 releases each month with coupons attached for free-music premiums. With Tower’s fifth anniversary in Singapore last autumn, they gave a bonanza of 15,000 coupons for every S\$15 spent at the store. Free premiums ran the gamut from extra CDs, CD pouches, posters, stickers and badges to R.E.M. hampers. Says Leveena Sadanandan, Tower’s marketing manager, “It’s all about perceived value. If I have a premium that’s worth S\$30, the customer feels like he hasn’t spent a cent.” Says another store manager, “When you think about back-catalog CDs being given away as a premium, it actually costs nothing to the majors.” But Johnson Soh, Warner’s head of international, cautions, “When you become too dependent on premiums, it distracts you from what you’re actually selling—music.”

RADIO CITY, the Philippine music-retail chain, was set early this year to open two new outlets, one in Santa Lucia East Grand Mall in Cainta and another in a mall called Robinsons Imus. Both locations are in outlying areas of the Manila metropolis: Imus is near Cavite City, and Cainta is near Quezon City. Merwin Tee, VP of Radio City and also VP of operations for the Music One megastore, says that the megastore property also has been undergoing a significant expansion. Music One is a joint venture between Radio City and department-store chain National Bookstore. Tee also reports that another Music One now occupies some 40% of another megastore opened in Mandaluyong City, which is operated in conjunction with Powerbooks, a subsidiary of National Bookstore. Brewed coffee is available for customers through California Coffee, which also shares store space. ■

THE CANTOPOP DROP

Continued from page APQ-3

Cheng, as well as Faye Wong, who has managed to maintain a consistent presence in the market. Although So and Hui have only recently emerged as “new artists,” both have actually been active in the industry for more than a decade.

“We need new faces, new sounds, new inspiration like So and Hui,” says Ngan. “Their musical backgrounds are very different from those of the Four Kings.” Conversely, the Four Kings continue to pump out their romantic ballads and pretty-boy pop, although Lau appears to be growing more adventurous in terms of working with overseas musicians and exploring different musical styles. However, whether the masses will accept his new ideas remains to be seen.

Warner’s Rutherford says that his label has actively reinvented the way it markets and promotes both Chinese and international repertoire. “We’ve drastically reduced our headcount, reduced our roster size and renegotiated rent, which are all the survival techniques we’re having to adopt,” he says. He also says that Warner has had no choice but to channel its investment into its top-ranking artists, such as Aaron Kwok and Sammi Cheng, who still sell well because the loyal fans won’t buy pirated product.

The media in Hong Kong rarely helps promote new music, preferring to focus on artists’ personal lives. In the early ’80s, there was a better balance between pop idols and “non-idols,” in the view of Liu at 104 FM Select, who recorded during that era with such songwriting luminaries and performers as George Lam, Lowell Lo and Deanie Ip.

“Today, there is a much larger percentage of idols, which I don’t like seeing,” she says. “In Hong Kong, people worship idols and don’t give enough attention to mature artists.” Liu also notes that artists are obliged to undertake a massive volume of publicity work, which takes up the majority of their time and energy and, in Liu’s opinion, compromises their music.

Liu predicts that the next couple of years will bring a shakeout for domestic repertoire in Hong Kong. “I believe that only quality material can endure hard times,” she says. “Those who don’t offer quality will fade out. I also hope to see established artists explore more of their potential rather than playing it safe all the time.”

Ngan at 104 FM Select suggests that the record industry in Hong Kong will need to look to the mainland for artistic and commercial growth in the new century ahead. “Mainland Chinese music is very modern and very Western,” he says. “Artists face a lot of competition there, so the successful product tends to be of a higher quality. However, they will have to solve their promotional problems in terms of how they can open the door to the outside.”

Even during hard times, Hong Kong’s place in the future of the Asian music industry is secure.

“Hong Kong is still a gateway to China, therefore it’s still a strategically important market for everyone,” states Rutherford. “The business has paid far less attention to commercial reality here than they should have.” He predicts at least another bad year ahead for the music industry in Hong Kong, while the international business will remain at realistic levels. “I don’t think we’ll ever go back to the boom times, but, as a result, a more sensible and moderate industry will emerge.” ■

KOREA ENDS BAN

Continued from page APQ-1

Universal Korea president David Lee, under the auspices of the chairman of Universal Music, Asia Pacific, Norman Cheng.

“Right now, I don’t have any solid plans [about entering the Korean market], but I’m optimistic and positive,” adds Ishizaka.

Besides the fact that the ban is being only gradually lifted, lingering cultural sensitivities are another reason Japanese labels are taking a wait-and-see attitude toward the Korean market.

“Because of the history between Japan and Korea, we don’t want to jump into the Korean market just because the ban is being lifted,” says Tetsuo Mori, Sony Music Entertainment (Japan)’s VP for Asian affairs. He says SMEJ will consult with Sony Music Entertainment Group’s existing Korean subsidiary, which reports to New York, about how to promote SMEJ’s Japanese acts in Korea.

Tokyo-based indie label Avex says it’s ready to enter the South Korean market at any time. In 1996, the label’s Hong Kong subsidiary, Avex Asia, set up a distribution arm in Seoul to market Avex’s non-Japanese product.

“We are building up our business there through our Avex brand concept,” says Avex chairman Tom Yoda.

POTENTIAL SALES

Tower Records Far East managing director Keith Cahoon estimates Japanese pop could take as much as 10% of the Korean music market once liberalization is complete. “While there is a desire to open up the market, and a belief that it is overdue, the Korean economy is still suffering. Some

Continued on page APQ-8



From top: Tom Yoda of Avex, Kei Ishizaka of Universal

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Members of GLAY • Jiro [Electric Bass] • Teru [Vocal]
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"**GLAY**" is the most successful rock band in Japan for both musical ability and popularity. Their greatest hits CD "**REVIEW**" has sold over **5,000,000** copies since October 1st, 1997 release, and strong sales of the album still continues. Their total sales since their debut until present also sets a new record in Japanese pops scene, 5 CD albums **12,470,000**, 16 CD singles **14,370,000**, 8 Music videos **1,800,000**.

All dates for their upcoming 1999 Dome Tour scheduled in February and March are sold out within the first hour of sales (4 days in Osaka Dome / 4 days in Nagoya Dome / 2 days in Fukuoka Dome / 5 days in Tokyo Dome), total of **750,000** tickets. With this achievement GLAY has set a new record for "Dome" concert ticket sales in Japan, exceeding previous record holder Rolling Stones' combined ticket sales for all concerts there to date. Their future success as an outleading rock band in Japan will not end up only in domestic Japan, but will become popular internationally, especially among the Asian countries and make a big sensation.

Daily Luk-Thung Country, Weekly Hip-Hop and Monthly Themes

PHILIPPINE FUNK AND HIP-HOP act Kulay, which saw its single "Delicious" released in the U.K. last year, has scored another coup with its own weekly television program. "Vibestation TV," named for Kulay's current album on Sony, is a 30-minute program that airs every Sunday at 5:30 p.m. on Channel 5. The fast-paced show features interviews with



Kulay

Philippine musicians, film personalities and others. According to Annie Alejo, media manager of Sony Music Entertainment Philippines, several artists signed to the label have appeared on the program, including popular metal outfit Wolfgang, hard rockers Razorback and rap artist Chill. "Many variety shows don't feature interviews with music artists, so this is a good opportunity," says Alejo. "Kulay interviews bands from other labels, too, not just Sony. [Kulay group leader] Boom Dayupay has direct access to us, and we're very happy to supply whatever they need, including videos and electronic press kits."

KOREAN DOMESTIC CABLE MUSIC-TV channels m.net and KMTV each recently introduced new theme-oriented programming. Broadcasting on Channel 27, m.net airs a day of special theme programming on the 27th of each month. During October, for example, the theme was "Students," since South Korea's national college entrance exams take place in November. The day's programming comprised video clips interspersed

PROGRAMMING

News In Review

with useful tips concerning the exams and interviews with students. In November, the theme was "Lovers." The video outlet says the programming strategy has proven successful. Meanwhile, cable music channel KMTV has launched a program titled "Let's Go High Five," featuring music videos grouped together according to different themes. Mondays are devoted to long versions of video clips, while other days are given over to classic clips, new artists and requests.

CHANNEL V RELAUNCHED its one-hour alternative-music program, "U-Rock," in January for its Chinese broadcasts. The program on the Asian music-video channel features non-stop music videos from both foreign and local artists and has no VJs. Jesse Day, northern-beam program manager for Channel V, says that this program will provide a forum for music acts that would not normally be broadcast on the station. "Alternative has always been a big part of the Channel V culture," says Day, "but, over the past year, the listening habits of the Taiwanese people have definitely expanded. The music market is very diverse right now."

ONE OF THAILAND'S BRIGHT SPOTS in the radio market, Luk Thung FM (FM 95.5), has been hit by falling advertising. Launched in August 1997, at the beginning of the Asian economic crisis, the 24-hour station (the first FM station devoted entirely to luk thung) has ridden a wave of revival popularity for the domestic country-music styles of *luk thung*, *mor lam* and *kantrum*. Often looked down on by Bangkok's smart middle-class as music for country bumpkins, luk thung music is now as popular as it was during the golden years of the 1970s. Wittaya Suphapon, VP of Luk Thung Co.

Ltd. and the man behind the station, says the outlet has been successful because it has "targeted a niche market that wasn't being served by an FM station." He adds that listeners who are tired of formulaic programs of Thai or Western hits have been drawn to Luk Thung by its knowledgeable DJs, star singers who act as guest DJs and live programming. The station has replaced FM 100, a phone-in station for traffic conditions, as Bangkok's most popular station. And A.C. Nielson/Deemar, a media-analysis company, rated Luk Thung FM as the most popular station for 1998. Despite the advertising downturn, Wittaya says he has no fears for his station's future because "luk thung remains very close to the heart of Thai culture."

A MORE UPBEAT PRESENTATION is credited with boosting the listenership of Chinese station Redi FM in Malaysia over the past year. The station's audience has passed the 1 million mark, according to A.C. Nielson. Wong Lai Ngo, head of programming for Redi FM, reasons that this is due to "a younger, more versatile presentation. We don't lecture the audience—we entertain them," he says. The station plays both Cantonese and Mandarin repertoire.

WHEN HELLO SINGAPORE FM 96.3 launched last September, it gave new exposure to Japanese pop in the market. The new channel, which is a collaboration between Radio Corporation of Singapore (RCS) and two Japanese media companies, Comm and Newsnet Asia, is an attempt by RCS to provide multilingual programs. But, while German and French pop also are featured, the bulk of the airtime is devoted to Japanese fare, as the station is aiming at the 25,000 Japanese living here. In fact, FM 96.3 is the first Japanese channel in Southeast Asia. Says Anthony Chia, CEO of RCS, "We hope that FM 96.3 will contribute toward making Singapore an attractive city for foreign nationals to live in." The station transmits daily from 7 a.m. until 11 p.m. and is available in parts of Malaysia and Indonesia that are closest to Singapore. ■



ARTISTS & MUSIC

Continued from page APQ-3

new album, released in late November 1998, has already charted high in local retail stores like Tower and Imagine. Group leader and composer Chaiyoot Tosa-nga, a master of the *ranat ek* (Thai xylophone), has brought his own virtuoso playing to the forefront on this album, which features local tunes, such as Latin styles as salsa and a cover of Herbie Hancock's "Chameleon." Chaiyoot already has written a symphonic concerto for the *ranat ek*. To reach a wider audience, Pisces has teamed up with major label Onpa, which has set up the subsidiary label In & Out to promote independent labels. Overseas interest has been strong, and Boy Thai aims to join the world-music festival circuit in the near future. Says MD Amporn, "First, we want to encourage Thais to listen to their own music, then we hope to reach international audiences."

THAI-THANAWUT HAS NEVER been this happy. All of Bangkok has heard of his music. And nobody dares claim that they haven't heard of "Prateung," his debut album, which has enjoyed success among local fans in Thailand. The tale of fortune and fame of this 29-year-old former backup singer began when he first walked into the offices of Genie Records, an affiliate of dominant Grammy Entertainment, gave them his demo tape and landed a deal. The title track of Thai-Thanawut's album tells the unusual story of a young man's crush on Prateung—who turns out to be a transvestite. With its catchy hooks and upbeat style, it has become a quick hit with estimated sales in excess of 300,000 units. A second, easy-listening single from the artist, "Chai Loei," also has been well-received.



Thai-Thanawut

AFTER THE PIONEERING SUCCESS of Warner Malaysia's Raihan (who had Malaysia's biggest-selling album of all time at 600,000 units plus), Warner Malaysia has developed another group in the same nasyid-pop vein. This time, it's an all-girl group called Huda. Tony Fernandes, regional MD of Warner Music Asean, says, "Since Raihan, there have been a lot of bands doing nasyid music. People got tired of it, but good songs will always stand out. We believe we have a killer album on our hands." The campaign for Huda is supported by TV exposure, and Fernandes adds that the album mixes traditional and contemporary repertoire.



Huda

ROCK RECORDS PHILIPPINES (RRP), since it opened for business in August 1997, has largely promoted its international catalog but is now building its domestic roster. The local affiliate of the Taiwan-based independent powerhouse, Rock has high hopes for singer Melissa Gibbs and her RRP debut album, scheduled for release in the first quarter of this year. She's being primed for regional Asia-Pacific success. According to Anna Tolentino, RRP sales and marketing manager, the album, untitled as of yet, will contain songs by composers from various Rock Record territories in Asia and most likely Australia, where an affiliate is planned, allowing different songs to be promoted in different territories. Says Tolentino, "We're still looking for the right songs. Aside from recording in the Philippines, there are plans to record four or five songs in Australia and several songs in Singapore. Melissa Gibbs has a distinctive voice that can break in other countries. She likes the music of Natalie Imbruglia and Alanis Morissette, and her songs also have attitude." ■



Melissa Gibbs

KOREA ENDS BAN

Continued from page APQ-4

people are of the 'buy Korean' mindset, and thus the idea of sending money to Japan for pop-music sales may cause some grumbling," Cahoon points out.

The general feeling is that Japanese acts with sales potential in the Korean market—Asia's second-biggest after Japan—include pop idols such as Namie Amuro, Noriko Sakai, SMAP and Speed, as well as "visual-kei" acts such as Glay, Luna Sea and L'Arc-en-Ciel.

Other factors that will affect just what kind of reception J-pop gets in Korea include: to what extent Korean authorities will clamp down on the rampant bootlegging of Japanese product, how Japanese product will be priced (Korean import regulations make imports very expensive) and to what extent Japanese acts will be allowed to play live dates in Korea.

One encouraging development, in terms of Korea-Japan cultural relations, is the way many Korean and Japanese musicians are forging grassroots links, making music together while the politicians talk. Examples include Japanese-Korean singer/songwriter Pak Poe and Japanese guitarist Kazufumi "Hachi" Kasuga, both of whom travel regularly to Korea to gig with Korean musicians and learn about that country's musical traditions. ■

Billboard's Asia Pacific Quarterly was reported by **Ann Tsang** in Hong Kong, **Debe Campbell** in Indonesia, **David Gonzales** in the Philippines, **Alexandra Nuvich** in Malaysia, **Philip Cheah** in Singapore, **John Clewley** and **Penchan Phoborisut** in Thailand and **Victor Wong** in Taiwan.

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER ACTIVE • ACCESSORIES

NARM Expands Sampler Campaign \$1.98 Jazz, Classical Discs To Focus On Developing Acts

BY DYLAN SIEGLER

NEW YORK—In an effort to recapture the success of last year's jazz sampler promotion, the National Assn. of Recording Merchandisers (NARM) will debut a new jazz edition in May and a classical music sampler in April.

Last year's "Jazz . . . Discover An American Original" was a collection of tracks by both established and up-and-coming artists, among them Sonny Rollins, Dave Grusin, and the Braxton Brothers. Priced at \$1.98, the sampler sold more than 80,000 units, according to the Alternative Distribution Alliance (ADA), which handled distribution.

While last year's album was created to help increase the visibility of jazz at the retail level, this year's two samplers—"The Best 12 Of '99: Classical Greatness In The Making" and "Jazz: Discover An American Original '99"—will expand upon that goal.

"To keep the project interesting, both samplers will focus on new and developing artists," says Joe Micallef, chairman/CEO of Allegro Music and chairman of NARM's Classical/Jazz Issue Committee.

Some of the artists on the classical sampler, which will be produced by Craig Dory, are opera singer Marcelo Alvarez (a selection from Verdi), pianist Fazil Say (Bach), and countertenor David Daniels (Handel). Some of the up-and-coming artists on the jazz sampler are Grant Geissman, 3rd Force, and Brian Savage.

Micallef adds that since smaller labels with developing acts on last year's sampler reported a palpable increase in sales for those acts, this year's sampler will be designed to promote new artists first and foremost.

"We hope it will become a tool to assist the labels and distribution [companies] in informing the marketplace about these new and devel-

oping artists," says Holly Rosum, NARM's director of membership/member services.

"With last year's sampler there was a certain curiosity factor," says Micallef, "but if we did the same



thing again, there wouldn't be much novelty in it, regardless of the price."

The Classical/Jazz Issue Committee has also enhanced this year's project by adding cross-promotions with BET and NPR for the jazz and classical samplers, respectively.

The 12 acts on each disc—from both major and independent labels—were chosen by a panel of committee

judges, and each act will be featured in a program on BET or NPR. One artist from each sampler will also be chosen as "artist of the year," with an award ceremony held during the coming year in partnership with the two media outlets.

Committee member Jack DiSalvo, sales manager at Allegro Music (which will distribute the classical sampler), says that in-store play will likely prove essential in selling the new classical collection.

"Every track on the sampler is very appealing," DiSalvo says, "so even someone who didn't normally listen to classical music would find it entertaining." The classical sampler is vocalist-oriented, he adds, and "none of the music would be considered crossover."

Damon Sgobbo, purchasing man-
(Continued on next page)

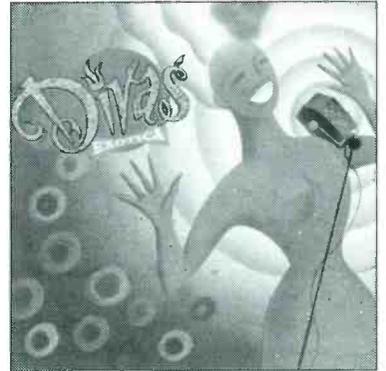
EMD Fine-Tunes Catalog Campaign With 'Divas'

BY JIM BESSMAN

NEW YORK—With the release of "Divas Exotica" last month on Capitol Records, EMI Music Distribution (EMD) is refining its efforts in catalog development.

The compilation, which came out Jan. 26, features songs by 18 legendary female vocalists who range from Josephine Baker and Billie Holiday to Sophia Loren and Marilyn Monroe.

"The 'Divas' project is part of our mining of our catalog—and trying to get exposure for a whole era of our catalog which has gone under-recognized," says EMD senior VP of marketing Briggs Ferguson. "It's not as easy to generate awareness and sales of this product area as it is for more current stuff like, say, Bob



Seeger. So we're trying to create these 'umbrella' brands and themes to make the connection with the consumer a little bit stronger and work closely with retail in setting up promotions."

Marc Rashba, EMD's senior director of product development and catalog marketing, notes that two years ago, an "EMD Ladies Of Song" promotion in conjunction with Borders Books & Music, which covered "everything from Janet Jackson to Blondie to Peggy Lee," was very successful. "So we came up with a unique promotion idea for this release within the context of general retail."

EMD's current "Divas On Deal" campaign, says Ferguson, covers approximately 50 artists and major catalog titles, and includes, for example, Bonnie Raitt and her "Luck Of The Draw," "Nick Of Time," and "Longing In Their Hearts" albums.

"We sent out solicitation materials, consumer brochures, and point-of-purchase materials," adds Ferguson. "There's a 'Divas' sampler, and a dance club mix of Sophia Loren's 'Zoo Be Zoo Be Zoo.'"

The Loren track, which was originally produced by George Martin
(Continued on page 57)

Musicians Find A Haven At N.Y. Resort Mohonk Mountain House Provides Both Venue And Festival Site

BY DON JEFFREY

NEW PALTZ, N.Y.—Jay Ungar and his wife Molly Mason have been playing folk music for more than 15 years at the Mohonk Mountain House resort here. In 1992, at the request of Angel Records, they got together with opera singer Thomas Hampson and pianist David Alphen to explore a possible collaboration on an album of Stephen Foster songs.

"We spent a couple of days at Mohonk," says Ungar, who plays fiddle, mandolin, and banjo (his wife plays banjo, guitar, and piano). "They gave us a room and a piano. It was not open to the public. And we found we did indeed have an album." The resulting studio recording was called "American Dreamer."

When the couple was releasing

another album on Angel, "The Lovers' Waltz," Mohonk let them put on a special concert to help promote it. And, for their most recent recording, "The Catskill Collection," Mohonk "initially placed a fairly substantial order in advance of the release," says Ungar. The resort's gift shop doesn't stock

many CDs but it did reorder this title, on Fiddle & Dance Records.

"They are very supportive of us and our music," says Ungar.

Ungar and Mason are not the only artists who have benefited from Mohonk's largess, finding in the resort's sylvan setting, old-time ambience, and sophisticated audiences the means to grow as artists and market their music away from the bustle of the city.

Michael Rabinowitz, a bassoonist who has recorded jazz albums on Cat's Paw Recordings (distributed by Malaco) and on Jazz Focus (Allegro), says that performing at Mohonk has given him the chance to stretch. One time there he presented a musical history of the bassoon, from the Baroque era to its use in jazz.

(Continued on next page)



JAY UNGAR AND MOLLY MASON



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MUSICIANS FIND A HAVEN AT N.Y. RESORT

(Continued from preceding page)

"It's allowed me to do some specific programs I might not be able to do in a jazz club or other venues," says Rabinowitz.

People like Rabinowitz, Ungar, and Mason are among the performers who appear each year at the resort's six-week summertime Festival of the Arts (July 9-Aug. 20 this year), or at

Music Week (June 20-25 this year), or at Jazz on the Mountain (held during the Martin Luther King Day weekend in January).

The most ambitious of the events, the Festival of the Arts, was begun by Bob Guralnik in 1989. Since his death in 1996, his wife Pat has run it. Pat Guralnik is the daughter of Rachel

Smiley, and the Smiley family not only founded Mohonk but has operated it for four generations over 130 years.

Mohonk was begun in 1869 when Albert Smiley, the Quaker headmaster of the Moses Brown preparatory school in Providence, R.I., visited the area, fell in love with its glacial lake and rocky cliffs, and, with his twin brother Alfred, bought 28,000 acres for \$28,000. They hired their younger brother Daniel to run the property while they kept their other jobs.

The Mohonk Mountain House is one-eighth of a mile long, with 261 guest rooms. It is situated on 2,200 acres of forests, lakes, and trails in the Shawangunk Mountains, surrounded by the 6,300-acre nonprofit Mohonk Preserve, about a two-hour drive from New York.

The mission of the mountain house's founders, according to marketing director Nina Smiley, who is married to the resort's current president, Bert Smiley, was "recreation and renewal of the mind, body, and spirit." They never intended to be innkeepers, she says, but word-of-mouth brought lodgers to the inn's original 40 rooms.

Because of their religious beliefs, the Smiley brothers closed a tavern that was on the property. And they also frowned upon popular music. The first program at the inn consisted of Victorian chamber music in the 1880s. Rachel Smiley started a more varied program in 1914.

But it wasn't until New Paltz native Roger Thorpe came along that the resort opened its ears to more modern forms of music.

Thorpe, 62, is the creator and organizing force behind Music Week. The leader of the well-known Sammy Kaye Orchestra, Thorpe has been visiting Mohonk for about 45 years. "I grew up with the Smiley kids who are running the place," he says.

When he was a teenager, he was hired by the resort to play the bugle throughout the day to alert guests to church services, lunch, and dinner. He used to go up on the mountainside and blow "Summertime" on his trumpet. The resort named the spot Roger's Perch after him.

Music Week began in 1969 when



MOHONK MOUNTAIN HOUSE

the resort was celebrating its 100th anniversary. Thorpe recalls that he suggested a dance in the round for the celebration. Until then, the only dancing allowed was square. But the owners agreed to allow an exception. Thorpe brought a quintet to perform, and after that a new tradition was born.

Budgets for Music Week have been small—typically \$4,000-\$5,000—but guests and organizers get to stay for free at the scenic and somewhat expensive resort, which features swimming, skiing, hiking, boating, horseback riding, and many cultural

activities.

Performers at the mountain house are grateful for its help in fostering their careers. Ungar and Mason, for instance, wrote a song, "The Mountain House," for the resort's 125th anniversary in 1994.

"We've done a concert for them each year that harks back to music of the 19th century," says Ungar. "Our music is a good fit with them. It's acoustic, and it sounds good in a wooden building. There's a quality our music has that makes it hard to pinpoint what century it is, and Mohonk's like that, too."

newsline...

K-TEL INTERNATIONAL reports a net loss of \$2 million for the second fiscal quarter, which ended Dec. 31, compared with a profit of \$400,000 during the same period a year earlier. The company attributes most of the loss to a \$1.6 million charge for discontinuing certain businesses, including a home video operation. Net sales fell to \$21 million from \$23.2 million. The company also reports that Nasdaq decided after a hearing that it will continue to list K-tel's stock on the Nasdaq National Market system. Last year, Nasdaq informed the company that it had failed to meet the requirements necessary for such listing.



NEWS CORP. says that strong video sales of "Titanic" drove filmed entertainment revenue and profit to record levels during the second fiscal quarter, which ended Dec. 31. A total of 58 million units of the video have been sold worldwide, according to the company. Film operating income rose 170% to \$162 million. Film revenue increased 41.7% to \$1.47 billion.

IMAGE ENTERTAINMENT, a distributor of laserdiscs and DVDs, reports that net income rose to \$1.13 million during the third fiscal quarter, which ended Dec. 31, from \$1.08 million a year earlier, on a sharp increase in the DVD business. Net sales for the quarter declined 13.6% to \$22.7 million, but DVD revenue rose 218% to \$15.9 million. The company says "the dramatic growth in our DVD revenue has nearly offset the decline in laserdisc sales."

DISC MAKERS, a CD and cassette manufacturer for independent labels, has formed an alliance with Internet music distributor the Orchard for the distribution of independent-label music for online and traditional retailers. Valley Media is the venture's wholesaling partner.

THE AUDIO PUBLISHERS ASSN. has compiled critics' best-of lists for audiobook releases of the past year. The audiobooks most frequently mentioned were "A Man In Full" by Tom Wolfe (Bantam Doubleday Dell Audio) and "Pure Drivel" by Steve Martin (Simon & Schuster Audio).



HMV has linked with IBM to develop the music retailer's online strategy. In the second quarter, the venture will launch a World Wide Web store for HMV's Canadian business. Later in the year, sites in Japan and the U.K. will open. At present, the retailer has a site (www.hmv.co.uk) offering a limited number of catalog titles.

COLUMBIA HOUSE has formed a marketing agreement with America Online (AOL) for online and offline advertising and promotional campaigns. Columbia House, whose music and video clubs have more than 13 million members, will promote the clubs on AOL's Shopping Channel, AOL.com, CompuServe, Digital City, and Entertainment Asylum. AOL has more than 16 million members, while its CompuServe unit has about 2 million. Columbia House will distribute AOL software in its mailings and create offers for AOL members.

ELECTRIC ARTISTS has created Internet promotions for the acts Divine and Busta Rhymes. The Divine promotion is linked to Tower Records Online, enabling purchasers of the trio's album, "Fairy Tales," to enter a contest to win tickets to a concert by Divine, Tatyana Ali, and 'N Sync. Electric Artists has also launched a complimentary Rhymes E-mail service.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS (NARM) says that Hilary Rosen, president/CEO of the Recording Industry Assn. of America, will give an update on the progress of DVD Audio at the opening session of the annual NARM Convention, March 9 at the Las Vegas Hilton. There will also be a demonstration of DVD Audio at the trade show. NARM notes that the DVD Video Group will host a reception March 9 at the House of Blues in Las Vegas saluting DVD music video. In other convention news, EMI Music Distribution will host the continental breakfast March 11, the final day of the event.

NARM EXPANDS SAMPLER CAMPAIGN

(Continued from preceding page)

ager of classical/jazz specialties at HMV, says that "in-store play of the classical sampler is sure to sell it," and that both the jazz and classical samplers will be available on the pop floor of the stores, as well as the genre-specific sections.

As it was last year, the jazz sampler will be distributed by ADA and produced by Phil Ramone.

ADA president Andy Allen says that creative and visible positioning is key to selling the sampler. "Those retailers that set [last year's sampler] on the counter or did endcaps with it literally sold out of their quantities immediately. Those that buried it in the bins didn't do as well."

Jessica Sendra, jazz buyer at Borders Books & Music, says, "Last year, we gave [the jazz sampler] a cash wrap in the cafe, and it was the first time we tried that. We found that that price point does well as an impulse item outside the music department."

Dieter Wilkinson, national buyer at Musicland, says that, as it did last year, the chain plans to tie in the sampler with "June Is Jazz Month." Wilkinson admits, however, that a sampler of "unknown artists will sell less well, even at a low price."

Micallef notes, however, that "the rationale behind the samplers this year is that they're geared toward people who are already interested in the genres, as a way to reveal artists they might be interested in looking into. For \$2, how can you go wrong?"

He adds that the CDs are promotional devices, intended as "a break-even effort," and that any profits will be donated to the NARM Scholarship Fund. Last year, \$20,000 was donated.

Allen notes that just under 90,000 copies of "Jazz... Discover An American Original" were shipped, which was "about 40,000 more than NARM originally expected." The samplers are manufactured by Nimbus.

NARM's Rosum stresses that the cooperation between usually competing forces in the industry was an important and heartening aspect of the project.

"It doesn't work without this collaborative effort between the retailers, distributors, wholesalers, labels, even NPR. We have representatives on the committee from each area, and each comes to the table with input about how each facet is going to work," she says, adding that the chance to support the scholarship fund was an enticement for labels and publishing companies to donate tracks pro bono.

DiSalvo adds, "I was really surprised at the cooperation. These record companies, especially in classical divisions, are in fierce competition. No one was pushing their own artists or agendas."

EXECUTIVE TURNTABLE

DISTRIBUTORS. **Brenda Hazell** is named senior director of marketing and merchandising at RED Distribution in New York. She was director of urban marketing.



HAZELL

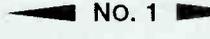
HOME VIDEO. **Mike Greene** is named Western division VP; **Jim Weatherson** is named central division VP; and **Kyle Krause** is named Eastern division VP at Universal Music and Video Distribution in Universal City, Calif. They were, respectively, Western division VP and central division VP at Uni-

versal Music and Video Distribution prior to the Universal/PolyGram merger and Western division regional director at PolyGram Group Distribution.

IXL Video in New York appoints **Holly St. Lifer** director of broadcast sales and production and **Frank Nemis** senior flame artist/designer. They were, respectively, a children's programming producer and flame artist at Discreet Logic.

NEW MEDIA. **Jim Wilson** is named senior VP/GM at Universal Interactive Studios in Universal City, Calif. He was VP of marketing at Universal Studios Consumer Products Group.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		TITLE	TOTAL CHART WEEKS
<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY</small> 					
					
1	1	METALLICA [▲] ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	METALLICA 18 weeks at No. 1		392
2	—	SPICE GIRLS [▲] ⁷ VIRGIN 42174* (10.98/17.98)	SPICE		106
3	3	BOB SEGER & THE SILVER BULLET BAND [▲] ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS		225
4	2	PINK FLOYD [▲] ¹⁵ CAPITOL 46901* (10.98/17.98)	DARK SIDE OF THE MOON		1143
5	10	JAMES TAYLOR [▲] ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS		433
6	5	BOB MARLEY AND THE WAILERS [▲] ¹ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND		504
7	7	GUNS N' ROSES [▲] ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION		402
8	6	BEASTIE BOYS [▲] ³ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL		385
9	13	CELINE DION [▲] ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU		153
10	12	JIMMY BUFFETT [▲] ¹ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART		417
11	8	SHANIA TWAIN [▲] ¹¹ MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME		207
12	4	JAY-Z [●] FREEZE/ROC-A-FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT		22
13	9	ALANIS MORISSETTE [▲] ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL		190
14	11	DEF LEPPARD [▲] MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995		121
15	17	JEWEL [▲] ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU		157
16	15	PINK FLOYD [▲] ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL		514
17	16	METALLICA [▲] ⁶ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL		462
18	14	SUBLIME [▲] ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME		131
19	30	AC/DC [▲] ¹⁶ ATLANTIC 92418/AG (11.98/17.98)	BACK IN BLACK		248
20	19	SOUNDTRACK [▲] ⁸ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE		299
21	24	FLEETWOOD MAC [▲] ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS		336
22	21	DAVE MATTHEWS BAND [▲] ⁴ RCA 66904 (10.98/16.98)	CRASH		146
23	33	SIMON & GARFUNKEL [▲] ⁸ COLUMBIA 31350 (9.98 EQ/16.98)	GREATEST HITS		170
24	20	QUEEN [▲] HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS		298
25	22	GARTH BROOKS [▲] ¹⁰ CAPITOL 28689 (10.98/15.98)	THE HITS		174
26	23	SARAH MCLACHLAN [▲] ³ NETTWERK 18725*/ARISTA (10.98/16.98) HS	FUMBLING TOWARDS ECSTASY		225
27	18	LYNYRD SKYNYRD [▲] ⁷ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS		198
28	44	AC/DC [▲] ⁸ ATLANTIC 92215/AG (11.98/17.98)	LIVE		65
29	31	CREEDENCE CLEARWATER REVIVAL [▲] ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1		287
30	—	ELTON JOHN [▲] ³ MCA 11481 (10.98/16.98)	LOVE SONGS		81
31	27	KORN [▲] IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN		101
32	—	CAROLE KING [▲] ¹⁰ EPIC 34946 (7.98 EQ/11.98)	TAPESTRY		416
33	26	TOM PETTY AND THE HEARTBREAKERS [▲] ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS		255
34	29	METALLICA [▲] ⁵ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS		427
35	41	STEVE MILLER BAND [▲] ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78		376
36	25	TOOL [▲] VOLCANO 31087* (10.98/16.98)	AENIMA		120
37	—	BOB DYLAN [▲] COLUMBIA 9463 (7.98 EQ/11.98)	GREATEST HITS		96
38	28	THE OFFSPRING [▲] ⁵ EPITAPH 86432* (9.98/14.98) HS	SMASH		13
39	45	ALAN JACKSON [▲] ⁴ ARISTA (NASHVILLE) 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION		167
40	34	METALLICA [▲] ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING		403
41	—	THE BEATLES [▲] ¹⁷ CAPITOL 46443 (15.98/30.98)	THE BEATLES		230
42	39	VAN MORRISON [▲] ¹ POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON		414
43	35	KORN [▲] IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY		64
44	48	MILES DAVIS [▲] COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE		34
45	42	JOURNEY [▲] ¹⁰ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS		461
46	37	EAGLES [▲] Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER		208
47	40	BARENAKED LADIES [▲] REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE		69
48	—	BARRY WHITE [▲] CASABLANCA/ISLAND 822782/MERCURY (7.98 EQ/11.98)	GREATEST HITS VOLUME 1		8
49	38	AL GREEN [▲] THE RIGHT STUFF 26530/CAPITOL (10.98/15.98)	GREATEST HITS		43
50	46	AEROSMITH [▲] ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES		124

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

EMD'S 'DIVAS'

(Continued from page 55)

for the 1960 Peter Sellers movie "The Millionaire," was remixed by Strobe, who has worked with Will Smith and Ace Of Base. Besides dance clubs, the remix, which will also be available in limited-edition vinyl and CD5 single formats at "appropriate" retail accounts, is being marketed to gay consumers, notes Rashba.

"We're going after the collectors' market, the professional female, and lastly, drag queens," says Rashba, outlining regional contests that will crown drag queen "Divas Exotica" in 11 markets, with an overall winner to be chosen to star in a national print ad. Advertising tagged with retail partners will run in gay publications, as well as in local dailies in contest markets.

"There's the annual [New York] drag festival Wigstock—where they actually perform some of the music of their [diva] idols," says Rashba, further supporting the promotional thrust. He also points to the focus on

“Divas Exotica” shows we’ve still got it and that a true diva stands the test of time’

classic vocalists in the recently released movie "Little Voice."

"Divas have been hot since VH1 did its 'Divas' show, and these are the legends, the pioneers, the matriarchs of diva," Rashba says.

Meanwhile, the 1993 Bridget Fonda movie "Point Of No Return," the soundtrack to which features Nina Simone, will be the focus of a "Divas" tie-in with cable station WTBS, which will screen the flick March 20. As for live performances, Rashba says that Eartha Kitt will perform her "Divas Exotica" track, "Let's Misbehave," on at least two national talk shows.

"I'm thrilled that I'm in the esteemed company of all these divas—myself included!" says Kitt. "Divas Exotica' shows we've still got it and that a true diva always stands the test of time."

Catalog reissue programs similar to "Divas Exotica" are now likely, says Rashba. "The advantage of being in catalog with a distribution company structure is that you can be creative," he says. "Instead of launching an entire series, we can go out with this compilation disc, and if it does as well as we think it will, we may spin it off. We're even thinking of a country divas title: 'The Higher The Hair, The Closer To God.'"

The divas on the album are Baker, Marlene Dietrich, Kitt, Ann-Margret, Mamie Van Doren, Jayne Mansfield, Carmen Miranda, Brigitte Bardot, Edith Piaf, Simone, Shirley Bassey, Holiday, Monroe, Loren, Yma Sumac, April Stevens, Astrud Gilberto, and one-time calypso singer Maya Angelou.

Simone is the only artist with two tracks, "Forbidden Fruit," and "Feel' Good," which was used in Banana Republic's recent "Suede" TV campaign.



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FOR SOUND SAMPLES

Merchants & Marketing

WEA Seen Bowing Simplified Pricing; Brody, Goldberg Link

HOT ON THE HEELS of the 8 cent across-the-board price increase for CDs by Sony Music Distribution (Billboard, Feb. 20), Retail Track hears that WEA is making major changes to its policies in regard to pricing. According to sources, during the last five months a debate has been ongoing in the Warner Music camp over a proposal to eliminate the returns incentive/disincentive policy, catalog discount programs, and other discounts in favor of an everyday flat-pricing structure. Retail Track was unable to determine the results of the debate, but sources say that a new, simplified pricing structure will be announced just before the National Assn. of Recording Merchandisers Convention. WEA executives had no comment.

NEW DAY: JRB Sales & Marketing, the independent sales company formed by former Mercury head of sales **Jeff Brody**, has a new partner: former Mercury president **Danny Goldberg** (Billboard Bulletin, Feb. 15). And as part of the deal, Goldberg says, JRB will serve as the sales arm for the company he is creating.

According to The Wall Street Journal, Goldberg's plans include a record label, but he didn't use that term in conversations with Retail Track. Goldberg says that his background is in the music business and that he sees

plenty of opportunities in the industry because of changes that will occur due to technological advances, as well as due to the aftereffects of the downsizing from six majors to five.

For his part, Brody has already announced the hiring of **Caren Hester**, formerly a Mercury West Coast regional sales representative, to serve as VP of operations on the West Coast. In addition, Brody says he has hired **Rob Tangel**, formerly senior director of field marketing at Mercury, as VP of marketing.

RETAIL TRACK
by Ed Christman



NEW TEAM: Universal Music and Video Distribution, the company created by the merger of PolyGram Group Distribution (PGD) and Universal's distribution company, has already named its divisional VP lineup (see Executive Turntable, page 56). In addition, it has named the new management for its regional teams.

In Atlanta, **Larry Hensley** is regional director, and **Shawn Fowler** is marketing manager. Both were with PGD in that market, holding the same positions. In Boston, **Rich Grobecker** is regional director, and **Mike Khouri** is marketing manager. Both previously were with Universal there; Grobecker was divisional VP for the East, and Khouri was regional director. In Chicago, **Bob Colosi** is regional director, the same position and location he had with PGD, and the

(Continued on page 60)

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Ryko Distribution Heads To New York; Flydaddy Pacts With DNA

POLISHING THE APPLE: Ryko Distribution Partners (RDP) is on the move. The indie distributor will relocate from its current headquarters in Salem, Mass., to New York by the beginning of June. The move will not affect Rykodisc label personnel.

The shift to the Big Apple will place RDP in closer proximity to Palm Pictures, which purchased the distributor and the Rykodisc label last year and is one of RDP's key distributed labels, and to Universal Music and Video Distribution, which is now fulfilling RDP product following Universal's purchase of PolyGram.

According to RDP chief **Jim Cuomo**, the move will encompass the company's current staff, plus members of the firm's expanded telemarketing staff, additional advertising and marketing personnel, distribution business affairs, the company's CFO, and the new director of Eastern sales, who will be hired to replace **Michael Neustadt**, who left RDP in mid-January to form an indie label (Declarations of Independents, Billboard, Jan. 30). RDP hopes to have the new Eastern sales chief in place in time for the National Assn. of Recording Merchandisers Convention in Las Vegas early next month.

RDP, which formerly split its sales territory down the middle between East and West (Vacaville, Calif.-based **Rob McDonald** is still in charge in the West), recently brought former Passport Music staffer **Gerald McBain** on board as Southern regional sales director. The company's sales reps in Texas, Tennessee, Georgia, and Puerto Rico now report to McBain, who is based in Ft. Lauderdale, Fla.

Finally, RDP has just picked up a new label: Chatsworth, Calif.-based DCC Compact Classics. The relationship will be kicked off in high style with "The Summit—In Concert," the March 2 DCC/Artanis Entertainment Group release of an unreleased 1962 live performance by Rat Packers **Frank Sinatra**, **Dean Martin**, and **Sammy Davis Jr.** (Declarations of Independents, Billboard, Jan. 23).

ON THE FLY: The much-



by Chris Morris

admired Providence, R.I.-based modern rock indie Flydaddy Records has ended its distribution arrangement with V2 Records and signed an exclusive U.S. distribution pact with Distribution North America (DNA) in Woodland, Calif.

According to **Adam Silverman**, who runs Flydaddy with partner **Kevin O'Leary**, the label amicably ended its 18-month relationship with **Richard Branson's V2** owing to "a different aesthetic." Flydaddy was distributed by Sub Pop in Seattle before signing on with start-up V2 in 1997.

The new arrangement will not significantly alter Flydaddy's distribution picture. V2's product had been distributed by BMG's indie arm Wasabi Music Group, whose sales outlets include DNA and several boutique indie wholesalers. Silverman says that in addition to DNA, Flydaddy will sell direct to Revolver in San Francisco, Carrot Top in Chicago, and Surefire in Boston—all of which also implement sales for Wasabi.

The first three Flydaddy titles that will be sold through DNA will

be **Olivia Tremor Control's** superb and much-anticipated album "Black Foliage" (due March 23), **Super Furry Animals' "Radiator"** (also March 23), and the **Bevis Frond's "Vavona Burr"** (set for release April 20).

Beyond this new arrangement, Flydaddy is beginning to subdistribute other independent labels. The first label to sign with the company is Chicago-based Sugar Free Records. Sugar Free's first release under the new agreement will be "When Your Heartstrings Break," an April 6 album by **Beulah**, a pop-savvy San Francisco group that, like Olivia Tremor Control, is a member of the Elephant 6 collective.

Silverman says that Flydaddy is already talking to several other labels about subdistribution deals.

FLAG WAVING: With his sophomore solo album, "Summerland," due from Santa Monica, Calif.-based New West Records on March 23, singer/guitarist **Jon Dee Graham** appears ready to come into his own artistically after a long career in a variety of musical contexts.

Graham is probably best known as a key member, with **Alejandro Escovedo**, of the Austin, Texas-based roots-rock band **True Believers**, which released one storming album on EMI Records in 1986. (That album and an unreleased second set were issued on CD by Rykodisc five years ago.) Graham went on to play in X bassist **John Doe's** L.A.-based

band alongside ex-Television guitarist **Richard Lloyd**; perform in Europe with fellow Texan **Calvin Russell**; and, most recently, take lead guitar chores on Austin songbird **Kelly Willis'** new album, "What I Deserve," due Tuesday (23) (Billboard, Jan. 23).

But the well-traveled Graham has his own stories to tell, and he spins them adeptly on "Summerland." The album is less brooding in tone than his solo debut, "Escape From Monster Island," released in 1997 by Austin's Freedom Records.

"The other one was a little darker," he says of that album, which



GRAHAM

was made after he had split up with his wife and moved back to Austin from L.A. "It was a really dark time."

While the new album contains such relatively sunny originals as "A Place In The Shade" and "Big Sweet Life," it also contains the startlingly pessimistic "Black Box." Graham says the idea for the latter song dates from his divorce: "It was on the plane back from Texas after closing the house up there and dividing stuff up . . .

I thought, 'Wouldn't it be great if there was a black box [to record crash data] for relationships?'"

As usual, Graham distinguishes himself instrumentally on the album; his electric and acoustic work hark back to the biting style he developed in the mid-'80s "cow-punk" era.

He has mixed emotions about the current school of alt.country bands, which are heavily derived from the work of True Believers and their post-punk roots-rock contemporaries.

"I do feel sort of funny about it, because that was over 10 years ago," he says. "[The new bands] have their own vision, but it seems like more would have happened by now . . . Good music always comes around. It's not like they're ripping us off. Unfortunately, people seem to be paying more attention to them than they ever did to us."

Graham has been back in Austin for almost three years; he performs every Wednesday at the Continental Club there. He says that the town changed during the seven years he was gone.

"It's gone from being this beautiful, peaceful, hip, well-kept secret to the No. 1 place to live," he says. "There's a steady stream of U-Hauls coming into town . . . [and] the kind of people who come here frankly couldn't give a fuck who's playing at the Continental Club."

Graham's working band will play dates on West Coast in March and April, the Midwest in May, and the East Coast in July.

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FOR THE RECORD

A Feb. 13 article on the National Assn. of Recording Merchandisers' (NARM) annual merchandiser of the year awards left out one of the nominees in the medium division distributor category. It was Western Record Sales. The awards will be given out at the NARM Convention March 11 at the Las Vegas Hilton.

posters new releases samplers dvd/vhs releases concert dates top sellers stickers contests indie retailer profiles fun coming soon weekly sales hot 100 window clings

Mannheim Makes Mouse Music; R.E.M. Meets Many Monsters

STEAMROLLIN': New age powerhouse Mannheim Steamroller, whose interpretations of Christmas music on its own American Gramophone label regularly top the holiday charts each season, is now taking on Disney.

"Mannheim Meets The Mouse," due March 16 on Walt Disney Records, features Mannheim Steamroller versions of Disney classics like "Chim Chim Cheree," "Supercalifragilistic-expialidocious," "The Ballad Of Davy Crockett," "Heigh-Ho," "When You Wish Upon A Star," and "The Mickey



by Moira McCormick

son Television's winsome preschool TV show "Bear In The Big Blue House," seen weekdays on the Disney Channel. Songs include "Happy, Happy Birthday," "Good Morning," "Great To Be At Home," "Oops! I Goofed Again," and "Take Time To Smell The Cheese," all tunes heard on the show.

Currently under way is a live stage show produced by the Disney Channel called "On the Road With Bear In The Big Blue House." Featuring music from the program (including selections heard on the album), the 10-week tour, which premiered Jan. 8 at Minneapolis' Mall of America, will play malls around the country during weekends through March. The "Bear In The Big Blue House" album is available on cassette only for \$9.98.

BROUGHT TO YOU BY THE LETTERS R, E, AND M: R.E.M. makes its first guest appearance Thursday (25) on "Sesame Street"—the latest in a long and distinguished line of celebrities who have cavorted with the Muppets. Michael Stipe, Mike Mills, and Peter Buck perform "Shiny Happy People" with Telly Monster and assorted Muppet pals. Only here, R.E.M.'s most notoriously upbeat hit is transformed into "Furry Happy Monsters," offering a humorous little lesson in emotions. There's even a red-

haired female Muppet doing the part of B-52's member Kate Pierson.

"People think we hate that song," Mills observes of "Shiny Happy People," "but we don't. We just don't perform it live." In "Furry Happy Monsters," he explains amusedly, "at first the monsters are having a good day—then a terrible day, then back to good again." The new parody words were written by show composer, lyricist, and all-around Renaissance man Christopher Cerf.

"He's a major rock fan," notes "Sesame Street" talent supervisor Danette DeSena.

Stipe, Buck, and Mills recorded their new vocals over the song's basic tracks in November at Children's Television Workshop's studio, says DeSena. Also on hand was puppeteer Stephanie D'Abuzzio; she not only manipulated the Kate Monster puppet on camera but supplied Pierson's vocal part. The session lasted about an hour and a half, says DeSena, and then the band "went upstairs to shoot the

piece to the [just-recorded] audio."

Working with the Muppets, says Mills, "you can't help but talk to them as if they're real people. It was a lot of fun." He adds with a laugh that it was "weird to see [elephantine Muppet] Snuffy hanging from the studio ceiling."

A number of children in attendance at the shoot, including Buck's preschool-age twins Zoe and Zelda, were entertained between takes by tiny Muppet superstar Elmo.

In addition to "Furry Happy Monsters," R.E.M. also performed the late "Sesame Street" composer Joe Raposo's signature tune "Sing."

DeSena says the group's footage will be part of a multi-celeb "compilation music video" that will air during a regular show to celebrate the program's 30th anniversary.

"We're editing it now and hope to have [it] on before summer," DeSena says. Other guest stars that will be part of the "Sing" compilation are Garth Brooks, Trisha Yearwood, Gloria Estefan, Maya Angelou, Peter Jennings, Patti LaBelle, Ben Stiller, and Noah Wyle.

Both "Furry Happy Monsters" and the all-star "Sing" compilation may end up on future "Sesame Street" audio releases, says DeSena.



R.E.M. AND THE SESAME STREET MUPPETS

Mouse March." Newer Disney tunes are rendered as well, including "Under The Sea," "Hakuna Matata," "You've Got A Friend In Me," and more. The list price for the cassette is \$10.98, with CD prices varying by retail outlet.

"The children of yesterday are the parents of today," says Mannheim Steamroller creator Chip Davis of the new venture. "By refreshing these songs in the contemporary, high-tech Mannheim Steamroller style parents have enjoyed for so many years, we hope to create music that parents and children can listen to together."

Just out on Walt Disney Records is the first audio release from Jim Hen-

RETAIL TRACK

(Continued from page 58)

marketing manager is Roger Christian, who previously was Universal's regional director there. In Dallas, Larry Howell is regional director; the same position he had there with Universal, and Joe Courtney is marketing manager; a position he previously held there with PGD.

In Detroit, Bill Schulte is regional director; a position he held with PGD in that market, while Bruce Bench, previously Universal's regional director in Detroit, is sales manager. In Los Angeles, David Cline is regional director; the same as before, and Jimi Wills is marketing manager. He was Universal's sales manager there. In Miami, Rob Coble is regional director; the same as before. In Minneapolis, Kathy Aderman is regional director; the same as before, and Stephanie Timberlake, previously Universal's senior account executive for the Musicland Group, is marketing manager.

In New York, Mike Farrell is regional director; the same as before the merger, and Ron DiMatteo, previously PGD's regional director there, is sales manager. In San Francisco, Ted Higashioka, formerly PGD's L.A. sales manager, is regional director, and David Foster, formerly PGD's national account executive for Valley Media, is marketing manager. In Seattle, Mike Jones is regional director; the same as before. And in Washington, D.C., Bill Twyman, formerly PGD's Detroit sales manager, is regional director, and Bill Walden is marketing manager; the same position he held with PGD.

MAKING TRACKS: George Balicky, a 31-year veteran of Carnegie, Pa.-based National Record Mart, has left the chain, according to company executives. Balicky, who held the position of senior VP of merchandising, was unavailable for comment.

Billboard®

FEBRUARY 27, 1999

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES IMPRINT, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
◀ No. 1 ▶				
1	2	17	READ-ALONG WALT DISNEY 60289 (6.98 Cassette)	A BUG'S LIFE
2	1	37	READ-ALONG WALT DISNEY 60306 (6.98 Cassette)	MULAN
3	3	163	VARIOUS ARTISTS ▲ WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1
4	4	12	VARIOUS ARTISTS WALT DISNEY 60648 (10.98/15.98)	CLASSIC DISNEY VOL. V - 60 YEARS OF MUSICAL MAGIC
5	5	45	VEGGIE TUNES BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES
6	8	13	THE TELETUBBIES KID RHINO 75619/RHINO (10.98/16.98)	TELETUBBIES: THE ALBUM
7	6	14	SCOOBY DOO KID RHINO 75505/RHINO (6.98/10.98)	SCOOBY DOO'S SNACK TRACKS
8	7	114	CEDARMONT KIDS CLASSICS BENSON 84056 (3.98/5.98)	TODDLER TUNES
9	11	182	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC
10	9	36	VARIOUS ARTISTS WALT DISNEY 60632 (10.98/16.98)	MORE SILLY SONGS
11	14	32	VEGGIE TUNES BIG IDEA/EVERLAND 5874/WORD (6.98/10.98)	VEGGIE TUNES 2
12	12	17	READ-ALONG WALT DISNEY 60307 (6.98 Cassette)	SIMBA'S FAVORITES
13	10	15	SING-ALONG WALT DISNEY 60971 (10.98 Cassette)	A BUG'S LIFE
14	13	178	BARNEY ▲ BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1
15	15	23	VARIOUS ARTISTS WALT DISNEY 60637 (6.98/16.98)	DISNEY'S GREATEST POP HITS
16	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION
17	NEW ▶		VEGGIE TUNES LYRICK STUDIOS 9451 (6.98/10.98)	VEGGIE TUNES
18	25	174	VARIOUS ARTISTS ▲ WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC
19	16	43	MY FIRST SING-ALONG WALT DISNEY 60629 (6.98 Cassette)	WINNIE THE POOH: SILLY OLD BEAR SONGS
20	19	117	VARIOUS ARTISTS ▲ WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2
21	17	11	READ-ALONG WALT DISNEY 60213 (6.98 Cassette)	LADY AND THE TRAMP
22	22	2	BARNEY BARNEY MUSIC 9463/LYRICK STUDIOS (9.98/14.98)	I LOVE TO SING WITH BARNEY
23	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS
24	20	147	READ-ALONG ▲ WALT DISNEY 60254 (6.98 Cassette)	THE LION KING
25	23	14	BARBIE SONY WONDER 6348/EPIC (9.98 EQ/16.98)	BEYOND PINK

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1999, Billboard/BPI Communications, and Soundscan, Inc.

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Blood Lust. Celebrating Anchor Bay Entertainment's video release of "Nosferatu The Vampyre," director Werner Herzog dines with staff from the vendor and retailer Best Buy. Shown seated, from left, are Best Buy senior buyer Matt Bannick and media manager for movies Greg Sochko; Herzog; and Best Buy senior buyers Terry Lipelt and Stacy Robinson. Standing, from left, are Anchor Bay brand managers Kristin Prylow and Suzanne Farber and VP/GM Dan Whitt.

Black History Month Highlights Variety More Vendors Participating By Promoting New, Established Titles

BY TRUDI M. ROSENBLUM

NEW YORK—Black History Month this year gushed releases, as more vendors than ever promoted titles for a celebration that's now a firm part of the video mainstream. Of the promoted titles, there were as many standard home-entertainment releases as there were programs targeted at specific audiences.

Nonetheless, the African-American experience took precedence. Promotions ranged from historical titles to celebrations of black music to '70s-era blaxploitation

movies.

VHS is no longer the only way to celebrate that perspective; DVD has entered the picture. Not coincidentally, DreamWorks earlier this month announced it would be releasing the historical slavery drama "Amistad" on disc in the spring.

There are already plenty of DVD releases to choose from. For the technologically savvy, the Internet DVD rental service NetFlix.com has highlighted available black-oriented titles.

Among them: Spike Lee movies; comedies like "Boozy Call" and "The Nutty Professor"; dramas including "Driving Miss Daisy," "Boyz n The Hood," and "The Color Purple"; documentaries such as "Mandela: Son Of Africa"; and a variety of concerts, including "Jimi Hendrix At Rainbow Bridge," "Michael Jackson: HISTORY," and "Chuck Berry: Rock & Roll Music."

The educational-minded can look to two new Martin Luther King Jr. cassette releases. 20th Century Fox Home Entertainment debuted a \$14.98 direct-to-video animated title, "Our Friend, Martin," on Jan. 12 in time for Black History Month.

Aimed at children, the feature is about two young boys who travel back in time to meet the civil rights leader. Fox is promoting the title with a multimillion-dollar marketing campaign that includes TV, radio, print and online ads; a World Wide Web site (www.ourfriendmartin.com); and promotions with Kraft Foods and Lawry's Seasoned Salt.

In addition, Lawry's is sponsoring an "I Have A Dream, Too"



"Brewster Place," starring Oprah Winfrey, got a boost from Rhino.

essay contest. Prizes include a family trip to Washington, D.C.; soundtrack CDs; and posters. The movie may be its own best advertisement, with a celebrity cast of voices including Ed Asner, Angela Bassett, Danny Glover, Whoopi Goldberg, James Earl Jones, Susan Sarandon, John Travolta, and Oprah Winfrey, all backed by a Motown Records soundtrack.

A&E Home Video's popular "Biography" series profiles King in a \$19.95 video released Jan. 26; it has been publicized with special mailings to African-American publications.

For pop culture fans, New Line Home Video offers a "1999 African American Talent Showcase" promotion, which hit stores Feb. 2. The centerpiece is rapper Ice Cube's directorial debut, "The Player's Club," which is being released on video for the first time; it's priced at \$19.98. Other movies in the promotion, at \$14.98,

(Continued on page 63)

PBS Ordered To Pay Michael Nesmith Nearly \$47 Million For Broken Contract

DON'T MONKEE AROUND: Michael Nesmith has had his day in court, and PBS is paying for it through the nose. On Feb. 1, a Los Angeles federal jury decided that PBS owed Nesmith nearly \$47 million for breaking its contract with Pacific Arts, the now-defunct video distribution venture of the former Monkee.

The damages include \$2 million to Nesmith personally. The broken contract forced Pac Arts to fold in 1994, leaving Nesmith with no way to cover long-overdue license fees of \$1.5 million. Provided the L.A. judgment withstands a certain PBS appeal, American Documentaries (\$1.2 million), WGBH in Boston (\$230,000), and WNET in New York (\$150,000) will finally get paid.

Nesmith's inability to pay them bought him a lawsuit. His 4-year-old countersuit against PBS ended in the jury's determination that PBS was

liable for intentional misrepresentation, intentional concealment, negligent misrepresentation, and intentional interference with Pac Arts' own contractual relations with the network's producers.

The outcome caught unaware most folks who had dismissed the action, just as they did Austin Furst's complaint against a California bank that reneged on a \$100 million loan to Furst's Vestron Video. Soon thereafter, Vestron folded; Furst sued, won, and collected every penny. Like Furst, Nesmith had plenty of help, this time from an embarrassing PBS paper trail.

In January 1992, two years into Pac Art's six-year deal, PBS Home Video's Eric Sass wrote Nesmith that the label was succeeding "beyond anyone's wildest dreams" and that a week spent with the company "has reaffirmed how right our decision was to place the PBS Home Video line with Pacific Arts." In the first year alone, the company had sold three times more cassettes than PBS had projected.

Nevertheless, cash-strapped Pac Arts had halted payments to producers, and in February 1993, Nesmith said he was thinking about an "orderly wind-down" of the line by selling off the rights and inventory. In a Feb. 12 letter, Sass responded that PBS "shares your desire to avoid a cataclysmic disruption" and supported "some prudent and flexible approach" to termination of the relationship. Meanwhile, the contract held.

Yet by July, a PBS memo reported that Turner Home Entertainment might be interested in the label if the Pac Arts deal fell apart. Then, on Oct. 7, PBS aborted

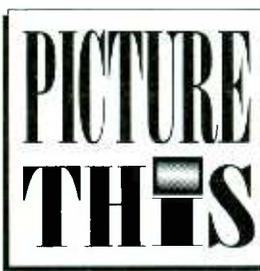
the Pac Arts agreement—the same day that Sass told the company to think positive. On Oct. 8, PBS lawyers decided who would call which producers; a week later, some 20 documentary rights holders had severed their Pac Arts ties. In April 1994, PBS signed with Turner, which was later absorbed by Warner Home Video. Reportedly, annual PBS sales now top \$27 million.

'NET FLIX: World Wide Web tie-ins could be the hottest development in DVD salesmanship. MGM Home Entertainment has made a Web tie-in the centerpiece of the "Ronin" DVD (Picture This, Billboard, Feb. 13).

New Line Home Video, it appears, also seeks interactive applications for Platinum Series titles like "Rush Hour." No wonder Crush Digital, which creates features for several disc vendors, says links between DVD-ROM and the Web are moving to the top of the must-have list.

"Rush Hour," starring Jackie Chan and Chris Tucker, typifies the kind of quirky online content available. The DVD-ROM's Web hookup will provide viewers with a career-long "bone-by-bone" résumé of injuries sustained by Chan, who does his own stunts, plus interactive games and other goodies. New Line sell-through marketing VP Steve Ramirez likes the Web because it enables New Line to regularly update information about each title. "We can keep data fresh for consumers," he says, anticipating the appearance of such tie-ins on catalog releases as well as hits.

MUSIC TO THEIR EYES: The DVD Video Group (DVG) is sponsoring a one-day forum, "The Music Video Perspective," March 2 at Sony headquarters in New York. Panelists include Sony Music Entertainment business VP Leslie Cohen, Elektra Records multimedia/marketing/business development VP Camille Hackney, and PolyGram Video president Bill Sondheim on marketing; Warner Records senior VP John Beug, PolyGram worldwide production senior VP Mark Wolfe, and engineer Frank Filipetti on production; and Gateway Mastering president Bob Ludwig, Georgetown Masters president Denny Purcell, and Crush Digital president Jeff Stabenau on authoring. Attendance is free to music executives, but DVG says RSVPs are mandatory. Contact the trade group at 323-845-0160 (phone) or 323-845-0159 (fax).



by Seth Goldstein



Distributors Get In The Swing Of Things With Popular Dance Vids

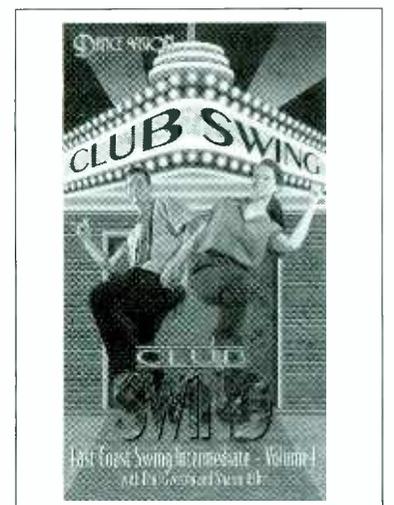
BY CORINA CRISTEA

NEW YORK—The revitalization of swing dance has a few video distributors jumping and jiving with the crowd.

H&F Video in Oklahoma City has discovered that its "Dance Magic" series, created by Nick Felix, is a hot item for wannabe swingers propelled by such bands as the Martini Kings. "This wave is a big wave, and it will last a long time," says Felix. "I've been through dance crazes, and I know. Lambada was supposed to take over the nation.

"A lot of fads come and go, like the macarena," Felix continues. "They last six months, a year, but swing is here at least for five years minimum. This dance craze

(Continued on page 64)



Dance Vision's "Club Swing" series is finding a wider audience.

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	18	2	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
2	3	50	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
3	12	5	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
4	6	3	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
5	2	10	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
6	NEW ▶		ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
7	11	13	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
8	1	13	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
9	4	11	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
10	NEW ▶		JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
11	5	3	TEKKEN: THE MOTION PICTURE	A.D.V. Films 001	Animated	1999	NR	19.98
12	13	3	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
13	8	16	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
14	9	8	THE PARENT TRAP	Walt Disney Home Video Buena Vista Home Entertainment 1055	Dennis Quaid Natasha Richardson	1998	PG-13	22.99
15	7	10	THE MASK OF ZORRO	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins	1998	PG-13	19.95
16	35	12	BACKSTREET BOYS: NIGHT OUT WITH THE BACKSTREET BOYS ▲	Jive/Zomba Video 41657	Backstreet Boys	1998	NR	19.95
17	NEW ▶		CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
18	NEW ▶		NEW YORK YANKEES: SEASON OF THEIR LIVES	PolyGram Video 440059521	Various Artists	1998	NR	19.95
19	24	2	POKEMON: VOL. 1	Viz Video Pioneer Entertainment 0001D	Animated	1998	NR	14.98
20	30	33	THE BIG CHILL: 15TH ANNIVERSARY EDITION ◆	Columbia TriStar Home Video 01892	William Hurt Glenn Close	1983	R	14.95
21	17	24	TITANIC	Paramount Home Video 833483	Leonardo DiCaprio Kate Winslet	1997	PG-13	29.95
22	28	8	PLAYBOY'S 45TH ANNIVERSARY PLAYMATE VIDEO CENTERFOLD	Playboy Home Video Universal Music Video Dist. PBV0835	Jaime Bergman	1998	NR	19.98
23	10	10	GOOD WILL HUNTING	Miramax Home Entertainment Buena Vista Home Entertainment 1355903	Matt Damon Ben Affleck	1997	R	22.95
24	20	14	SMALL SOLDIERS	Dreamworks Home Entertainment Universal Studios Home Video 84018	Kirsten Dunst Gregory Smith	1998	PG-13	22.99
25	27	11	PLAYBOY'S ASIAN EXOTICA	Playboy Home Video Universal Music Video Dist. PBV0836	Various Artists	1998	NR	19.98
26	16	6	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
27	NEW ▶		MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
28	25	3	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
29	NEW ▶		PRIMARY COLORS	Universal Studios Home Video 83373	John Travolta Emma Thompson	1998	R	14.98
30	38	3	KISS: SECOND COMING ▲	PolyGram Video 80063005917	Kiss	1998	NR	29.98
31	RE-ENTRY		ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
32	15	124	LADY AND THE TRAMP	Walt Disney Home Video Buena Vista Home Entertainment 582	Animated	1955	G	26.99
33	NEW ▶		U.S. MARSHALS	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes	1998	R	19.98
34	26	15	SOUTH PARK: 3-PACK VOLUME 2	Rhino Home Video Warner Home Video 36562	Animated	1998	NR	39.98
35	19	15	GODZILLA	Columbia TriStar Home Video 23126	Matthew Broderick Hank Azaria	1998	PG-13	14.95
36	34	36	BACKSTREET BOYS: ALL ACCESS VIDEO ▲	Jive/Zomba Video 41589-3	Backstreet Boys	1998	NR	19.98
37	NEW ▶		GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
38	NEW ▶		BLUE'S CLUES: ABC'S AND 123'S	Nickelodeon Video Paramount Home Video 835743	Animated	1998	NR	9.95
39	21	18	THE X-FILES	FoxVideo 0448	David Duchovny Gillian Anderson	1998	PG-13	22.98
40	29	142	GONE WITH THE WIND ◆	MGM/UA Home Video Warner Home Video 907249	Clark Gable Vivien Leigh	1939	G	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ 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

Billy Blanks' Tae-Bo Phenom Could Revitalize Fitness Genre

TAE-BO EXPLOSION: If anyone hasn't yet heard of Billy Blanks or Tae-Bo, they will by the end of this month.

Tae-Bo—an innovative exercise routine created by Blanks combining martial arts, boxing, and dance—is about to get a big boost from Oprah Winfrey.

On Feb. 15, Blanks joined Winfrey in the Bahamas for a week-long stint on her show. And if Blanks' video series performs anything like some of the fiction titles featured on Winfrey's book club, it's sure to shoot to the top of the sales charts.

In preparation, Ventura Distribution is working overtime.

"We expect the Oprah show to double reorders for the titles," says president Larry Hayes. Ventura has shipped nearly 200,000 units of the first

two Tae-Bo tapes to accounts that have stocked the title since Dec. 29, 1998.

Best Buy, which had pretty much written off the fitness category, bought another 36-unit display for each of its stores, according to Hayes. Additionally, thousands more tapes have been sold through a successful infomercial still in heavy rotation. Tae-Bo Retail, the rights holder of the program, ships direct to mass merchants.

"The Tae-Bo people took an amazing risk by rolling out this product to retail before its direct-response campaign had peaked," says Hayes. "But they felt there was no reason to hold it back. It's still the biggest seller in direct response and is driving retail sales."

In most cases, direct-re-

SHELF TALK



by Eileen Fitzpatrick

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	NEW ▶		JOHN CARPENTER'S VAMPIRES (R) (29.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
2	1	3	THE TRUMAN SHOW (PG) (29.99)	Paramount Home Video 33112	Jim Carrey Laura Linney
3	NEW ▶		ROUNDERS (R) (29.98)	Miramax Home Entertainment/Buena Vista Home Entertainment 10015	Matt Damon Edward Norton
4	2	6	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
5	3	8	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
6	4	9	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
7	5	9	THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey
8	8	11	THE MASK OF ZORRO (PG-13) (29.98)	Columbia TriStar Home Video 62169	Antonio Banderas Anthony Hopkins
9	11	10	AUSTIN POWERS (PG-13) (24.98)	New Line Home Video/Warner Home Video 34577	Michael Meyers Elizabeth Hurley
10	7	7	THE AVENGERS (PG-13) (24.98)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
11	6	3	STAR TREK VI: THE UNDISCOVERED COUNTRY (PG) (29.99)	Paramount Home Video 32301	William Shatner Leonard Nimoy
12	9	6	OUT OF SIGHT (R) (34.98)	Universal Studios Home Video 20340	George Clooney Jennifer Lopez
13	14	3	THE BIG CHILL: 15TH ANNIVERSARY EDITION (R) (29.99)	Columbia TriStar Home Video 60263	William Hurt Glenn Close
14	12	12	GODZILLA (PG-13) (24.95)	Columbia TriStar Home Video 23129	Matthew Broderick Hank Azaria
15	18	12	TOP GUN (PG) (29.99)	Paramount Home Video 16927	Tom Cruise Kelly McGillis
16	13	9	DEEP IMPACT (PG-13) (29.98)	Paramount Home Video 33082	Morgan Freeman Robert Duvall
17	16	12	U.S. MARSHALS: SPECIAL EDITION (R) (24.99)	Warner Home Video 15625	Tommy Lee Jones Wesley Snipes
18	10	2	HOW STELLA GOT HER GROOVE BACK (R) (34.98)	FoxVideo 9660	Angela Bassett Whoopi Goldberg
19	19	12	GONE WITH THE WIND (G) (26.99)	MGM/UA Home Video/Warner Home Video 06311	Clark Gable Vivien Leigh
20	15	10	SIX DAYS, SEVEN NIGHTS (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Harrison Ford Anne Heche

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MERCHANTS & MARKETING

BLACK HISTORY MONTH HIGHLIGHTS VARIETY

(Continued from page 61)

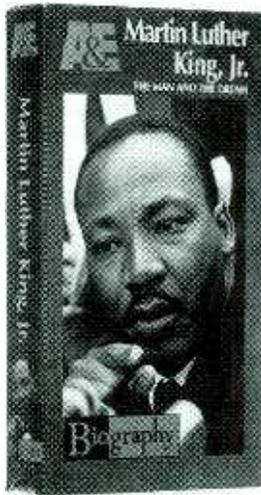
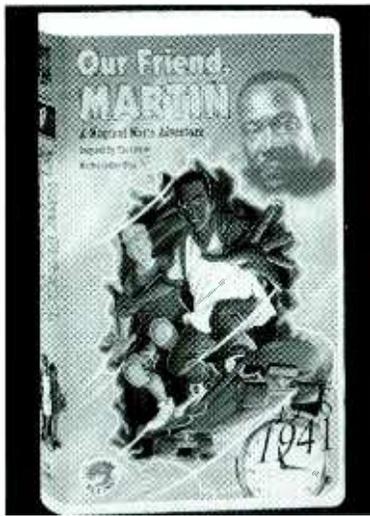
are "Menace II Society," "Friday," "Love Jones," "Hoop Dreams," and "Hangin' With The Homeboys."

"On the trade front, we've put together a really nice brochure that showcases the library of titles in this promotion," says New Line Home Video marketing manager Erin Preston. "We've also assembled a custom merchandiser for in-store displays that makes it easy to group the titles together."

New Line is also looking at other opportunities, such as Web sites. In addition, Preston notes that Musicland has featured it in the chain's circular in some of its stores.

Exemplifying the wide scope of available titles, MGM Home Entertainment has been able to go in two directions. On Jan. 5, the studio released a collection of eight proven crossover titles, including "The Defiant Ones," "Lilies Of The Field," "In The Heat Of The Night," and "They Call Me Mr. Tibbs," at \$14.95 and \$19.98 suggested list.

The second collection, "Soul Cinema," takes the blaxploitation route, with six urban titles includ-



Fox's "Our Friend Martin," left, and A&E Home Video's biography of Martin Luther King have been heavily promoted in February, Black History Month.

ing "Shaft" and "I'm Gonna Get You Sucka!," all at \$14.95. These titles have been previously released, "but we're creating all-new packaging and giving them a nice collectible look," says MGM marketing manager Allyssa Moore.

Both groups are being support-

ed by national advertising in People and Entertainment Weekly and have been included in store point-of-purchase materials celebrating MGM's 75th anniversary.

Moore says Black History Month does increase sales of related videos. "The consumer awareness of these films is really heightened at this time," she says.

It's the second time around for "Soul Cinema," launched last year under MGM's Orion label.

"We partnered with the Sinbad Soul Music Festival and BET," Moore says. "We went to [a] music festival in Aruba and had a lot of signage and were a main sponsor, so that gave the 'Soul Cinema' collection a lot of exposure."

Independents have plenty to offer as well.

Rhino Home Video's Black History Month promotion offers something for everyone: the short-lived TV series "Brewster Place," the classic exploration of prejudice "Black Like Me," the advertising satire "Putney Swope," the heavyweight bout "Muhammad Ali Vs. Trevor Berbick," four volumes of the comedy show "Pryor's Place," and music-related videos such as "The Roots Of Rap," "Masters Of The Blues," "Curtis Mayfield Live At Ronnie Scott's," and "Stevie Wonder: Songs In The Key Of Life."

Bonneville Worldwide Entertainment released 12 titles for African-American audiences. Titles include "A Great Day In Harlem," an Academy Award-nominated documentary about jazz greats, featuring interviews with the musicians; "Marvin And Tige"; and "Brother Future," about an inner-city Detroit youth transported through time to the days of slavery.

Finally, Kultur White Star has five videos of African-American opera and jazz musicians, including "Marian Anderson: The Story Of The Voice That Broke Barriers," "Dizzy Gillespie: Live In London," "Lady Day: The Many Faces Of Billie Holiday," "Eartha Kitt: The Most Exciting Woman In The World," and "Celebrating Bird: The Triumph Of Charlie Parker."

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Imprint Distributing Label, Catalog Number	Principal Performers	Suggested List Price
1	1	14	'N THE MIX WITH 'N SYNC ▲ BMG Video 85090	'N Sync	19.95
2	2	37	ALL ACCESS VIDEO ▲ Jive/Zomba Video 41589-3	Backstreet Boys	19.98
3	3	14	NIGHT OUT WITH THE BACKSTREET BOYS ▲ Jive/Zomba Video 41657	Backstreet Boys	19.95
4	NEW ▶		SINGING IN MY SOUL Spring Hill Video Chordant Dist. Group 46440	Various Artists	29.98
5	4	10	CUNNING STUNTS Elektra Entertainment 40202	Metallica	19.98
6	6	12	SECOND COMING ▲ PolyGram Video 80063005917	Kiss	29.98
7	5	12	LIVE AT WEMBLEY Virgin Music Video 2439	Spice Girls	19.98
8	9	61	A NIGHT IN TUSCANY ▲ PolyGram Video 4400553973	Andrea Bocelli	24.95
9	8	13	BRIDGES TO BABYLON: 1998 LIVE IN CONCERT Eagle Rock Entertainment Image Entertainment 4734	The Rolling Stones	19.98
10	11	16	PSYCHO CIRCUS ▲ PolyGram Video 4400101000	Kiss	16.95
11	10	77	THE DANCE ▲ Warner Reprise Video 3-38486	Fleetwood Mac	19.98
12	13	13	THE COMPLETE VIDEOS: 1991-1998 Atlantic Video 83154	Tori Amos	19.98
13	7	12	THE COLLECTION: VOLUME 1 Epic Music Video Sony Music Video 69715	Bone Thugs-N-Harmony	19.95
14	12	19	VH1 DIVAS LIVE ● Epic Music Video Sony Music Video 50175	Celine Dion, Gloria Estefan, Aretha Franklin, Shania Twain & Mariah Carey	19.98
15	RE-ENTRY		ONE NIGHT ONLY: LIVE Eagle Rock Entertainment Image Entertainment 5474	Bee Gees	19.98
16	20	97	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	19.98
17	14	16	WELCOME TO THE VIDEOS Geffen Home Video MCA Music Video 39557	Guns N' Roses	16.98
18	18	62	RAGE AGAINST THE MACHINE Epic Music Video Sony Music Video 19 V50160-3	Rage Against The Machine	19.98
19	19	18	LIVE AT THE BEACON THEATRE Columbia Music Video Sony Music Video 50171	James Taylor	19.98
20	16	15	HANSON TOUR '98: ROAD TO ALBERTANE ▲ PolyGram Video 4400586253	Hanson	19.95
21	24	17	ALL DAY SINGIN' AT THE DOME Spring Hill Video Chordant Dist. Group 44360	Various Artists	29.98
22	17	36	STREETS IS WATCHING ▲ Def Jam Home Video PolyGram Video 56821	Jay-Z	14.95
23	23	13	POP MART PolyGram Video 4400583033	U2	19.95
24	27	17	WOW-1999 Sparrow Video Chordant Dist. Group 43200	Various Artists	12.98
25	21	17	ATLANTA HOMECOMING Spring Hill Video Chordant Dist. Group 44359	Various Artists	29.98
26	15	9	SUVIVAL OF THE ILLEST PolyGram Video 440058899	Various Artists	16.95
27	26	124	LES MISERABLES: 10 TH ANNIVERSARY CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	24.95
28	22	21	DA GAME OF LIFE Priority Video 53425	Snoop Dogg	19.98
29	29	164	LIVE FROM AUSTIN, TEXAS ▲ Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	19.98
30	31	7	VIDEOPLASTY Interscope Video Universal Music Video Dist. 90302	Primus	19.98
31	37	257	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	89.98
32	25	8	VOLUMEN Elektra Entertainment 40199	Bjork	19.98
33	32	28	SINGLE VIDEO THEORY Epic Music Video Sony Music Video EV50161	Pearl Jam	14.98
34	33	57	GARTH LIVE FROM CENTRAL PARK Orion Home Video 10119	Garth Brooks	19.95
35	RE-ENTRY		PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	24.98
36	30	33	SHOCKUMENTARY ● PolyGram Video 57595	Insane Clown Posse	19.98
37	35	19	PREMONITION Warner Reprise Video 3-38496	John Fogerty	19.98
38	RE-ENTRY		LIVE FROM POTTER'S HOUSE Word Video Epic Music Video 50177	T.D. Jakes With The Potter's House Mass Choir	19.95
39	28	26	MP DA LAST DON No Limit Video Priority Video 53373	Master P	19.98
40	36	47	DEAD TO THE WORLD Interscope Video Universal Music Video Dist. 90150	Marilyn Manson	16.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ○ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©1999, Billboard/BPI Communications.

Billboard

FEBRUARY 27, 1999

Top Video Rentals™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	1	4	THE TRUMAN SHOW (PG)	Paramount Home Video 31597	Jim Carrey Laura Linney
2	NEW ▶		THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz
3	2	5	OUT OF SIGHT (R)	Universal Studios Home Video 83408	George Clooney Jennifer Lopez
4	NEW ▶		MULAN (G)	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated
5	4	7	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover
6	6	2	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker
7	3	6	BLADE (R)	New Line Home Video Warner Home Video N4685	Wesley Snipes
8	5	4	54 (R)	Miramax Home Entertainment Buena Vista Home Entertainment 1595803	Mike Myers
9	9	5	HOW STELLA GOT HER GROOVE BACK (R)	FoxVideo 2767	Angela Bassett Whoopi Goldberg
10	8	8	SIX DAYS, SEVEN NIGHTS (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 1527803	Harrison Ford Anne Heche
11	7	11	THE NEGOTIATOR (R)	Warner Home Video 6692	Samuel L. Jackson Kevin Spacey
12	18	2	BUFFALO 66 (R)	Universal Studios Home Video 83984	Vincent Gallo Christina Ricci
13	15	2	RETURN TO PARADISE (R)	PolyGram Video 4381548365	Vince Vaughn Anne Heche
14	19	3	SLUMS OF BEVERLY HILLS (R)	FoxVideo 4110379	Marisa Tomei Alan Arkin
15	11	5	DISTURBING BEHAVIOR (R)	MGM/UA Home Video Warner Home Video M907182	Katie Holmes Nick Stahl
16	14	6	THE AVENGERS (PG)	Warner Home Video 15873	Ralph Fiennes Uma Thurman
17	10	13	ARMAGEDDON (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck
18	13	10	SLIDING DOORS (PG-13)	Paramount Home Video 335763	Gwyneth Paltrow Jack Hannah
19	12	10	THE MASK OF ZORRO (PG-13)	Columbia TriStar Home Video 21693	Antonio Banderas Anthony Hopkins
20	NEW ▶		PI (NR)	Artisan Entertainment	Not Listed

◆ 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.

SHELF TALK

(Continued from page 62)

sponse campaigns and retail promotions never run simultaneously.

Consumers who buy the tapes at retail get two of the four Tae-Bo tapes for \$39.95. A coupon in the two-pack will entitle them to receive the third in the series for free. The fourth won't be released until later this year, says Hayes. The whole package bought via the infomercial costs about \$70, plus the cost of shipping and handling.

"There is a strong perceived value at retail, and they've been able to maintain the integrity of the direct-response offer," Hayes adds.

Blanks has single-handedly reignited the fitness category at retail. Without a new star to drive sales, the genre has been rotting on the shelf. Blanks, who had a guest shot demonstrating his technique on NBC's Feb. 11 episode of "E.R.," looks like he's

the guy who can bring it back from the dead.

HITTING THEIR MARK: Home Video couldn't find a distributor when it started making and marketing gay- and lesbian-oriented videos in 1985.

Almost 15 years later, its sales have been growing by 35% annually, and Hollywood labels such as Orion Home Video are seeking Wolfe out to help sell their own gay-themed videos. Orion, now part of MGM Home Entertainment, got help marketing "Jeffrey" and "Bar Girls."

"There are a lot more available today, and it's just not gay and lesbian people who buy and rent them," says Wolfe VP Maria Lynn. "The potential for this genre has changed dramatically."

Company founder Kathy Wolfe says that the emergence of gay characters in mainstream movies

and on TV has changed the perception of gay-themed entertainment. "It's so common to see lesbian and gay images in movies and on television that there's increasing interest in movies about them," Wolfe notes.

Lynn adds that because more gay-themed titles are being put into the pipeline, "the genre has become more accepted, and video stores are seeing millions of consumers who want to rent them."

Wolfe's consumer mailing list has doubled over the past year and tops 72,000. Internet transactions from the company's World Wide Web site increased revenue by 10% over the past year.

Sales strategies include postcard mailings to customers alerting them to new releases. The data that Wolfe has collected is used to convince retailers to stock titles in art-house sections.

"With so many stores involved

in revenue-sharing, they really have to hit their target market," Wolfe says, "and these movies rent and rent and rent." The company owns just 59 features but represents more than 500 from other sources.

Wolfe has been able to put more into acquisitions. Six titles will be released over the next three months, including "Some Prefer Cake," "It's In The Water," and "Thin Ice," all arriving in stores March 30.

On May 4, the vendor will release "Lilies" (winner of the Canadian Genie Award for best picture), "Green Plaid Shirt," and "Together Alone."

The March titles will be sold as a three-pack for \$149.95 suggested list, and the May package will be sold at \$169.95. "Lilies" will

also be available separately for \$89.95.

SINATRA SPRING: Orion Home Video and Warner Bros. Records are swinging into spring with Frank Sinatra video collections. Orion's "Frank Sinatra: The Best Is Yet To Come" will be released on May 4, priced at \$19.95.

Endorsed by the Sinatra family, the video contains tributes from Mel Gibson, Bruce Willis, Quincy Jones, and other celebrity admirers, as well as rare home movies.

Warner has set March 9 for the release of three catalog titles on DVD, including "A Man & His Music," "A Man & His Music + Ella + Jobim," and "The Main Event." Each has a suggested list of \$24.99.

DISTRIBUTORS GET IN THE SWING OF THINGS

(Continued from page 64)

is sweeping over the nation and is going to be here for a long time."

Jim Spencer, president of Video Learning Library, which tracks nontheatrical titles, says, "Even dance schools know that they won't have their customers for a long time, and so in order to generate revenue, they'll have to sell these videos. Mail order and infomercials have become another outlet at the local studios as a retail outline."

Spencer adds, "The dance people are fanatics. In fact, more men buy these dance videos than women. They want to learn to dance for social events. And if the 99% of the women don't buy these videos for their partners, they buy them to exercise."

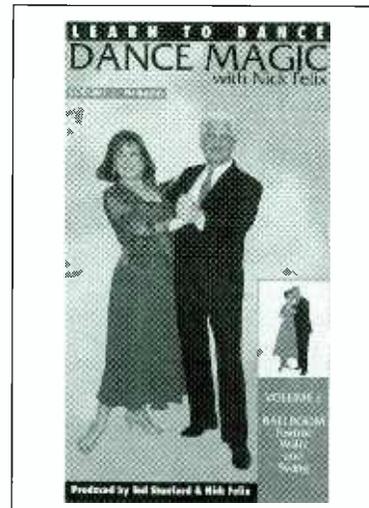
Swing has certainly replaced workout sweat for "Learn To Dance In Minutes," first released 10 years ago by PPI Entertainment in Newark, N.J. The series has caught on, with sales of more than 800,000 units, according to the company. Youth leads the way.

While the target audience has always been ages 45 and over, 18- to 25-year-olds are getting into the groove. "It's big everywhere, and it's not going to go away anytime soon," said Cal Pozo, PPI's VP of health and fitness programming and series director. "Even places like Nebraska, Idaho, and Arizona are looking to buy swing dance videos."

One indication of interest: "There are about 17 major swing dance commercials on television right now," Pozo says.

Not wanting to miss the beat, PPI is campaigning to reach more music outlets; place ads on major networks like ABC and NBC; and launch an East Coast publicity campaign, centered on New York. The Home Shopping Channel has already sold a fair number of "Learn To Dance" tapes, with few if any returns.

Pozo says retail customers like



Instructor Nick Felix turned producer for the "Dance Magic" line.

the steps they've learned. "PPI's returns are about 3%," well below the industry average, "and 32% of all the consumers who purchase one will buy another in the line," he notes.

Why the enthusiasm? "Young people haven't had a music of their time other than rap and hip-hop," Pozo theorizes. "Swing brings people together—it's all about feel-good music. It's amazing to see 20-year-old couples and 60-year-old couples all dancing to swing. In fact, it is our own native dance."

Wayne Eng, president of producer Dance Vision in Las Vegas, has also seen a big increase of sales of swing dance videos over the last two or three years. "They've been selling like hot cakes. We have over 400 instructional tapes, and the swing dance tape is our best seller," he says.

Targeted to 20- to 30-year-olds, the marketing strategy has been as simple as word-of-mouth. But Eng wants more. Dance Vision, too, is beginning a network ad campaign.

Says Felix, "Swing is king."

Billboard

FEBRUARY 27, 1999

Top Special Interest Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
			NO. 1	
1	1	11	WWF: AUSTIN 3:16 UNCENSORED World Wrestling Federation Home Video 213	14.95
2	2	11	WWF: 'CAUSE STONE COLD SAID SO World Wrestling Federation Home Video 210	14.95
3	3	11	WWF: THE THREE FACES OF FOLEY World Wrestling Federation Home Video 218	14.95
4	6	11	WWF: UNDERTAKER THE PHENOM World Wrestling Federation Home Video 216	14.95
5	5	11	WWF: BEST OF SURVIVOR SERIES-1987-1997 World Wrestling Federation Home Video 215	14.95
6	4	11	WWF: SABLE UNLEASHED World Wrestling Federation Home Video 217	14.95
7	7	11	WWF: BEST OF WRESTLEMANIA I-XIV World Wrestling Federation Home Video 214	14.95
8	8	11	WWF: D-GENERATION X World Wrestling Federation Home Video 212	14.95
9	9	9	N.Y. YANKEES: SEASON OF THEIR LIVES PolyGram Video 440059521	19.95
10	10	11	WCW: STING UNMASKED Turner Home Entertainment 97105	14.95
11	NEW		WWF: CAPITOL CARNAGE World Wrestling Federation Home Video WWF232	29.95
12	11	11	WWF: ROYAL RUMBLE '98 World Wrestling Federation Home Video 200	19.95
13	NEW		WWF: ROCK BOTTOM IN YOUR HOUSE World Wrestling Federation Home Video WWF220	29.95
14	14	10	HOCKEY: ALLTIME ALLSTARS Quality Video, Inc. 60349	9.99
15	13	11	MLB: RACE FOR THE RECORD PolyGram Video 440059037	19.95
16	15	11	WWF: WRESTLEMANIA XIV World Wrestling Federation Home Video 10203	19.95
17	16	8	WWF: JESSE 'THE BODY' VENTURA: THE MOUTH, THE MYTH, THE LEGEND World Wrestling Federation Home Video 10802	14.95
18	17	12	1998 WORLD SERIES CHAMPIONS-N.Y. YANKEES PolyGram Video 450057347	19.95
19	RE-ENTRY		WCW: BEST OF BLAST AT THE BEACH Turner Home Entertainment 9700	59.98
20	NEW		SUPER BOWL XXXIII PolyGram Video 440057731	19.95

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
			NO. 1	
1	1	7	BILLY BLANKS: TAE-BO WORKOUT Ventura Distribution TB2274	39.95
2	2	12	KICKBOXING: KNOCKOUT WORKOUT Anchor Bay Entertainment 29700	9.99
3	3	13	KICK BUTT Brentwood Home Video 12032	14.98
4	4	8	PAULA ABDUL: CARDIO DANCE Anchor Bay Entertainment 8611	14.95
5	7	78	PAULA ABDUL'S GET UP AND DANCE! Artisan Entertainment 60214	9.98
6	6	12	P.M. YOGA FOR BEGINNERS Healing Arts 1186	9.98
7	RE-ENTRY		YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
8	5	12	A.M. YOGA FOR BEGINNERS Healing Arts 1071	9.98
9	8	13	MTV GRIND WORKOUT-DANCE CLUB AEROBICS Sony Music Video 51602	12.98
10	9	21	TOTAL YOGA Healing Arts 1080	9.98
11	11	12	KATHY SMITH: TIMESAVER-LIFT WEIGHTS TO LOSE WEIGHT Sony Music Video 51565	14.98
12	12	25	DENISE AUSTIN: FAT BURNING BLAST Parade Video 1933	12.99
13	10	12	KATHY SMITH: TIMESAVER-CARDIO FAT BURNER Sony Music Video 51564	14.98
14	18	2	ZAK LEE: TAI BOX-KICK TO FIT Parade Video 30831	12.95
15	14	12	YOGA FOR BEGINNERS: ABS Healing Arts 1188	9.98
16	13	12	DENISE AUSTIN: SIZZLER Parade Video 909	12.98
17	17	10	KNOCKOUT WORKOUT Anchor Bay Entertainment 29699	9.99
18	16	181	THE GRIND WORKOUT HIP HOP AEROBICS ◆ Sony Music Video 49659	12.98
19	19	9	ABS AND BUNS: 2-PACK UAV Entertainment 60115	9.95
20	15	7	POWER YOGA FOR BEGINNERS Healing Arts 60017	9.98

◆ IRMA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1999, Billboard/BPI Communications and VideoScan Inc.

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BEAUSOLEIL EXPANDS SOUND ON RHINO SET

(Continued from page 5)

"As Marc Savoy says, 'Be who you are. Even if you're old and ugly, be who you are,'" says the band's founder and fiddling front man, Michael Doucet, quoting his friend and fellow Cajun musician, with whom he performs in the Savoy-Doucet Cajun Band.

"So I wrote the songs about how I feel, about where I am now," he continues. "I'm part of the traditional Cajun culture, but we're close to the new millennium, and I can't look self-consciously backward, because things have changed in the past 30 years with the culture."

Doucet, of course, speaks from his position as key keeper of the French-speaking Cajun cultural flame—with BeauSoleil since founding that group in 1975 and before then with the legendary Cajun rock band Coteau.

A ballad on "Cajunization," "Recherche D'Acadie" (In Search Of Acadia), goes to the source of the culture: the tragic expulsion from Canada in 1775 of Doucet's Acadian ancestors, who then followed BeauSoleil's namesake BeauSoleil Broussard to south Louisiana.

Describing the concept of what he's termed Cajunization, Doucet says, "Go anywhere and there's a Cajun band and restaurant—where there was no such thing as a Cajun restaurant before 1980, probably. That, and all the people accepting this music. But we came up as a lost tribe, a separated people in Louisiana, and it doesn't seem like a lot of people are happy. So basically we have to turn to our cultural roots and realize how lucky we are and continue to support our culture."

Such sentiments are expressed in "Cajunization Blues," one of 14 songs on the album, 12 of which were written by Doucet. His songs are published through his Bug-administered Orange Skies/DoSay Music (BMI).

The other two songs, "Happy One-Step" and "One-Step A Choupique," were written and first recorded in 1929 by Dennis McGee, the late Cajun fiddler who was a mentor to Doucet.

"I adhere more to older music, from the turn of the century to the end of the '30s," says Doucet, noting that "Cubano Bayou," the album's Cuban-influenced track, also harks back to Cajun cultural roots.

"Some Acadians who were deported from Nova Scotia ended up in Cuba, which is also close to New Orleans, so there's a lot of influence there," he says. "You can see at the turn of the century that New Orleans jazz shared some songs with Cuba, and there are links between the New Orleans Creole repertoire and Cajun music, specifically the song 'Mama Inez,' a traditional Cuban song which was performed in Cajun French in 1956 by Yvonne LeBlanc with [late Cajun accordion great] Nathan Abshire [and] which inspired 'Cubano Bayou.'"

Though he can't cite a similar Hawaiian/Cajun connection, Doucet does sense a similar "relaxed cadence of life" between the two cultures, he says. Hence, "Les Nuits Maui" (Maui Nights), which evolved

out of a Hawaiian guitar tuning and was also inspired by "Rendezvous In Honolulu," a 1936 Cajun recording by Luderin Darbonne with the Hackberry Ramblers.

"Atchafalaya Pipeline," meanwhile, is "the first Cajun surf song," says Doucet. Guest-starring on the track is guitarist Gerry McGee, Dennis' son and former lead guitarist of the Ventures. "So it's definitely a 'circular' record, but a real thing," Doucet says.

Circular in a sadder way is the song "Chanson Pour Tommy" (Song For Tommy), a tribute to Tommy Comeaux, a former member of BeauSoleil who died in 1997. "It's a waltz he used to do that he never recorded and we updated," says Doucet. "It's like a New Orleans funeral procession instrumental, where the first part's like a dirge but finishes on an upbeat—because you go on."

Besides Doucet, who also sings and plays Comeaux's mandolin, BeauSoleil includes his brother and vocalist/guitarist David Doucet, accordionist Jimmy Breaux, multi-string player Al Tharp, drummer Tommy Alesi, and percussionist Bill Ware.

GRAMMY LIFTOFF

In marketing the new album, Rhino aims to capitalize on the band's preceding set, "L'Amour Ou La Folie" (Love Or Folly), which won the 1998 Grammy for best traditional folk album.

"We're letting people know about the Grammy when we send the album to public radio stations a week prior to release," says the label's director of promotion, Eric Kayser. "There might be some folk shows which haven't paid attention because they sing in French and aren't necessarily considered folk, but now they've won the Grammy, so it should be a big public radio record."

But "Cajunization" can also do

DANIELS TAKES HIS JAM ON ROAD

(Continued from page 14)

classic rock has become such an entity and a format that seems to be growing," says Corlew. "That's one of the reasons Blue Hat wanted to head that direction."

Miller agrees: "We're going to work this record and subsequent Volunteer Jam releases to classic rock radio," he says. "Ron Huntsman [president of Nashville-based Huntsman Entertainment] is developing a department for us... It only seemed natural for us to go ahead and invest in putting together an arm to go out there and cultivate some airplay on this."

Miller says a classic rock radio special honoring the Charlie Daniels Band's 25th anniversary has just been produced. It features Hootie & the Blowfish's Darius Rucker, Lynyrd Skynyrd's Gary Rossington, and Rolling Stones keyboardist Chuck Leavell talking about the influence Daniels has had on their music. The show has been serviced to 300 radio stations.

"We'll create another classic rock radio special around the Volunteer

well at triple-A and roots-music stations, suggests Darren De Vivo, morning host and promotion director at WFUV New York, which straddles the formats.

"They keep to the roots but make it sound contemporary," De Vivo says. "They consistently come out with records that you immediately want to listen to and have no problem fitting in, as opposed to more traditional Cajun music. This album is great and works easily with everything else, whether it's an uptempo singer/songwriter or blues."

As the self-managed, Rosebud-booked act is constantly on the road—currently with the Dirty Dozen Brass Band and zydeco ace Gino Delafosse through mid-March—Rhino will set up radio visits and on-air ticket giveaways during the treks.

Sales VP Bob Carlton adds that the label will provide further advertising and sales support keyed to the touring. "We sell a lot of product based on their personal appearances and will set up in-stores as much as we can since they're so great to work with and like to work," he says. "They're dream artists: so self-sufficient that they can actually exist in the Rhino environment where current artists aren't the norm."

Carlton especially seeks to exploit BeauSoleil's festival appearances, including the upcoming New Orleans Jazz & Heritage Festival.

"They're one of our top-selling acts during Jazz Fest," says Kevin Aucoin, GM at the New Orleans Tower outlet. He notes, however, that the band is strong there "every day of the week" as well.

"This record sounds great with some different flavors to it in the Cuban and blues stuff," Aucoin adds. "We'll go all-out for these guys because they're great friends of Tower in New Orleans and are always willing to participate."

Jam," says Miller. "Charlie was smart enough to go in and record all those performances... We'll have Charlie talking about creating the Jam, the artists who played at it, and then feature some of that material never heard before except at the concerts."

Remarkably, Daniels has never released a live album. According to Miller, much of the upcoming tour will be recorded for release as a live set featuring Daniels and musical friends who join him on tour. "It will be more than just a live record," says Miller. "It will be an event record."

According to Miller, this is the first nationwide tour SFX has signed out of Nashville.

William Morris Agency senior agent Steve Hauser books Daniels. "Right now we have 37 dates on the books," he says of the tour, which will play mostly amphitheaters in the 12,000- to 14,000-seat range. "SFX bought 30 dates as part of their producing. Outside of that, it's really going unbelievable."

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Ladies And Gentlemen. Welcome to the first Furby Demolition Derby, recently sponsored by the afternoon show at WAAF Boston. The station hooked up with an explosives company to blast the fur ball into smithereens, raising \$1,000 for Metro West Fights AIDS. Pictured before the incident, from left, are Rocko, Furby, and WAAF afternoon co-host Tom Birdsey.

ACs Get More Aggressive On New Songs Programmers Find It Difficult To Build Audience Familiarity

This story was prepared by Jeff Silberman, managing editor of Top 40 Airplay Monitor.

NEW YORK—Don't be surprised if you see an AC programmer doing a Henny Youngman impersonation by saying, "Take my hits . . . please!" This wouldn't be so funny to those programmers who have seen adult top 40 stations opting for more modern rock-based product.

With those stations no longer warming up the hits for them, AC PDs are now sole owners of a growing number of AC-only hits from the likes of Jim Brickman, John Tesh, and such pop veterans as Phil Collins, Bette Midler, Lionel Richie, and Rod Stewart.

The upshot is that AC programmers, long considered the pop universe's most conservative, are now more willing to start records outright and far less hung up on call-out than most of their top 40 counterparts. The problem is that with AC's relatively slow rotations and a lack of support from other formats, even those PDs who are relatively aggressive on currents worry about those songs' long-term durability.

"The labels are now trying to start AC stories on some records to bring to pop radio," notes Ken Payne, PD of WMGF (Magic 107.7) Orlando, Fla. "The problem is that we get a lot of unproven music, and we have to decide if it's a hit before it can be researched."

WLTE Minneapolis PD Gary Nolan says, "Years ago, soft ACs wouldn't break new product or be the only station in town playing specific cuts. Now hardly anybody else is playing Chicago, Elton John, and gold by the Eagles and Whitney Houston. We seem to have a lot more exclusive music than ever before."

The problem, according to Tony

Florentino, PD of WTVR-FM (Lite 98) Richmond, Va., is that AC-only product takes too long to break. He says, "Since we only play them, at most, 15 to 20 times a week, it can take our audience up to six months to become familiar with them. Until then, those records test unfamiliar without exposure elsewhere. For example, we had John Tesh and James Ingram's 'Give Me Forever' in current rotation for six months—and it still came back unfamiliar."

WSNY (Sunny 95) Columbus, Ohio, PD Chuck Knight affirms, "They do take forever. We need the cume of the marketplace to grow these songs to make them legitimate. It takes a massive investment in time until you reach a point where it pays off in research with passion scores. Sure, you can front-

and back-sell them, but ACs that have no-repeat days compound the problem. It's hard for an AC to create a hit all by itself."

"A true hit AC song is something that will be played in supermarkets over the next 20 years," Payne says. "Unfortunately, songs that don't break outside the AC realm never get to that level."

Some PDs, especially at soft ACs, still deal with this issue by not playing a significant number of currents. But the PDs we spoke to believe that ACs can't live on golds and recurrences alone. "You have to add currents now to generate the product you'll be playing two years from now, when your audience tires of the older stuff," WLTE's Nolan explains.

(Continued on next page)

newsline...

SPIN CONTROL. With a September closing set for the \$4.4 billion merger of Clear Channel and Jacor, the companies have begun spinning off stations to meet Federal Communications Commission (FCC) ownership requirements. The transactions, valued at \$340 million, will see Clear Channel/Jacor enter one new market, while classic rock WBGB and N/T WZNZ Jacksonville, Fla., have been put into an FCC trust for a minority buyer. In Cleveland, Clear Channel is selling modern WENZ and N/T WERE to Radio One, which plans to flip the stations to R&B and tap the market's 19% black population. Clear Channel's classic rock WNCX Cleveland goes to Infinity.

In Tampa, Fla., Clear Channel spins off triple-A WHPT and R&B oldies WFJO to Cox, which also picks up Jacor's easy listening format and the 105.5 frequency currently used by crosstown classic rock WTBT. Jacor then plans to move WTBT's programming to the stronger signal at 103.5. Also in Tampa, Clear Channel sells country WRBQ and jazz WSJT to Infinity; sports WZTM-AM to Mega; and WRBQ-AM to ABC for Radio Disney.

In Louisville, Ky., Jacor sells top 40 WDJX, modern WLRS, and religious WFIA to Blue Chip. Jacor also sells crosstown AC WVEZ and classic rock WSFR to Cox, which will in turn sell R&B oldies WLSY and '70s oldies WRVI to meet ownership limits. In Dayton, Ohio, Clear Channel spins off top 40 WGTZ, classic rock WING-FM, and N/T WING-AM to Blue Chip. Clear Channel/Jacor also nabs a new market, Syracuse, N.Y., adding top 40 WWHT, AC WYYY, country WBBS, N/T WSYR, and sports WHEN in a swap with Cox.

WBLS, WLIB New York To Open Online 'Mall' For Advertisers

BY DYLAN SIEGLER

NEW YORK—On the heels of online shopping's first blockbuster holiday season, sister stations WBLS-FM and WLIB-AM New York have devised an Internet shopping option for their advertisers and audience.

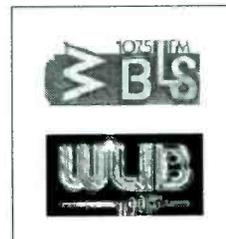
The stations will be incorporating an online "shopping mall" into their already well-established World Wide Web sites, which cater content to the stations' predominantly black audiences. R&B WBLS also plays world music and Caribbean music, while WLIB has a news/talk format.

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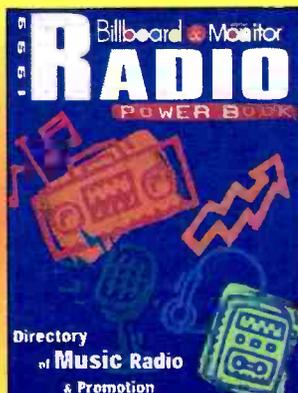
will be given the option to sell their wares in the online mall; each merchant that opts in will be provided with a virtual store.

The advertiser will be responsible for handling its own store's inventory, credit-card transactions, and mail-order fulfillment. The shopping area, like an actual mall, will be run by another entity: the new-media corporation Internet Trade-line Inc. The company's trademarked Point & Shop program is used by many of the Northeast's magazines and newspapers.

(Continued on next page)



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Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	19	I'M YOUR ANGEL JIVE 42567	R. KELLY & CELINE DION 12 weeks at No. 1
2	3	5	15	ANGEL WARNER SUNSET 13621 REPRISE	SARAH MCLACHLAN
3	5	6	7	WRITTEN IN THE STARS CURFEW/CCKET SOUNDTRACK CUT/MERCURY	ELTON JOHN & LEANN RIMES
4	2	2	21	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
5	4	3	25	FROM THIS MOMENT ON MERCURY 466450	SHANIA TWAIN
6	6	7	7	FAITH OF THE HEART UNIVERSAL SOUNDTRACK CUT	ROD STEWART
7	7	4	16	WHEN YOU BELIEVE DREAMWORKS 5902/JEFFEN	WHITNEY HOUSTON & MARIAH CAREY
8	8	10	16	HANDS ATLANTIC ALBUM CUT	JEWEL
9	9	8	30	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT	BACKSTREET BOYS
10	10	9	23	I'LL BE ATLANTIC 84191	EDWIN MCCAIN
11	11	12	59	TRULY MADLY DEEPLY COLUMBIA 78723	SAVAGE GARDEN
12	13	20	7	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
13	15	18	9	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT	'N SYNC
14	12	11	30	THIS KISS WARNER BROS. 17247	FAITH HILL
15	14	13	55	YOU'RE STILL THE ONE MERCURY 568452	SHANIA TWAIN
16	16	15	58	AS LONG AS YOU LOVE ME JIVE ALBUM CUT	BACKSTREET BOYS
17	18	22	5	I STILL BELIEVE COLUMBIA ALBUM CUT	MARIAH CAREY
18	17	16	41	TO LOVE YOU MORE 550 MUSIC ALBUM CUT/ERG	CELINE DION
19	22	21	13	THE LAST DAY WARNER BROS. ALBUM CUT	MARILYN SCOTT
20	20	19	47	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
AIRPOWER					
21	23	24	5	ANGEL OF MINE ARISTA 13990	MONICA
22	24	28	4	FOREVER MORE (I'LL BE THE ONE) GTSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
23	21	14	18	THE POWER OF GOOD-BYE MCA ALBUM CUT/WARNER BROS.	MADONNA
HOT SHOT DEBUT					
24	NEW	1	1	BELIEVE WARNER BROS. 17119	CHER
25	28	30	3	ALL I HAVE TO GIVE JIVE 42562	BACKSTREET BOYS

Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	19	ANGEL WARNER SUNSET 13621 REPRISE	SARAH MCLACHLAN 6 weeks at No. 1
2	2	2	24	LULLABY SMG ALBUM CUT/COLUMBIA	SHAWN MULLINS
3	5	5	22	SLIDE WARNER BROS. ALBUM CUT	GOO GOO DOLLS
4	3	4	31	SAVE TONIGHT WORK ALBUM CUT/ERG	EAGLE-EYE CHERRY
5	4	3	19	HANDS ATLANTIC ALBUM CUT	JEWEL
6	7	7	20	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
7	8	9	10	EVERY MORNING LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
8	6	6	26	JUMPER ELEKTRA 64058/EEG	THIRD EYE BLIND
9	16	20	17	KISS ME SQUINT 79101/COLUMBIA	SIXPENCE NONE THE RICHER
10	9	8	26	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE	SHERYL CROW
11	11	10	44	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE	GOO GOO DOLLS
12	10	11	12	IT'S ALL BEEN DONE REPRISE ALBUM CUT	BARENAKED LADIES
13	12	14	16	YOU GET WHAT YOU GIVE MCA ALBUM CUT	NEW RADICALS
14	13	12	20	SWEETEST THING ISLAND ALBUM CUT/MERCURY	U2
15	14	16	8	UNSENT MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
16	15	13	57	I'LL BE LAVA 84191/ATLANTIC	EDWIN MCCAIN
17	17	17	25	INSIDE OUT RCA ALBUM CUT	EVE 6
18	18	15	47	REAL WORLD LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
19	24	31	5	BELIEVE WARNER BROS. 17119	CHER
20	19	19	55	TORN RCA ALBUM CUT	NATALIE IMBRUGLIA
21	21	22	13	FLY AWAY VIRGIN ALBUM CUT	LENNY KRAVITZ
22	23	23	15	CRUSH RCA ALBUM CUT	DAVE MATTHEWS BAND
AIRPOWER					
23	25	24	16	FATHER OF MINE CAPTOL ALBUM CUT	EVERCLEAR
AIRPOWER					
24	26	26	5	MARIA BEYOND ALBUM CUT	BLONDIE
25	28	34	4	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC	COLLECTIVE SOUL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 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

ACS GET MORE AGGRESSIVE ON NEW SONGS

(Continued from preceding page)

Obviously, it's becoming more incumbent upon AC programmers to find ways, if not to pick the hits straight out, at least to hedge their bets in playing the most likely hits. Surprisingly, there is no consensus on how to do that.

RELY ON STAR POWER

When it comes to taking a chance on new AC product, a programmer's first inclination is to rely on the superstars of the format. "AC-only records take so long, you need power hitters to hit home runs," says Jim Ryan, PD of WLTW (Lite FM) New York. "That's why we took a chance on 'True Colors' by Phil Collins, an artist who has historically done well. We feel a lot more comfortable taking a chance on his records than [AC-only] songs by new or less popular artists."

Yet even superstars don't get a free ride. "Being a more artist-driven format than top 40, we'll absolutely play a ballad by Mariah Carey in power out of the box, but the song may come down [in rotation] after its initial impact," WSNY's Knight says. "It'll still take at least four weeks until research will tell us if the record's driving the passion buttons of our listeners. When the song finally sinks in, we may move it back up again."

APPRECIATING THE 'F WORD'

That word, of course, is "frequency." The reach and frequency of airplay are all the more important in a format in which heavies are rarely played more than 25 times a week. How much frequency is enough to familiarize the AC audience with a song? It varies, ranging from 100 spins on WTVR and 120 spins on WLIT (Lite FM) Chicago to 150

spins on WSNY and WLTW.

"I spend a lot of time examining reach and frequency to see how many times our people actually hear the music," WLIT PD Mark Edwards says. "We're very fortunate to have an extremely long [time spent listening], so we don't have to play something a million times in order for our listeners to become familiar with it."

Edwards believes that one really doesn't need a long time to ascertain the hit-worthiness of every record. "We can see pretty early on if they hate it," Edwards notes. "If a record is a stiff, we know pretty quickly."

"If I get high negatives on a song,

'You can't be gun-shy about not playing records until they're familiar and test well'

I first check to see if I'm playing the correct hook or not," KOST Los Angeles PD Jhani Kaye says. "I try a different part of the song, and if that comes back negative after two or three weeks, I don't need to go any further with it."

"In general, it's really song-specific," Kaye adds. "Some brand-new songs sound familiar to respondents in call-out immediately, even if they never actually heard the records. Other songs need airplay in their own market to make the respondents at least somewhat familiar with them."

Another way to get an early re-

search buzz would be to spotlight the most aggressive sub-cell in your target demo, which KOST's Kaye thinks could work "in theory." However, "the most successful stations program to a 10- to 12-year age span, and anything less than that is tough" to ascertain, WSNY's Knight notes. "A five-year age span is the most difficult research to analyze."

There are other ways to increase a song's frequency at a station. "Record companies are offering more and more time buys these days," says WMGF's Payne. Knight concurs: "Hopefully, they'll include song clips to make the record more familiar to the audience."

Kaye notes, "Records advertised on TV have a lot of weight behind them, if those commercials are aired during highly rated shows. That alone can work wonders."

Exposure from a movie soundtrack can also help the AC-only record, but the success of a song largely depends on how it's used in the movie. "If the song is played during the movie and not thrown in at the end credits, it can have quite an impact," Kaye says. But WLIT's Edwards adds, "It's got to be in a big movie. If it's not much of a movie, then it doesn't matter. It also helps when people from that movie are showing up on other TV shows and in People magazine. Those things let people know what's going on."

MOVIE EXPOSURE

And Payne believes that "movie exposure is overrated. Look at the audience who attends those movies, especially those who generate the repeat business. That's the teen audience. Most adults wait until the movie comes out on video. They'll see it once and return it. How much impact could that exposure have?"

That depends, too. Although it's not an AC-exclusive record, Sarah McLachlan's "Angel" is cited by WLTW's Ryan as a song that wasn't worked at AC or top 40 radio until months after the theatrical release of the movie "City Of Angels," which has also enjoyed success as a rental. Ryan notes, "It has been a very big song for us, thanks in part to the movie and its rental business."

In a sense, AC programmers are like the PDs of top 40's "golden era," when programming by gut was the norm and research consisted of phone requests and sales. "That's really true," Payne says. "The interesting thing is that the mechanics of call-out don't work that well for AC anyway, since our demos don't have a level of music awareness that enables them to get really familiar with the music."

WTVR's Florentino asserts, "You can't be gun-shy about [not playing records until they're familiar and test well]. If we like a record, we'll play it in current for up to six months without testing. It still serves a great purpose in keeping the station fresh and on top of the current music scene."

"Online shopping will become a common trend, just like E-mail did," says Humber. "It will just take some getting used to."

According to Charlene Humber, Internet media administrator for

A Jay Popoff is glad that radio programmers started paying attention to the hardcore pop he was making with Lit in an Anaheim, Calif., warehouse, because, frankly, he had no backup plan.

"None of us had other plans. We didn't go to college... All we wanted to do was play music," vocalist Popoff says of himself and his fellow band members: his brother, guitarist Jeremy Popoff; bassist Kevin Baldes; and drummer Allen Shellenberger. "We just thank our lucky stars that we are getting a shot. Hearing us on the radio has helped our families sleep easier at night. My grandma listens to KROQ [Los Angeles] now to assure herself that she can be proud of us."

Hearing "My Own Worst Enemy," this issue's No. 17 on Modern Rock Tracks, might not be the best thing for older nerves; Popoff admits it's a somewhat autobiographical tale of foot-in-mouth syndrome.



"Hearing us on the radio has helped our families sleep easier at night."

—A. Jay Popoff, Lit

"It isn't based on one particular person or experience, as we've all done things we aren't proud of on more than one occasion. Everyone has gone out, drank too much, said things they shouldn't, and

done things they shouldn't. The worst part is you never forget them. You wake up the next morning and realize how bad you fucked up. I don't like to dwell in the past, but there are definitely times when I wish I could suck it back up."

Although the band's deal with RCA, its radio hit, and its upcoming tours with Silverchair and Eve 6 don't fall into that category, Popoff is aware that without hard work, Lit could easily step off the path to success. "My Own' is only the first song. Hopefully, we'll get past that. We won't really feel validated until the album hits stores and sells well and our tours go well. We are a total live band, so packing clubs and meeting the kids are important to us. It is only good music if it affects someone."

Billboard®

FEBRUARY 27, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	1	2	6	HEAVY DOSAGE 2 weeks at No. 1	COLLECTIVE SOUL ATLANTIC
2	2	1	15	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
3	3	4	11	ONE MY OWN PRISON	CREED WIND-UP
4	4	3	15	TURN THE PAGE GARAGE INC.	◆ METALLICA ELEKTRA/VEEG
5	7	7	6	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG
6	5	5	33	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
7	6	6	15	KICKIN' MY HEART AROUND BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
8	8	9	25	GOT YOU (WHERE I WANT YOU)	◆ THE FLYS DELICIOUS VINYL/TRAUMA
9	10	11	19	WHATEVER GODSMACK	◆ GODSMACK REPUBLIC/UNIVERSAL
10	11	10	28	DRAGULA HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
11	12	16	11	LEECH EVE 6	◆ EVE 6 RCA
12	9	8	23	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
13	13	12	14	FREE TRAIN	TRAIN AWARE/COLUMBIA
14	15	14	37	WHAT'S THIS LIFE FOR MY OWN PRISON	◆ CREED WIND-UP
15	14	15	22	STILL RAININ' WANDER THIS WORLD	◆ JONNY LANG A&M/Interscope
AIRPOWER					
16	19	23	5	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
17	20	28	5	LIVING DEAD GIRL HELLBILLY DELUXE	◆ ROB ZOMBIE Geffen/Interscope
18	17	21	5	SELLING MY SOUL REUNION	BLACK SABBATH EPIC
19	24	29	5	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
20	27	31	3	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
21	21	18	25	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/Interscope
22	23	24	9	NOW THAT YOU'RE GONE THINGS WE DO	INDIGENOUS PACHYDERM
23	18	17	20	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
24	28	32	3	HAPPY PILLS HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
25	26	25	7	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/Interscope
26	16	13	15	EVERYTHING IS BROKEN TROUBLE IS...	◆ KENNY WAYNE SHEPHERD BAND REVOLUTION/REPRISE
27	25	22	18	POWERTRIP POWERTRIP	◆ MONSTER MAGNET A&M/Interscope
28	32	38	3	MALIBU CELEBRITY SKIN	◆ HOLE DGC/Interscope
29	22	19	21	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC/ERG
30	33	37	6	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
31	34	34	4	LOTUS UP	◆ R.E.M. WARNER BROS.
32	29	26	20	PSYCHO MAN REUNION	BLACK SABBATH EPIC
33	NEW	1	1	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA
34	36	—	2	FREAK ON A LEASH FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
35	35	33	9	FAITH THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/Interscope
36	39	—	2	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
37	38	—	2	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL
38	NEW	1	1	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG
39	37	39	3	I'M NOT RUNNING ANYMORE JOHN MELLENCAMP	◆ JOHN MELLENCAMP COLUMBIA
40	31	30	10	PROPHECY VILLA ELAINE	REMY ZERO DGC/Interscope

Billboard®

FEBRUARY 27, 1999

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
No. 1					
1	2	1	21	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	◆ EVERLAST TOMMY BOY
2	1	2	12	EVERY MORNING 14:59	◆ SUGAR RAY LAVA/ATLANTIC
3	3	5	12	MALIBU CELEBRITY SKIN	◆ HOLE DGC/Interscope
4	5	4	26	FLY AWAY 5	◆ LENNY KRAVITZ VIRGIN
5	6	8	10	ONE MY OWN PRISON	CREED WIND-UP
6	4	3	23	NEVER THERE PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
7	7	11	8	FREAK OF THE WEEK HEY ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG
8	8	6	12	LEECH EVE 6	◆ EVE 6 RCA
9	10	12	6	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
10	9	10	13	BLUE MONDAY CANDYASS	◆ ORGY ELEMENTREE/REPRISE
11	14	20	5	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA
12	12	13	6	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	◆ EVERCLEAR CAPITOL
13	15	16	18	CRUSH BEFORE THESE CROWDED STREETS	◆ DAVE MATTHEWS BAND RCA
14	19	22	5	PRAYSE YOU YOU'VE COME A LONG WAY, BABY	◆ FATBOY SLIM SKINT/ASTRALWERKS
15	11	9	24	SLIDE DIZZY UP THE GIRL	◆ GOO GOO DOLLS WARNER BROS.
16	13	7	28	GOT YOU (WHERE I WANT YOU) HOLIDAY MAN	◆ THE FLYS DELICIOUS VINYL/TRAUMA
AIRPOWER					
17	22	35	3	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA
18	20	24	4	HEAD THE THRILL KISSER	◆ TIN STAR V2
19	16	17	14	MY FAVOURITE GAME GRAN TURISMO	◆ THE CARDIGANS STOCKHOLM/MERCURY
20	17	14	18	SPECIAL VERSION 2.0	◆ GARBAGE ALMO SOUNDS/Interscope
21	18	15	18	YOU GET WHAT YOU GIVE MAYBE YOU'VE BEEN BRAINWASHED TOO.	◆ NEW RADICALS MCA
22	23	27	4	SECRET SMILE FEELING STRANGELY FINE	SEMISONIC MCA
23	21	19	26	CELEBRITY SKIN CELEBRITY SKIN	◆ HOLE DGC/Interscope
24	29	—	2	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
25	32	39	4	PRISONER OF SOCIETY THE LIVING END	◆ THE LIVING END REPRISE
26	37	—	2	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	◆ CAKE CAPRICORN/MERCURY
27	26	23	18	PURE MORNING WITHOUT YOU I'M NOTHING	◆ PLACEBO HUT/VIRGIN
28	24	25	20	SWEETEST THING THE BEST OF 1980-1990	◆ U2 ISLAND/MERCURY
29	30	34	6	FAITH THREE DOLLAR BILL Y'ALL	◆ LIMP BIZKIT FLIP/Interscope
30	25	18	20	PRETTY FLY (FOR A WHITE GUY) AMERICANA	◆ THE OFFSPRING COLUMBIA
31	35	33	4	LOTUS UP	◆ R.E.M. WARNER BROS.
32	34	32	8	TOUCHED VISUAL AUDIO SENSORY THEATER	◆ VAST ELEKTRA/VEEG
33	40	—	2	FREAK ON A LEASH FOLLOW THE LEADER	◆ KORN IMMORTAL/EPIC
34	27	26	24	CIRCLES EL OSO	◆ SOUL COUGHING SLASH/WARNER BROS.
35	38	36	22	BITTERSWEET SUNBURN	◆ FUEL 550 MUSIC/ERG
36	36	37	5	I DON'T LIKE THE DRUGS (BUT THE DRUGS LIKE ME) MECHANICAL ANIMALS	◆ MARILYN MANSON NOTHING/Interscope
37	31	29	15	AT THE STARS HOW DOES YOUR GARDEN GROW?	BETTER THAN EZRA ELEKTRA/VEEG
38	NEW	1	1	HAUNTING ME DARKEST DAYS	STABBING WESTWARD COLUMBIA
39	28	21	13	JOINING YOU SUSPOSED FORMER INFATUATION JUNKIE	ALANIS MORISSETTE MAVERICK/REPRISE
40	33	30	16	BODY MOVIN' HELLO NASTY	◆ BEASTIE BOYS GRAND ROYAL/CAPITOL

HITS! IN TOKIO

Week of February 7, 1999

- ① Ex-Factor / Lauryn Hill
- ② Pretty Fly (For A White Guy) / The Offspring
- ③ Every Morning / Sugar Ray
- ④ Kickin' My Heart Around / The Black Crowes
- ⑤ Believe / Cher
- ⑥ Praise You / Fatboy Slim
- ⑦ Take On Me / Reel Big Fish
- ⑧ You Get What You Give / New Radicals
- ⑨ Sonosupido / The Brilliant Green
- ⑩ Ain't No Mountain High Enough / Jocelyn Brown
- ⑪ I Don't Want To Miss A Thing / Aerosmith
- ⑫ Marie / Solveig
- ⑬ Anyone At All / Carole King
- ⑭ Leaving On A Jet Plane / Chantal Kreviazuk
- ⑮ So Pure / Alanis Morissette
- ⑯ Tuesday Afternoon / Jennifer Brown
- ⑰ Unforgivable Sinner / Lene Martin
- ⑱ Sweetest Thing / U2
- ⑲ Heaven / Glen Scott
- ⑳ When You Believe / Mariah Carey And Whitney Houston
- ㉑ 5, 6, 7, 8 / Steps
- ㉒ Bokuwakokoniru / Masayoshi Yamazaki
- ㉓ Silly Ho / TLC
- ㉔ Hands / Jewel
- ㉕ Prime / Pre-School
- ㉖ I'm Yours / Quincy Jones Featuring Siedah Garrett & El De Barge
- ㉗ It's All Been Done / Barenaked Ladies
- ㉘ Feel This Way / Zebrahead
- ㉙ Body Movin' / Beastie Boys
- ㉚ Asagamatokuru / Dreams Come True
- ㉛ No Matter What / Boyzone
- ㉜ Cigarettes Will Kill You / Ben Lee
- ㉝ Surou / Grapevine
- ㉞ Don't Be Afraid / One Little Creature
- ㉟ Daqui Pro Meier / Ed Motta
- ㊱ Only For You / Sakura
- ㊲ Automatic / Hikaru Utada
- ㊳ Enjoy Yourself / A+
- ㊴ As / George Michael With Mary J. Blige
- ㊵ Who's Been Sleeping / Swing Out Sister
- ㊶ To Zion / Lauryn Hill Featuring Carlos Santana
- ㊷ Kakegaonaimono / Moomin
- ㊸ Share The Love / Andrea Martin
- ㊹ Mr. Pinstripe Suit / Big Bad Voodoo Daddy
- ㊺ Take Me There / Blackstreet And Mya Featuring Mase And Blink 182
- ㊻ Heaven / Satoshi Tomiie Featuring Danny Madden
- ㊼ Nobody's Supposed To Be Here / Deborah Cox
- ㊽ Hot Lava / Perry Farrell & D.V.D.A. Featuring DJ Nu-Mark
- ㊾ Fever / Tricetops
- ㊿ Across The Universe / Fiona Apple

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

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The Fame Of Price Rises As T-Neck/Island's Kelly Climbs The Charts With Thoughtful R&B

THE PRICE IS RIGHT: Kelly Price is going to have to start wearing darker colors.

When her debut single, "Friend Of Mine," topped Billboard's Hot R&B Singles & Tracks chart last summer, the budding chanteuse with a voice of steel says she just couldn't hold back the tears.

"I cried and cried and cried," she says. "It was a very emotional day for me, representing the long, hard struggle of getting to a place I thought I never would."

The problem: "I had [makeup] dripping all over my clothes, and I was wearing white."

And now she's gone and done it again. Her trio effort with Whitney Houston and Faith Evans, "Heartbreak Hotel," is No. 1 on this issue's Hot R&B Singles & Tracks chart and No. 3 on The Billboard Hot 100. Meanwhile, Price's second solo single, "Secret Love," has gone as far as No.

42 on Hot R&B Singles & Tracks, while her first album, "Soul Of A Woman," on T-Neck/Island Black Music, has been given gold status by the Recording Industry Assn. of America, peaking at No. 15 on The Billboard 200.

But that's just the beginning. In the past year, Price has written for, co-written with, and/or produced 31 artists, including name brands like Brandy, Puff Daddy, R. Kelly, Mary J. Blige, and Aretha Franklin.

Did someone say diva? "Kelly is going to be a superstar, and she'll be around for a long time. I have no doubt of that," says Johnny Barbis, executive VP of Island/Mercury. "She reminds me of the early days of Jennifer Holliday, but Kelly is more of a pop diva at the same time. She has such a vocal range on her and such style; she's just got it."

"I think she's going to be around for a good long while," echoes Lance Panton, music director of R&B WDTJ Detroit. "Her melodies are from the old. She gets away from the electronic sound that we're so used to today and brings back good old harmonies and melodies. Lyrically, somewhere in almost every love song these days, sex gets sneaked in. With her 'Secret Love,' it's a genuine love song. That's unusual, and it's nice."

After being raised in Queens, N.Y., and singing in church, where her mother was musical director and her grandfather was the pastor, Price first stepped into the spotlight as a background singer—both onstage and in the studio—for Mariah Carey in the early '90s. But after five years, she made the tough decision of giving it a go solo, leaving a comfortable, secure life behind.

"I was torn," she says. "I was mak-

ing the kind of money that most artists never see. But I had to tear myself away and take the chance, or it would pass me by."

We know now she needn't have worried. In short order, Price signed a publishing deal with MCA Music and



by Chuck Taylor

a record contract (by way of Ronald Isley) to T-Neck/Island, where work began on her solo project. She co-wrote 13 of the 14 tracks on the album and produced or co-produced seven.

"When I write songs, most of the time there's some kind of love theme, but it seems to take a different angle every time," she says. "My mission in writing is to educate people without making them feel like I'm preaching, be it handling a relationship better or appreciating one more. I want people to feel more of themselves, so I try not to tear anyone down. It's like a 'check yourself' kind of thing."

"As much as music entertains," she adds, "it should also educate, because it consumes so much time: in videos, on the radio, in movies. So when people listen, they ought to be able to get something out of it."

Price hopes to reach the masses, not just a segment of R&B radio's audience. "I want everybody to hear my songs: young people, young adults in my age bracket who can use it to embrace who they want to be, and also my mother's age bracket," she says. "I don't want anyone to feel excluded. I could play this album for my grandparents; I set out to make music that was universal."

She has attracted an outpouring of love not only from critics and fans but also from her colleagues.

"I'm really grateful that artists have praise for me. It's an amazing support system I have," she says. "But I don't allow this stuff to get in my head and sit there. It's easy for people to let accolades get to them and to start believing their own hype. I use it as fuel to move to the next step."

Consider that rocket fuel. Her collaboration with Kelly, for instance, represented the first time that the Jive singer/songwriter/producer ever wrote with anyone else. The two ended up penning songs together for both her album and his current project, "R."

"He asked me to come meet with him in the studio one night, and there was this instant connection, chemistry right off the bat," she says. "Then three weeks into the new year [1998], I flew to meet him again in

Chicago and stayed a week. Three weeks later, I was back again.

"Now, when I'm in Chicago, it's an event. I go to the gym with him, where I'm his personal cheerleader," Price says, laughing. "I enjoy being able to like the people I work with."

Her experience with Houston and Evans on "Heartbreak Hotel" was not only a thrill, she says, but like a giant slumber party. "Whitney told us we needed to have an all-girls weekend, so she, Faith, and I left our men at home and went down to her condo in Miami. It was like 'Waiting To Exhale' all over. We talked about men [Price is married to her manager, Jeffrey Rolle], our children, carpooling, wiping runny noses. I had a lot of fun."

"It was also amazing singing with her; she's someone I've been listening to all my life. She has that kind of heavy, gospel-rooted voice that's so powerful. I thanked her for paving the way for singers with voices like mine."

Elton John asked Price to sing the track "The Gods Love Nubia" on his upcoming project, a pop/R&B soundtrack for the new stage musical "Aida," which he wrote with Tim Rice. The set will be released March 23 on Rocket Records (Billboard, Feb. 20).

"I got the demo he recorded for me, and I just sat on my living room floor dumbfounded," she says. "He gave me a lot of freedom arranging it vocally, and I had a ball. I looked at the lineup of artists he had—like LeAnn Rimes, Lenny Kravitz, Sting, and Tina Turner—and asked, 'Where do I fit into this group?' But he saw something in me. I feel really blessed."

"She's the best young black singer in America," says John, who says he's always kept a close watch on new artists. "She just makes my hair stand up on end. She's phenomenal. I was so happy to get her."

For the future, Price already has big plans. Among her dream artists to work with: members of the Jackson family, Garth Brooks, Celine Dion, Clint Black, and Randy Travis.

She also hopes to establish a production company this year to begin development of artists under her wing. Already, she has two acts that she's nurturing, and she intends to have one or both placed on a soundtrack in the near future.

And like many artists of the day, she wants to pursue acting "full throttle."

"Anything that has openings, I'm going for it," she says. "The sky is the limit now, and there's nothing out there that I want and can't have as long as I go about it the right way. The more diverse I become, the better chance I have for being around for a long time."

"I look at this like I've only just begun," Price adds. "I have so much to give. I'm just beginning to clear my path, and once that's done, I'll be ready to move on down the road."

Top 40 Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	5	14	SLIDE WARNER BROS.	No. 1 2 weeks at No. 1 GOO GOO DOLLS
2	5	9	8	BELIEVE WARNER BROS.	CHER
3	3	1	14	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
4	2	2	14	SAVE TONIGHT WORK/ERG	EAGLE-EYE CHERRY
5	4	3	14	HAVE YOU EVER? ATLANTIC	BRANDY
6	6	7	14	MIAMI COLUMBIA	WILL SMITH
7	8	10	14	BABY ONE MORE TIME JIVE	BRITNEY SPEARS
8	7	4	14	LULLABY SMG /COLUMBIA	SHAWN MULLINS
9	12	12	6	EVERY MORNING LAVA /ATLANTIC	SUGAR RAY
10	10	8	14	JUMPER ELEKTRA /EEG	THIRD EYE BLIND
11	9	6	14	HANDS ATLANTIC	JEWEL
12	11	11	14	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
13	13	18	8	ANGEL OF MINE ARISTA	MONICA
14	15	15	11	BACK 2 GOOD LAVA /ATLANTIC	MATCHBOX 20
15	14	13	9	ALL I HAVE TO GIVE JIVE	BACKSTREET-BOYS
16	18	14	14	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
17	16	16	14	LATELY PENDULUM /RED ANT	DIVINE
18	21	19	14	I'LL BE LAVA /ATLANTIC	EDWIN MCCAIN
19	17	17	12	TAKE ME THERE INTERSCOPE	BLACKSTREET & MYA FEAT. MASE & BLINKY BLINK
20	23	22	14	INSIDE OUT RCA	EVE 6
21	20	20	14	MY FAVORITE MISTAKE A&M /INTERSCOPE	SHERYL CROW
22	24	26	5	UNSENT MAVERICK /WARNER BROS.	ALANIS MORISSETTE
23	19	21	9	IT'S ALL BEEN DONE REPRISE	BARENAKED LADIES
24	22	23	13	YOU GET WHAT YOU GIVE MCA	NEW RADICALS
25	29	32	3	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
26	NEW	1	1	KISS ME SQUINT /COLUMBIA	SIXPENCE NONE THE RICHER
27	25	25	14	DOO WOP (THAT THING) RUFFHOUSE /COLUMBIA	LAURYN HILL
28	26	24	14	TOUCH IT UPTOWN /UNIVERSAL	MONIFAH
29	32	40	3	FLY AWAY VIRGIN	LENNY KRAVITZ
30	28	30	14	REAL WORLD LAVA /ATLANTIC	MATCHBOX 20
31	27	29	14	TOO CLOSE ARISTA	NEXT
32	33	34	11	CAN I GET A... DEF JAM /MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
33	30	28	14	ONE WEEK REPRISE	BARENAKED LADIES
34	35	36	5	CHANGES AMARU/DEATH ROW /INTERSCOPE	2PAC
35	39	—	2	I STILL BELIEVE COLUMBIA	MARIAH CAREY
36	NEW	1	1	NO SCRUBS LAFACE /ARISTA	TLC
37	37	39	3	FATHER OF MINE CAPITOL	EVERCLEAR
38	31	27	14	FROM THIS MOMENT ON MERCURY	SHANIA TWAIN
39	34	31	13	LUV ME, LUV ME FLYTE TYME /MCA	SHAGGY FEATURING JANET
40	NEW	1	1	WE LIKE TO PARTY! GROOVICIOUS /STRICTLY RHYTHM	VENGABOYS

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

After Making 'The Cut' On MTV, S.I.L.K-E Awaits Video Exposure

MTV-MADE VIDEO STAR? The first season of "The Cut"—MTV's talent show for unsigned artists—has come and gone, and now it's time to check in with the winner of the contest: female R&B/hip-hop artist S.I.L.K-E (The Eye, Billboard, Jan. 9).

The winning artist on "The Cut" gets the grand prize of starring in a professionally made video paid for by MTV and shown on the network. This kind of exposure for unsigned talent is extremely rare, and it repre-

sentative of the industry's response she's gotten since being on "The Cut"—from being recognized in public to weighing offers from several record labels. S.I.L.K-E's ability to rap and sing may have people comparing her to Lauryn Hill. S.I.L.K-E says, "Ever since I was little, I was singing in a choir, but I wasn't allowed to listen to rap music. I've been rapping since I was 10, so it was kind of like I was living a double life in music."

As for making her first video, she says, "It was like an out-of-body experience. You never get a chance to do something like that over again. I was blessed with this opportunity, and I want to

thank everyone at MTV and all the people who made this happen. The video shows me mainly performing for the camera. G-Nut and I get to show off our chemistry. My son is in the video, too."

According to S.I.L.K-E's manager, Landis Graden, a maxi-single for "Respect" is expected to be released in March on an as-yet-unnamed independent label. S.I.L.K-E is recording her debut album, "Urban Therapy," which may be released as early as this

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NEW ONS
This Week
CMT
COUNTRY MUSIC TELEVISION.
Continuous programming
5 Opryland Dr.,
Nashville, TN 37214

- 1 Kara Evans, No Place That Far
- 2 Kenny Chesney, How Forever Feels
- 3 John Michael Montgomery, Hold On To Me
- 4 Chad Brock, Ordinary Life
- 5 The Kinleys, Somebody's Out There Watching

THE CLIP LIST
A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 27, 1999.

music network
Continuous programming
21 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO
The Roots Feat. Erykah Badu, You Got Me

BOX TOPS
Eminem, My Name Is
Whitney Houston, Heartbreak Hotel
Monica, Angel Of Mine
Faith Evans, All Night Long
Lya, My First Night With You
Juvenile, Ha
12 Feat. Lil Zane, Anywhere
Silkk The Shocker, It Ain't My Fault
Jsher, Bedtime (Live)
Ird Storee, If Ever
The Offspring, Pretty Fly (For A White Guy)
Jesse Powell, You
2Pac, Changes
Outkast, Da Art Of Storytelli' (Part 1)
DJ Quik, Hand N Hand
R. Kelly, When A Woman's Fed Up
Limp Bizkit, Faith
Britney Spears, ...Baby One More Time
Mariah Carey, I Still Believe
Tyrese, Sweet Lady
Gerald Levert, Taking Everything (Remix)
Busta Rhymes, Gimme Some More
Master P, Kenny's Dead

MUSIC
Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

NEW
The Moffatts, Girl Of My Dreams (new)
Cake, Sheep Go To Heaven (new)
DMX, Slippin' (new)
Madonna, Nothing Really Matters (new)
Silverchair, Anthem For The Year 2000 (new)
Thrush Hermit, From The Back Of The Film (new)
2Pac, Changes (new)
Fun Lovin' Criminals, Love Unlimited (new)
Raphael Saadiq & Q-Tip, Get Involved (new)
Sheryl Crow, Anything But Down (new)
The Mahones, When It Comes Around (new)
Fatboy Slim, Praise You
The Offspring, Pretty Fly (For A White Guy)
Cher, Believe
Bryan Adams F/Melanie C., When You're Gone
Brand Nubian, Back Up Of The Wall
Brandy, Have You Ever?
Britney Spears, ...Baby One More Time
Maestro, Stick To Your Vision
Monica, Angel Of Mine

MUSIC TELEVISION
Continuous programming
1515 Broadway
New York, NY 10036

NEW
Bryan Adams F/Melanie C., When You're Gone
Black Eyed Peas, Karma
The Cranberries, Promises
Crash Test Dummies, Keep A Lid On Things
Fat Joe, Bet Ya Man Can't
Ghotti Hook, Walking On Sunshine
The Insidertz, Jigsaw
Jon Spencer Blues Explosion, Magical Colors
Madonna, Nothing Really Matters
Blackstar, Respiration
Shawn Mullins, Shimmer
Raphael Saadiq & Q-Tip, Get Involved
Rolling Stones, Memory Motel
Spy, Baby

URBAN X-PRESSIONS
2 hours weekly
3900 Main St
Philadelphia, PA 19127

NEW
Outkast, Da Art Of Storytelli' (Part 1)
Lauryn Hill, Ex-Factor
Method Man, Break Ups 2 Make Ups
Jesse Powell, You
The Roots F/Erykah Badu, You Got Me
Faith Evans, All Night Long
2Pac, Changes
Monica, Angel Of Mine
Redman, I'll Be That
R. Kelly, When A Woman's Fed Up
Brand Nubian, Back Up Of The Wall
Busta Rhymes, Gimme Some More
Foxy Brown, Hot Spot
Sugar Ray, Every Morning
Maestro, Stick To Your Vision
Korrupt, Ask Yourself A Question

MUSIC TELEVISION
Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW
Deep Dish, The Future Of The Future (Heavy)
Fatboy Slim, Gangster Trippin' (Heavy)
Garbage, When I Grow Up (Heavy)
Guilottina, Otra Vez (Heavy)
Hole, Malibu (Heavy)
John Lennon, I'm Losing You (Heavy)
Placebo, Pure Morning (Heavy)
R.E.M., Lotus (Heavy)
The Cardigans, Erase/Rewind (Heavy)
The Rolling Stones, Gimme Shelter (Heavy)
Blondie, Maria (Medium)
Bryan Adams F/Melanie C., When You're Gone (Medium)
Class Of 99, Another Brick In The Wall Part 2 (Medium)
Da Hood, Meet Her At The Love Parade (Medium)
George Michael, Outside (BBC Performance) (Medium)
Green Day, Nice Guys Finish Last (Medium)
La Lupita, Antena (Medium)
Lauryn Hill, Ex-Factor (Medium)
Los De Abajo, El Pepez (Medium)
Manic Street Preachers, If You Tolerate This (Medium)

CMC CALIFORNIA MUSIC CHANNEL
15 hours weekly
10227 E 14th St
Oakland, CA 94603

NEW
Lauryn Hill, Ex-Factor
R. Kelly, When A Woman's Fed Up
Monica, Angel Of Mine
Whitney Houston, Heartbreak Hotel
2Pac, Changes
Foxy Brown F/Erykah Badu, You Got Me
Faith Evans, All Night Long
Silkk The Shocker, It Ain't My Fault
"N Sync, (God Must Have Spent) A Little More...
Mya, My First Night With You

POWER MUSIC VIDEO TELEVISION
Five hours weekly
223-225 Washington St
Newark, NJ 07102

NEW
Bonnie Raitt, Lover's Will
Cherokee, Oh Wee Wee
Green Day, Nice Guys Finish Last
Sugar Ray, Every Morning
Sauce Music, Middle Finger U
Lauryn Hill, Ex-Factor
Hootie & The Blowfish, Only Lonely
Foxy Brown, Hot Spot
Vast, Pretty When You Cry
Marilyn Manson, I Don't Like Drugs
Hole, Malibu
Britney Spears, ...Baby One More Time
Garbage, Special
Lisa Loeb, All Day
Everclear, One Hit Wonder
Whitney Houston, Heartbreak Hotel
The Living End, Prisoner Of Society
Keith Sweat F/Sting, I'm Not Ready
Spice Girls, Goodbye
Godsmack, Whatever

NEW ONS
Shawn Mullins, Shimmer
John Mellencamp, I'm Not Running Anymore
Savage Garden, The Animal Song
Bon Jovi, Real Life
Everlast, What It's Like
The Pretenders, Loving You Is All I Know

been overwhelmed by the response she's gotten since being on "The Cut"—from being recognized in public to weighing offers from several record labels. S.I.L.K-E's ability to rap and sing may have people comparing her to Lauryn Hill. S.I.L.K-E says, "Ever since I was little, I was singing in a choir, but I wasn't allowed to listen to rap music. I've been rapping since I was 10, so it was kind of like I was living a double life in music."

As for making her first video, she says, "It was like an out-of-body experience. You never get a chance to do something like that over again. I was blessed with this opportunity, and I want to

through Fridays.
Executive producer/host: **Anthony Baxter.**
Following are the top five clips for "Video Jamz" for the week of Feb. 8:
1. **Busta Rhymes**, "Gimme Some More" (Flipmode/Elektra).
2. **Faith Evans Featuring Puff Daddy**, "All Night Long" (Bad Boy/Arista).
3. **Method Man Featuring D'Angelo**, "Break Ups 2 Make Ups" (Def Jam).
4. **Jesse Powell**, "You" (Silas/MCA).
5. **Whitney Houston Featuring Faith Evans & Kelly Price**, "Heartbreak Hotel" (Arista).

OUTSIDE A&R SOURCES THRIVE IN GERMANY

(Continued from page 5)

ed by majors but were developed by A&R satellites.

Artists, managers, publishers, and concert promoters are being enlisted by the majors in the search to tap into sub-genres and scenes in various cities. Joint ventures, licensing deals, major-owned "boutique" labels, and informal links are all being employed in a bid to cover the country.

Geography is one reason for this: Germany has no single music industry focus, such as London for the U.K. or Paris for France.

The growing sophistication of the market is another reason: No in-house A&R department could possibly accommodate such diverse genres as German hip-hop, alternative rock, mainstream pop, the myriad strands

Liquido Proves To Be Solid Success

FRANKFURT—One of the best-selling acts in Germany this winter has been Liquido, the guitar-pop foursome from Heidelberg.

Yet it took the press and a concert promoter to get the group signed to its label, Virgin.

The deal was negotiated by the band's management, Brainstorm, which also acts as an independent music marketing and promotion



LIQUIDO

agency. Says the band's singer/key-boardist, Wolfgang Schrödl, "We had sent demos to every address we could get our hands on but received very little positive feedback."

What positive noises the act heard came from radio (public broadcaster SWR3) and alternative rock-oriented monthly Visions, which put the track "Narcotic" on its cover-mounted CD. That was the key to getting A&R execs to reappraise the band, says Schrödl.

So far, "Narcotic" has sold more than 500,000 copies in Germany alone, according to the label. The band's self-titled debut album entered the German chart at No. 4 for the week of Feb. 2.

Says Schrödl, "Part of the motivation for our decision to sign with Virgin derived from the fact that they were among the few who had not turned us down earlier."

The band had some extremely negative responses, he adds. "I mean, one A&R guy wrote to us that 'If you get one or two late-night plays on your local college radio [station] you should consider yourselves happy, because that's all you'll ever achieve.' I don't know what you get out of saying something like that to a young band."

CHRISTIAN ARNDT

of dance music, *schlager*, and the ever-popular *volksmusik* under one roof.

Keeping artist development out of corporate headquarters also is friendlier to acts, say all concerned, although the traditional "in-house" way of signing acts is by no means a thing of the past, they add.

COVERING THE COUNTRY

BMG began the trend toward decentralized A&R with its *Tankstellenetz*, or "gas station network," of creative joint ventures. The major inherited the old RCA company in Hamburg, Hansa in Berlin, and Ariola in Munich, now also the seat of its corporate Germany/Switzerland/Austria (GSA) and Eastern Europe headquarters.

Through its companies, BMG still has links with companies such as Great Unlimited Noises (GUN), the home of platinum English-language act Guano Apes; Na Klar!, which has schlager singer Petry; and Berlin's Turbo Beat with Bell Book & Candle (see Profiles, pages 74-75).

BMG Ariola Munich's joint ventures include GUN in Witten, near Dortmund; Cologne-based Chlodwig; and Goldrush Entertainment in Osnabrück, in the northwest.

BMG Ariola Munich's managing director, Jan Bolz, says, "It's a distinct advantage to have companies in many locations, as people there know the producers and creative people a lot better. If we were only based in Munich, then other labels would be dealing with them instead of us."

BMG Berlin's managing director, André Selleneit, says the company and its predecessor, Hansa, have always been involved with outside producers and labels, such as Frank Farian and MCI. Such relationships are usually mutually beneficial, he says. "Dialogue is the most important criterion and motivation for out-of-house partners, as they also seek creative input and ideas."

Sony Music, based in Frankfurt and preparing to move its corporate headquarters to Berlin in the coming years, has also widened its contacts lately, striking partnerships such as Epic's deal with hip-hop powerhouse 3P and Columbia's with Four Music.

Sony has recently added an A&R

TURBO BEAT

Location: Berlin

Turbo Beat is a production company owned by producers Ingo Politz and Bernd Wendlandt. It first hit the charts with dance group X-Perience (WEA) before scoring with Bell Book & Candle (signed to BMG Berlin Musik). The young trio, fronted by female vocalist Jana Gross, debuted with the top five hit "Rescue Me" and is nominated for an Echo as best newcomer. Its album, "Read My Sign," has sold 500,000 copies in Europe, according to BMG.



Here, and throughout the following pages, *Billboard* profiles some of Germany's key "creative cells."

LAUTSTARK

Location: Berlin
Distributed by BMG

Run by Peter Meisel and René Renefeld, it has seen success with 18-year-old Swiss female vocalist Kisha, who scored a massive Germany/Switzerland/Austria, Benelux, and Swedish airplay hit with her debut single, "Why."

The company organizes TV talent shows in conjunction with broadcasters and labels, including "Hats Off" (ZDF) and "Stagefright" (MDR), as well as "Fame '96" in conjunction with BMG and the F6 Talent Award. Explains Meisel, "Newcomer talent discovered like this gets professionally developed and recorded with our know-how."



BOLZ

presence to its Hamburg offices, as well as forming an alliance with Berlin-based X-Cell Recordings and its founder, Georg Glück, and engaging Michael Golla as a Cologne-based A&R consultant.

Columbia's managing director, Martin Brem, says, "Music marketing is about swiftness and competence, and small, highly motivated units are the best at achieving that."

Having that competence supplied from outside resources "is only natural and makes good business sense," argues Brem, citing Columbia's deal with Four Music.

His colleague at Epic, managing director Jörg Hacker, sees things differently. "Hamburg remains City No. 1 in terms of repertoire, and we have an A&R manager there. The next big repertoire city is Berlin, and we also have an A&R [presence] there. The rest of the country is handled from Frankfurt, because it's not worthwhile to have offices in Munich or Cologne."

His label has a deal with Frankfurt-based 3P for its repertoire expertise, rather than for its local knowledge. "Such a constellation can bring the best results for both parties," says Hacker. "In our two years together, 3P has evolved from an external creative 'nucleus' to a fully fledged label that does its own marketing and a large part of the promotion. [That] allows us to dedicate resources to other projects."

AN ISSUE OF GEOGRAPHY

One reason majors are seeking alliances with out-of-house units is to cover scenes in different cities.

In musical terms, Frankfurt's

NUCLEUS

Location: Berlin

This production company has licensed its product to various entities. Acts include Burger Lars Dietrich (EastWest), Wiebke Schroder (EastWest), Tristan (Marlboro/BMG Munich), Swarmhead, and Hildegard Knef (distributor pending).

scene is soul/R&B-oriented, Berlin is more influenced by progressive and alternative trends, and Munich in the south is more down to earth, while Cologne prefers a strong local flavor. Hamburg retains its alternative feel but accommodates most trends, especially dance.

The aim in having ears in every town is not to sign exclusively "regional" acts, says Columbia's Brem, but to get a better and faster flow of communication about potential talent in those places.

"Despite all modern technology, day-to-day business shows that an A&R 'on location' can communicate better—on a more personal basis—with an act," he says.

With the music business being so geographically far-flung, larger companies often have to create structures in individual cities to accommodate the right people.

Until 1996, Virgin conducted most of its national A&R in-house from its Munich headquarters but in that year struck a label deal with Orbit Records (see Profile, this page) to secure the services of its founders, Sascha Basler, Bernd Burhoff, and Pascal Radon.

Recent changes in the market are making the company re-evaluate its traditional approach. Says managing director Udo Lange, "Up to now we have signed acts from all over Germany; however, I would not count out the idea of setting up a branch in another major city to specialize in specific repertoire."

DIVERSITY OF REPERTOIRE

Sometimes forging an alliance with a creative unit is done to bring in expertise in a specific genre, often rooted in a particular city's scene.

Stuttgart-based EMI label Intercord works with Superstar Recordings near Frankfurt (set up by for-



SELLENEIT



RENNER

ORBIT

Location: Hamburg
Licensed to Virgin Germany

Orbit Records was founded in 1995 by Sascha Basler, Bernd Burhoff, and Pascal Radon—three school friends from Münster—"in order to enable more creative freedom," claims Basler, a former Motor Music A&R executive.

One year later, the label scored a top 20 album with the

group Dune (fronted by vocalist Verena), which was topped by the platinum success of the single "Who Wants To Live Forever" in 1997. Currently, their project Paffendorf is on the charts with "Terminator 2 Theme: Main Title." Their act Bellini was awarded an Echo for national dance single last year for "Samba De Janeiro."

NA KLAR!

Location: Hennef, near Cologne

One of Germany's most successful producers, Helmuth Rüssmann has been at the forefront of German *schlager* production with huge sales of disco/schlager medleys. In 1992, schlager/rock artist Wolfgang Petry enjoyed a comeback with a Rüssmann production, and since then he has been on a roll.

This past year, Petry has had three albums on the charts: "Alles" (Everything), which has racked up triple-platinum sales; "Nie Genug" (Never Enough), which is double-platinum; and "Einfach Geil!" (Just Cool!), which is platinum (platinum awards in Germany are for sales of 500,000 units). The double-platinum single "Die Längste Single Der Welt"—a medley of his greatest hits—warranted an entry in the Guinness Book of Records as the longest single to date, at more than 30 minutes. A second single in the series has gone gold with 250,000 copies sold.

mer Sony Dance Pool label chief Markus Wenzl) and bkb and its label Overdose, based in Aschaffenburg, southeast of Frankfurt. It also has a nonexclusive cooperation pact with another Hamburg firm, Yo Mama, which has a strong presence in the hip-hop scene.

According to Intercord managing director Mike Heisel, this collaboration has allowed Intercord to strengthen its presence in the dance and club scene, an area that has added much to Germany's prestige but also resulted in thousands of productions.

"No company in the world can claim to be able to handle this deluge of offers professionally and to detect every trend early enough," Heisel says. "By linking up with creative cells, companies are able to spread key tasks across several people."

INTERMEDIARIES

Tim Renner, president of the music group at Universal Music Germany in Hamburg, agrees with that approach.

"Electronic music has unleashed enormous creativity in the German market, with musicians all over the country creating tracks in home studios," he says. "It's important to work with local out-of-house A&R units in order not to overlook too many of these frequently valuable artists."

Heinz Canibol, newly appointed GSA president of Cologne-based EMI, also welcomes the decentralization of A&R, although the company he has taken control of has no such agreements on a national level. As the former president of Universal, he struck a deal with Hamburg-based Booya Productions.

"Creativity requires independence in terms of time, space, and content," he says. "This makes smaller units

(Continued on next page)

OUTSIDE A&R SOURCES THRIVE IN GERMANY

(Continued from preceding page)

superior to larger organizations."

He says that, today, in-house A&R staffers are "not so much involved in the process of creating musical productions as turning these results into a successful product and marketing it."

ADMISSION OF FAILURE?

Outside the creative and label sphere, there is skepticism toward the industry's motives for delegating A&R to creative out-of-house units.



HACKER

Wolfgang Orthmayr, head of the WOM retail chain in Kiel, says, "[The majors'] performance is only average, with the occasional outstanding success.

Outsourcing is the admission of failure on the part of a record industry which only concentrates on marketing and logistics."

3P founder Moses Pelham thinks there is some truth in the accusation that majors are compensating for their slowness. "Sure they've been asleep, but that's in their nature," he says. "I think the industry here—just like in the U.S.—has no choice but to rely on creative nuclei like 3P."

IN-HOUSE STILL WORKS

One company that has chosen to stick with in-house A&R is WEA Records in Hamburg. Managing director Bernd Dopp says far too many label deals have been signed in Germany in the recent past.

"Many producers and musicians—in the dance scene in particular—have their eyes set on a label deal after only one or two hit singles, and unfortunately, they get them in many cases."

The company has licensed two acts—Sasha and Young Deenay—from production company Click Music. Dopp maintains, however, that "label deals and outsourcing A&R should remain the absolute exception" for majors.

Apart from the high costs, such deals have other disadvantages, according to Dopp. One example: "Building up catalog, which will become more and more important in the future, is now being largely neglected," he says.

The alternative is to create expertise in-house, as the company has done with its dance label MAAD (see Profile, this page).

In addition, label deals don't always work out for the repertoire provider, says Bernd Schmidt, managing director of Booya Music.



PELHAM

He says joint activities always carry the risk of the "foreign body" being rejected by

the major's corporate culture. "At the same time, you have to remain flexible and to ensure that the recipe for success is not lost. What's needed is an intermediary at the major."

Creative alliances can also spell danger for the creative partner, maintains Intercord's Heisel, citing BMG's involvement with Logic Records, which began as an indie but is now

YO MAMA

Location: Hamburg

Yo Mama Records was founded in 1992 in Hamburg by Dieter Brussat and André Luth. They jokingly call their company "the mother of all labels," adding that they are "seriously dedicated to the furtherment of soul, funk, and hip-hop."



In 1995, their idealistic artist development work bore fruit

when their act Fettes Brot (distributed by Intercord) won an Echo for newcomer of the year for the album "Auf Einem Auge Blöd" (Stupid In One Eye), which sold 150,000 units, according to the label. Upcoming acts include 19-year-old singer/songwriter Patrice, whose EP "Lions" is slated for worldwide release via Columbia/Sony. Also on tap is Visit Venus (Rough Trade in Germany/Switzerland/Austria, Columbia/Sony for the rest of the world), whose music is termed "electronica noire." The imprint licenses acts to various labels.

part of BMG Frankfurt and relatively inactive on the A&R front. "As a co-founder of this label, I painfully witnessed the demise of this successful label and its final absorption by BMG Frankfurt," Heisel says. "It's fair to

3P

Location: Frankfurt
Licensed to Epic/Sony Music

Pelham Power Productions (3P) is typical of the creative cells that are driving the German market. Moses Pelham is the founder and head of 3P; with his partner, Thomas Hofmann, formerly of the rap act RHP, he has turned 3P into a strong A&R source for Epic.



3P has delivered to Epic albums by Pelham as well as Sabrina Setlur and soul artist Xavier Naidoo, who is nominated for an Echo this year for best newcomer. Naidoo's sold-out tour surprised even his most ardent supporters; dates were forced to move from approximately 1,000-seat venues to larger halls.

Part of 3P's live strategy is to have one artist support another on record and on tour (Naidoo, for example, first appeared as guest vocalist on a Setlur single). All 3P artists work with the same group of musicians, most of whom have worked with Pelham, Hofmann, and Setlur for many years.

say that if Logic had stayed independent like Low Spirit, it would still be successful today."

It is up to the larger companies to retain the services of those that it buys, says Heisel. "Independence is the key source of motivation for creative people."

According to Jens Kuphal, man-

STRANGE WAYS

Location: Hamburg

Unlike most other labels that have served as talent scouts for the majors, Strange Ways has remained staunchly independent. The Hamburg-based label rediscovered '80s alternative star Joachim Witt, whose latest album, "Bayreuth I," was released through Epic/Sony Music. The single "Die Flut," a duet with Peter Heppner of Germany's foremost "dark wave" electronic act, Wolfsheim, reached platinum status (500,000 units) in Germany and went on to sell more than 800,000 copies.



"Die Flut" put Heppner and Wolfsheim in the spotlight, says Christoph Bolwin, head of A&R and promotion for Strange Ways. "Suddenly, everyone was after Wolfsheim." But the group is resisting the temptation to do a deal. "We have worked our asses off for many years now, we've known our acts for a long time, and now they want to reap the harvest together with us," says Bolwin.

FOUR MUSIC

Location: Stuttgart
Licensed to Columbia/Sony Music

Four Music was started by the four members of the first successful German rap outfit, Die Fantastischen Vier.

Recent releases, handled by Columbia, have included Fantastischen member Thomas D's single "Wish (Komm Zu Mir)," with Franka Potente, star of the hit German movie "Lola Rennt." Other projects have included "Weltweit" by Fantastischen's Hausmarke.

The company is also an A&R source for other acts, such as female alternative pop band Lemonbabies and hip-hop outfit Freundeskreis.

aging director at Nucleus in Berlin, for such pacts to work, the label and the major must have the same A&R vision and jointly implement the marketing philosophy. "Record companies should have enough confidence and patience, as this forms the basis for success," Kuphal says.

Christoph Bolwin, head of A&R and promotion for indie Strange Ways, has some reservations when it comes to indie/major cooperation; one of its acts, Joachim Witt, went through Epic in Germany (see Profile, this page).

"We're happy with the occasional cooperation, but in general we prefer to work independently," he says, adding that the problem is "majors tend to put their head through the wall"—i.e., charge headlong at things—"and in the process neglect certain aspects which may be important to the artists."

Universal's record companies have few joint ventures: Polydor has an alliance with Cologne dance label X-IT, home of Sash, and Mercury has an association with Harfenklang, the label of rapper Der Wolf. Motor Mu-



BREM

MAAD

Location: Hamburg

MAAD was founded by WEA Germany in 1994 and took its name from the initials of the first names of its founders, among them current label chief Andrea Grund.

It went against the trend by setting up operations within a major label instead of bringing in expertise. It has established itself in the dance market with artists including C-Block, Garcia, L.O.C., and Beatbox.

Today it is one of very few companies in Germany run by a woman. Grund remembers that when the label first started working with other music companies, she was immersed in an industry "dominated by men with ego problems and the need to prove themselves toward a woman of the same age."

GUN RECORDS

Location: Witten, north-west Germany

Great Unlimited Noises (GUN) was founded by Wolfgang Funk and "Boggi" Koepf of Drakkar Promotion in 1992 as a joint venture with BMG Ariola Munich. In its early days, the



label was involved with thrash metal and alternative rock

bands and is now one of Germany's leading metal labels.

1998 brought about its breakthrough with such acts as Tom Angelripper, Running Wild, Rage, U.D.O., Grave Digger, and young singer HIM from Finland all hitting the album chart.

However, the label's most successful act to date is the four-piece band Guano Apes, whose debut album, "Proud Like A God," has been on the chart for 56 weeks, surpassing platinum sales (500,000 units).

Funk says, "The way record companies are set up today, I cannot imagine that a major company in Germany could have broken a hard rock act such as the Guano Apes. The big record companies are structured in order to achieve large returns as quickly as possible, and this is naturally achieved much quicker and less costly with run-of-the-mill cloned acts, as opposed to establishing a rock act on a long-term basis. This shortsighted way of thinking can hurt the entire industry in the long run, because neither personalities nor superstars nor back catalog is being built up. I can only hope that the decision-makers think this topic over: Otherwise, where are the new Rolling Stones or Westenhagens going to come from?"

sic also had many distribution deals with dance labels.

Universal's Renner sums up the feeling that creative alliances will continue to thrive in Germany, but alongside in-house A&R. But dialogue, and even control, he suggests, will be much stronger.

"By working in conjunction with local creative people—not necessarily A&R units, but frequently the artists themselves, who can keep the company updated on the latest trends—it is possible to manage A&R superbly from a single central location.

"Sub-companies scattered across the entire country are frequently not linked closely enough to their parent companies," he adds. "Consequently, this model has not always paid off for competitors."



CANIBOL

This story was prepared by Wolfgang Spahr in Hamburg, Ellie Wehnert in Munich, Christian Arndt in Frankfurt, and Dominic Pride in London.

RIAA'S 1998 FIGURES SHOW TURNAROUND

(Continued from page 5)

letin, Feb. 18). Unit sales fell 6.5% in 1997.

A big reason for the discrepancy between the increases in unit shipments and dollar value is that relatively high-priced full-length CDs and music videos drove the market's growth last year.

Hilary Rosen, president/CEO of the RIAA, says, "Just after everyone predicted the demise of the album and an overemphasis by the record companies on songs rather than artists or albums, these numbers prove that they were wrong."

Shipments of albums in all formats rose 9% last year to 1.01 billion units. Moreover, that increase matches the year-end result reported earlier by SoundScan, which has not been the case in recent years.

"The difference between shipments and sales in the past was a bigger spread because people were carrying more inventory," says Rosen. "But distribution companies have become quite sophisticated about overnight delivery, and retailers have gotten much better at their own inventory management."

While the CD continued to be the dominant format for recorded music—with net unit shipments of albums up 12.5% to 847 million—the bigger news is that the steady and steep decline of the cassette has been moderated for the first time in years. Cassette album shipments fell 8.2% last year to 158.5 million units, and their dollar value declined 6.6% to \$1.42 billion. But the year before, units plunged 23.4% and dollar sales fell 20.1%.

The easing of the cassette's fall has been attributed in part to an awareness campaign created last year by the International Recording Media Assn. (IRMA), the trade organization for audio manufacturers.

IRMA executive VP Charles Van Horn says, "The awareness program really did cause cassettes to be posi-

tioned differently in stores and labels to give more attention to cassettes."

Another factor in the year-end results is a turnaround in direct and special market sales. Units shipped through mail order, record clubs, and nontraditional retail outlets rose 11.6% last year to 274.3 million as dollar sales increased 7.4% to \$1.6 billion. This market declined 19% in 1997.

Industry observers attribute the reversal to an increase in selling music on TV, the enormous growth of music sales at nontraditional retailers like Pottery Barn and Starbucks, and a turnaround at the record clubs.

"Record clubs had a dramatic fall-off the prior year," says Rosen. "Record clubs are all about marketing and direct-mail strategies, and I think they've focused more and caught up with the Internet."

The RIAA says that Internet results are not included among direct and special market sales, except for the online results from record club Columbia House.

Unit shipments at retail, a category that includes the Internet, as well as traditional music stores and departments, rose 4% last year to 850 million units, with a 12.8% increase in dollar sales, to \$12.1 billion.

The format showing the biggest growth in 1998 was music video. Units rose 46.2% to 27.2 million, while dollar sales went up 56.8% to \$508 million. The RIAA points out that the biggest-selling music videos of the year were by acts such as Backstreet Boys, 'N Sync, and Hanson, which indicates that teenage consumers were driving the growth in music video.

And, for the first time, the RIAA tracked DVD music video sales, reporting that net shipments were 500,000 and dollar sales \$12.2 million.

SONY INKS DEAL WITH PRODUCER JERKINS

(Continued from page 12)

kind of diversity. There's a side of me that hasn't been heard."

Among the artists Jerkins has worked with for Sony are Latin star Marc Anthony and Michael Jackson, who has just begun developing material for a new album. He has also worked with Columbia female R&B quartet Destiny's Child.

In addition, Jerkins has been busy with two as-yet-unnamed acts that will bow on his Darkchild imprint. The label, for which no firm launch date has been set, will be distributed and marketed worldwide by various Sony labels.

Mottola says the deal is not exclusive, allowing Jerkins to work on outside projects—as he did recently with Spice Girls. However, Mottola notes that Jerkins' plate is almost full with Sony sessions and is likely to remain that way for some time.

Although Jerkins—who operates out of Mays Landing, N.J.—has worked primarily with U.S.-based acts to date, the Sony deal is likely to boost his international presence, according to Mottola. "All of our companies in North America, Asia, Europe, and Latin America can take advantage of

One of the biggest disappointments of the year appeared to be singles sales. Shipments of CD singles declined 16.1% to 56 million units, and their dollar value was down 21.8% to \$213.2 million. Cassette singles took an even bigger tumble, with units down 37.4% to \$26.4 million and dollar value off 28.3% to \$94.4 million. And vinyl singles fell 28% to 5.4 million units and 27.8% to \$25.7 million.

But the RIAA says that the news is not as bad as it seems. Comparisons with 1997 were difficult because that was the year of the highest-certified single ever (11 million units), Elton John's tribute to the late Diana, the Princess of Wales, "Candle In The Wind 1997." (The "Candle" effect was also noted in the just-released figures for the U.K. music market; see story, page 5.)

Although vinyl singles were off, vinyl albums made a comeback last year. Net unit shipments rose 25.9% to 3.4 million, although dollar sales were up only 2.1% to \$34 million.

The RIAA's figures are compiled by accounting firm PricewaterhouseCoopers, which receives quarterly shipment figures from record distributors representing 90% of the total market. The firm uses SoundScan figures to estimate shipments for the remainder of the market. Net unit shipments are gross shipments minus returns, which are recorded 30 days after product is released. Dollar values are based on suggested list prices, although many retailers sell recordings at prices well below list.

For 1997, the RIAA reported that net unit shipments fell 6.5% to 1.06 billion from 1.13 billion the year before, while the dollar value of those shipments dropped 2.4% to \$12.2 billion from \$12.5 billion (Billboard, Feb. 28, 1998).

Rodney's skills and talent," he says.

Jerkins says the Sony deal, combined with his Grammy nominations for his work with Monica and Brandy—he co-wrote and produced their hit "The Boy Is Mine"—represents the culmination of a goal he set for himself as a teenager.

"I made it a goal to be nominated for a Grammy by 21 and to have my own label by 21," he says. "All I want to do is keep getting those No. 1 songs out there."

Jerkins adds that he wants to bring a performance-based approach back to R&B. "I don't depend on samples for my career," he says. "I want to be one of the ones that takes music back to where it was. Quincy Jones, Gamble & Huff, those guys made real music; they didn't focus on just drums and basslines. I want to make music that people can cry to and people can dance to."

In another Sony label deal, the company inked a three-year worldwide distribution arrangement with NextNext Music, a New York-based label operated by industry veteran Dennis Wheeler and musician/songwriter/producer Carlos Alomar (Billboard Bulletin, Feb. 17).

Music Industry Scorecard: Jan.-Dec. 1995-98

MANUFACTURERS' UNIT SHIPMENTS (MILLIONS NET AFTER RETURNS)

	1995	1996	1997	1998	% Change '97-'98
CD	722.9	778.9	753.1	847.0	12.5
CD Single	21.5	43.2	66.7	56.0	-16.0
Cassette	272.6	225.3	172.6	158.5	-8.2
Cassette Single	70.7	59.9	42.2	26.4	-37.4
Vinyl LP/EP	2.2	2.9	2.7	3.4	25.9
Vinyl Single	10.2	10.1	7.5	5.4	-28.0
Music Video	12.6	16.9	18.6	27.2	46.2
DVD	-	-	-	0.5	-
TOTALS	1,112.7	1,137.2	1,063.4	1,124.3	5.7
TOTAL RETAIL*		833.9	817.5	850.0	4.0

MANUFACTURERS' DOLLAR VALUE (\$ MILLIONS AT SUGGESTED LIST PRICE)

	1995	1996	1997	1998	% Change '97-'98
CD	9,377.4	9,934.7	8,915.1	11,416.0	15.1
CD Single	110.9	184.1	272.7	213.2	-21.8
Cassette	2,303.6	1,905.3	1,522.7	1,419.9	-6.6
Cassette Single	236.3	189.3	133.5	94.4	-28.3
Vinyl LP/EP	25.1	36.8	33.3	34.0	2.1
Vinyl Single	46.7	47.5	35.6	25.7	-27.8
Music Video	220.3	236.1	323.9	508.0	56.8
DVD	-	-	-	12.2	-
TOTALS	12,320.3	12,533.8	12,236.8	13,723.5	12.1
TOTAL RETAIL*		10,768.0	10,785.8	12,165.4	12.8

* RETAIL TOTALS DO NOT INCLUDE RECORD CLUBS AND OTHER SPECIAL MARKETS

Source: Recording Industry Assn. of America

UNIVERSAL-ISLAND U.K. TAKES SHAPE

(Continued from page 14)

include U2, Ocean Colour Scene, Pulp, the Charlatans, the Cranberries, Paul Weller, the Orb, and PJ Harvey. It will also handle catalog releases from Bob Marley, Jimi Hendrix, Steely Dan, and Fairport Convention. Its holdings also include the Chess blues and Island reggae catalogs, as well as Motown's catalog.

The new Universal-Island combine will employ 59 staffers. This compares with total pre-merger head counts of about 80 at Universal Music U.K. and about 60 at Island Records U.K.

The new Universal-Island combine will employ 59 staffers—down from about 140 pre-merger

The reduction is understood to have been achieved through layoffs in Universal's press department (taking the head count from about a dozen to five); in sales teams; at Island's promotion department, thought to have been axed in its entirety; and in A&R departments at Island and MCA/Geffen.

Island Records U.K. head of A&R Nick Angel is not part of the new setup. According to a Universal-Island spokeswoman, the company is negotiating a deal with the executive whereby Angel will con-

tinue to work "in some capacity" for the rest of '99, advising on U2 and acts he signed, specifically female singer/songwriter Harvey and the Stereo MC's.

The spokeswoman says that the A&R team is now 11 staffers strong, including A&R director Coxon.

The head of A&R for MCA/Geffen, John Walsh, is understood to have exited during the week ending Feb. 12. The company was unable to confirm this by press time; Walsh did not return calls.

Chris Cradock, who manages Ocean Colour Scene—Universal Music U.K.'s biggest-selling domestic act—believes that the new organization will bring efficiencies to the process of breaking Universal's domestically signed acts overseas.

"Universal [U.K.] had no real link with Universal Music International before," he says. "They were so separate it was ludicrous. Having Steve Matthews there now is a big plus for us. They're going to have teething problems. But I'm looking forward to every hand-shake and every argument—and I'm sure there'll be lots of both."

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U.K. BUSINESS NOTCHES RECORD NUMBERS

(Continued from page 5)

Information Network (CIN) in the British Phonographic Industry (BPI) trade deliveries roundup for the quarter and year to Dec. 31. The trade report was published Feb. 12 (BillboardBulletin, Feb. 15).

Michael's and Williams' albums made sizable contributions to a record year for U.K. deliveries, as the British music industry shrugged off gloomy predictions and bounced back with a vengeance. Music merchants, however, are expressing a degree of caution about the healthy-looking statistics.

"I would reserve judgment on the optimism," says Andy Gray, managing director of indie chain Andy's Records, citing the amount of shipped product that is still to be sold through to consumers.

The continuing decline of the cassette market and what one leading retailer calls the "Lazarus-like" resurrection of the MiniDisc are among the key points in the new figures, which show that the 1998 value of recorded music trade deliveries in the U.K. rose 5.5% from the previous year. A strong last quarter (October-December) pushed that annual value to a record 1.12 billion pounds (\$1.83 billion).

Fueled by an 18% rise in CD album units to 69.9 million units, total music shipments in the last quarter were valued at 454 million pounds (\$740 million)—an 11% rise over the same period in 1997. Annual album shipments, according to the BPI, were up 6.2% to 210.2 million units (valued at 995.4 million pounds/\$1.62 billion).

Nevertheless, retailers remain cautious about the relevance of the figures to their over-the-counter experience. HMV U.K. operations director Wilf Walsh, for example, says, "I'm a little skeptical about shipment figures because they always include stuff that's sitting in retailers' stockrooms waiting to go back. I'm more interested in sales that go into customers' hands.

"There's no doubt," Walsh continues, "that [the rise] has purely been driven by the fact that the Christmas releases were much stronger than in 1997. On the face of it, the numbers are good, but also there's obviously increased competition activity—there were simply more people selling

music in 1998 than 1997—and that would help the figures along."

Andy's Records' Gray also says he would "slightly question the last-quarter figures," agreeing that "the trouble is, these are shipments, not sales."

Echoing Walsh's comments on crowded release schedules and the amount of unsold stock at retail, Gray adds, "There were over 100 TV-advertised albums released in that last quarter, and a lot of them didn't sell particularly well, especially the various-artists compilations. It all depends on how many are going to come back [to suppliers] after Christmas."

Within the albums market, the last quarter saw an 18.6% fall in cassette units to 13.3 million. The annual figures show the U.K. cassette market now at 32.2 million units, down 12% from 1997.

Walsh confirms that HMV has seen a decline in cassette sales "in line with the market." He says, "It's rapidly fading away, although thankfully we can call on MiniDisc, DVD, and laserdisc to fill these kind of gaps. As one technology fades, there's always something to replace it with."

The BPI says that although it has not broken out MiniDisc sales in the

latest statistics, the format shipped 250,000 units during the year, "a five-fold increase on 1997."

Walsh describes the MiniDisc revival as "a Lazarus-like recovery."

Figures for MiniDisc shipments will be broken out in future BPI market-information statements.

Singles shipments fell 8.8% from 1997 to 79.4 million units (valued at 122.8 million pounds/\$200.2 million). The BPI says the decline is accounted for by sales of Elton John's "Candle In The Wind" Princess Diana tribute inflating singles sales in 1997. Discounting that record's sales

reveals a singles market stabilized at about 80 million units annually, according to the labels' body.

Simultaneously published BPI figures for the classical market show how the "Titanic" effect buoyed up U.K. shipments in 1998, with sales of the multi-platinum Sony Classical album contributing heavily to a 10.6% increase in units to 16.2 million. Annual value of the classical market rose 13% to 73.1 million pounds (\$119.2 million). Value in the last quarter rose 2.1% over 1997 to 24.7 million pounds (\$40.3 million), based on 5.3 million units.

BRIT AWARDS RAISE ACTS' PROFILES

(Continued from page 5)

casters' Audience Research Board say the two-hour national broadcast Feb. 17 on the ITV network attracted 9.1 million viewers—reversing last year's decline and capturing an estimated 16.7% of the population. The event was held at the London Arena the night before the broadcast.

International TV syndicator Eagle Rock also says the show's slick production will make the job of selling it to the remaining 50-plus undecided TV channels much easier; to date 106 broadcasters have taken the show (Billboard, Jan. 23).

The personality of EMI/Chrysalis artist Williams dominated the event.

He snared a triple win for best single ("Angels"), video ("Millennium"), and British male solo artist; made a theatrical arrival at the event by descending from a helicopter; and performed the show's opening song, "Let Me Entertain You."

Now that the Brits show has a strong international profile, Williams' wins will deliver a huge boost to the star's efforts to build worldwide sales for his current set, "I've Been Expecting You," says his label.

International press coverage is already stoking interest from EMI companies. "In the last 24 hours, my E-mails have gone mad," says Katie

Conroy, VP of international promotions and artist relations for EMI U.K. Conroy adds that the singer's U.S. and Canadian appearances, which are to begin in mid-March, will get a great lift from his wins.

"The Brits is a worldwide program now," she says. "When Robbie goes to the U.S., he's going to be known as the guy who got three Brits."

However, Williams is aware that his triple Brits win will not in itself conquer the U.S. market.

"I recognize that America is going to be a huge challenge for me," he says. "But I am looking forward to going to America after my U.K. and European tour."

Williams' album is tentatively slated for a U.S. release on Capitol in April, according to his management.

Including U.K. figures, worldwide sales of "I've Been Expecting You" are at 2.3 million, says Conroy, adding that Williams' previous set, "Life Thru A Lens," is at 2.4 million.

Double winners the Manic Street Preachers (Epic U.K.) are also set for an international fillip from their two wins (British group and album for "This Is My Truth Tell Me Yours").

The Manics' wins resulted in their second "double"—they snatched the same two awards in 1997.

Epic U.K./S2 international marketing director John Fowler says the wins will help the Manics in continental Europe, where they have sold some 30% of their 1.1 million units of the winning album since its release.

"My colleagues in Europe take a great deal of interest, but [the sales impact] depends on the way that is translated to the public," he says.

At home, the industry says the trade can expect retail mileage from other wins, such as Belle & Sebastian's unexpected nod for best British newcomer (see story, this page).

Dealers have given a thumbs-up to the show. Billy Gray, marketing director of 39-store Andy's Records, the U.K.'s largest independent retail chain, describes the event as "certainly the best Brits show that I've ever been to."

Gray believes that the Eurythmics—which won the award for outstanding contribution to British music—will clean up. "I'm sure there will be a big upsurge in sales of their catalog and new interest in their career after the TV show," he says.

Adrian Rondeau, owner of indie store Adrian's in Wickford, Essex, says Williams' sales will be boosted

by his performance and awards. "The signs were there on Wednesday morning [Feb. 17], even before the awards were shown. It's actually been stimulating sales on his first album."

Williams' hat trick was seen as a vindication of the label's faith in the singer, and it was greeted warmly by Jean-Francois ("J-F") Cecillon, the former president of EMI Records Group U.K. and current CEO of Sega Europe. "Now Robbie's in the category of British superstars like Oasis, Blur, and the Manics," says Cecillon, whose support through the artist's personal problems was acknowledged by Williams himself last year.

Other key winners included:

British female artist: Des'ree (S2/Sony Music).

British dance act: Fatboy Slim (Skint).

International group: the Corrs (143/EastWest).

International male: Beck (Geffen/Universal).

International female: Natalie Imbruglia (RCA).

International newcomer: Natalie Imbruglia (RCA).

Assistance in preparing this story was provided by Adam White, Tom Ferguson, and Mike McGeever.

WINNER/PERFORMER: THE CORRS

Performing at the Brits was like a vindication of the band's efforts to crack the U.K., says Caroline Corr, drummer of the Irish four-piece, which was named best international group.

The Corrs' acoustic version of "Runaway" segued into a head-down Irish rock jam of "Haste To The Wedding," necessitating a change of stage and presenting challenges for the sound crew and footwear problems for sisters Andrea and Sharon Corr.

Yet the band's drummer sees the award as "a crowning achievement." Despite the band's heavy TV presence in recent months, the Brit Awards' wide exposure offers a chance to pick up new fans, says Corr.

"A lot of people may not have seen us [before]," she says. "The people who come to our concerts are fans. The Brits [reach] everyone, young and old."

DOMINIC PRIDE

Brit Awards Is Setting For Jubilee 2000 Push

BY JEFF CLARK-MEADS

LONDON—Jubilee 2000, the U.K. music industry-backed campaign for the relief of Third World debt, received its highest-profile boost yet at the Brits.

The show included a video featuring such artists as David Bowie and Jarvis Cocker explaining Jubilee 2000's aim of persuading governments to mark the millennium by canceling sums owed by developing nations (Billboard, Jan. 30).

Jubilee 2000 received the Brits' Freddie Mercury Award honoring charitable organizations; the statuette was received by Bono and Muhammad Ali.

Bono made a speech appealing for public support for the campaign. The speech appeared in the U.K. version of the televised show, but it remains to be seen whether other

nations will include it.

On Feb. 17, the day after the show's taping, Bono appeared on a variety of news outlets to discuss the issues raised; a number of Brit Award winners also mentioned Jubilee 2000 during interviews.

Bono's interviews included one on BBC Radio 4's "Today" program, the most prestigious and influential current affairs show on British radio.

The Jubilee 2000 campaign is being driven in the U.K. music industry by Universal Music International general counsel Richard Constant, Universal-Island U.K. managing director Marc Marot, and Beggars Banquet founder Martin Mills.

Constant says, "We are delighted by the coverage it received at the Brits and elsewhere. We hope that

this will encourage the business to adopt it more widely."

In recent weeks, Jubilee 2000 has had expressions of support from the British Assn. of Record Dealers—though Constant notes that the organization's directors left it to the individual chains to decide to what degree they wish to be involved—and from the International Managers Forum and the U.K. Concert Promoters Assn.

There is, though, some resistance to the campaign in the media. The more popular newspapers have suggested that Jubilee 2000 is another promotional vehicle for insincere artists, while the heavyweight Financial Times said in a Feb. 17 editorial on Jubilee 2000 that the political and economic situation in Africa is so complex that "a millennium solution is unrealistic."

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 756 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart positions and song titles like 'NO. 1 SLIDE', 'HAVE YOU EVER?', 'ANGEL', 'ANGEL OF MINE', etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs that have been on the chart for more than 20 weeks.

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Lists songs alphabetically by title.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes chart positions and song titles like 'NO. 1 LOVE ME', 'JUST DON'T GIVE A F***', 'BLUE MONDAY', etc.

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

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THE Billboard 200

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

FEBRUARY 27, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1/Greatest Gainer ◀						
1	1	2	5	BRITNEY SPEARS ▲ ² JIVE 41651 (10.98/16.98) 3 weeks at No. 1	...BABY ONE MORE TIME	1
2	3	4	13	THE OFFSPRING ▲ ² COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
3	2	5	25	LAURYN HILL ▲ ⁴ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
4	5	8	47	'N SYNC ▲ ³ RCA 67613 (11.98/17.98)	'N SYNC	2
5	6	9	55	DIXIE CHICKS ▲ ⁴ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	5
6	8	7	12	2PAC AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
7	12	21	14	CHER WARNER BROS. 47121 (10.98/16.98)	BELIEVE	7
8	14	13	67	SHANIA TWAIN ▲ ⁸ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
9	10	12	20	EVERLAST ▲ TOMMY BOY 1236 (11.98/16.98) HS	WHITEY FORD SINGS THE BLUES	9
10	4	1	3	FOXY BROWN VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
11	9	10	8	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
12	17	18	64	WILL SMITH ▲ ³ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
13	11	11	20	JAY-Z ▲ ³ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
14	19	20	79	BACKSTREET BOYS ▲ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
15	7	3	4	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
16	13	14	14	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
17	20	15	13	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
18	15	17	6	VARIOUS ARTISTS ● KOCH 8803 (9.98/16.98)	WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3	15
19	16	6	4	DAVE MATTHEWS/TIM REYNOLDS BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
20	27	25	83	SARAH MCLACHLAN ▲ ³ ARISTA 18970 (10.98/17.98)	SURFACING	2
▶ Hot Shot Debut ◀						
21	NEW	1	1	COLLECTIVE SOUL ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
22	65	86	3	SOUNDTRACK POLYGRAM TV 538743/MERCURY (11.98 EQ/17.98)	THE '60S	22
23	25	28	5	SUGAR RAY ● LAVA/ATLANTIC 83151/AG (10.98/16.98)	14:59	19
24	24	19	13	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/16.98)	SPIRIT	3
25	28	22	48	LIMP BIZKIT FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
26	23	31	13	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
27	22	23	39	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
28	31	37	9	TYRESE ● RCA 66901* (9.98/13.98) HS	TYRESE	28
29	21	16	16	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
30	NEW	1	1	VARIOUS ARTISTS GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	30
31	30	24	13	GARTH BROOKS ▲ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
32	29	29	36	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/16.98)	NEVER S-A-Y NEVER	2
33	26	27	16	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
34	32	30	21	GOO GOO DOLLS ▲ WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
35	35	43	15	JUVENILE CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	35
36	37	33	46	SOUNDTRACK ▲ ⁴ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
37	38	39	72	CREED ▲ ² WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
38	33	26	5	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
39	34	32	9	BUSTA RHYMES ▲ FLIP/ODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
40	18	—	2	TEAR DA CLUB UP THUGS HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
41	39	36	12	METALLICA ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
42	47	47	3	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
43	62	59	16	98 DEGREES ● MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	43
44	42	40	20	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
45	48	55	31	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
46	53	51	26	KORN ▲ IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
47	43	38	15	ALANIS MORISSETTE ▲ ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
48	50	45	32	BARENAKED LADIES ▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
49	36	34	9	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
50	40	35	15	SOUNDTRACK INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
51	41	41	14	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
52	45	46	25	ROB ZOMBIE ▲ GEFENN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
53	52	49	34	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
54	NEW	1	1	SOUNDTRACK 143/ATLANTIC 83163/AG (10.98/17.98)	MESSAGE IN A BOTTLE	54
55	51	52	102	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
56	44	44	9	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
57	56	53	63	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
58	46	42	10	REDMAN ● DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
59	49	50	20	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
60	55	56	40	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5
61	57	54	71	EVERCLEAR ▲ ² CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
62	63	70	7	ORGY ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	62
63	60	67	43	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
64	NEW	1	1	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	64
65	NEW	1	1	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	65
66	54	57	13	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
67	66	68	23	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
68	64	66	50	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
69	68	62	14	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
70	59	48	12	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
71	77	75	65	CELINE DION ▲ ⁸ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
72	72	71	20	SHERYL CROW ▲ ⁸ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
73	97	109	66	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
74	61	69	22	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
75	73	92	9	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	73
76	70	64	97	THIRD EYE BLIND ▲ ⁴ ELEKTRA 62012*/EEG (11.98/17.98) HS	THIRD EYE BLIND	25
77	67	60	31	BEASTIE BOYS ▲ ³ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
78	69	61	22	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) HS	SOUL'S CORE	54
79	81	72	42	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
80	76	78	28	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) HS	DESIRELESS	45
81	75	74	19	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
▶ Pacesetter ◀						
82	191	—	2	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	82
83	78	76	36	EVE 6 ▲ RCA 67617 (10.98/16.98) HS	EVE 6	33
84	74	82	16	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
85	71	58	13	SOUNDTRACK ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
86	NEW	1	1	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EEG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	86
87	83	79	19	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/16.98)	...HITS	18
88	58	133	51	BIG BAD VOODOO DADDY ● COOLVILLE 90290/INTERSCOPE (10.98/16.98)	BIG BAD VOODOO DADDY	47
89	79	89	20	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	72
90	93	99	48	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
91	89	84	14	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
92	95	81	39	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
93	100	108	4	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	93
94	84	94	21	KEITH SWEAT ▲ ELEKTRA 62262/EEG (10.98/16.98)	STILL IN THE GAME	6
95	87	97	26	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
96	82	65	14	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 565668/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
97	86	80	25	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
98	80	77	13	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	7
99	91	93	15	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
100	102	118	14	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
101	92	87	34	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
102	85	73	5	THE BLACK CROWES AMERICAN 69361/COLUMBIA (10.98 EQ/16.98)	BY YOUR SIDE	26
103	99	91	17	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
104	112	111	25	ALABAMA ▲ ² RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
105	98	113	27	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

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In 1998,
seventy-two
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to all the Artists,
Producers, Engineers,
Managers, Writers, and
Record Companies who
made this possible.

Eddie, Janice,
Troy, Danielle,
and the entire
Hit Factory staff.

RECORD OF THE YEAR

The Boy Is Mine, BRANDY & MONICA, Atlantic/Arista
My Heart Will Go On, CELINE DION, 550 Music/Sony Classical
You're Still the One, SHANIA TWAIN, Mercury

ALBUM OF THE YEAR

The Miseducation Of Lauryn Hill, LAURYN HILL, Ruffhouse/Columbia

SONG OF THE YEAR

I Don't Want To Miss A Thing, AEROSMITH, Diane Warren, songwriter, Columbia/Sony Music Soundtrax
Lean On Me, KIRK FRANKLIN WITH MARY J. BLIGE, R. KELLY, BONO, CRYSTAL LEWIS & THE FAMILY, Kirk Franklin, songwriter, Gospo Centric/Interscope
My Heart Will Go On, CELINE DION, James Horner & Will Jennings, songwriters, 550 Music/Sony Classical
You're Still the One, SHANIA TWAIN, Robert John "Mutt" Lange & Shania Twain, songwriters, Mercury

BEST NEW ARTIST

BACKSTREET BOYS
ANDREA BOCELLI
LAURYN HILL

POP

Best Female Pop Vocal Performance
My Heart Will Go On, CELINE DION, 550 Music/Sony Classical
Best Male Pop Vocal Performance
Anytime, BRIAN MCKNIGHT, Motown
You Were Meant For Me, STING, Panjaa
Best Pop Performance by a Duo or Group with Vocal
I Don't Want To Miss A Thing, AEROSMITH, Columbia/Sony Music Soundtrax
Best Pop Collaboration with Vocals
I'm Your Angel, R. KELLY & CELINE DION, Jive
Best Pop Instrumental Performance
The X-Files Theme, THE DUST BROTHERS, Elektra/EEG
Best Pop Album
Let's Talk About Love, CELINE DION, 550 Music/Epic

ROCK

Best Rock Performance by a Duo or Group with Vocal
Pink, AEROSMITH, Columbia

R&B

Best Female R&B Vocal Performance
Are You That Somebody? AALIYAH, Blackground/Atlantic
Doo Wop (That Thing), LAURYN HILL, Ruffhouse/Columbia
I Get Lonely, JANET JACKSON, Virgin
Best Male R&B Vocal Performance
Matrimony: Maybe You, MAXWELL, Columbia
The Only One For Me, BRIAN MCKNIGHT, Motown
I Know, LUTHER VANDROSS, Virgin
Best R&B Performance by a Duo or Group with Vocal
The Boy Is Mine, BRANDY & MONICA, Atlantic/Arista
Lean On Me, KIRK FRANKLIN WITH MARY J. BLIGE, R. KELLY, BONO, CRYSTAL LEWIS & THE FAMILY, Gospo Centric/Interscope
Stay, THE TEMPTATIONS, Motown
Best R&B Song
The Boy Is Mine, BRANDY & MONICA, Brandy, Lashawn Daniels, Fred Jerkins III, Rodney Jerkins & Japhe Tejeda, songwriters, Atlantic/Arista
Doo Wop (That Thing), LAURYN HILL, Lauryn Hill, songwriter, Ruffhouse/Columbia
Lean On Me, KIRK FRANKLIN WITH MARY J. BLIGE, R. KELLY, BONO, CRYSTAL LEWIS & THE FAMILY, Kirk Franklin, songwriter, Gospo Centric/Interscope
Best R&B Album
Never Say Never, BRANDY, Atlantic
The Miseducation Of Lauryn Hill, LAURYN HILL, Ruffhouse/Columbia
Embrya, MAXWELL, Columbia
Best Traditional R&B Vocal Performance
Phoenix Rising, THE TEMPTATIONS, Motown
I Know, LUTHER VANDROSS, Virgin

RAP

Best Rap Solo Performance
Lost Ones, LAURYN HILL, Ruffhouse/Columbia
Hard Knock Life, JAY-Z, Roc-A-Fella/Def Jam
Gone Till November, WYCLEF JEAN, Ruffhouse/Columbia
Gettin' Jiggy Wit It, WILL SMITH, Columbia
Best Rap Performance by a Duo or Group
Deja Vu (Uptown Baby), LORD TARIQ & PETER GUNZ, Codeine/Columbia Records
Ghetto Supastar, PRAS MICHEL FEATURING OL' DIRTY BASTARD AND MYA, Interscope

Best Rap Album

Capital Punishment, BIG PUNISHER, RCA/Loud
Life In 1472 - The Original Soundtrack, JERMAINE DUPRI, SoSo Def/Columbia
Vol. 2...Hard Knock Life, JAY-Z, Roc-A-Fella/Def Jam
Harlem World, MASE, Bad Boy
The Love Movement, A TRIBE CALLED QUEST, Jive

COUNTRY

Best Female Country Vocal Performance
You're Still the One, SHANIA TWAIN, Mercury
Best Country Song
You're Still the One, SHANIA TWAIN, Robert John "Mutt" Lange & Shania Twain, songwriters, Mercury

GOSPEL

Best Traditional Soul Gospel Album
He Leadeth Me, CISSY HOUSTON, House Of Blues Music
Best Contemporary Soul Gospel Album
Finally Karen, KAREN CLARK-SHEARD, Island Black Music
The Nu Nation Project, KIRK FRANKLIN, Gospo Centric
Best Gospel Choir or Chorus Album
Pastor Hezekiah Walker Presents The LFT Church Choir - Live At Love Fellowship Tabernacle, Verity

REGGAE

Best Reggae Album
Inna Heights, BUJU BANTON, VP

WORLD MUSIC

Best World Music Album
Oremi, ANGELIQUE KIDJO, Island
Contact From The Underworld Of Redboy, ROBBIE ROBERTSON, Capitol

CHILDREN

Best Musical Album For Children
The Playground, TONY BENNETT, RPM/Columbia

SPOKEN WORD

Best Spoken Comedy Album
I'm Telling You For The Last Time, JERFY SEINFELD, Universal

MUSICAL SHOW

Best Musical Show Album
Cabaret, RCA Victor
Ragtime The Musical, RCA Victor

COMPOSING

Best Song Written for a Motion Picture or for Television
I Don't Want To Miss A Thing, AEROSMITH, Diane Warren, songwriter, Columbia
My Heart Will Go On, CELINE DION, James Horner & Will Jennings, songwriters, 550 Music/Sony Classical
True To Your Heart, 98 DEGREES AND STEVIE WONDER, Matthew Wilder & David Zippel, songwriters, Disney

ARRANGING

Best Instrumental Arrangement Accompanying Vocal
I Believe/You'll Never Walk Alone, BARBRA STREISAND, Jeremy Lubbock, arranger, Columbia

PRODUCTION

Best Engineered Album, Non-Classical
Contact From the Underworld Of Redboy, ROBBIE ROBERTSON, Howie B., Andy Bradfield, Jamie Cerniglia, Marius de Vries, Chris Fogel, Tim Gordine, Troy Matthews, Pat McCarthy, Dane Ngahuka, Randall Prescott, Carmen Rizzo, Tim Stroh & Jim Wilson, engineers, Capitol
The Nu Nation Project, KIRK FRANKLIN, Gerald Baillergeau, Chris Bell, Kevin Bond, Bassy Bob Brockman, Mick Guzauski, Fred Hammond, Ray Hammond, Tim Kimsey, Victor "Vino" Merritt & Mark Williams, engineers, Gospo Centric

Producer Of The Year, Non-Classical

LAURYN HILL
The Miseducation Of Lauryn Hill, LAURYN HILL

Remixer of the Year, Non-Classical

Masters At Work
Days Like This, KENNY LATTIMORE
Go Deep (Thunder Mix), JANET JACKSON
I Want You Back, MELANIE B. FEATURING MISSY "MISDEMEANOR" ELLIOT

David Morales

My All/Breakdown, MARIAH CAREY
Rooftop, MARIAH CAREY

CLASSICAL

Best Small Ensemble Performance
Reich: Music for 18 Musicians, STEVE REICH AND MUSICIANS, Nonesuch

MUSIC VIDEO

Best Music Video, Short Form
Pink, AEROSMITH, Columbia
Bachelorette, BJORK, Elektra/EEG

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
106	88	85	10	VARIOUS ARTISTS NO LIMIT 50724*/PRIORITY (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	19
107	174	—	18	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
108	94	90	12	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
109	108	107	17	JONNY LANG A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28
110	114	119	89	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	2
111	130	142	44	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59
112	NEW ▶	—	1	THE OTHER ONES GRATEFUL DEAD 14062/ARISTA (20.98 CD) [HS]	THE STRANGE REMAIN	112
113	103	83	10	SOUNDTRACK ● WARNER SUNSET/ATLANTIC 83153/AG (10.98/17.98)	YOU'VE GOT MAIL	44
114	109	112	96	SAVAGE GARDEN ▲ ⁵ COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	3
115	101	98	25	MONIFAH UPTOWN 53155*/UNIVERSAL (10.98/16.98)	MO'HOGANY	96
116	105	104	67	SPICE GIRLS ▲ ³ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
117	115	103	40	GARBAGE ● ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
118	104	115	12	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
119	128	147	6	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98) [HS]	NO PLACE THAT FAR	119
120	113	110	16	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98) [HS]	HOLIDAY MAN	109
121	90	63	4	ANI DIFRANCO RIGHTEOUS BABE 013 (10.98/15.98)	UP UP UP UP UP UP	29
122	117	105	46	ALL SAINTS ▲ LONDON/ISLAND 828997/MERCURY (10.98 EQ/16.98) [HS]	ALL SAINTS	40
123	119	101	12	PEARL JAM ● EPIC 69752* (11.98 EQ/17.98)	LIVE ON TWO LEGS	15
124	140	137	28	DIAMOND RIO ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	70
125	111	189	3	VARIOUS ARTISTS BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS	111
126	118	122	15	TOTAL BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
127	127	144	5	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) [HS]	WWW.THUG.COM	127
128	143	130	24	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	4
129	121	117	22	MARILYN MANSON NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
130	134	123	54	SOUNDTRACK ▲ ² MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
131	137	127	62	SOUNDTRACK ▲ ¹⁰ SONY CLASSICAL 63213 (10.98 EQ/17.98)	TITANIC	1
132	122	124	74	USHER ▲ ³ LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
133	120	143	27	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	17
134	125	102	15	U2 ▲ ² ISLAND 524612/MERCURY (24.98 EQ CD)	THE BEST OF 1980-1990/THE B-SIDES	2
135	107	88	8	SOUNDTRACK COLUMBIA 69762 (11.98 EQ/17.98)	THE FACULTY	47
136	110	100	12	VARIOUS ARTISTS TOMMY BOY 1268 (12.98/17.98)	MTV PARTY TO GO 99	60
137	116	106	13	SOUNDTRACK ● DREAMWORKS 50050/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—INSPIRATIONAL	73
138	175	172	12	ENRIQUE IGLESIAS ● FONOVISA 080002 (10.98 EQ/16.98)	COSAS DEL AMOR	64
139	131	125	49	NATALIE IMBRUGLIA ▲ ² RCA 67634 (10.98/16.98)	LEFT OF THE MIDDLE	10
140	132	139	36	VARIOUS ARTISTS RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
141	188	168	17	SHAKIRA SONY DISCOS 82746 (10.98 EQ/15.98) [HS]	DONDE ESTAN LOS LADRONES?	131
142	126	114	15	BEE GEES POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY	89
143	139	131	17	TOBY KEITH ● MERCURY (NASHVILLE) 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	61
144	124	120	16	VARIOUS ARTISTS ● ARISTA 19026 (10.98/16.98)	ULTIMATE DANCE PARTY 1999	69
145	155	153	37	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	11
146	146	145	19	CELINE DION, GLORIA ESTEFAN, ARETHA FRANKLIN, SHANIA TWAIN & MARIAH CAREY ● EPIC 69600 (11.98 EQ/17.98)	VH1 DIVAS LIVE	21
147	197	182	13	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) [HS]	SUAVEMENTE	147
148	151	149	6	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98) [HS]	GODSMACK	148
149	106	—	22	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	11
150	133	146	7	KID ROCK LAVA/ATLANTIC 83119/AG (7.98/11.98) [HS]	DEVIL WITHOUT A CAUSE	133
151	123	116	35	SOUNDTRACK ▲ ⁶ BLACKGROUND/ATLANTIC 83113*/AG (10.98/17.98)	DR. DOLITTLE: THE ALBUM	4
152	136	136	16	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) [HS]	FAIRY TALES	127

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
153	141	128	16	MOTLEY CRUE MOTLEY 78002/BEYOND (10.98/17.98)	GREATEST HITS	20
154	156	161	17	SOUNDTRACK TVT SOUNDTRAX 8210/TVT (10.98/17.98)	BLADE	36
155	183	132	40	VONDA SHEPARD ▲ 550 MUSIC 69365/EPIC (11.98 EQ/17.98)	SONGS FROM ALLY MCBEAL (TV SOUNDTRACK)	7
156	159	164	15	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98) [HS]	NOTHING BUT LOVE	133
157	199	171	22	HOOTIE & THE BLOWFISH ▲ ATLANTIC 83136*/AG (10.98/16.98)	MUSICAL CHAIRS	4
158	160	178	21	DC TALK ● FOREFRONT 46526/VIRGIN (10.98/16.98)	SUPERNATURAL	4
159	148	173	28	SNOOP DOGG ▲ ² NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
160	129	121	71	JANET ▲ ³ VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
161	171	188	87	K-CI & JOJO ▲ ³ MCA 11613* (10.98/16.98)	LOVE ALWAYS	6
162	145	141	15	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
163	168	190	29	MARK WILLS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) [HS]	WISH YOU WERE HERE	74
164	138	140	3	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98) [HS]	HOW BIG'A BOY ARE YA? VOLUME 5	138
165	157	154	65	METALLICA ▲ ³ ELEKTRA 62126*/EEG (10.98/16.98)	RELOAD	1
166	181	165	17	AEROSMITH ▲ GEFEN 2522/INTERSCOPE (16.98/21.98)	A LITTLE SOUTH OF SANITY	12
167	161	150	30	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
168	163	167	72	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
169	147	155	16	SOUNDTRACK ● GEFEN 2522/INTERSCOPE (10.98/17.98)	SABRINA THE TEENAGE WITCH	71
170	NEW ▶	—	1	JOHN TESH GTSP 559673 (10.98 EQ/17.98)	ONE WORLD	170
171	195	—	13	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	118
172	144	156	74	MASTER P ▲ ² NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
173	189	—	36	KENNY G ▲ ² ARISTA 18991 (10.98/17.98)	KENNY G GREATEST HITS	19
174	158	170	41	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
175	142	151	38	MASTER P ▲ ⁴ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
176	149	135	43	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
177	164	160	69	GREEN DAY ▲ REPRIS 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
178	178	200	39	NATALIE MERCHANT ▲ ELEKTRA 62196/EEG (10.98/16.98)	OPHELIA	8
179	196	—	7	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	71
180	186	180	3	SOUNDTRACK HOLLYWOOD 62167 (10.98/17.98)	THE PARENT TRAP	180
181	167	166	76	FLEETWOOD MAC ▲ ⁴ REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
182	154	175	21	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98) [HS]	TRIN-I-TEE 5:7	139
183	166	159	77	INSANE CLOWN POSSE ● ISLAND 524442/MERCURY (10.98 EQ/16.98)	THE GREAT MILENKO	63
184	162	152	19	SOUNDTRACK ● FLYTE TYME 11806/MCA (10.98/17.98)	HOW STELLA GOT HER GROOVE BACK	8
185	182	176	17	BLACK SABBATH ▲ EPIC 69115 (15.98 EQ/24.98)	REUNION	11
186	152	148	12	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	41
187	169	177	9	TQ CLOCKWORK 69431*/EPIC (11.98 EQ/16.98) [HS]	THEY NEVER SAW ME COMING	122
188	165	192	30	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	28
189	RE-ENTRY	—	5	JOHN MICHAEL MONTGOMERY ATLANTIC (NASHVILLE) 83104/AG (10.98/16.98)	LEAVE A MARK	95
190	RE-ENTRY	—	16	ANDREA BOCELLI PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO	153
191	RE-ENTRY	—	62	KENNY WAYNE SHEPHERD BAND ▲ REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
192	135	96	5	KEITH MURRAY JIVE 41646* (10.98/16.98)	IT'S A BEAUTIFUL THING	39
193	185	157	3	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98) [HS]	TROZOS DE MI ALMA	157
194	193	198	53	CHERRY POPPIN' DADDIES ▲ MOJO 53081/UNIVERSAL (10.98/16.98) [HS]	ZOOT SUIT RIOT	17
195	RE-ENTRY	—	13	NEIL DIAMOND ● COLUMBIA 69540 (15.98 EQ/24.98)	THE MOVIE ALBUM: AS TIME GOES BY	31
196	179	138	13	SEAL ● WARNER BROS. 46828 (10.98/17.98)	HUMAN BEING	22
197	RE-ENTRY	—	7	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) [HS]	SOME THINGS I KNOW	136
198	200	184	27	FIVE ARISTA 19003 (10.98/16.98) [HS]	FIVE	112
199	192	185	13	VARIOUS ARTISTS VIRGIN 46796 (12.98/17.98)	PURE MOODS II	154
200	194	163	16	R.E.M. ● WARNER BROS. 47112* (10.98/16.98)	UP	3

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 100 2Pac 6 98 Degrees 43	Mark Chesnut 65 Collective Soul 21 Phil Collins 87	Fleetwood Mac 181 The Flys 120 Kirk Franklin 59	Juvenile 35 K-Ci & JoJo 161 Toby Keith 143 R. Kelly 16 Kid Rock 150 Korn 46 Lenny Kravitz 60	George Michael 91 Monica 45 Monifah 115 John Michael Montgomery 189 Alanis Morissette 47 Mötley Crüe 153 Shawn Mullins 78 Keith Murray 192 Mya 176 Mystikal 49 New Radicals 51 "N Sync 4	Vonda Shepard 155 Kenny Wayne Shepherd Band 191 Silkk The Shocker 15 Fatboy Slim 75 Will Smith 12 Snoop Dogg 159 Marco Antonio Solis 193 SOUNDTRACK The 60s 22 Armageddon — The Album 53 Blade 154 Chef Aid: The South Park Album 70 City Of Angels 36 Dr. Dolittle: The Album 151 The Faculty 135 Hope Floats 92 How Stella Got Her Groove Back 184 Message In A Bottle 54 Mulan 107 The Parent Trap 180 The Prince Of Egypt 85 The Prince Of Egypt—Inspirational 137 The Rugrats Movie 50 Rush Hour 74 Sabrina The Teenage Witch 169	Titanic 131 Touched By An Angel: The Album 99 Varsity Blues 38 The Wedding Singer 130 The Wedding Singer Volume 2 167 You've Got Mail 113 Brinley Spears 1 Spice Girls 116 Sugar Ray 23 Keith Sweat 94 Tear Da Club Up Thugs 40 The Temptations 95 John Tesh 170 Third Eye Blind 76 Timbaland 186 Total 126 TQ 187 Trick Daddy 127 Trin-i-tee 5:7 182 Shania Twain 8 Tyrese 28 U2 69, 134 Usher 132	1999 Grammy Nominees 30 1999 Grammy Rap Nominees 86 DJ Clue? The Professional 56 ESPN Presents: Jock Jams Vol. 4 97 Monsters Of Rock 140 MTV Party To Go 99 136 No Limit Soldier Compilation — We Can't Be Stopped 106 Now 29 Pure Moods II 199 Slammin' Wrestling Hits 125 Songs 4 Life — Feel The Power! 171 The Source Presents Hip Hop Hits — Volume 2 96 Ultimate Dance Party 1999 144 World Wrestling Federation: WWF The Music Volume 3 18 Wow-1999: The Year's 30 Top Christian Artists And Songs 103
Cake 81 Mariah Carey 17 Cher 7 Cherry Poppin' Daddies 194 Eagle-Eye Cherry 80	Faith Evans 84 Sara Evans 119 Eve 6 83 Everclear 61 Everlast 9 Five 198	Emmylou Harris, Linda Ronstadt, Dolly Parton 64 Jimi Hendrix 162 Faith Hill 63 Laurn Hill 3 Hootie & The Blowfish 157 Whitney Houston 26 Ice Cube 98 Enrique Iglesias 138 Natalie Imbruglia 139 Insane Clown Posse 183 Alan Jackson 128 Janet 160 Jay-Z 13 Jewel 24 Quincy Jones 82	Madonna 68 Marilyn Manson 129 Master P 172, 175 matchbox 20 55 Dave Matthews Band 79 Dave Matthews/Tim Reynolds 19 Martina McBride 73 Tim McGraw 110 Sarah McLachlan 20 John Mellencamp 174 Roy D. Mercer 164 Natalie Merchant 178 Jo Dee Messina 90 Metallica 41, 165 Method Man 66	1999 Grammy Nominees 30 1999 Grammy Rap Nominees 86 DJ Clue? The Professional 56 ESPN Presents: Jock Jams Vol. 4 97 Monsters Of Rock 140 MTV Party To Go 99 136 No Limit Soldier Compilation — We Can't Be Stopped 106 Now 29 Pure Moods II 199 Slammin' Wrestling Hits 125 Songs 4 Life — Feel The Power! 171 The Source Presents Hip Hop Hits — Volume 2 96 Ultimate Dance Party 1999 144 World Wrestling Federation: WWF The Music Volume 3 18 Wow-1999: The Year's 30 Top Christian Artists And Songs 103	The Wilkinsons 156 Mark Wills 163 Lee Ann Womack 197 Xscape 188 Rob Zombie 52		

BIG CAT'S BLUMFELD FINDS A NEW HIT IN 'OLD NOBODY'

(Continued from page 17)

hero of a Franz Kafka story—enjoys a huge underground following and has received critical acclaim at home.

Since its 1992 debut album, "Ich-Maschine" (Ego Machine), Blumfeld has been regarded as the standard-bearer of the "Hamburger Schule," the Hamburg movement that combined lo-fi and punk elements with a strong pop sensibility and (mostly) German lyrics.

Blumfeld's second album, "L'Etat Et Moi" (1994), reached No. 98 on the German album chart, but the group's sound has had an influence beyond its sales figures.

With "Old Nobody," Blumfeld has brought its alternative pop sound into the mainstream. While the pop gloss may disappoint die-hard supporters, the label says the band has reached a new generation of potential Blumfeld fans who may not be aware of the first two albums.

After the departure of bassist Eike Bohlken, the band took almost four years to "restructure in both social and musical terms," according to singer/main songwriter Jochen Distelmeyer.

"Old Nobody" showcases a new lineup, featuring Peter Thiessen on bass and recent addition Michael Mühlhaus on keyboards, while founding member André Rattay remains on drums.

Yet, as Distelmeyer notes, "there's nothing here that's so different that would warrant the assumption that this band has finally 'come into its own.'" As for the pop-leaning sound, he says, "I've always seen the band in that sense, and my songwriting has always had the same influences that only now seem to have become obvious, such as ABC, Scritti Politti, Michael Jackson, Robert Palmer, Grace Jones, or even Chris Rea."

Yet when it comes to airplay, the difference between the "old" and the "new" Blumfeld couldn't be more astonishing. First single "Tausend

Tränen Tief" (A Thousand Tears Deep) has been added to the playlists of MTV Germany and such youth-oriented radio outlets as MDR Sputnik, as well as Germany's largest public radio stations, including SWR3 or WDR EinsLive. Even more "mainstream" formats, such as private broadcasters Radio Salü and the powerful Hit Radio FFH in Frankfurt, have now picked up on the band.

Alexander Schmitz, music editor of public broadcaster MDR Sputnik, says, "We've actually waited for this to happen—that Blumfeld would finally make a song that we could play. It's ultimately a 'classic' pop song. Of course, there's this 'hip factor' involved which also prompted us to put it in power rotation [with up to three plays per day]."

Patrick Jöst, who works in MTV Germany's talent and artist relations department, confirms that "Tausend Tränen Tief" was put in Breakout rotation, which amounts to 12 to 15 plays per week. "It was an emotional decision; it's simply a great song and a great video." Previously Blumfeld could be spotted on MTV only on special-interest shows like "Alternative Nation."

VH-1 Germany now plays the video three to four times daily, in its VH-1 Recommends rotation, while competitor Viva 2 started out with N2 rotation (one to two plays per day) and has just upgraded to N1 (two to three plays per day).

Carsten Wien, catalog manager at HMV's only German store, in Oberhausen in the Ruhr valley area, says the store did a co-op deal on the band, advertising in the monthly magazine Intro and featuring the band's clips on large video screens in the store.

HMV did this despite the relatively poor chart showing of previous albums.

"Blumfeld has got a big fan base in Germany, and they're the critical favorites," says Wien. "Qualitatively

speaking, this music is very good, and we want to be associated with that."

Uta Bretsch, who is responsible for promotion and product management at Rough Trade, Big Cat's licensee and distributor for the GSA region, attributes the positive re-

'We've waited for this to happen—that Blumfeld would finally make a song we could play'

sponse partly to a well-structured promotional effort; independent promoter Public Propaganda handles radio, while Rough Trade is in charge of press and TV promotion.

"We had a pre-release review in

JESSE POWELL CAN THANK 'YOU'

(Continued from page 17)

"Last year, we had Jesse headline a Summer Heat tour of six key cities. These shows were geared to radio, press, and retail. Jesse got a standing ovation at almost every show when he did 'You.' When Universal Music and Video Distribution [MCA's parent company] had its annual meeting, we had Jesse perform there, and we had the same reaction to 'You.'"

Powell's label, however, chose "I Wasn't With It" to be the first single from "Bout It." Although the song received airplay on R&B stations, it peaked at No. 85 on the Hot 100 in September 1998.

Corbin reflects, "The single sales for 'I Wasn't With It' were doing OK. But when it came time to pick the second single, we felt 'You' was the strongest record to go with."

Alice Marie Dixon, assistant PD of R&B station WJMI Jackson, Miss., explains why she thinks "You" has been a hit: "It's a love ballad about a man who wants to settle down. It's the kind of thing women love. It's a wedding song. The song just blew up overnight, and listener requests for 'You' are still going up even though we have it in heavy rotation."

Powell's journey to hitmaker status started when, as a struggling singer, he decided to move from Kansas City, Mo., to Los Angeles.

Powell remembers, "I had a friend named Carl Roland who told me that he was moving to L.A., and I begged to go along with him. We drove to L.A., and we stayed with a girlfriend of his. We started making the rounds with demos, and it took more than a year before anything really happened. My manager took my tape to [Silas Records owner/president] Louil Silas [Jr.], and he signed me."

"It's funny, because even though I worked with different songwriters on 'Bout It,' Carl—the person who was with me from the start—was the one who co-wrote my first hit ["You"]."

Powell co-wrote half of the songs on "Bout It." His songs are published by Chrysalis (ASCAP), and he is managed by Icon Entertainment.

"The music industry is definitely a

Spex magazine in January, and that was a signal for other media," Bretsch says. "Then we had a sold-out club tour right around the release date [Jan. 26], which mobilized the fans, and there is also a broad range of press feedback from fanzines to [the German edition of] Rolling Stone and from local newspapers to general-interest magazines."

Distelmeyer emphasizes that Blumfeld has in no way "sold out." "Once we go back on tour, it will become even more obvious how much of the 'new' was already contained in our older songs and how much of the old stuff is still present in the current album," he says. The band, with its manager, Alfred Hilsberg, retains full control over artwork and promotional matters.

Nor has the band moved away from its libertarian and leftist political stance, which involves not allowing commercial sponsorship of its concerts and not granting interviews to certain conservative media.

According to Bretsch, Rough

Trade "can live with that." Considering the album's high chart entry, this spirit of independence has ultimately paid off.

Blumfeld has been signed to Big Cat since its second album, which, says the label, has sold approximately 30,000 units worldwide. "That's as many as we sold in the first week with this album," says Tim Vass, Big Cat's label manager.

The connection with Rough Trade predates V2's involvement with Big Cat, according to Vass. The label signed a German band, he adds, "because we had a big profile in Germany at the time [1994] and the music is good."

V2 says its international affiliates outside the GSA region have the option of picking up the album; the U.K. company will release it in May. The group has a cult following in the U.K. and elsewhere in Europe.

"It will be difficult," admits Vass, "but we're hoping to widen out the fan base."

business," says Powell. "You can lose sight of that fact because you can be so busy making music. But I never know what's going to be a hit. There are some songs I think I'd never hear again and they're at the top of the charts, and there are songs that I think are going to be huge and they don't become hits."

Retail store Waves Music in Los Angeles, which has a strong R&B music clientele, reports increasing sales for Powell's latest recordings. The store's manager, Robert Blackburn, observes, "We've been selling a substantial amount of the single ["You"], and the album's been doing well, especially in the last few weeks. A lot of people who are buying the album say it's because they saw the video."

Powell and Corbin both cite Black Entertainment Television (BET) as being an early and committed supporter of Powell's music, even with Powell's first album.

BET music director Gregg Diggs agrees. "One of the things we've always been proud of here is being able to break artists," he says. "We played Jesse's first video, 'All I Need,' right off the bat, and we've played every clip we've gotten for Jesse since then. You can tell he's very talented. But 'You' shows how strong a vocalist he is. 'You' is one of the best R&B vocal performances I've heard in a while. The video is classy, and it's pleasing to the eye. So the whole package is there."

Corbin adds, "We met with BET in December 1998, and during that meeting we talked about MCA's priority acts. We told BET what our game plan was: Have 'You' bubble under in 1998 and, in January, go for it. It was a partnership, and BET increased their rotation of 'You.' They've been a great support for Jesse Powell. To a certain extent, BET is playing less R&B and more rap, so to have them support Jesse so much has been great."

Corbin adds that the label is now poised to take Powell "to the next level" and is servicing rhythm-crossover stations with the single.

As for touring, Powell says, "I've

had different offers. I love to perform live. I grew up doing that."

Corbin says, "Jesse's doing a series of one-off dates right now. We want to get him on the right tour." Powell is currently not signed to a booking agency but works with several independent agents.

Powell says upcoming plans also include collaborating as a songwriter with his sisters, singers Trini and Tamara, whose debut album is due April 20 on Columbia Records.

ISRAELI PIRACY

(Continued from page 7)

been cited by RIAA for inclusion on the Watch List because it allows subscription-based music services without extending rights to U.S. labels for the storage and transmission of the recorded music they have created. Turkewitz says these practices are "unreasonable and unfair."

"The recurring theme of today's report," Turkewitz says, "is a continued lack of enforcement in many territories, particularly in regard to a burgeoning trade in illegal CDs."

In other RIAA news, on Feb. 18 Hilary Rosen, RIAA president/CEO, announced the departure of Steven D'Onofrio, executive VP and director of anti-piracy, after an 18-year association with the trade group. He will leave the RIAA in June and will be succeeded by senior VP/director of investigations Frank Creighton, a veteran investigator.

His accomplishments include development of the legislative campaign that dramatically changed the enforcement landscape over the last decade—the passage of "true name and address" statutes in 36 states, which resulted in thousands of criminal seizures and convictions.

He also spearheaded the effort for California's optical disc identification legislation, helped draft the first federal anti-bootleg statute, and was responsible for bringing forward cases that resulted in multimillion dollar judgments against pirates.

MUSICMAKER.COM JOINS MP3 FRAY

(Continued from page 12)

attract some skeptics to the MP3 fold.

"We are combining the technology with a legitimate music source," he says. "Most labels would really like to support MP3, but there have been copyright issues. This is a way for them to get some comfort. We are going to start with 20,000 songs and can move to 100,000 songs within a short period of time depending on consumer response."

Aside from propelling Music maker.com into the thick of the MP3 race, the move could alter the business model of a company whose current bread and butter is enabling consumers to piece together albums from a library of 200,000 tracks.

Bernardi says the compilation business and digital-download business can exist in harmony.

"The custom compilation lends itself to special occasions—like Valentine's Day and Christmas—and special promotions, because the CDs can be personalized," he says. "But as the digital-downloading market begins to grow, it is a natural segue for us to move into that."

The 2,500 albums, available with artwork, will be culled primarily from the Platinum catalog. Bernardi says Musicmaker.com's aggressive move into full-album downloads

The technology might be strong enough to attract some skeptics to the MP3 fold

puts it on the same page as IBM Corp.'s much-ballyhooed major-label Madison Project (Billboard, Feb. 20).

Pricing for Musicmaker.com's album downloads is still under discussion, though Bernardi says it will "obviously be some discount to list price."

"Like Madison, we are trying to gauge consumer demand and are offering it to people who have access to high-speed networks and have significant bandwidth to download," he says.

ATLANTIC ENTERS LATIN MARKET VIA CALIENTE

(Continued from page 5)

Other ties-ins are possible, including plans for the release of bilingual compilation packages of Caliente acts combined with reggae and rap artists from Atlantic.

"It's going to take tremendous coordination and real partnership and interaction so that we are not doubling up and duplicating services," says Atlantic executive VP Craig Kallman. "But we will really have a great one-two punch, if you will."

Typically in a license deal, the licensor label works the product of the licensee. Conversely, a distributed label manages its own marketing and promotion staff, which operates separately from that of the distributing label.

Unique to Atlantic's pact with Caliente is the co-promotion and co-marketing element that binds the two labels, even though Atlantic primarily will work Caliente's acts in the Anglo and crossover markets while Caliente will work its artists in the Latino sector.

"It's a first really, for us," says Kallman, "where we've got a partner that is capable and has the financial wherewithal to also invest not just their time, but a significant staff, money, and energy to breaking [a] project."

Caliente Entertainment was formed in 1997 in New York by industry veteran Maria Zenoz and Adam Lindemann, a general partner in the prominent investment firm Lindemann Capital. The company comprises two record labels and a publishing arm.

The pair of imprints are involved in distinctly different genres: Caliente Records LLC is a general-market label featuring Anglo and Latino acts, while Havana Caliente LLC is devoted to acts from Cuba.

Rounding out the trio of divisions is Caliente Musicworks LLC, the parent company's publishing arm.

Zenoz says she and Lindemann cut the agreement with Atlantic because of their shared visions of establishing artists instead of just breaking radio hits.

"We are not totally interested in coming out with a bang," says Zenoz. "We are interested in building sales on a weekly basis by really working an artist from the grass roots up."

Kallman says that while Caliente Records' acts will be worked by Atlantic's general promotion and marketing staff, Atlantic's niche-market marketing and promotion branch—which is called Division One—will handle Havana Caliente's releases. Division One has previously worked product from such labels as World Circuit and Nonesuch.

Division One scored big Latino hits in 1998 with three albums by Cuban artists released on World Circuit, including the Grammy-winning eponymous album by Buena Vista Social Club.

Kallman says that Division One is going to be "dedicating a significant amount of time to the Havana Caliente portion of the Caliente deal. The other acts that can cross over will be worked by the whole company."

Three Havana Caliente albums are due in April: "Havana Café" by Bar-

barito Torres (April 6); "Jugando Con Candela" by Adalberto (April 20), and an eponymous disc by Pedro Luis Ferrer (April 20).

Havana Caliente's artists are licensed from the Dutch record company Harbour Bridge, to which Havana Caliente's acts are directly signed.

Atlantic and Caliente Entertainment will officially announce their association with a launch party March 16 at the Bowery Ballroom in New York. Scheduled to play showcase sets were Torres, Adalberto, and Ferrer.

The March 16 launch will also serve as a kickoff party for Caliente Entertainment, which has now filled nearly all of its executive posts.

Among the current staffers with Caliente Entertainment are senior VP of finance Geoffrey Koonin, VP of artist development Mitch Morales, sales manager Candy Cintron, promotion director Michael Crespo, tour and marketing director Elena Peña, and publicist Regina Garay.

Among the other artists expected to release product later in the year on Caliente Records are Marco Hernández, a pop/fusion artist who is a former backing vocalist for famed merengue outfit Juan Luis Guerra 440; Café, a Latino rap/fusion group; Miah, a New York-based, bilingual

R&B/pop sister trio; J. Quest, an R&B singer/songwriter; and Luisa Payán, a pop/merengue singer.

Zenoz says Caliente Entertainment will reflect the music and culture of first- and second-generation Hispanic Americans.

"We will put out timeless music of our generations," says Zenoz, "which is a melting pot from all fusions of music—salsa, son, rap, and reggae. But it is ours."

Apart from the Atlantic deal, which affords the label access to Anglo retail outlets, Caliente will benefit from access to radio and TV exposure for its artists thanks to a recent spree of acquisitions of radio stations by Mega Communications, a sister company of Caliente that is operated as a partnership between Lindemann and Mega's president, Alfredo Alonso.

In the past year, Mega has purchased 11 stations in the Northeast and in Tampa, Fla. More acquisitions are on the way, says Lindemann.

Lindemann also plans to acquire a U.S. cable channel that will air Spanish-language videos.

A Latin music buff and longtime fan of Hispanic sounds, Lindemann says he has gotten involved in the Latino entertainment industry because of the potential he sees for it.

"Latin music has a tremendous crossover potential that heretofore still has not really happened," he says. "I felt that a Latin music company had the ability to thrive and grow in the marketplace and cross over its artists into mainstream."



ZENOZ



KALLMAN

RADIO/TV OWNERSHIP RULES

(Continued from page 7)

that would be dominated by companies that own most of a city's radio and TV stations.

Some smaller broadcasters argued that a change in the rules would favor the networks and group owners, which have been engaged in buyout mergers since the overhaul of the Communications Act in 1996.

Easing the rule, they contend, will

'The consolidation of radio has made it impossible for the single-station competitor'

lead to further industry consolidation and fewer independent, diverse voices.

Wonder, who owns KJLH Los Angeles, an unaffiliated station, testified that removal of the rules would spell disaster for smaller stations. He detailed the difficulties of competing in today's local radio markets, which are increasingly dominated by group-owned stations.

"The consolidation of the radio industry," he said, "has made it nearly impossible for the single-station competitor."

Wonder pointed out that companies that own several radio stations in a city can offer discount package deals to advertisers, something that individual companies cannot do.

According to Wonder, allowing one company to own several TV and radio stations in one market "would drown" stations like KJLH, which provides "a voice for the people who reside in the shadow of big business."

'GLACIAL REMNANTS'

The National Assn. of Broadcasters (NAB) supports easing the restrictions, terming them "outdated," according to NAB senior VP/general counsel Jack Goodman.

Large broadcast companies, which now often own hundreds of radio stations and dozens of TV stations nationwide, want the regulations lifted. One group owner, Jeff Marcus, CEO of Chancellor Broadcasting, termed the rules "the two glacial remnants of a regulatory ice age."

Marcus also recommended a possible plan to develop an investment fund of \$100 million-\$200 million for capitalizing prospective new broadcasters.

While the fund proposal was not offered as a quid pro quo for further broadcast deregulation, the announcement indicates how far—and how deep into pockets—large broadcasters may go to see the remaining barriers to consolidation lifted.

Broadcast industry allies on Capitol Hill, including Senate Commerce Committee chairman Sen. John McCain, R-Ariz., and House Commerce Committee chairman Tom Bliley, R-Va., are pushing the FCC to remove the remaining ownership restrictions.

BETWEEN THE BULLETS™



by Geoff Mayfield

ONE MORE TIME: Not only does teen rookie **Britney Spears** hold No. 1 during 1999's first huge sales week, she manages to pad her lead, earning The Billboard 200's largest unit increase for the third consecutive issue. You have to go back to the start of last year, when the "Titanic" soundtrack won the Greatest Gainer in four consecutive weeks, to find an album that earned that tribute for more than two straight weeks.

While the numbers on "Titanic" were certainly much larger—the historic soundtrack exceeded 847,000 units in the comparable 1998 week—Spears' feats are impressive in their own light. Her new one-week sum, 229,000 units, exceeds the total that allowed her to debut in the top slot in the Jan. 30 issue. And, if you're a regular reader of this column, you have already figured out that "... Baby One More Time" is the first album in the SoundScan era to post gains in the second, third, fourth, and fifth week after bowing at No. 1.

Even more impressive is how the industry's overall album sales continue to beat last year's "Titanic"-charged numbers (Billboard, Feb. 13). Even without ringleaders like "Titanic" or **Celine Dion's** "Let's Talk About Love," year-to-date album units in '99 are up 4.6% over the same point in '98 (see Market Watch, page 88). In fact, aside from the very first week of the new year, we have not seen another week in which '99 album sales trailed those of the comparable 1998 week... Tuesday (23) looks hot with the arrival of the first TLC album in four years, hot rap rookie **Eminem**, and the new disc from **the Roots**. All should open with big numbers, and I expect TLC to have a long stay in the top 20... Did you notice that **Lauryn Hill** (No. 3) has sold 239,000 units in the two weeks since gracing Time's cover? She was also on a recent Rolling Stone cover.

HEARD IT IN A LOVE SONG: The combination of the long Presidents Day weekend and Valentine shopping delivered its annual album sales boom. Consequently, we had to raise bullet criteria on most of our sales charts.

Several of the bullets on The Billboard 200 appear to come straight from Cupid's quiver. You've got to figure that romantic repertoire was a possible factor for the bumps seen by 'N Sync (5-4, 23% ahead of prior-week sales), **Cher** (12-7, up 21%), **Shania Twain** (14-8, up 25%), **Backstreet Boys** (19-14, up 22%), **Mariah Carey** (20-17, up 14%), **Jim Brickman** (47-42, up 30%), and **Monica** (48-45, up 28%).

We also figure that Valentine's Day was the agent that caused sales of the new **Miles Davis** anthology, "Love Songs," to more than double, prompting a 4-1 jump on this issue's unpublished Top Jazz Albums. Valentine gifts also delivered a 47% gain to **Elton John's** "Love Songs" collection, rendering its re-entry at No. 30 on Top Pop Catalog Albums, while sprinkling sales spikes on our various genre charts.

Meanwhile, **Quincy Jones'** well-timed anthology of love songs, "From Q With Love," snags the percentage-based Pacesetter award, as it soars 191-82 on The Billboard 200 and 2-1 on this issue's unpublished Top Contemporary Jazz Albums. Last issue, the double set became only the fourth album in the SoundScan era to debut early on The Billboard 200. The prior early bows—by the last two **Master P** albums and the **Notorious B.I.G.'s** "Life After Death"—were rap sets that charted prematurely as a consequence of street-date violations.

The early "Q" debut came as a result of a reporting irregularity from cable's QVC channel, which shipped more than 6,000 copies to arrive at consumers' homes during release week. Had this issue's sum of 21,000 units included last issue's QVC quantity, the Jones album would have entered this issue at No. 63. Warner Bros. says it has taken steps to avoid the early reporting of future sales by cable outlets.

CATALOG LOG: Following a 105-week tenure on The Billboard 200, **Spice Girls'** first album, "Spice," has moved to Top Pop Catalog Albums. Titles move from current status when they are more than 2 years old (104 chart weeks) and have fallen below No. 100. "Spice," now No. 2 on the catalog list with 15,000 units, was held on The Billboard 200 an extra week because it was still hovering above the century mark.

Also moving to catalog consideration this issue are the first two volumes of **Roy D. Mercer's** "How Big A Boy Are Ya?" series. "Volume 1," which was No. 52 last issue on Top Country Albums, and "Volume 2," which ranked No. 63 on that same list, are now parked at No. 17 and 27, respectively, on Top Country Catalog Albums.

Two weeks ago, **Jonny Lang's** "Lie To Me" moved from Top Blues Albums to the land of catalog. It last appeared at No. 5 on the current blues list in the Feb. 6 issue.

Speaking of back pages, it's practically shocking to note that **Bob Dylan**, whose "Greatest Hits" re-enters the catalog list at No. 37 for the first time since June 1997, has only spent one other week on the Top Pop Catalog chart since it bowed in May 1991. On the other hand, another Columbia classic, **Miles Davis'** timeless 1959 album "Kind Of Blue" (No. 44), has spent 34 weeks on the catalog chart yet never spent a single week on the '50s equivalent of The Billboard 200.

ATLANTIC'S LATIN PLAYBOYS GIVE FANS A NEW 'DOSE'

(Continued from page 5)

menting, having fun. You can hear that."

More of the hallucinatory sense of abandon that made the Latin Playboys' eponymous 1994 debut a cult favorite can be heard on the group's follow-up, wryly dubbed "Dose." Guitarist/vocalist Hidalgo—whose regular gig is with East L.A. heroes Los Lobos—reunited with bandmate Louie Perez, producer Mitchell Froom, and engineer Tchad Blake for the disc, due March 2 from Atlantic.

"Latin Playboys" came from Hidalgo burning off pent-up creative energy in his makeshift kitchen studio while on a break from Los Lobos. Hidalgo's fantastical home tapes morphed into something more tangible, as Perez, Froom, and Blake elaborated on his template during two weeks of sonic free association (see ReDiscussion, this page).

As a key to the folk-art ethos of the Latin Playboys, the credits on "Dose" say "made by" rather than "produced by" Latin Playboys. Its genesis was similar to that of the first album, except that Hidalgo's homegrown essays were more involved this time, taped on an 8-track machine rather than his old 4-track.

"Dose" is also more song-oriented than its freewheeling predecessor, from the agenda-setting instrumental "Fiesta Erotica" and the street-corner soul of "Cuca's Blues" to the sultry fantasia "Lemon & Ice" and the hip-level Latin-core of "Locoman." The record still flies by like a carnival, though, spinning your head with crazy sounds and crazier stories.

This go-round, Hidalgo and company are taking their show on the road with a 20-city April U.S. tour. The Latin Playboys may also play gigs in Japan and France, since the demand is there, according to Monterey Peninsula Artists, the group's booking agency. Los Lobos has its next album slated for May release on Hollywood Records, so schedules are tight.

But Froom (who produced the latest Lobos record, his third with the band) is excited about reinventing the Playboys' sound on the road.

"We really want to stand up for this thing we've made," Froom says.

CD ROM

(Continued from page 14)

Nashville at the Country Radio Seminar, to be held March 10-13.

"We'll have kiosks set up for all the radio program directors to be able to see it," says DreamWorks Records Nashville head of sales and marketing John Rose. "We'll also be servicing stations with the CD-ROM so they can use it for contests and for reference."

Rose says one main focus at retail will be dual positioning of the CD-ROM in music departments and software departments, with backup cards, in accounts that have both departments.

"We'll also be positioned in Wal-Mart and Kmart, because that's where a lot of our consumer base is," he says, adding that Universal Music and Video Distribution will also target the European market.

Consumer advertising will concentrate on magazines and country music outlets.

"We've only played one other gig before, on the 'E-Town' radio show. But we're taking the tour seriously. It's not going to be just four guys in T-shirts up there jamming."

Along with Hidalgo on guitar and vocals, the touring version of Latin Playboys will feature Froom on keyboards; Blake on bass and saxophone; Perez on vocals, guitar, and percussion; and studio stalwart Jerry Marotta on drums and sax.

The Latin Playboys tour and its attendant in-store appearances and radio performances will go a long way toward helping Atlantic avail more people of "Dose" than Slash/Warner Bros. was able to do with the debut (which has sold 35,000 copies, according to SoundScan).

Of course, says Atlantic VP of A&R/special projects Yves Beauvais, "No one expects 'Dose' to sell like Jewel. This is music to surprise rather than reassure. Our staff understands that it isn't a hit-driven project, and everyone is behind the record all the way—which is so necessary. This is a labor of love."

Froom says he was drawn to Atlantic after having a positive experience with the label for his solo debut, the all-star "Dopamine" (Billboard, May 2, 1998).

And Beauvais says Atlantic was dazzled by "Dose," along with appreciating the groundwork laid by the word-of-mouth on the first Latin Playboys effort. Then there are the benefits of Los Lobos' following, the buzz around Froom's and Blake's production credits, and Hidalgo's ubiquitous energies.

In addition to a cameo on "Dopamine," Hidalgo has appeared on several acclaimed albums issued in the past year. He was part of a one-world troupe featured on the bucolic Waterlily Acoustics set "Kambara Music In Native Tongues," along with folk guitarist/vocalist Martin Simpson and two Indian musicians: violinist Viji Krishnan and percussionist Puvalur Srinivasan.

Hidalgo was also part of "a Tex-Mex Traveling Wilburys," as he terms Los Super Seven, an aptly named outfit with co-Lobo Cesar Rosas and Flaco Jiménez, Freddy Fender, Ruben Ramos, Rick Treviño, and Joe Ely. Los Super Seven's RCA album has been a hot seller at the Tower Records on Sunset Boulevard in Los Angeles, according to buyer Howard Krumholtz. (Proving the drawing power of lone Lobos, Rosas' Rykodisc solo debut, the rockin' "Soul Disguise," has also done well at Tower.)

Hidalgo has another side project due March 9 with the Columbia/Legacy debut of Hounddog, a bent blues duo he formed with Canned Heat vet Mike Halby. Hidalgo and Halby plan to play some shows to-

gether prior to the Latin Playboys and Los Lobos tours.

The new Los Lobos disc, as yet untitled, precedes a sizable early summer tour. The last Los Lobos album, 1996's lauded "Colossal Head," has sold 138,000 copies, according to SoundScan.

With the Latin Playboys tour and all the activity revolving around Los Lobos, Krumholtz expects "Dose" to be a favorite at his store; he adds that the first Latin Playboys disc still sells impressively and fans have begun requesting the new one.

IN-STORE PLAYBOYS

Atlantic is stressing in-store play with its retail campaign, as well as including the Playboys on various samplers. "We're trying to stimulate that hip audience that we know is out there," says Pat Creed, Atlantic senior director of product development. The label is putting "Dose" into the Isis listening post and display program, which involves placement at some 85 indie retailers. And the track "Lemon & Ice" will be featured on a Music Monitor Network sampler disseminated via such indie chains as Record Exchange and Gallery of Sound.

At radio, Atlantic is servicing the full "Dose" to commercial and non-commercial alternative radio, as well as college outlets. KCRW Los Angeles, which gave "Latin Playboys" significant air time, will do the same for the new album. Nic Harcourt, the station's creative music director and host of its influential "Morning Becomes Eclectic" program, sees an act like the Latin Playboys as important not only for his station but for similar stations in such diverse markets as Miami and Houston.

"You can cross a lot of borders with a band like the Latin Playboys," Harcourt says. "The top two stations in L.A. are Spanish now. And the Latin Playboys touch upon that territory, as well as rock'n'roll. So if someone who usually only listens to Spanish radio comes upon a Latin Playboys song on KCRW and likes it, they might be motivated to tune into us more often."

A lot of people who never bought "Latin Playboys" or tuned into stations like KCRW may have heard one of the group's songs in one of the more than 10 films that have drawn on the album in the past five years.

Darren Higman, VP of soundtracks for Atlantic in Los Angeles, is also pursuing those opportunities with the equally cinematic "Dose."

The Hidalgo/Perez compositions are published by Chicken on Fire Music/Hot Churro Music, BMI, and administered by Bug. The group is managed by New York's Metropolitan Entertainment Group.

The blandness of much pop music is a case of too many people "trying

to make records that sound like other records," Froom avers. "The Latin Playboys try to be the antithesis of that. As Tchad says, the recording studio is its own fantasy world—and things don't go well when you try to

set artificial limits on it."

The allure of the Latin Playboys— for the band and listeners—is that it is all about "no compromise," Hidalgo says. "For us, anything goes."

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard regards as being underappreciated at the time of their initial release.

"Latin Playboys" sounds like emissions from the halls of Montezuma refracted on the waves of Tijuana pirate radio, a beautiful noise brimming with an age-old grandeur and a very contemporary sense of the lowdown. This Rosetta stone of groove sounds as if it were born of late-night rituals, and it was—in the kitchen of David Hidalgo's East L.A. home.

One of the prime movers of Los Lobos, Hidalgo was channeling the excess musical energy still flowing after the 1991 sessions for his band's watershed "Kiko" album. "A couple nights a week for six months, I sat up with my 4-track after the kids went to bed, just getting all these ideas down," he recalls, adding that kitchen-utensil percussion was as instrumental as his guitar.

"I was trying to be childlike about it, stumbling across things and using found sounds," Hidalgo says. "And I was listening to old Latin records and watching a lot of Asian TV, so those weird sounds were in my head."

Hidalgo passed along the tape of his solitary adventures to fellow Lobo Louie Perez, who fashioned a set of fractured folk tales that were fully *simpatico* as lyrics. The whole seemed special but not necessarily a Los Lobos venture, so they handed off the cassette to "Kiko" producer Mitchell Froom for evaluation.

"It was the best tape I'd ever heard—I was obsessed, playing it in my car all the time," Froom says. "And the spirit of this wonderful music would have been lost had Dave tried to replicate it in a real studio. So we decided to build on the original, transferring it to 24-track. We ended up working on it for 12 days in a row, and it wasn't really record making in the traditional sense—it was this radical experiment."

What could have been a technical nightmare with the limitations of Hidalgo's initial original 4-track tape soon "helped feed the creative process," Froom says. "For instance, [engineer] Tchad Blake and I created these ambient treatments to cover up the tape hiss, and then there was the challenge of singing on things that weren't really songs."

"But we weren't worried—it was free play," Froom adds. "We let one thing turn into another thing, and

we weren't concerned with serving the song or making something that supposedly sounded good on the radio. That was all out the window."

With Froom and Blake such key contributors, Hidalgo and Perez decided their project was properly a foursome—hence the Latin Playboys, a *nom de guerre* Hidalgo took from the Latin Playboy, an East L.A. haunt. (The designation was apposite in several senses; as Froom says, "It was a great day when I found out I was a Latin Playboy.")

The music was done and the name decided, but the Latin Playboys still had to find an outlet. "When we finished playing the record in [former Warner Bros. chief] Lenny Waronker's office, there was this dead silence—but it wasn't bad," Hidalgo says, laughing. Froom adds,

"Lenny was the only guy who would have put it out. He understood the character of the record right away and that it was vital for Dave and Louie's creative process. It was important to him that the guys keep growing."

Some critics immediately saw "Latin Playboys" for the cross-cultural totem that it was (Music to My Ears, Billboard, Feb. 19, 1994). But innovation isn't often a priority for commercial radio, so "Latin Playboys" had to wind its way into fan consciousness mostly via word-of-mouth and airplay on boundary-blurring public outlets.

The Latin Playboys' Spanglish collage and piquant mix of lo-fi and hi-fi—what threw commercial radio for a loop—are the very things that made the psychedelic overture "Viva La Raza" and Mayan metal of "New Zandu" stand out in an overloaded world. Those songs and a levee-low moan like "If" sounded like nothing else in 1994—and they seem just as fresh today.

"What has opened my eyes, or my ears," Froom says, "is that so many people think the record just *sounds* great—even though it was hardly up to the 'industry standard' that I had personally believed in. And you know, I've traveled around the world and made a lot of records, yet wherever I go, people tell me how much they loved 'Latin Playboys.'"

"Someone once said, 'Listening to that record makes me feel like all things are possible'—and that's the coolest response," Froom says. "The 'Latin Playboys' may not have meant much in the music-business world, but it meant a lot in the real world."

BRADLEY BAMBARGER

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2 Whitburn Books Track History Of Country Chart

Two new books by musicologist Joel Whitburn track the history of all artists and songs that appeared on Billboard's country singles charts. "Top Country Singles" and "Country Annual" explore the more than 2,100 artists and over 16,000 songs that have spanned 54 years of country music history.

"Top Country Singles," now in its fourth edition, presents every song that hit the chart, alphabetically by artist. Following a brief biography on each artist is a chronological listing of all of that artist's hits. Essential chart facts for each hit include the date of the song's debut, its peak position, and its total number of weeks on the chart.

The book is filled with photos of the top 200 country artists of all time and a plethora of facts relating to the artists, their hits, and records. The book also indicates all No. 1 and Top 10 hits as well as the hottest eras of major artists.

The premiere edition of "Country Annual" lists songs according to their year of popularity. All songs within the 54 separate yearly rankings are ranked by their peak position. Along with each record's peak date are its weeks in the peak position, in the Top 10, Top 40, and on the chart. Every hit that peaked at Nos. 1-5 gets special treatment with the listing of its songwriter or writers and its week-by-week positions during its entire chart life.

For all titles released as singles, each book shows the current average dealer price and the original label and record/cassette/CD single number. Symbols note all singles that were certified gold and platinum.

For more information on these and other essential music reference books in Whitburn's 33-book catalog, contact Record Research, P.O. Box 200, Menomonee Falls, WI 53052 or call 800-827-9810. Information can also be found at www.recordresearch.com.



PERSONNEL DIRECTIONS

Ron Betist has been named publisher of Music & Media, Billboard's European sister publication, and Kate Leech has been named director of operations. The appointments, effective immediately, will strengthen the publication's leadership in its 15th anniversary year.

Betist, who was promoted from international sales director, has been associated with Music & Media since its earliest days as Eurotipsheet, and has played a central role in its growth and development. In his new role, he will spearhead all Music & Media's sales, marketing, promotion, and circulation operations.

Leech has made significant behind-the-scenes contributions to Music & Media since the publication relocated from Amsterdam to London in 1997. Her responsibilities include overseeing the upgrade of Music & Media's chart and information services, and the 1999 edition of the Eurofile directory. She continues as chief financial officer for BPI Communications' London operations.

In their new roles, Betist and Leech will work in tandem with Music & Media editor-in-chief Emmanuel Legrand. All three, who form the core of Music & Media's management team, report to Billboard Music Group VP Adam White.



BETIST



LEECH

- 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

For more information, contact Michele Jacangelo Quigley at 212-536-5002

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New Kids, Meet A Slightly Older Kid

THERE WAS A TIME, just 10 years ago, when the hottest act on the Hot 100 was New Kids On The Block.

They racked up three No. 1 singles in less than three years, had two singles debut the same week, and collected nine consecutive top 10 singles. Then, suddenly, it was over. Two months after "Tonight" peaked at No. 7 in September 1990, "Let's Try It Again" topped out at No. 53.

The following year, the Kids' fortunes had sunk so low that they took to calling themselves NKOTB, so you wouldn't associate them with those five teens from Boston who had been so popular back in the late '80s. The strategy almost worked, with "If You Go Away" peaking at No. 16 in March 1992. But it was a case of too little, too late.

The recent success of the Backstreet Boys and 'N Sync has served to remind some of those heady days when the New Kids took in millions in concert grosses, but the biggest reminder of the New Kids days is the song that enters The Billboard Hot 100 this issue at No. 40, good enough to be the Hot Shot Debut.

The artist is Joey McIntyre, a one-time New Kid, who becomes the only member of the group to appear on the Hot 100 as a solo artist. The song that brings him back is "Stay The Same," which is the first single to chart for C2, the new Sony imprint.

It may have taken several years, but the timing sure seems right for McIntyre to be back on the chart. His debut comes in the same week that 'N

Sync earns its biggest hit to date, as the commercial release of "(God Must Have Spent) A Little More Time On You" (RCA) helps send that title zooming 21-8. That beats the No. 13 peak of the group's initial single, "I Want You Back." McIntyre's debut also comes during the first week that 'N Sync and the Backstreet Boys are sharing berths in the top 10 of the Hot 100. The latter's "All I Have To Give" slips 6-7.



by Fred Bronson

LOOK AT HER: While Cher's "Believe" (Warner Bros.) single moves to No. 2, becoming her biggest hit of the last 25 years, her album of the same name jumps 12-7 on The Billboard 200, making it her most successful solo set of all time. Her previous best was "Heart Of Stone," No. 10 in 1989. If you consider the album output of Sonny & Cher, "Believe" is still her second-most-successful album of all time, bested only by the couple's first title to chart. "Look At Us" spent five weeks at No. 2 in 1965.

THREE TO GET READY: It was 11 years and 11 months ago that the first Trio album debuted on The Billboard 200. Emmylou Harris, Linda Ronstadt, and Dolly Parton return to the chart with the long-awaited follow-up, "Trio II" (Asylum), at No. 64. The original album peaked at No. 6.

HALO EFFECT: Sarah McLachlan's "Angel" (Arista) is up to No. 5, just two points below the peak of "Adia," the single's original A-side. "Angel" has been reissued on its own.

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	83,078,000	83,060,000 (DN 0.02%)	CD	56,961,000 62,159,000 (UP 9.1%)
ALBUMS	70,566,000	73,873,000 (UP 4.7%)	CASSETTE	13,447,000 11,542,000 (DN 14.2%)
SINGLES	12,512,000	9,187,000 (DN 26.6%)	OTHER	158,000 172,000 (UP 8.9%)

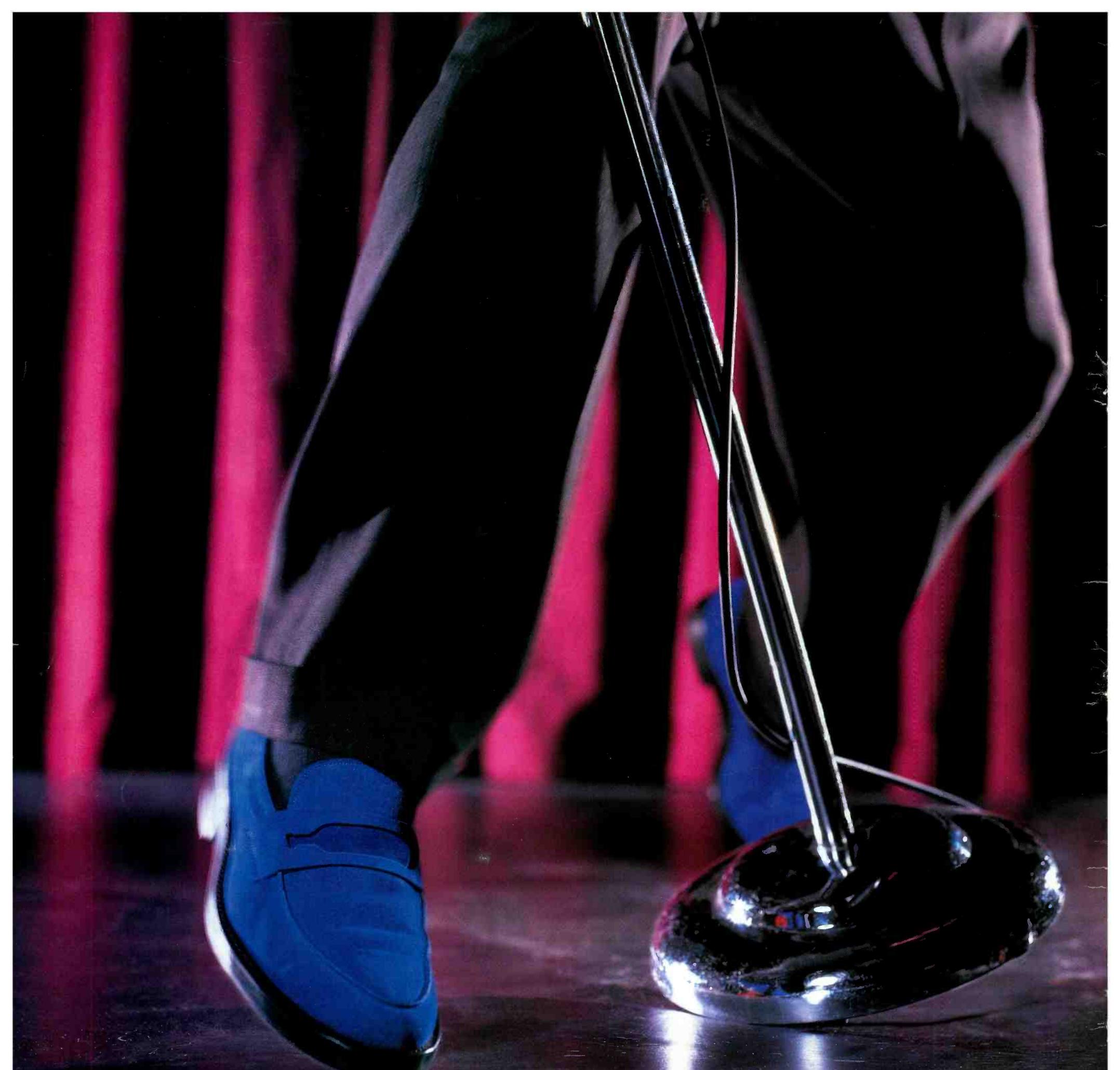
OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
16,153,000	14,248,000	1,905,000
LAST WEEK	LAST WEEK	LAST WEEK
13,978,000	12,251,000	1,727,000
CHANGE	CHANGE	CHANGE
UP 15.6%	UP 16.3%	UP 10.3%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
16,845,000	13,937,000	2,908,000
CHANGE	CHANGE	CHANGE
DOWN 4.1%	UP 2.2%	DOWN 34.5%

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1998	CHANGE
CD	11,956,000	10,119,000	UP 18.2%	11,231,000	UP 6.5%
CASSETTE	2,262,000	2,106,000	UP 7.4%	2,675,000	DN 15.4%
OTHER	30,000	26,000	UP 15.4%	31,000	DN 3.2%

ROUNDED FIGURES FOR WEEK ENDING 2/14/99

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





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