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APRIL 17, 1999

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BMG/Universal Pact Ups The Stakes In The Online Realm

BY BRETT ATWOOD
 LOS ANGELES—Now that
 BMG Entertainment and Uni-
 versal Music Group (UMG) have
 staked their claims in the Inter-
 net commerce and digital-down-

NEWS ANALYSIS

load arena with the creation of
 their new joint venture, GetMu-
 sic (*BillboardBulletin*, April 8),
 four of the five major music
 companies own or are partnered
(Continued on page 84)

Pricy SACD Aimed At 'Audiophile' Mkt.

BY STEVE McCLURE
 TOKYO—Sony Corp.'s plans to
 launch its Super Audio CD (SACD)
 format in Japan this spring doesn't
 presage a pending format war with
 DVD Audio, which is also due this
 year, say company executives and
 industry observers.

The launch—to take place May 21
 in Japan and this fall in other mar-
 kets, including the U.S.—was
 announced at an April 6 reception at
 the Blue Note Tokyo jazz club (*Bill-
 boardBulletin*, April 7).

Although SACD is not inherently
 compatible with DVD Audio, Sony
 management downplayed the notion
 of a format war by pledging its con-
 tinued commitment to the latter. Fur-
 thermore, Sony characterized SACD
 as a "pure audio" product and DVD
 Audio as a format driven by the home
(Continued on page 88)

Touring Season Marked By Vet Acts, Biz Consolidation

Slate Targets Boomers

BY LARRY FLICK
 NEW YORK—As the summer con-
 cert season approaches, U.S. pro-
 moters are preparing for a busy, but
 safe, slate of venerable
 superstar acts skewed
 toward older audiences.

Though the field will
 be peppered with ongo-
 ing road jaunts by teen
 phenoms 'N Sync, Brit-
 ney Spears, and the
 Backstreet Boys, as well
 as the debut of Nick-
 elodeon's kid-targeted
 festival, few recently
 broken acts are opening
 tours this season.

Rather, look for baby boomer
 favorites like Bruce Springsteen,
 George Strait, Patti LaBelle, Aero-
(Continued on page 85)

SFX Dominates Market

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

NASHVILLE—The
 summer touring season
 in the U.S. this year is
 unlike any that has come
 before, and the reason is
 SFX.

By the time the season
 hits its stride, SFX
 Entertainment could
 have close to 20 tours
 under its banner, with a
 potential gross that eas-
 ily tops \$100 million.

Never before has such an environ-
 ment existed in the touring industry,
 where the various acquisitions of a
 single corporate parent—SFX has
(Continued on page 86)

**Labels Assess
 Impact Of
 Euro Festivals**

**Woodstock '99
 Takes Shape**
 Pages 85-86

Texas Rises On Mercury

**BY PAUL SEXTON
 and CHUCK TAYLOR**

NEW YORK—Not so
 long ago, U.K. pop/soul
 band Texas was almost
 obliterated from the
 musical map.

But thanks to the
 success of its 1997
 album, "White On
 Blonde," which scored
 four top 10 hits in the
 U.K. and sold 3.6 mil-
 lion copies worldwide, according to
 Mercury, the group has become a

foursome as big and bold as, well,
 the state of Texas.



Sharleen Spiteri
 of Texas

Band manager Rab
 Andrews of GR Man-
 agement puts its total
 worldwide career sales
 at 10 million albums.

With its fifth album,
 "Hush," set for world-
 wide release on Mer-
 cury May 10 and in the
 U.S. on Universal May
 18, the Glasgow-based
 band—comprising co-songwriter/
(Continued on page 88)

Sony, Warner Bow Their Joint U.K. Distrib. Biz

BY TOM FERGUSON
 LONDON—The first stage of
 the two-tier launch of Sony and
 Warner's jointly owned U.K.
 distributor, the Entertainment
 Network (Ten), lifted off on
 schedule April 6, with repre-
 sentatives of both companies
 across Europe keenly watching

SONY



its progress.

The project, which links the
 distribution operations of two
 U.K. majors for the first time,
 was announced in March 1998,
 at which time Warner Music
 operations director Gwen
 Pearce was confirmed as man-
 aging director. Pearce reports to
 a board consisting of three
 senior executives apiece from
(Continued on page 87)

Labels Cool To New Microsoft Technology

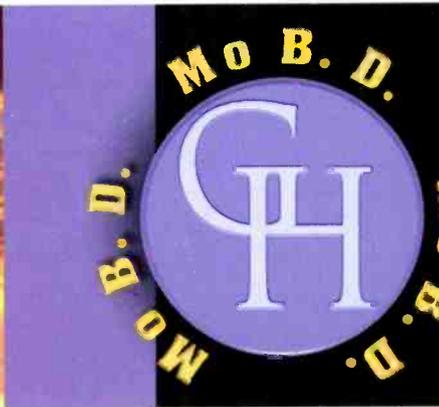
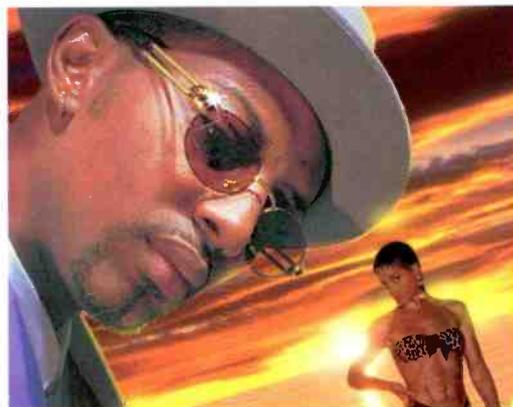
BY BRETT ATWOOD
 LOS ANGELES—Microsoft is hav-
 ing a difficult time convincing music
 labels to embrace its forthcoming MS
 Audio 4.0 technology. In fact, some
 record companies have banned their
 new-media executives from supply-
 ing Microsoft with content.

Additionally, sources say, no major
 labels have committed to the digital
 download technology, which promis-
(Continued on page 87)

GLOBAL MUSIC PULSE

France's Mr. Oizo Ascends
 U.K. Chart With 'Flat Beat'

See Page 63



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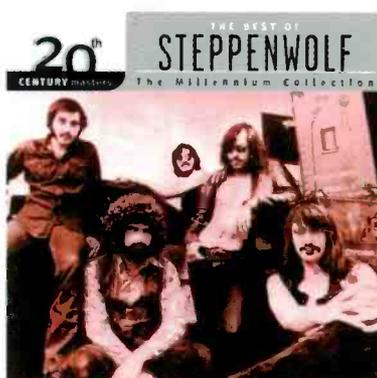
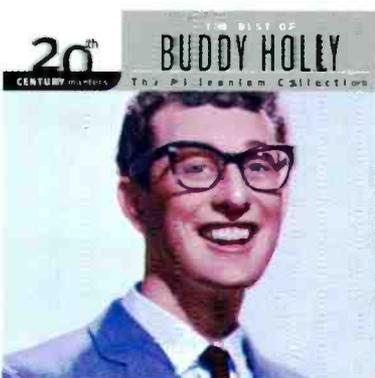
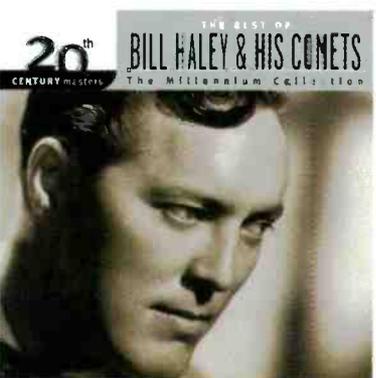
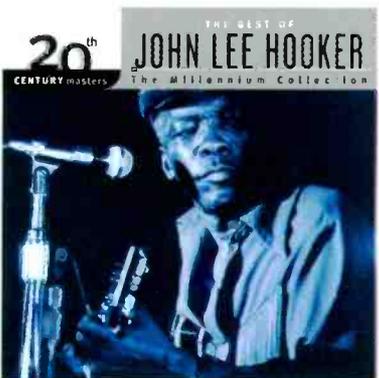
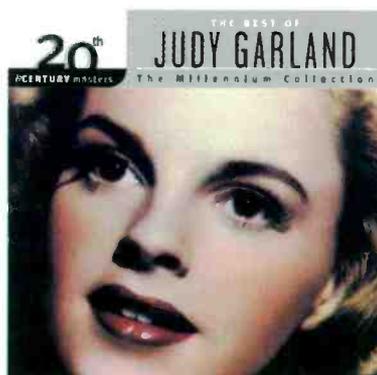
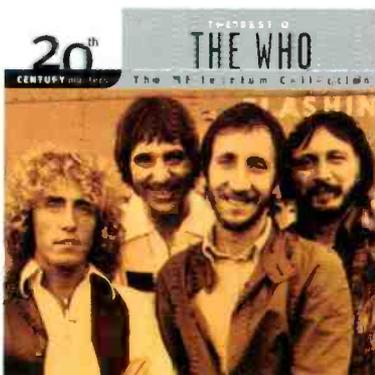
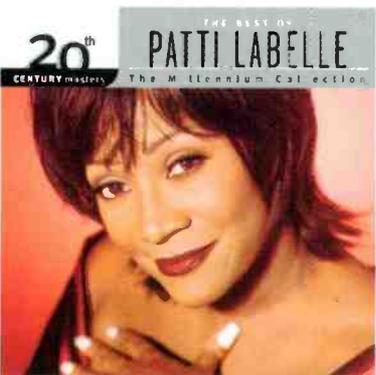
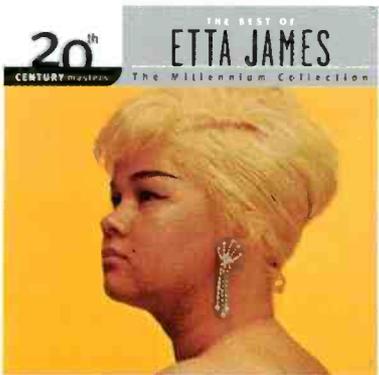
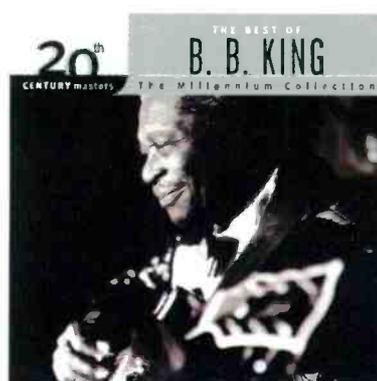
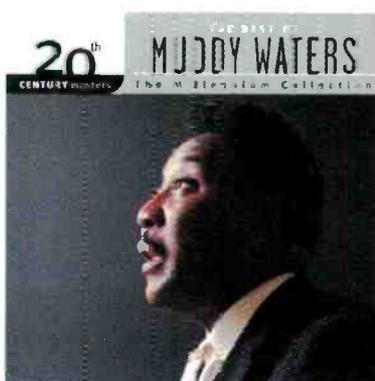
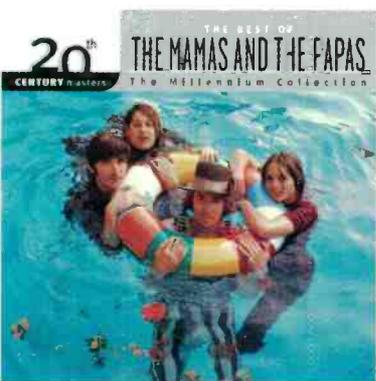
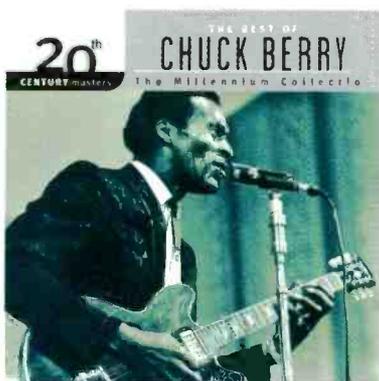
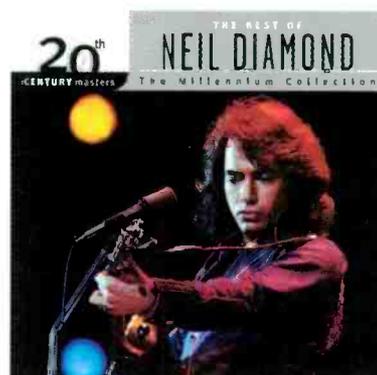
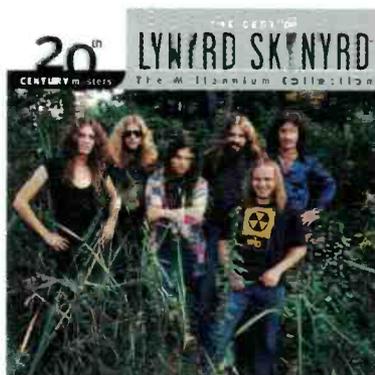
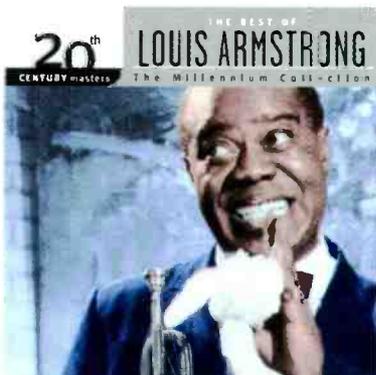
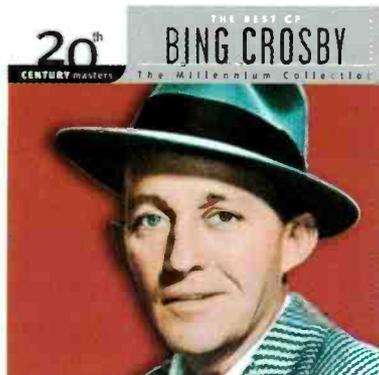
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Billboard Music Group

Patricia O'Callaghan Recasts Cabaret

"When I think of music I care about, it fills me with a certain love but also an incredible *longing*," says fast-rising chanteuse Patricia O'Callaghan, her sudden admission ending in a nervous chuckle. "Great music, particularly cabaret music, heightens life—and it makes me restless, it makes me want to create."

Which seems entirely appropriate considering her current quiet status as the most promising cabaret performer of her generation. Indeed, with the April 6 U.S. release of O'Callaghan's second album, "Slow Fox" (Marquis Classics/EMI Music Canada, distributed in the U.S. by Allegro), the willowy 28-year-old soprano stands an excellent chance of becoming the first commercially explosive young star of her careworn genre in several decades.

The vagrant stepchild of an uneasy nightclub *ménage à trois* of operetta, chamber music, and sardonic, spoken-word pop, cabaret has always thrived in *fin de siècle* eras when aimless cultures with lost ethical or virtuous bearings could use a wryly reproachful dose of social redirection. Serious but satirical, seamy yet sophisticated, an intimate setting for the archly cerebral and the utterly sincere, cabaret is a stray, turn-of-the-century form of *chanson* that wandered in off the street, slipped through the interludes of Europe's music hall heyday, and found refuge in the wine cellar of the adjacent cafe.

The typically pungent form is epitomized by the songs of Arnold Schoenberg and Kurt Weill in the latter's work with dramatist Bertolt Brecht during the moral/political anarchy of Germany's Weimar Republic prior to Hitler's 1933 ascent to power. But O'Callaghan also sees more contemporary counterparts in the works of Leonard Cohen. And while many view cabaret in the Weill mold as titillating saloon diversion masquerading as social realism, Patricia (family and friends know her as Trish) sees the music's often decadent urge for sharp detail as a humanistic mode of admonishment.

"I don't perceive Weill's music as cynical," she says. "When he worked with Brecht [between 1927 and 1933], it was the whole idea of presenting something to an audience and being removed enough so that they don't get blindly emotionally involved with the characters but rather see them and think, 'Hey, that's a little bit like *me*. Maybe I should do something to change myself.' What's the point of crying over someone and then going back and living your normal life again?"

There are bitter tears to spare in O'Callaghan's beautifully blithe inhabitations of lesser-known Weill material like "Slow Fox & Algi Song," "The Farewell Letter," and "Nanna's Song," their matter-of-fact sensuality and mordant air of disappointment made freshly affecting by her personable flair. Excelling in a quasi-classical realm usually marred by pointless performing hauteur and a tedious critical insistence on vocal perfectionism, O'Callaghan banishes both lame preoccupations with her truly exceptional blend of natural expressiveness and masterful coloration. As with her 1997 "Youkali" album of often recondite art and cabaret songs by Weill, Erik Satie, and Francis Poulenc, there is a vulnerable candor to her approach on "Slow Fox" that fortifies its allure in a way that more technically formidable singers could never fathom. And her tender versions of Cohen's "Take This Waltz" and "Hallelujah" (accompanied as on the rest of the new record by Robert

Kortgaard's painterly piano) are revelatory in their knowing, womanly skill at recasting male estimations of romantic release.

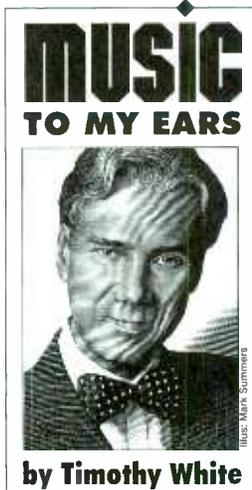
"When I'm interpreting something, I honestly try not to analyze *myself* too much," says O'Callaghan, "or I'd be going, 'I shouldn't be singing Leonard Cohen; it's not appropriate.' I just follow my heart. As for a song of Weill's, I definitely go for understatement and contrast. If it's a sad song, don't play the whole thing sad; that's not interesting. Thankfully, I'm not doing musical theater, where you have to be consistent instead of instinctual. The 'Slow Fox & Algi Song' is an obscure song Weill wrote for a beer hall in Berlin when he was about 18 years old. The Kurt Weill Foundation had decided to no longer release it to the public, so I wrote them and said, 'You've gotta let me do this!' It's this heart-wrenching love song, except it's really about this banal soap and how much it keeps him clean and he can't live without it. He's mocking the advertising industry, and it makes you laugh and cry.

"Things like 'The Farewell Letter' and 'Nanna's Song' haven't been widely translated into English," she adds, "and I did my own translation of 'Letter.' I'm in North America, and I want to speak to people on my own continent. It's very important for me to communicate with an audience that's not just a classical audience. I figure that I grew up in a small town, wasn't exposed to classical music particularly, and I like these songs, so why can't you?"

Born Oct. 2, 1970, in the tiny paper mill town of Dryden, Ontario, Patricia Mary O'Callaghan is the third child (she has an older sister and brother) of mechanical engineer Francis O'Callaghan (an Irish native of Fermoy, County Cork) and the former Phyllis Maunsel, a retired schoolteacher who traces her English ancestry back to the Plantagenets. Moving from Dryden when Trish was 6 months old, the O'Callaghans regularly migrated to a series of remote hamlets (Smooth Rock Falls, Sioux Lookout, and Iroquois Falls, Ontario, as well as Pine Falls, Manitoba) as the father moved up the corporate ladder in the Abitibi-Price paper mills firm. She graduated from local music festivals (winning a contest in Smooth Rock Falls with a rendition of "I Had A Little Nut Tree") to high school rock bands ("I sang 'Hit Me With Your Best Shot' in 1985 in a band called Hawk," she notes with a shy laugh. "Pat Benatar was a big hero of mine") and then discovered classical music at 16. Patricia learned French while an exchange student in Quebec, picked up Spanish on a later Mexican exchange program, and learned German while parlaying a summer scholarship in Austria into a full year's stay with a girlfriend in Hanover, Germany.

After graduating from the University of Toronto's four-year music performance program in 1992, she waitressed, sang in choirs, mapped out her solo classical repertoire in clubs, and used a Chalmers grant and parental loan to finance the initial October 1997 release of "Youkali" on her own label, Marlous. "The word means nothing," she says. "It came to me in a dream as a mythical place, like 'Youkali.' You can hear something, and it can change your life. When I first heard 'Youkali,' it sparked feelings I couldn't name. Kurt Weill was conservative and reserved on the outside but had a huge inner life. That's funny, because I think I may be a bit like that, too, and that's why I'm drawn to this music."

One. I cannot express how much it means to my sister Shamsi and all the former members. In writing about our plight, you've given us the only proof that our band or that record even existed.



LETTERS

WEATHERBUREAU: FAVORABLE OUTLOOKS

I can't begin to tell you what a thrill it was to read the debut issue of WeatherBureau (Spring 1999, inserted in U.S. copies of Billboard, March 13, and available separately at key retail outlets). As someone who works in the industry and a lifetime music lover, it was great to read about music as music and not "product." The thrill of listening to a great song or discovering an artist and that emotional arrow to the heart is what brought us into the music business to begin with.

Jim Rizzo
 Manager, Radio Monitoring, ASCAP
 New York

Re: Review of Sum-One's unreleased "The Long Road Home" album (Eye of the Storm, WeatherBureau, Spring 1999).

Singer Shamsi Ruhe should be a household name! Sum-One is one of the best bands that I have heard in my 10 years in the live music business. It's too bad the Mercury shuffle bumped these guys from national distribution. I remember watching Shamsi when she was 17 years old, rocking in front of hundreds at a place called Chuy's, now closed. Look for Pharoahs 2000, featuring Robin Wilson and Phil Rhodes from the Gin Blossoms, to break in the next year or so. Shamsi is now in a band called Niner and still amazes crowds with her vocal gymnastics!

Peter D. Bouloukos
 Owner, Mill Avenue Sport Rock Cafe
 Tempe, Ariz.

Thank you, Timothy White, for the wonderful column about my former band, Sum-

One. I cannot express how much it means to my sister Shamsi and all the former members. In writing about our plight, you've given us the only proof that our band or that record even existed.

Jamal Ruhe, Niner
 Tempe, Ariz.

Enjoyed your article on Sum-One and was rooting for them for the release of that CD. Is there anything a layperson can do to push to get the CD released? Petitions?

Frank Robinson Jr.
 Poughkeepsie, N.Y.

WeatherBureau replies: You could write Jim Caparro, new chairman/CEO of the Island/Mercury Music Group, 825 Eighth Ave., New York, N.Y. 10019, or to a friendly competitor.

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

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HOT SINGLES

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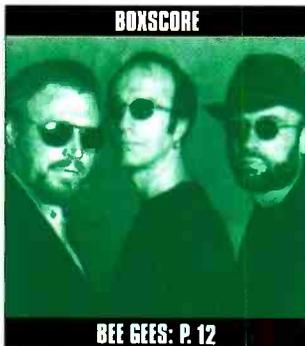
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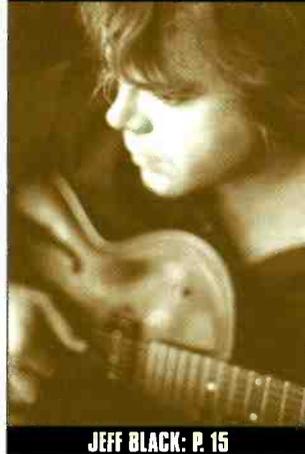
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BUSINESS FORUM

For Entertainers, Incorporation Has Its Benefits

BY ROBERT HALFON, CPA

The complexities of current tax laws have forced many individuals in the entertainment industry who enjoyed the relative simplicity of the 1099 form to ask themselves a question that Hamlet might have uttered: *To inc. or not to inc.?* The issue of whether to incorporate is as much a fiscal matter as a legal one.

In the past, employers treated most actors, musicians, singers, and models—and many photographers and salespeople—as independent contractors and issued a form 1099 at year's end. This enabled these individuals to simply deduct all business expenses on their tax returns. However; a general and ongoing IRS crackdown to more rigidly define independent-contractor status has most entertainers today being engaged as

employees.

But, unlike employees in other professions, entertainers often have a large number of business expenses for which they are not reimbursed. These include

'Entertainers often have a large number of business expenses for which they are not reimbursed'

Robert Halfon is a partner with David Berdon & Co. LLP, a New York-based accounting and consulting firm for the entertainment industry.

union dues; travel costs to and from auditions and out-of-town performances; acting, singing, or dance classes; and role research—not to mention the fees paid

to managers and agents.

As a result, entertainers can end up paying considerably more personal income taxes than other similarly compensated employees while having less to show for their efforts. In fact, there are three tax factors that work against the entertainer—or any individual—with substantial wages and business expenses:

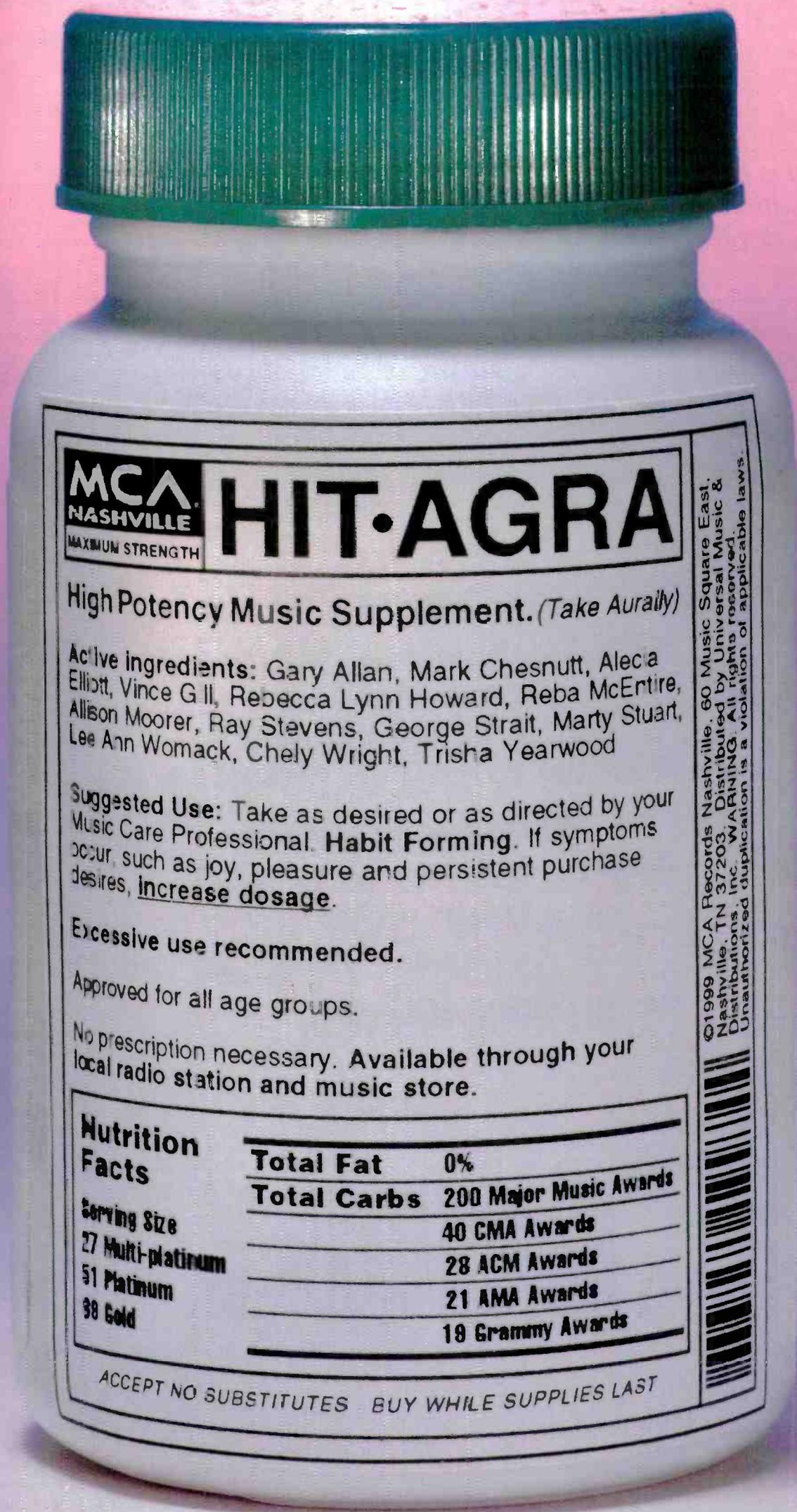
- Any deducted business expense must be reduced by 2% of adjusted gross income;

- Itemized deductions, including business expenses, are reduced as income increases;

- Business expenses can trigger or increase the alternative minimum tax.

There is one way to possibly avoid these
(Continued on page 77)

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



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Congratulations to our ACM Nominees: Vince Gill • Allison Moorer • Reba • George Strait • Marty Stuart • Trisha Yearwood

Joint DVD Campaign Set

BY SETH GOLDSTEIN
and EILEEN FITZPATRICK

NEW YORK—DVD, which has received plenty of attention at U.S. retail recently, will be getting even more in the months ahead, thanks to a major industry initiative this spring. Further out is the fall release of "Titanic," which should drive player sales when it docks.

Trade sources predict that the result could be an installed U.S. base of 4 million machines by year's end, more than three times the 1.1 million-1.3 million in homes in 1998. Things get under way April 30 when, in a move participants call "unprecedented," three studios and a Hollywood independent and four hardware manufacturers launch a two-month, \$10 million joint promotion.

The campaign is a grown-up version of a successful but much smaller effort launched in fourth-quarter 1998. "The goal of the program is to provide a national umbrella for all retailers," says Mark Horak, marketing VP for Warner Home Video, which was instrumental in organizing the alliance.

Warner, Columbia TriStar, New Line Home Video, and Artisan Entertainment are contributing a total of five titles—"Lethal Weapon 4," "The Devil's Advocate," "Lost In Space," "Matilda," and "Rambo: First Blood Part II"—available free to consumers who mail in a coupon indicating they've purchased one of 35 DVD player models. The offer is good through June 30.

Horak would not say whether Disney, Fox, Universal, Paramount, or MGM have been invited to participate, but he held out hope that they "could join in the next promotion."

The hardware configuration won't change much. Panasonic, Philips, Sony, and Toshiba already account for 80% of machine sales, according to Toshiba America marketing VP Steve Nickerson. He says that this promotion is "to keep the momentum

going," elevating early sales to the level of the holiday season. "You can't rely on everything being done in the fourth quarter."

Nickerson notes first-quarter volume was up 250% compared with the same period in 1998 and could have been higher except for spot shortages. "The most conservative" estimates for 1999 have been jacked up to 2 million players, he adds.

(Continued on page 91)

'The goal is to provide a national umbrella for all retailers'



In The Family. Top-selling Japanese artist Misia recently accepted a plaque from BMG executives signifying sales of 2.5 million units of her debut album, "Mother, Father, Sister, Brother." Shown, from left, are Kenya Yamamoto, deputy managing director of Arista Japan; Rudi Gassner, president/CEO of BMG Entertainment International; Michael Smellie, senior VP of BMG Entertainment Asia Pacific; Misia; Hiroto Tanigawa, artist manager; Strauss Zelnick, president/CEO of BMG Entertainment; Jack Matsumura, managing director of Arista Japan; and Hidehiko Tashiro, president of BMG Japan.

Rosa Parks Sues OutKast

BY ALIYA KING

Civil rights leader Rosa Parks has filed a lawsuit against LaFace/Arista act OutKast for unauthorized use of Parks' name on the song "Rosa Parks." The song is from the duo's third album, "Aquemini."

The complaint was filed April 5 in the Wayne County Circuit Court in Michigan. Also named as defendants in the lawsuit are LaFace Records, Arista Records, BMG Entertainment, and LaFace co-presidents Kenny Edmonds and Antonio Reid.

OutKast is represented by Conrad L. Mallett Jr. of the Detroit firm Miller, Canfield, Paddock and Stone. Mallett was unavailable for comment at press time.

The filing says, "During 1998, [the] defendants caused the worldwide release of a multimedia product, 'Aquemini' . . . with lyrics referencing [the] plaintiff and advertising plaintiff's name, 'Rosa Parks,' prominently displayed and labeled on defendants' CD packages . . . without Parks' consent."

Parks' Detroit-based attorney,

Kalodner Bows Classic Rock Label

Great White, Benatar Among Acts On Columbia-Distributed Portrait

BY MELINDA NEWMAN

LOS ANGELES—A Great White album will be the first release from A&R veteran John Kalodner's new Columbia-distributed rock imprint, Portrait Records. The group's album will come out in late spring/early summer.

The label's roster also includes Pat Benatar, Ratt, Cinderella, and Damn Yankees. Kalodner adds that he expects to sign new rock bands as well (*Billboard* **Bulletin**, April 7).

While some in the industry may question the wisdom of building a label around veteran rock acts, Kalodner says, "I believe in these

bands; I believe in their music. So therefore I want to make music with them. It's that simple." Kalodner has never worked with any of the bands previously.

Portrait's roster consists of acts that recorded platinum-plus albums; however, more than a decade has passed since some of them have had a hit. Portrait is mining a territory that for years has been dominated by BMG-distributed, Raleigh, N.C.-based CMC International. CMC has released records by such veteran '70s and '80s headbangers as Judas Priest, Dokken, and Iron Maiden.

Kalodner says Portrait will differ from CMC in that "these records are going to get airplay; they won't come out if they can't. I hope radio will come to the table."

While some CMC acts have received airplay on metal stations and specialty shows, their acts have not had mainstream radio hits.

Kalodner, who remains senior VP of A&R at Columbia, will oversee the A&R efforts of Portrait but will not hold a title at the label. Portrait is in negotiations with Work Group promo executive Pam Edwards to head the label, although no deal has been final-

ized. Columbia staffers will work the projects, says Kalodner, while Edwards will be in charge of staffing Portrait as needed.

"I don't want to run the label," says Kalodner. "The only thing that matters to me is the music on the records. [Columbia Records Group chairman] Don Ienner and [Sony Music Entertainment executive VP]



KALODNER

Michelle Anthony have been really big supporters of this whole idea and have allowed me to concentrate on the music."

Kalodner says he picked the Portrait name because of its long heritage as a Sony (then CBS) imprint. Among

the acts on Portrait, which was active in the '70s, were Heart and Burton Cummings.

"It was the name that stood for quality music that Sony already had as a label," he says. "I wanted to spend my time on the records and not on what the hell the name should be."

Kalodner joined Columbia as senior VP of A&R in 1994, after a long stint at Geffen Records, where he was instrumental in working with such acts as Aerosmith and Whitesnake. His label career began as a publicist at Atlantic Records in 1974.

RIAA Piracy Picture Mixed

BY BILL HOLLAND

WASHINGTON, D.C.—Cassette piracy in the U.S. is down for the fifth straight year, but CD, CD-R, and Internet piracy is on the rise. So state the 1998 year-end anti-piracy statistics released April 6 by the Recording Industry Assn. of America (RIAA) (*Billboard* **Bulletin**, April 7).

The trade group is responding to the new digital challenge with triple-threat education programs, enforcement actions, and legislation.

For example, to inform or remind the many college-campus music downloaders that unauthorized use of copyrighted music via the Internet is against the law, the RIAA began last year what it calls its Soundbyting Campaign, a full-scale artist/company rights campaign involving more than 200 college campuses.

As a result, the number of educational or warning letters sent to university-related addresses dropped from 60% to 40% of the total.

The RIAA has also sent out thousands of warning and cease-and-desist orders to owners of music sites and initiated or already settled five important lawsuits against online music-site pirates last year.

The RIAA also worked throughout the year providing CD plants with educational and instructional tools to spot bogus orders from pirates. The program snagged orders from customers planning to distribute and sell unauthorized music, as well as more than 1.5 million illegal CDs already manufactured, many destined for international markets.

The anti-piracy unit at the RIAA also helped with the passage of a Cal-

ifornia Optical Disc Identifier bill at the beginning of the year, which will help curtail piracy.

While cassette piracy continued to drop—with seizures of counterfeit and pirated cassettes dropping from 411,719 to 359,426—CD-R piracy at flea markets and street corners is booming.

The RIAA began reporting statistics on counterfeit, pirate, and bootleg CD-R seizures last year. The number skyrocketed from 442 in 1997 to 103,971 in 1998, piracy fueled by an influx of "inexpensive CD-R

hardware and blank discs," says Frank Creighton, RIAA senior VP and director of anti-piracy.

The midyear RIAA anti-piracy report had shown that CD-R piracy was on the rise (*Billboard*, Sept. 5, 1998).

Creighton says the RIAA will apply "the successful investigative tactics and enforcement efforts used to combat cassette piracy" to the new problem. He points out that one reason for the relatively low seizure rate is the new "burn-on-demand" nature of manufacturing bogus material.

Arrests and indictments by local authorities for pirated and bootleg product were up from 211 in '97 to 324 last year. Guilty pleas and convictions were also up, from 150 to 204, as were piracy-related judgments and settlements, from six to 10.

In related news, the RIAA also announced it had obtained a \$2.25 (*Continued on page 84*)

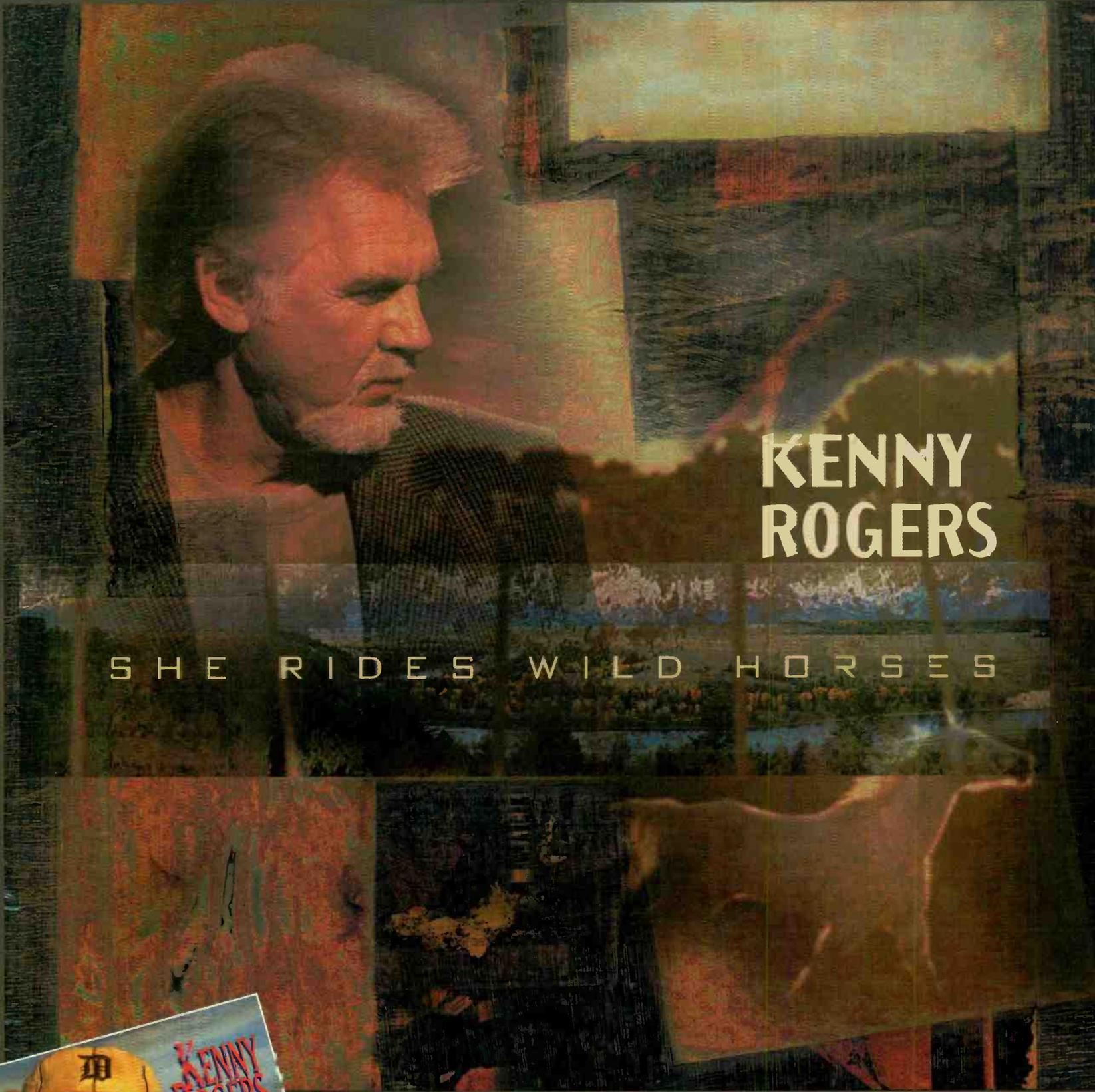
Meridian Sues BMG Video For \$175 Million

BY SETH GOLDSTEIN

NEW YORK—Meridian Films, producer of the hit exercise series "The Firm," is suing distributor BMG Video for \$175 million.

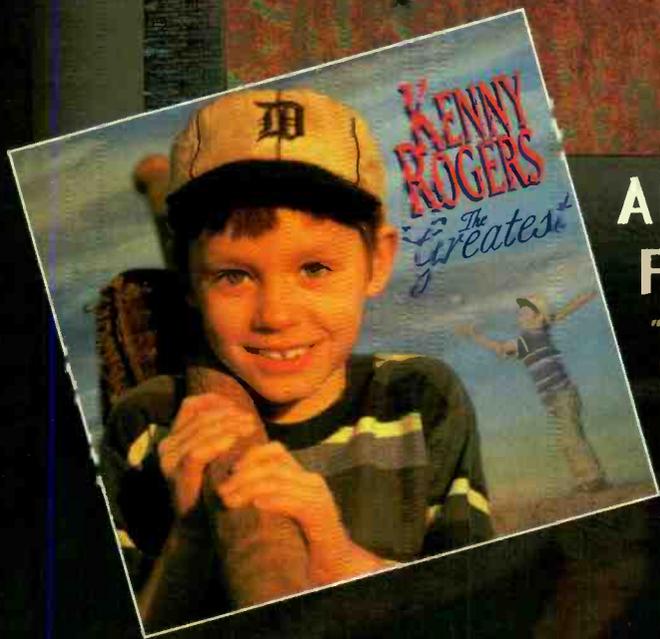
The lawsuit, filed in New York State Supreme Court late last year and now being amended, accuses BMG of preventing Meridian from licensing titles other than "The Firm" to various distributors, including PolyGram Video, Hearst Magazines, and Time-Life Video. In each instance, Meridian alleges, BMG said the proposal violated its contract, threatened to sue, and upended negotiations. As a result, no deals

(Continued on page 91)



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Argentine Industry Bows Awards Show

BY JEFF CLARK-MEADS

LONDON—The Argentinian record industry is mounting its first awards show Wednesday (14). With its national TV and radio coverage, the organizers hope it will boost home-grown talent—first in Argentina and, later, inter-

nationally. The awards show is to be held at the Coliseo Theater in Buenos Aires and is titled the Pre-

mios Gardel A La Musica. The event is being run by labels' body CAPIF and, according to executive director Roberto Piay, is named in honor of tango singer Carlos Gardel. Following his death in a plane crash in 1933, Piay says, Gardel has become "a representative figure for all Argentinians and could even be considered a symbol of our nationality."

Piay says that the concept of an awards show has been under discussion for more than 20 years, but that it was only in March of last year that CAPIF finally made a commit-

ment to proceed. The awards are in 19 categories voted on by a panel of 500 industry executives and journalists. Piay notes that the industry representatives go beyond labels to include retailers, publishers, promoters, and recording studios. The lifetime achievement award will be chosen by a 12-person jury of government representatives and senior figures in the music and

cultural sectors.

The event is being televised within Argentina, and Piay says he understands that the TV show may later be sold to other Latin countries. In future years, he hopes, it will be seen further afield.

"Our primary thinking in organizing this awards show was to put some energy into the local market and to use it as a tool to develop Argentinian talent," he says. "A second step, once the event has grown enough, is to use it as an international springboard."

'This show is to put some energy into the local market'

'Oliver!'s Lionel Bart Dies

BY IRV LICHTMAN

NEW YORK—Before the Beatles launched the British rock invasion in 1964, a musical adaptation of Charles Dickens' "Oliver Twist" by Lionel Bart was among the early-'60s arrivals from England to challenge the supremacy of the Broadway musical.

"Oliver!" is the only big theatrical success that Bart, who died April 3 in London of cancer at the age of 68, had on both sides of the Atlantic. But the fact that it is a current smash in revival in London, with a Broadway version planned, is testimony to its lasting qualities.

The score for the show, for which

Bart also wrote the libretto, is ranked as one of the most consistently melodic of all time, despite critical reservations concerning Bart's adaptation of Dickens' work. Its songs include "As Long As He Needs Me," "Consider Yourself," "Who Will Buy?," "Where Is Love?," and "I'd Do Anything."

Another song, "Boy For Sale," had particular resonance for American audiences of the '60s, who were confronting issues of racial injustice that lingered 100 years after the end of slavery in the U.S.

"Oliver!" opened in 1960 in London and ran for 2,618 performances. (Continued on page 84)



BART

German Promoter Leaves Jail

BY WOLFGANG SPAHR

HAMBURG—Concert promoter Marcel Avram was released from prison April 6 after serving one year of a 3½-year sentence for tax evasion.

Avram, founder of Munich-based Mama Concerts & Rau, had spent a total of two years in jail, including 12 months awaiting trial. Mario M. Mendrzycki, managing director of Mama Concerts, says, "I cannot tell how relieved and happy we all are that Marcel could finally leave this trauma behind him."

Mendrzycki adds that he feels the company remains on a firm footing despite Avram's incarceration. "With Marcel's motivation running on a very high level and with a number of confirmed superstar shows throughout the early summer, such as Bruce Springsteen & the E Street Band and Michael Jackson & Friends, I am sure that Mama will continue to be at the forefront of our business," he says.

Avram was sentenced Dec. 22 1997 (Billboard, Jan. 10, 1998), over nonpayment of taxes due on artists' performances after a retroactive assessment by the tax authorities. During his imprisonment, international stars such as Jackson, Joe Cocker, and Siegfried and Roy, along with their respective managements, expressed their solidarity with him. In 1995, Avram was named international promoter of the year in the U.S.

Avram's freedom does, however, leave one German concert promoter still in prison. In an unrelated case, Matthias Hoffmann was sentenced to imprisonment of just over 5½ years in December 1998 for tax offenses (Billboard, Jan. 9). This case is now subject to appeal.

Uni Sweden Emerges

Holmfred To Keep Most Of His Staff

BY KAI R. LOFTHUS

STOCKHOLM—The merger of the local affiliates of Universal and PolyGram here, headed by the former Universal's Scandinavian chief, Gert Holmfred, is nearing completion.

Unlike other major European territories, the pre-merger Universal has the whip hand, and Billboard understands that Holmfred will retain the majority of the staff he appointed before Seagram acquired PolyGram in December 1998.

About 25 staffers are believed to have departed since the end of last year, to leave a combined head count of around 50. Universal would not comment on the moves; Holmfred did not return calls. An official announcement is expected on Thursday (15).

Sources confirm that Universal Music Sweden (UMS) will be divided into six main divisions: business affairs, sales, finance, local A&R, commercial, and marketing/promotion (Billboard Bulletin, April 2).

Universal is expected to renew the joint venture that PolyGram had with Ola Håkansson's Stockholm Records. PolyGram had the majority stake, with managing director Håkansson and

others holding the rest of the equity.

Universal is understood to hold Håkansson's A&R skills in high regard. Among Stockholm's current acts are Blues, E-Type, Earthbound, Fjeld, Lok, and Van. Stockholm is expected to be fully incorporated into the UMS setup; the label will be housed with UMS. Switchboard operators already announce both companies.

Notable among the post-merger appointments is the former head of PolyGram's local publishing company Sweden Music, Ingemar Bergman, as local A&R director. Bergman had been widely expected to leave the organization and is understood to have had exploratory talks with another major in the region, with a view to setting up his own label.

Under his supervision, Sweden Music signed several successful songwriters, including Mats Ronander, Mikael Rickfors, Olle Ljungström, Christer Sandelin, and Johan Kinde. His company also represented Polar Music, and he helped put together the "Abba Gold" album.

The managing director of MCA Music Publishing Scandinavia, Mar-

(Continued on page 91)

Rock Pioneer Jesse Stone Dies

BY PARRY GETTELMAN

ORLANDO, Fla.—Jesse Stone was one of the master architects of rock 'n' roll, laying the foundation for the genre through his work as a writer and arranger of such early hits as Big Joe Turner's "Shake, Rattle, and Roll," the Drifters' "Money Honey," Ray Charles' "It Should Have Been Me," and the Clovers' "Your Cash Ain't Nothin' But Trash."

Stone, who died April 1 in Altamonte Springs, Fla., at the age of 97, was a part of Atlantic Records from its earliest days and helped bring it to prominence.

The label's first releases in the late '40s were jazz records, but Stone rec-

ognized the importance of rhythm to the young pop audience of the day. The lively beats and prominent basslines in his arrangements for R&B artists helped them cross over to a larger audience, and rock'n'roll artists such as Bill Haley and Elvis Presley seized upon Stone's songs and sound.

Producer Jerry Wexler, who worked with Stone at Atlantic, says that Stone understood that R&B was "good-time music" and that danceability was essential.

He recalls that Stone used to show the rhythm section just what to play to establish the groove he wanted.

"The rhythm had to be compelling," (Continued on page 96)



STONE

EXECUTIVE TURNTABLE

RECORD COMPANIES. Deborah MacCallum is promoted to senior VP of international marketing at Sony Classical in London, and Richard S. Katz is promoted to VP of business affairs at Sony Classical in New York. They were, respectively, VP of international marketing and senior director of business affairs.

Sony Music Entertainment in New York names Alyse Lester counsel. She was counsel, law and business affairs, at Nickelodeon.

Restless Records in Hollywood names Jeffrey Grabow VP of sales. He was VP of sales at Red Ant.

Rhino Records in Los Angeles appoints Pamela Michaels senior product manager, Kid Rhino, and promotes John Sperling to manager of training and support services, Rhino. They were, respectively, senior marketing manager at Co-



MACCALLUM



KATZ



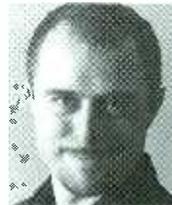
LESTER



GRABOW



MICHAELS



SPERLING



BECKER



CHUNG

lumbia TriStar Home Video and PC analyst.

K-tel in Minneapolis promotes Mike Gleason to VP of sales and names Catherine Corsaro West Coast regional sales manager, Los Angeles; Gasper Milazzo mid-Central regional sales manager, Detroit; Wendy Super sales representative, Richmond, Va.; Bobbi Lee sales representative, San Francisco; and Suzanne Flager sales representative, Los Angeles. They were, respectively, national

sales director, sales representative at EMI Music Distribution, local sales rep at PolyGram Group Distribution, sales representative at WEA, sales representative at EMI Music Distribution, and sales representative at PolyGram Group Distribution.

PUBLISHERS. Laura Becker is promoted to creative director at Famous Music in Los Angeles. She was assistant to the president.

RELATED FIELDS. Theodore Chung is promoted to VP of the Pullman Group in New York. He was senior associate.

Bob Kranes is appointed director of programming and production at the Programming Group in New York. He was marketing director/rock editor at Album Network.

AEI Music in Seattle names Chazz Oliver creative director of music, USA. He was producer/songwriter at Nile Rodgers Productions. Jeff McClusky & Associates

names Elizabeth Wendel director of film, TV, soundtracks, and advertising. She was music supervisor for Peter Afterman.

Trisha McClanahan is promoted to VP of marketing at Starstruck Entertainment in Nashville. She was senior director of concert promotions.

Adam Wacht is named concert division talent buyer at Metropolitan Entertainment Group in New York. He was an agent at International Creative Management.

Artists & Music

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

Rap Elements Lift Crossover Acts

Top Dog Lava's Kid Rock At Home On Rock Stations

NEW YORK—The rise of the rock-meets-rap phenomenon has led to growing attention for Kid Rock, whose "Devil Without A Cause"



KID ROCK

album (Top Dog/Lava/Atlantic) has broken into the upper half of The Billboard 200 after constant touring, growing radio support, and MTV exposure.

(Continued on page 97)

Disney Special Helps Boost Arista's Five

BY CARLA HAY

NEW YORK—The current popularity of boy bands can be a double-edged sword. On the one hand, teen-oriented male vocal groups, such as the Backstreet Boys and 'N Sync, can experience multi-platinum success. On the other hand, the public may be confused when similar groups crowd the marketplace in their quest for the boy-band throne.

Such was the challenge facing Arista Records, the U.S. label for the British boy group Five, whose self-titled debut album was released here in July 1998.

After spending months on the Heatseekers chart, "Five" achieved Heatseekers Impact status in the April 10 issue, when it leapt from No. 127 to No. 95 on The Billboard 200. This issue, the album shoots up to No. 27. Industry

observers are crediting the recent surge in sales to Five's appearance on a Disney Channel "In Concert" special that began airing in March.

Five member Rich Neville says he is used to Five being compared to the



FIVE

Backstreet Boys and 'N Sync. He notes, "As performers, there are similarities in that we all do dance routines. But there haven't been a lot of boy groups from England, so we've

(Continued on page 97)



Curb Has Bright Forecast For McGraw's 'Sun' Set

BY DEBORAH EVANS PRICE

NASHVILLE—Having won the Country Music Assn.'s album of the year award for his last project, "Everywhere," settled into marriage with Faith Hill, and become the father of two daughters, Tim McGraw has appropriately named his May 4 Curb release "A Place In The Sun."

Advance word at radio and retail underscores the bright forecast for the artist.



McGRAW

Says Curb chairman Mike Curb of McGraw's fourth release, "Virtually every song is a potential single."

"Everywhere" spawned four No. 1 and two No. 2 singles on Hot Country Singles & Tracks, including the chart-toppers "It's Your Love," "Where The Green Grass Grows," "Just To See You Smile," and the title cut.

The new album's initial single "Please Remember Me" is No. 9 on this issue's Hot Country Singles & Tracks, and the commercial single debuted at No. 1 on the singles sales chart, with SoundScan reporting more than 23,000 copies sold in the first week.

"I think Tim McGraw's fans have been waiting for some new music," says Debbie Abbott, senior buyer at the Best Buy chain. "I've heard quite a bit of the music [on the album], and I think it's going to be great. There are a lot of singles on it... I think it's going to be a steady seller for a while like the last one."

Is McGraw at all nervous about repeating the last album's success? "No—I probably should be," he

says. "But I just want to keep getting better and evolve as an artist."

Though McGraw's debut album floundered, his 1994 sophomore release, "Not A Moment Too Soon," hit No. 1 on Top Country Albums, as did its successors, "All I Want" and "Everywhere."

McGraw, who has built a solid career by carefully choosing his material, has a reputation for keen song sense.

Brad Holliday, Curb's director of marketing, says the label plans to promote the release by creating multiple impressions. "We're doing national campaigns on TV, radio, and print," he says. "We're also going to do a worldwide-premiere radio show that will air May 3."

Holliday notes that the label premiered the clip for "Please Remember Me" on the Internet before it debuted on CMT and TNN. "We found that was a great way to generate some advance publicity for the album," he says. "We had thousands of fans come on and watch."

Retail promotions are planned with Circuit City, Target, Musicland, Kmart, and other chains, he adds. Also on tap: ads in college newspapers and audio and video promotions in more than 10,000 theaters in May, tied to "Star Wars: The Phantom Menace."

Roadwork will also play a part. Booked by Creative Artists Agency and managed by Scott Siman and Mark Hurt of rpm management, McGraw has been performing on George Strait's stadium tour.

Edel Plans Global Launch For Sweden's Jade.Ell

BY ANDERS LUNDQUIST

STOCKHOLM—As Swedish singer Jade.Ell launches her career with the edel album "Promises And Prayers," the set also marks the international production debut of another Swedish musical mastermind.

Jörgen Elofsson is playing an increasingly important role in promoting new talent from Sweden: He has written songs for Britney Spears, Meja, Boyzone, and Jennifer Brown. With this, his production debut, he could be set to take his place alongside Max Martin, whose contribution to the music of the Backstreet Boys, 'N Sync, and Spears is already known.

"Promises And Prayers" is also

scheduled for release through edel in the U.K., Germany, and the Netherlands at an unscheduled date later this year; a U.S. launch on Edel



JADE.ELL

America is set for summer. Jade.Ell's debut single, "Got To Let You Go," will be released April 19 in the

Netherlands and the U.K. and in mid-May in Germany.

Her album, released Feb. 10 in Sweden, has received mixed reviews, both in the Swedish and international radio and press. Denmark's national top 40 station, P3, has nominated her for the artist of the year in its annual recognition of accomplishments in music, while Sweden's national top 40 station, P3, has chosen to play her single only at night.

"It seems like either you love it or you don't get it," says Elofsson. "The first single, which was originally a demo recording, has received rave reviews, as well as being slain. Some say the whole album lacks hooks; oth-

(Continued on page 96)

Movie Opens 4/9

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This Way Blazes Its Own Direction

Reprise Using Road Work, Samplers To Build Following

BY CARRIE BELL

LOS ANGELES—Like Frank Sinatra, New York's This Way plans to do things its way when Reprise releases its self-titled debut May 18.

"We weren't interested in other people's model of success. We weren't interested in hype or rushing things," says vocalist/guitarist Brandon Wilde, who holed up in a Yonkers, N.Y., basement with guitarist Chris Foley, drummer Andy LaDue, and bassist Len Monachello for months to hone their chops after several labels showed interest. "We are a quiet thing happening, and Reprise was willing to wait for us to be ready. This way we could slowly work through the process of becoming a band people can take seriously and let the music be our guide. The most important thing to us was to make a record all four of us believed in, with great songs."

When the group was ready to record, it found a teacher in Reprise senior VP of A&R David Kahne, who produced the album. "David is our fearless leader. He took our raw



THIS WAY

music, helped arrange it, and added some extra special pop," says Wilde.

Kahne, who recently worked on projects by Orgy and Videodrone, took the job because he saw the group's potential. "I liked the songs a lot, and I loved Brandon's voice. He has huge range," Kahne says. "But they had hardly any recording experience. I wanted to help make sure they go as far as they could."

As with all mentor relationships, the students have to leave the sage and test their new knowledge in the world. To help guide This Way to success, Reprise has developed a multitiered marketing plan.

This Way first went on a promo-

tional tour (meeting, greeting, eating with, and performing for radio, press, Reprise staff, and retailers) throughout March, with stops in Chicago; Providence, R.I.; Boston; Baltimore; Atlanta; Seattle; Philadelphia; San Francisco; Los Angeles; Dallas; and Austin, Texas.

"We wanted to show people they are the real deal. Because we feel the songs are so strong and the radio potential high, it was important to push them to the forefront of tastemakers' minds," says Re-

(Continued on page 12)



Feelin' The Funk. Daemon Records act PH Balance recently stopped by WRAS Atlanta for promotion of its eponymous debut. Fueled by the single "Soothing," the set is drawing critical raves for its blend of guitar-pop and electronica. Pictured, from left, are WRAS PD Michael Overstreet and band members Pam Howe, Capt. Mudfish Starbolt, Tony James, and Aaron Platt. Seated is band member Chris Burt.

Ottmar Liebert Finds Inspiration In Italy For Epic's 'Innamorare'

BY DANIEL JENKINS

CORVALLIS, Ore.—Ottmar Liebert is an artist whose music is not easily categorized. On his latest Epic set with Luna Negra, "Innamorare," the composer/instrumentalist draws from a diverse set of influences that reaches beyond his signature flamenco sound to include elements of jazz, classical, R&B, funk, merengue, and world beat.



LIEBERT

The song's popularity was largely due to its inclusion in a successful Italian film titled "Il Ciclone" (also known as "Amore, Amore" in some European countries).

The making of "Innamorare" began with an extended visit to Tuscany, Italy, that Liebert took with family and friends in the spring of '97. "It was a combination of being with friends and family, the beauty of the landscape, the people, the culture, the food. Tuscany just inspired me," Liebert recalls.

He was also thrilled by the radio popularity of "2 The Night." That success, says Liebert, "renewed my enthusiasm for the new album."

Liebert found himself in almost the same blissful mood that surrounded his debut platinum album, "Nouveau Flamenco," released more than a decade ago. "I think the sound

(Continued on page 13)

Going To Havana Was A Profound Experience For Members Of Music Bridges Cuba '99

FOR MANY OF THE artists who participated in Music Bridges Cuba '99, held March 21-28 in Havana, the cultural exchange was a life-changing experience (Billboard, April 10).

The program, which paired American and English songwriters/artists/producers with their Cuban counterparts, was the fifth international event staged by Music Bridges Around the World head **Alan Roy Scott** and, undoubtedly, the most controversial. The visit left many artists rethinking America's embittered relationship with Cuba and the role music can play in bridging the huge gap between the two countries.

Following are comments from some of the participating artists.

MICK FLEETWOOD: Something that came home with me was that the Cubans' choice of instruments is sometimes very bizarre, like the tonal qualities you can get using a squeeze box with a violin. For me, it reignited the off-the-wall quality that by throwing things together, you come up with random sounds you'd never think

of. You sometimes forget you can be more ballsy and say, "You can put a harpsichord in here." The Cubans tend to be more free in those situations. Quite frankly, they have to use what's available, but it was a musical reminder to me to be more spunky about using instruments in a combination you wouldn't originally see.

DON WAS: There was a Cuban musician who was so didactic and told me not to play bass; he wanted to get a bass player with a Cuban beat. It was a mystery to me where they were playing the beat, and I sat up all night and learned [the song]. I finally sussed it out, and it was a revelation. I've been going to hear Cuban music for years, and I thought I wouldn't last a minute in the ring with these guys.

BRENDA RUSSELL: There are two things I really love about the Cuban musicians: A) Age has nothing to do with anything. You have a 60-year-old guy playing with a 20-year-old guy, and they're all brilliant. B) The women don't care about being stick-thin. They're honored, the voluptuous women, so the two women in [the Cuban group] Syntesis were real women, not stick figures. They make you look at them like they're Venus, and I thought if only we could put our focus on the joy and the music instead of "Am I skinny enough to fit into this dress for this song?"

MONTELL JORDAN: I wrote a song, "I'm Lonely," with a group called Syntesis, that to me is such an incredible song. I wish the rest of the world could hear it. We weren't allowed to get copies of anything we recorded. We couldn't even call it recording; it was an "audio documentation" of putting writers together with language barriers and seeing what's happening.

If I did go in and rerecord it, the [Cubans] who helped co-write it have no system to get royalties, etc., unless I could figure out some way for them to reap the benefits they deserve.

DAVE KOZ: The one thing that really impressed me the most is how pure music is in Cuba. For us, even on our best days, music is attached to some kind of commerce—a tour, getting ahead—and it has to do with nothing like that there. It's coming purely from deep down inside of them, and it has to get out. It's nice to be reminded that that same spirit is inside of me.

N'DEA DAVENPORT: I got a chance to go out in the community, have dinner with [the artists], have a shower in their home—which is close to just a water basin, in some cases. It's hard for them to buy toilet paper, hard for them to buy toothpaste. I wish so many young entertainers in our industry could get a chance to check [Cuba] out and not take things for granted, and

not be as wasteful as we are.

LEE ROY PARNELL: I wrote with **Alberto Tosca** [a Cuban who plays the *tres*, a small guitar]. He's like the **Lightnin' Hopkins** of Cuba. The night of the concert, Alberto comes walking into that concert hall. I know he's wearing the best outfit he's got. His clothes are pressed to the nines; he's got on sunglasses that the '70s version of Elvis would have killed somebody for. He has this big, white cowboy hat; the places where it's not white anymore he's painted over it with shoe polish or something. In my horrible Spanish, I'm telling the crowd the only reason we're here is because Alberto is letting us be here, he's the real deal. The place went crazy. Hell, I wanted to adopt the whole country.

BETH NIELSEN CHAPMAN: There was a lottery the first day to see who we'd be writing with, and I drew **Carlos Varela**, who's sort of the **Bob Dylan** of Cuba. He speaks as a real poet, and some of his songs have been real controversial, but the strength of the songs transcends what [the Cuban government] does to try to stop his music from being heard. I wrote with him and **Santiago Feliu**, [and] it was very awkward because we didn't speak the same language. Instead of writing immediately, we sang each other's songs and drank a bottle of rum, which helped a lot. Carlos comes to the United States every once in a while. He loves his country and isn't looking to get out, but his band members, they don't [always] come back with him, so it's a struggle to keep a band together.

DUNCAN SHEIK: There were many Cuban artists (Continued on page 58)



by Melinda Newman

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? & The Mysterians Still Have The Motor In 'Action' With Cavestomp! Records Set

BY JIM BESSMAN

NEW YORK—One of the most unexpected comeback stories of recent times is that of ? & the Mysterians, the ultimate '60s garage band, of "96 Tears" fame.

The group quickly released two albums in the wake of that 1966 hit—"96 Tears" and "Action"—but a third album got stuck in litigation limbo.

But the Michigan band of Tex-Mex descent stayed together with its original lineup, quietly releasing "The Dallas Reunion Tapes" for ROIR in 1986, then suddenly garnering tremendous press notice following its first New York appearance in October 1997, at the Cavestomp! '97 garage rock festi-



? & THE MYSTERIANS

val at Coney Island High. In short order, Collectibles Records put out a self-titled album of rerecorded Mysterians classics, and Norton Records issued "Do You Feel It Baby?," a tape of the Cavestomp! show produced by festival producer Jon Weiss.

Now Weiss has produced a new two-disc album by ? & the Mysterians, who still are Rudy Martinez, the lead singer who goes by the name ?; guitarist Robert Lee Balderrama; bassist Big Frank Lugo; organist Little Frank Rodriguez Jr.; and drummer Robert Martinez, ?'s younger brother. The Cavestomp! Records set, titled "More Action," comes out May 25 and will be used as a "test" promotion piece by the online retailer CDnow.

AURAL INTEGRITY

"Since their second album was called 'Action,' our idea was to show that this one's just as good, if not better," says Weiss. "Most bands evolve over time—they get better or much, much worse—but these guys haven't changed at all."

That sound is "rock'n'roll, for one thing, and there's not too much rock'n'roll out there," notes ?, still an unusual character who is never seen without dark shades, claims to hail from Mars, and takes direction from the cryptic "People From the Future." "When we first came out, it was 'the new age of rock'n'roll,' I called it, but it didn't last long after '96 Tears' because after that there was Haight-Ashbury and protesting about the war—and I wasn't into that."

As the writer, whose songs are published by Mysterian Music Ltd. (BMI), explains, "I don't write about current events, because then the songs are dated—and none of my songs are personal."

"More Action," which was recorded at Weiss' Krispy-Kreme studio in New York, contains 21 tracks, including English- and Spanish-language versions of "96 Tears" and several remakes of songs from "Action," in-

cluding "Can't Get Enough Of You, Baby," which was recently covered by Smashmouth, and "Girl (You Captivate Me)." Also featured is a pair of newly discovered vintage acetate pressings of "Are You For Real?" and "I'll Be Back," which were never released.

"We wanted to make what would have been their third [studio] album, with a 1967 spirit and vibe but with better production values," says Weiss, noting that "More Action" also contains two songs that would have been on that album, the original "Ain't It A Shame" and a cover of Solomon Burke's "That's How Strong My Love Is." Also present are covers of the Rolling Stones' "(I Can't Get No) Satisfaction," punk rock duo Suicide's "Cheree," and Boston garage band the Lyres' "Don't Give It Up Now." A cover of the Jaynetts' '60s girl group classic "Sally, Go 'Round The Roses" was a telepathic directive from the People From the Future, according to ?.

Cavestomp!, according to Weiss' partner, Jim Reynolds, is now looking to CDnow to help break "More Action." Says Rich Masio, the Fort Pennsylvania, Pa.-based online dealer's merchandising manager, "It's a test case to see if we can break a record. After seeing a piece in The New York Times last summer, we put the Norton record on our homepage when it came out and got a really nice lift. Then [Rhino's '60s garage rock] 'Nuggets' box was an amazing seller for us. So we're targeting 'Nuggets' and 'Nuggets'-type buyers with E-mails and those who've bought alternative new releases like ?—also the Latin audience in the South, pointing out that they're a Latin band. We see at least 10,000 customers it should appeal to, and on top of that we'll tie in with all our online partners like Yahoo! and Web sites that link to us."

GLOBAL LINKS

Reynolds is also assaying the Latin market, particularly in Spain, where the Mysterians tour and Record Runner handles promotion, touring, and distribution. Other international distributors include White and Black in Italy, Cargo in Germany, Plastic Head Distribution in the U.K., and Bertus throughout continental Europe. "There's tremendous interest overseas, as they played in England last year and did so well that they're going back in April for more money and a bigger venue—the Royal Festival Hall!"

? & the Mysterians, who are managed by LuVern Thompson, are booked stateside by Weiss. "?" says he's from Mars, so in deference to him, the booking agency is named From Earth to Mars Booking," says Weiss, who has just had the Mysterians in Boston, through Texas and Louisiana, and in Nashville. On the itinerary is a record release party/performance June 19 in New York, following European dates besides those in the U.K., including Greece and Italy.

Domestically, "More Action" is distributed via Reynolds' SDA distribution arm, an adjunct to his indie label

Safe House Records, as well as Southwest Texas Wholesale, Burnside, Western Record Sales, Red Eye, Valley Media, Alliance Entertainment Corp. One-Stop Group, and Revolver.

Cavestomp! may service commercial radio "once the story builds," says Reynolds.

Buttressing label exposure efforts is continued play of a VH1 "Where Are They Now?" feature on ? & the Mysterians, which has brought ? heavy phone response. "A lot of people know about us now," he says, "so I'm excited about the album. It's rock'n'roll, and people are going to know about it!"

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By DAVID NATHAN

Foreword by LUTHER VANDROSS

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"**A heartfelt, intimately researched book.**" —Nelson George, author of *The Death of Rhythm and Blues* and *Hip Hop America*

THIS WAY BLAZES ITS OWN DIRECTION

(Continued from page 10)

prise senior VP of marketing Craig Kostich. "The end goal, of course, is to score spins and to let retailers know we are behind this band. We don't want this to be a band that takes a long time to develop."

The first single, "She Takes," was on the set list for these scaled-down shows. Wilde describes it as an "in-your-face wake-up call about different autobiographical relationship experiences with some testosterone in it to show we can compete with the hard rockers."

The single, which was shipped to modern rock radio in late March and has a video in the works, found a fan in Brian James, music director of modern rock station WCYY

Portland, Maine. "It was a good thing for This Way to play live for us. It helps differentiate them from the pack," James says. "It was an intimate and cool affair. These guys are credible musicians with an awesome singer. I think they're going to be big."

"She Takes" and other catchy tracks will find their way into the public's hands through inclusion on various samplers, including one to be handed out on MTV's Campus Invasion tour, with Sugar Ray and Orgy, and Spin's "Spring Artist Sampler." There is also a promotion with Daymaker planners. Tucked inside each 1999 planner is a certificate that entitles the buyer of

two WEA artist recordings to a multi-artist sampler that features This Way.

"These sorts of promotions get the music into the hands of different types of people. The person who buys a new planner may not be the college kids who go see Sugar Ray. And not all Spin readers are in college," says Kostich, adding that Reprise is cultivating a tie-in with Intel, whose new advertising campaign coincidentally uses the slogan "This way in."

Retail hasn't been ignored either. "This Way" is a WEA Signal project, which Kostich explains is "a calling card to the distribution staff that we think this album will sell

well, and we should do everything we can to get priority placement and pricing. We don't want to play catch-up if radio reacts well."

The group's official Web site, www.thiswaymusic.com, launched temporarily the week of March 29 with basic band facts and album pre-sale options. The full site, which will be completed in late April, will add song samples, photos, message boards, and the ability to Webcast live shows. Kostich explains, "Sites are a necessity these days, and the better the site, the more it helps. The most successful ones have a lot of input and content from the artist."

The Mark Adelman-managed, William Morris-booked quartet is itching to tour. "As a young band, I feel more comfortable in a recording studio than onstage. When you perform, all eyes are on you, and it is both intimidating and flattering,"

Wilde says. "But it's important to get in front of people. There is a lot of maturity in our album. Now we have to live up to that in our live show."

The group hopes to join a tour as an opening act, although nothing is set in stone. Other options include a small-club tour or another promotional tour until summer's jackpot of radio station festivals beckons.

Wilde adds, "For an observer like myself, touring is inspiring. There's a song in every town. When you are there for a day or two, you take the best of a city, and you're not stuck. There are people who just want to hang with you, ask questions, listen to the music. That is what fuels us. The first time I heard the Bee Gees, the Beatles, and Radiohead, I was blown away. If we could provide that feeling for someone, what an honor."

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						TOP 10 CONCERT GROSSES
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter	
BEE GEES	Stadium Australia Sydney	March 27	\$5,117,702 (\$7,703.924 Australian) \$198.54/\$45.15	66,285 sellout	Jacobsen Prods. Jack Utsick Presents	
THE ROLLING STONES GOO GOO DOLLS	Hartford Civic Center Hartford, Conn.	March 28-29	\$3,203,815 \$250/\$39.50	31,200 sellout	TNA USA Delsener Slater Enterprises	
THE ROLLING STONES GOO GOO DOLLS	United Center Chicago	March 26	\$2,267,011 \$300/\$39.50	19,030 sellout	TNA USA Jam Prods.	
THE ROLLING STONES JONNY LANG	Gund Arena Cleveland	April 1	\$2,003,327 \$250/\$39.50	20,086 sellout	TNA USA Belkin Prods	
THE ROLLING STONES JONNY LANG	Schottenstein Center Columbus, Ohio	April 3	\$1,772,318 \$250/\$39.50	17,875 sellout	TNA USA/in-house	
CELINE DION	Reunion Arena Dallas	April 2	\$993,233 \$65/\$49.50/\$29.50	17,765 sellout	Beaver Prods.	
CELINE DION	Kemper Arena Kansas City, Mo.	March 29	\$982,038 \$66/\$50.50/\$30.50	18,471 sellout	Contemporary Prods.	
CELINE DION ANDRE-PHILIPPE GAGNON	Target Center Minneapolis	March 25	\$963,771 \$65/\$49.50/\$29.50	17,481 sellout	Jam Prods.	
CELINE DION	Market Square Arena Indianapolis	March 31	\$898,713 \$72/\$49.50/\$29.50	15,697 sellout	Sunshine Promotions	
'N SYNC TATYANA ALI DIVINE SUGARHILL GANG	Rosemont Horizon Rosemont, Ill.	March 26-27	\$876,350 \$37.50/\$27.50	27,954 sellout	The Entertainment Group/Renaissance Entertainment/ SFX Entertainment	

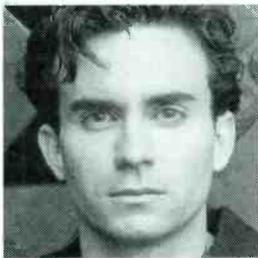
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Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
BY LARRY FLICK

AT A TIME when nearly every appealing young male artist in the pop mainstream is locked into a teen-focused boy group, **Paul Manchin** is a refreshing change of pace. On his self-made disc "Life," he displays the potential to help turn the top 40 tide toward solo belters.

The project is actually the artist's second full-length recording. His first, 1998's "Debut," earned critical raves in his native Toronto as well as in New York (where he spends much of his time writing and recording) and Los Angeles. "Life" picks up where "Debut" ends in combining classic-pop melodies with dance-inflected rhythms that are equally accessible to crossover radio and club turntables. Manchin is a charismatic presence, conjuring up accurate comparisons to **George Michael** with a rich tenor voice that he flexes to soulful effect.



MANCHIN

Among the many gems on "Life," which Manchin produced with **Brent Bodrug**, is the title cut, on which he waxes philosophical about walking down a left-of-center lane.

"Sharing my perception of what I see and encounter in everyday life with others is what drives me as an artist," he says. "The way that we learn is through talking about the things that are around us and sharing ideas with other people."

Manchin is servicing the disc, which also features the house-friendly "Weird," to radio and club DJs. He's planning several showcases in New York and Toronto later this season.

For further information, contact Manchin at 800-416-9995.

ON THE SELF-MADE "Into The Natural," **Dorothy Scott** dares the listener to think.

Despite the feather-light melodies and insinuating hooks that fill this six-song EP, produced by Scott with **Joe Mendelson**, her songs are as intellectually stimulating as they are emotionally empathetic. Imagine **Sarah McLachlan** circa "Fumbling Towards Ecstasy" with a sharp New York edge, and you'll have a clear image of this intriguing newcomer.

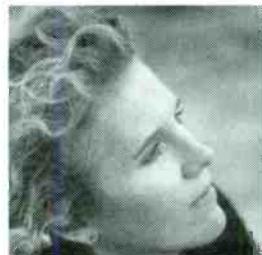
Often working within spare arrangements of little more than acoustic guitar, violin, and piano, Scott draws the listener in by continually gliding out of weighty, literate verses into repetitive, almost hypnotic three-word refrains. All the while, her raspy voice rises from a hushed, introverted whisper to a cathartic yell.

Scott has already begun to win the attention of New Yorkers. **David Shabiro**, owner of local indie retail outlet Rebel Rebel, reports that he's sold roughly 100 copies of "Into The Natural" since its release early this year.

For further information, contact Jalbert Management, 277 W. 10th St., New York, N.Y. 10014.

WITH "A Small World," **Suzanne Buirgy** goes for a raw, from-the-gut sound that's fondly reminiscent of **Melissa Etheridge** and **Amy Ray** of **Indigo Girls**. Sharing production and songwriting credits with **Judy Wieder** and **Ken Berry** (and occasionally harmonizing with pal **Janis Ian**), she comfortably darts from delicate piano ballads to bluesy rockers that hint at a live show that kicks serious butt.

Buirgy deserves a gold star for not indulging in the kind of obtuse bedroom poetry that all-too-frequently dogs the work of her contemporaries. She shoots from the hip, and she's not shy about unleashing an ample amount of rage in her material. Cases in point: the ballsy, uptempo "Never Say Never," on which



BUIRGY

Buirgy seems to channel **Janis Joplin**, and "Mim's Story," a heart-breaking ode to her late mother that's guaranteed to leave the listener drained but ready for more.

Buirgy is gigging around her Los Angeles home base. For more information, contact the artist in care of her label, Attune Records, 310-827-3501.

LIEBERT

(Continued from page 10)

on the new record is quite different from 'Nouveau Flamenco,' but the vibe is similar in the sense that I was pretty happy when I recorded it. To me, all the albums are really a statement of where I'm at emotionally," says Liebert. "This album was one of the most joyful to make."

The album title was taken from an Italian word meaning "love" and "enchantment." "I loved the image," says Liebert. The subtitle, "Summer Flamenco," was chosen to evoke a "feeling of warmth and summer."

Liebert—who is managed by Luna Negra Music and whose songs are published by Sony/ATV Songs LLC and Luna Negra Music Inc.—is always searching for ways to take the music in new and interesting directions. Five years ago, he granted "complete freedom" to U.K. studio wizard Steve Hillage, Aki Nawaz, and DJ Slip of Compton's Most Wanted to reconstruct Luna Negra's music. The result was a 1995 remix collection titled "Euphoria." In 1997 Liebert recorded "Leaning Into The Night," a selection of 12 pieces arranged for guitar and orchestra by Oscar Castro-Neves. The album, released on Sony Classical, spent eight weeks atop the Top Classical Crossover chart. "It's easier to let instrumental albums sound the same," says Liebert. His goal is to avoid that trap by embracing new technology, as well as musical territory.

FORGING AHEAD

"Some musicians like to protect their traditions, to encapsulate them in the past," notes Liebert, "while other musicians prefer to blaze ahead and forge new allegiances. I think here and now we need to find ways that our cultures can merge to a certain extent. While I was born in Germany and have a German passport, I love being a longtime resident of the U.S."

Because of the global impact of Liebert's music and the accessibility of "Innamorare," the label's marketing plans are broad. One major aim is the utilization of "lifestyle" accounts, such as restaurants, salons, clothing stores, car dealerships, etc. "It's essential," says Alan Masocco, VP of marketing, West Coast, at Epic. "You go for as much print, TV, radio—but leaving it just at those avenues ignores the broader picture."

Susan Chamberlain, buyer for Disc Hunter, an indie outlet in Omaha, Neb., agrees. "You can't just try to sell an album like this without being a little extra creative. It's not a kid record—and the truth is that the people who care about an artist like Ottmar Liebert don't usually shop in music shops randomly. They need to discover a record like this through other means."

Other avenues being explored are guitar magazines, lifestyle publications aimed at particular niche audiences, and Web sites. A worldwide concert tour is planned to begin in mid-June. Liebert's booking agent is Rick Roskin of Creative Artists Agency.

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Top 10 Favorite Artist Picks March 26, 1999

The Most Popular New Talent On BTN

#	Artist	Genre	Weeks On
1	Radiostar	Pop	1
2	Mr. Henry	Pop	2
3	Ashley Turba	Pop	1
4	Jill Sobule	Pop	1
5	Pat McGee Band	Rock	5
6	James Heinz Von Bauer	Pop	1
7	Ray DeTone	Rock	2
8	Minus Sarah	Rock	2
9	Bliss (feat. Donna De Lory)	Pop	3
10	Jana	Pop	1

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

Radio BTN Favorite Song Requests March 26, 1999

The Most Listened-to New Tracks On BTN

#	Composition, Artist	Genre	Weeks On
1	Close My Eyes, Phader	Hip Hop	2
2	Hat On My Head, Patrick Mattingly	Alternative	8
3	Sucker, MOG	Rock	44
4	Words In Your Eyes, Jana	Pop	2
5	Denominator, Civilians	Rock	34
6	Can't Miss What You..., Pat McGee Band	Rock	4
7	On and On, Bliss (feat. Donna De Lory)	Pop	4
8	Signs of Choice, Minus Sarah	Rock	2
9	Why Have You Left..., Betty Lynn Cade	Country	4
10	My Heart, Rachel	R'n'B	4

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

New Talent Spotlight

The Most Outstanding Acts Available On BTN

Nylon Kincaid

Nylon Kincaid has built up a sizzling buzz in New York, having performed at CBGB's, Mercury Lounge, and The Continental; the hard rocking quartet recently opened up for Mötley Crüe at the Beacon Theatre. The band has been receiving strong airplay, as evidenced by their rise up Album Network's FMQB chart. *Hits!* crowed "these guys are HOT and at the top of the pack with superior, heavy and tight arrangements that are both accessible and radio ready — this one could be the next BIG thing!"



Genre: Hard Rock From: New York, NY Deals sought: Any

For details about these and other up and coming artists visit our website at www.billboardtalentnet.com

Phone: (212) 757-2031, Fax: (212) 757-2041, info@billboardtalentnet.com

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	
			APRIL 17, 1999	
			SoundScan®	
			IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	
1	NEW		BOOTLEG RELATIVITY 1726 (10.98/17.98)	NO. 1 DEATH BEFORE DISHONESTY
2	1	13	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98)	SIXPENCE NONE THE RICHER
3	3	6	LIT RCA 67775 (9.98/13.98)	A PLACE IN THE SUN
4	2	4	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*ARISTA (10.98/16.98)	CENTRAL RESERVATION
5	5	2	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98)	TRAVELING MILES
6	10	2	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
7	8	12	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/VIRGIN (10.98/16.98)	PRINCESSES NUBIENNES
8	6	51	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98)	SUAVEMENTE
9	9	23	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98)	NO PLACE THAT FAR
10	4	8	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98)	NUUESTRO AMOR
11	11	28	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98)	SOME THINGS I KNOW
12	12	38	TRIN-I-TEE 5:7 B-RITE 90094/INTERSCOPE (10.98/15.98)	TRIN-I-TEE 5:7
13	13	32	THE FLYS DELICIOUS VINYL 74006/TRAUMA (10.98/16.98)	HOLIDAY MAN
14	15	23	DIVINE PENDULUM 12325/RED ANT (10.98/16.98)	FAIRY TALES
15	20	34	THE WILKINSONS GIANT (NASHVILLE) 24699/WARNER BROS. (NASHVILLE) (10.98/16.98)	NOTHING BUT LOVE
16	18	30	SUSAN TEDESCHI TONE-COOL/ROUNDER 471164/MERCURY (10.98 EQ/16.98)	JUST WON'T BURN
17	16	28	SHAKIRA ● SONY DISCOS 82746 (10.98 EQ/15.98)	DONDE ESTAN LOS LADRONES?
18	NEW		INFAMOUS SYNDICATE RELATIVITY 1653 (10.98/16.98)	CHANGING THE GAME
19	26	10	MARVELOUS 3 HIFI/ELEKTRA 62375/EEG (10.98/16.98)	HEY!ALBUM
20	21	10	ROY D. MERCER VIRGIN (NASHVILLE) 46854 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 5
21	7	2	MAC MALL DON'T GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98)	ILLEGAL BUSINESS? 2000
22	14	10	MARCO ANTONIO SOLIS FONOVISA 0516 (10.98/16.98)	TROZOS DE MI ALMA
23	29	34	THE W'S 5 MINUTE WALK 25204/SARABELLUM (10.98/16.98)	FOURTH FROM THE LAST
24	28	16	JENNIFER KNAPP GOTEE 3832 (9.98/11.98)	KANSAS
25	27	5	LOS TEMERARIOS FONOVISA 6078 (8.98/12.98)	15 EXITOS PARA SIEMPRE

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	45	2	JESSICA ANDREWS DREAMWORKS (NASHVILLE) 50104/INTERSCOPE (8.98/12.98)	HEART SHAPED WORLD
27	23	17	FFH ESSENTIAL 10498 (10.98/16.98)	I WANT TO BE LIKE YOU
28	22	6	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98)	A PRINCE AMONG THIEVES
29	40	16	BURLAP TO CASHMERE SQUINT/A&M 541013/INTERSCOPE (8.98 EQ/12.98)	ANYBODY OUT THERE?
30	42	5	SONICFLOOD GOTEE 2802 (15.98 CD)	SONICFLOOD
31	50	21	REBECCA ST. JAMES FOREFRONT 25189 (10.98/15.98)	PRAY
32	24	5	TITO ROJAS M.P. 56250/SONY DISCOS (9.98 EQ/14.98)	ALEGRÍAS Y PENAS
33	34	3	THE LIVING END REPRISE 47128/WARNER BROS. (10.98/16.98)	THE LIVING END
34	49	2	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI LATIN 99189 (8.98/14.98)	AMOR, FAMILIA Y RESPETO
35	37	66	SEVENDUST TVT 5730 (10.98/15.98)	SEVENDUST
36	33	21	T.D. JAKES WITH THE POTTER'S HOUSE MASS CHOIR INTEGRITY/WORD 69542/EPIC (10.98 EQ/16.98)	LIVE FROM THE POTTER'S HOUSE
37	47	21	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98)	ON DA GRIND
38	38	21	TQ CLOCKWORK 69431*EPIC (11.98 EQ/16.98)	THEY NEVER SAW ME COMING
39	48	14	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98)	HOW YOU LUV THAT? VOL. 2
40	35	6	KELLY WILLIS RYKODISC 10458 (6.98/11.98)	WHAT I DESERVE
41	NEW		DAVID SYLVIAN VIRGIN 47071 (16.98 CD)	DEAD BEES ON A CAKE
42	RE-ENTRY		TATYANA ALI MJJ/WORK 68656/EPIC (10.98 EQ/16.98)	KISS THE SKY
43	NEW		LO FIDELITY ALLSTARS SKINT/SUB POP 69654/COLUMBIA (7.98 EQ/13.98)	HOW TO OPERATE WITH A BLOWN MIND
44	39	12	VICENTE FERNANDEZ SONY DISCOS 82713 (8.98 EQ/14.98)	ENTRE EL AMOR Y YO
45	19	2	A+ KEDAR 53221*/UNIVERSAL (10.98/16.98)	HEMPSTEAD HIGH
46	RE-ENTRY		TRAIN AWARE 38052/COLUMBIA (11.98 EQ CD)	TRAIN
47	44	6	SLEATER-KINNEY KILL ROCK STARS 312* (10.98 CD)	THE HOT ROCK
48	NEW		CONJUNTO PRIMAVERA FONOVISA 9663 (7.98/11.98)	NECESITO DECIRTE
49	41	6	BUILT TO SPILL WARNER BROS. 46952* (16.98 CD)	KEEP IT LIKE A SECRET
50	32	3	DROPKICK MURPHYS HELLCAT 80413*/EPITAPH (10.98/14.98)	THE GANG'S ALL HERE

POPULAR UPRIISINGS

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

ZERO HOUR: Big Bad Zero hopes to follow in the tradition of hit power ballads by rock bands with its current single, "Iris Mead-



Simon Says Rock. Straight from Sacramento, Calif., comes the aggro-punk band Simon Says. The group's Hollywood Records debut album, "Jump Start," due April 20, was produced by Rob Cavallo, who's also worked with Green Day. The album's first single, "Slider," goes to rock radio May 11. Simon Says is on a U.S. tour of high schools, and the band will play selected dates on the ESPN X Games Experience Tour.

ows." The song has already received spins on triple-A station KFOG San Francisco.

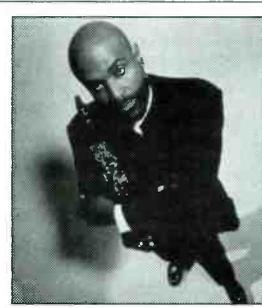
The Las Vegas band, led by singer/songwriter Nick

Mattera, has been together since 1996. Big Bad Zero garnered local attention for its album "Crumble" before signing with Eureka Records, which released the act's latest self-titled set.

Mattera says that he's influenced by "anything, from girls to camping." But one of his biggest inspirations was none other than former '80s teen idol Rick Springfield: "The reason I started

playing guitar in the first place was because of Rick Springfield. I was watching the Grammys with my sisters when I was a kid, and when he came on, my sisters went nuts. I said, 'Man, I gotta be like that guy.'"

GREAT BALLS OF FIRE: The Atomic Fireballs play the kind of swing music that could appeal to fans of Cherry Poppin' Daddies and the Brian Setzer Orchestra. The Detroit band's Lava/Atlantic album, "Don't Torch This Place," is set for release May 4. The Atomic Fireballs were featured on select dates of last year's Warped tour, and the group is expected to launch



Brown's Urban Jazz. Producer Ron Brown has assembled an all-star project called the Urban Jazz Network; the ensemble's album, "Urban Dreams," is available on Brown's Mankind Records. Performers on the album include Kenny Garrett, Kirk Whalum, Jonathan Butler, and Ronnie Foster.

a U.S. tour this September.

ERNIES ON THE ROAD: Aggro-rock band the Ernies have been on tour in support of their album "Messon Ray," due April 20 on Mojo/Universal Records.

The Richmond, Va.-based quintet worked with producer Howard Benson (Sepultura, Motorhead) on the set. The Ernies' tour includes stops at U.S. clubs and colleges.

Upcoming dates include April 24 at Old Dominion University in Richmond, Va.; April 25 at CJ's Clubhouse in Pittsburgh; April 28 at the Grape Street Pub in Philadelphia; and May 7 at the Bubble Room in Charleston, S.C.

DIVA LATINA: Cyndi Davila, the former vocalist of the popular salsa group DLG, has a solo debut album, "Tuya Por Siempre," due May 11 on Sir George/WEA Latina. The Guatemalan native, who resides in New York, worked with noted producer Sergio George on the album. The first single is "En Ausencia De Ti."

SPACE CASE: Veteran

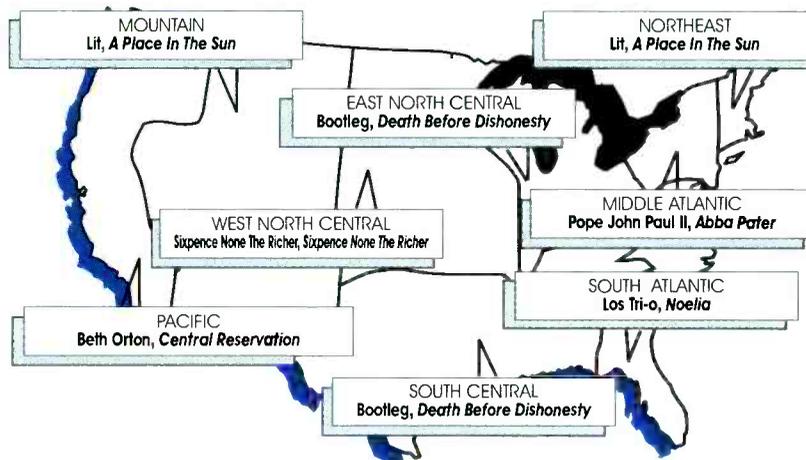
dance artist Spacetime Continuum, also known as Jonah Sharp, returns with his first album in three years, the trance-meets-jazz "Double Fine Zone,"



Solo Billingsley. Charles Billingsley, former lead singer for the contemporary Christian group New Song, has gone solo. His first solo album, "Between Now And Then," is set for release April 20 on Pamplin Music. Billingsley is touring in support of the album. Upcoming dates include May 19 at the Starlight Crusade in Dacula, Ga.; June 18 at the Tony Evans Crusade in Spencer, N.C.; a Youth Alive event in Dallas (June 16); Indianapolis (July 1); and Pensacola, Fla. (July 15).

due May 4 on Astralwerks. A Spacetime Continuum tour is expected this summer.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Beth Orton Central Reservation	1. Bootleg Death Before Dishonesty
2. Mac Mall Illegal Business? 2000	2. Roy D. Mercer How Big'A Boy Are Ya? Volume 5
3. Lit A Place In The Sun	3. A.B. Quintanilla Y Los Kumbia Amor Familia Respeto
4. Sixpence None The Richer Sixpence None The Richer	4. Sixpence None The Richer Sixpence None The Richer
5. Cassandra Wilson Traveling Miles	5. Lil' Troy Sittin' Fat Down South
6. Elvis Crespo Suavemente	6. Sara Evans No Place That Far
7. Los Tri-o Nuestro Amor	7. E.S.G. Shinin' N' Grindin'
8. Bootleg Death Before Dishonesty	8. Lit A Place In The Sun
9. Les Nubians Princesses Nubiennes	9. Big Tymers How You Luv That? Vol. 2
10. Los Temerarios 15 Exitos Para Siempre	10. The Flys Holiday Man

Reviews & Previews

ARTISTS & MUSIC

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS
Abba—A Tribute: The 25th Anniversary Collection
 PRODUCERS: various
 COMPILATION PRODUCER: Jeffrey de Hart
Relativity 1733

No tribute album has ever set the world on fire, and this probably won't be the first. However, for a little light music amid the dourness that dominates the airwaves, this Abba tribute can't be beat. Consisting of existing material licensed for this release, it features such Abba-philas as Go West ("One Of Us"), Bananarama ("Waterloo"), Evan Dando ("Knowing Me, Knowing You"), and Erasure ("Take A Chance On Me"), as well as Information Society, Mike Love, Peter Cetera & Ronna Reeves, and the Real Group (featuring Abba member and solo hitmaker Frida Lyngstad). A fitting salute to Sweden's most successful export on the group's 25th anniversary.

RAP

RUBBERROOM
Architechnology
 PRODUCERS: Opus
3-2-1 Records 1050

A chill mist hangs over this set's dense, cinematic rush of F/X sound, tough beats, and keen lyrics bubbling up from the underground. Lyricists Lumba and Meta-Mo plus production team Fanum and the Isle of Weight [aka the Opus] and guests are obsessed with the impending maelstrom—a techno-ruled hell run by microchip implants—and the Chi-town crew's debut set delivers a hip-hop sci-fi epic on a grand scale. It's the most anticipated welcome to a terror dome since Chuck D and company's. But the apocalyptic doom of "Architechnology" is also pure central-nervous-system stimulation for any dancefloor. The beats are wired, and the production's display of imagination and skill is reason enough for revelry, particularly the MCs' eloquent measurements of human loss. Contact: 212-337-3200.

COUNTRY

★ **MANDY BARNETT**
I've Got A Right To Cry
 PRODUCERS: Owen Bradley, Harold Bradley, Bobby Bradley, Mandy Barnett
Sire 31046

They used to call this uptown country when the late Patsy Cline was singing such emotional, charged songs and infusing them with both a dignity and a smoldering sensuality. Mandy Barnett, of course, portrayed Cline in the "Always Patsy Cline" stage show at Nashville's Ryman Auditorium and carried it off with aplomb. And this was Cline producer Owen Bradley's last project—he died before it was finished. Barnett's big, silky, expressive voice was made for this kind of elegant, soaring, lush but restrained production. The result is a timeless work that could as easily have been made in the '50s as the '90s and will still sound timeless and gorgeous in 2050 or 2090.

SAMMY KERSHAW
Maybe Not Tonight
 PRODUCER: Keith Stegall
Mercury 314-538 889

With strong material and Keith Stegall's measured production, Sammy Kershaw rebounds from his most recent, uneven albums with this stately outing. From the cabaret-ish opening duet with Lorrie Morgan on the opening title song, Kershaw's

SPOTLIGHT



TOM PETTY
Echo
 PRODUCER: Rick Rubin
Warner Bros. 47294
 Tom Petty & the Heartbreakers come back swingin' on their latest album, which follows their brilliant—though commercially disappointing—soundtrack to "She's The One." As hard-rocking as "Damn The Torpedoes" and as refined as "Full Moon Fever," "Echo" reflects all the facets of Petty's talent, from his jangly side (the Warren Zevon-esque "Accused Of Love" and the Roger McGuinn-reminiscent "This One's For You") to his psychedelic bent (title track) to his power pop sensibilities (lead single "Free Girl Now" and "About To Give Out"). Other highlights include the Neil Young-inspired epic "Swingin'," the Mike Campbell-written and -sung rocker "I Don't Wanna Fight," and the brooding "Room At The Top." Seemingly energized by a burst of creative inspiration and by their decision to play small venues, Petty and the band are in rare form—a veteran rock group at a new peak. An album that deserves a long and steady run at rock radio, with crossover potential at adult top 40 and triple-A.

way with the ballads here shows a real maturity in his delivery. His authoritative version of "More Than I Can Say" makes you almost forget that this was once a Bobby Vee hit. In the past, Kershaw has often veered between novelty cuts and wildly uneven country soul and honky-tonk songs. His emergence as a solid ballad singer is a positive career step. Of the 12 songs here, only two—"Ouch" and "Louisiana Hot Sauce"—could be consid-

SPOTLIGHT



GREATER VISION
Far Beyond This Place
 PRODUCERS: Wayne Haun, Gerald Wolfe
Daywind 1165
 Occasionally a project comes along that sets a new standard for a genre of music. This is one of those albums. Recorded in Budapest with the Hungarian Radio Symphony and the Budapest Philharmonic Orchestra, this release delivers a straight-ahead collection of Southern gospel tunes buoyed by the richness and texture that come from world-class musicians supporting world-class vocalists. Greater Vision is tenor Jason Waldrop, baritone/principal songwriter Rodney Griffin, and founder/lead vocalist Gerald Wolfe. The project is filled with great songs, including several penned by Griffin, among them "Just Pray," "He Washed My Feet," "Just One More Soul," and "My Name Is Lazarus"—a powerful testimonial of Jesus' miracles. This is a landmark album that will serve as a benchmark in the Southern gospel community. Contact: 615-822-4524.

ered uptempo. His vocal resemblance to George Jones is working to his advantage in heartfelt songs like "Look What I Did To Us."

DANCE

VENGABOYS
The Party Album
 PRODUCERS: Danski, DJ Delmundo
Groovillicious Music/Strictly Rhythm 100
 The Vengaboys (pronounced "bengaboys") could very well be one of the most licensed acts to hit the world of sugar-coated dance/pop in quite some time. Based in

SPOTLIGHT



BARBARITO TORRES
Havana Cafe
 PRODUCERS: Barbarito Torres, Charlie Dos Santos
Havana Caliente/Atlantic 83183
 The maiden release on Atlantic Records' new Cuban music imprint is this delightful collection anchored by Barbarito Torres, a virtuoso of the *laúd*, or Spanish lute. Torres—who appeared on the Grammy-winning "Buena Vista Social Club"—is joined by lead vocalists Victor Villa, Conchita Torres, and Nilso Arias on a round of traditional Cuban songs in various forms, including *son*, *bolero*, *guajira*, *changüí*, *guaracha*, and *danzón*. The core band is rounded out by *tres* player Onelio Arias, percussionist Pedro Vargas Oliva, and backup singer Sonia Pérez Cassola, all of whom make their musical presence felt. In addition, guests Ibrahim Ferrer, Omara Portuondo, and Pio Leyva contribute lead vocals on the plaintive boleros "Lágrimas Negras" and "Pensando En Tí" and on the jaunty "Cangrejo No Tiene Ná," respectively. (Another highlight is the uncredited bonus track "Que Viva Changó," a showcase for Conchita Torres and the players.) Like the "Social Club" outing and Compay Segundo's wonderful "Lo Mejor De La Vida," Torres' solo release reflects the irresistible allure of a proud and colorful music.

the Netherlands, this wildly energetic foursome had its first two singles ("Up & Down" and "We Like To Party!") released in virtually every territory, including Germany, Spain, Japan, Israel, and the U.K., among others. In the Benelux region, Vengaboys equal platinum status. In the U.S., "We Like To Party!" is currently a

VITAL REISSUES

on Dylan's Rolling Thunder Revue, where "Sold American" was recorded, Kinky was at his peak, collaborating on the album with Ringo Starr, Eric Clapton, Roger McGuinn, T Bone Burnett, Mick Ronson, Ron Wood, Dr. John, and others. Even then, however, he was not ready for prime time, and he subsequently turned his attention toward his writing. He still performs, however. In fact, "Asshole From El Paso," which is *not* on this album, has become a staple of his live shows. To borrow a line from one of Friedman's best-known songs, they ain't making Jews—or cowboys—like Kinky anymore.

VARIOUS ARTISTS
The Excello Story, Volume 1: 1952-1955; The Excello Story, Volume 2: 1952-1957
 COMPILATION PRODUCER: John Broven
Hip-O 40149; 40150
 Although it did not make the impact that other independent labels of the period did—notably Sun, Specialty, King,

Atlantic, and Chess—Ernie Young's Nashville-based Excello Records was nevertheless an important contributor to early R&B, gospel, blues, rockabilly, and pop, with regional hits by Kid King's Combo ("Banana Split"), Louis Brooks & His Hi-Toppers ("Bus Station Blues"), Arthur Gunter ("Baby Let's Play House," later a hit for Elvis Presley), and the Marigolds ("Rolling Stone"). Other leading figures on the label included Lightnin' Slim, Slim Harpo, and Lazy Lester. These two separately packaged volumes represent the depth of Excello's offerings during its five-year heyday. (Excello stayed in business until the mid-'70s and was revived in the early '90s.) An informative essay by compilation producer John Broven sheds historical light on Excello and Young's other operations, including the Nashboro Distributing Co. and retail chain the Record Mart. An important moment in history put into perspective.

hot commodity at top 40 radio, where it's being openly embraced by programmers and listeners. Built around squiggly synth patterns and helium-induced vocals, the song is as infectious as it is irritating. Unfortunately, the same can be said for much of the album, a collection of 12 songs that are basically variations on the same theme. "To Brazil," which is a festive remake of "Brazil," and the Sylvester-influenced "Superfly Slick" are the two diamonds in this rough. Contact 212-254-2400.

LATIN

★ **DANIELA CASTRO**
Junto A Tí
 PRODUCER: Kiko Cibrián
Fonovisa 9785
 Maiden effort by fetching soap opera actress from Mexico is superior to like-minded pop discs delivered by her fellow soap stars, thanks to a sterling combination of smart arrangements from producer Kiko Cibrián, embraceable lyrics of an amorous nature—most of which were penned by Cibrián and Claudia Brant—and Castro's earthy mezzo, which assumes a distinctively aching veneer during heartfelt ballads like "Sólo Pienso En Tí" and "Dos (Desencuentro)." Both love songs rate a good chance at radio success, along with bouncy leadoff single "No Dejes Jamás De Soñar" and its equally rhythmic counterpart "Nada De Tu Amor."

NEW AGE

► **SECRET GARDEN**
Dawn Of A New Century
 PRODUCERS: Rolf Lovland, Fionnuala Sherry
Phillips 314 538 838
 Secret Garden is seeded by just about every popular trend in new age music in the last decade. The duo of Irish violinist Fionnuala Sherry and Norwegian keyboardist Rolf Lovland nails the synth-orchestral sheen of Yanni on "Moongate," the layered harmonies of Clannad and Enya on "Prayer," and the Celtic bounce of "Riverdance" on "Elan." The rest of "Dawn Of A New Century" follows suit, mixing and matching these three primary colors. The members of Secret Garden wear their hearts on their sleeves, as Sherry wrenches every bit of sentiment out of her violin while Lovland lavishes her melodies with swooning synth-strings. With arrangements that often recall Mannheim Steamroller, Secret Garden doesn't look forward to the new century as much as take a nostalgic view of a world gone by—albeit one that existed only on romance-novel covers in the first place.

GOSPEL

► **MONTREL DARRETT**
Chronicles Of The Soul
 PRODUCER: Montrel Darrett
EMI Gospel 20220
 Former front man for contemporary R&B act Commissioned, Montrel Darrett leaps boldly into the limelight with this stunning solo debut. Rather than tinker with pre-existing formulas, Darrett, much like his platinum-kissed contemporary Kirk Franklin, deconstructs the antecedents of 30 or 40 years of popular music, rebuilding them into a mesmerizing, utterly original vision of his own, all the while remaining ultra-accessible and mass-market ready. Cutting-edge hip-hop, classic Led Zepelin, George Clinton, and hook-filled, heyday Motown—all of that and more is swirling around in a work that is nonetheless decisively and distinctively Montrel Darrett. Fasten your seat belts. This man is about to take you on a thrill-a-minute ride.

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

Reviews & Previews

SINGLES

EDITED BY CHUCK TAYLOR

POP

▶ WHITNEY HOUSTON *It's Not Right But It's Okay* (4:15)

PRODUCER: Rodney Jerkins
WRITERS: R. Jerkins, F. Jerkins III, L. Daniels, I. Phillips, T. Estes
PUBLISHERS: EMI-Blackwood, BMI; Famous/EMI-April/Mic-I, ASCAP
Arista 3641 (c/o BMG) (CD promo)

Houston continues to prove that she can hang with the kids on the street on the latest single from her "My Love Is Your Love" collection. Producer Rodney Jerkins places the diva at the center of a jittery funk beat that suits the tension of the lyrics. Houston plays the emancipated woman to the hilt here, snarling through the song's "I'm gonna make it anyway" message with a white-knuckled gusto that she hasn't displayed in ages. Loyalists yearning for one of the singer's patented power ballads will be disappointed at first, though they will likely find solace in Jerkins' Smooth remix, which reinvents the tune as a languid jeep cruiser. Everyone else, however, should find this single as appealing and refreshing as it is timely and competitive.

JANA *Ooh Baby, Baby (Dance Remix/Edit)* (3:48)

PRODUCERS: Robert Parr, Alexander Seidl
WRITERS: R. Parr, A. Seidl
PUBLISHERS: Curb Songs, ASCAP; Warner/Chappell Music Germany, GEMA; Warner-Tamerlane, BMI
Curb 1495 (CD promo)

Curb is placing its bets on this Euro-pop/dance ditty, chosen as the cornerstone of a summer marketing campaign by Esprit. Sprightly and summery, this song has no social message, no testament to life-altering events that the artist is aching to share. Naw, this is just plain fun and a perfect bet for stations that have enjoyed the runaway success of Cher's "Believe." In fact, "Ooh Baby, Baby" is working hard to remind programmers of just that track, with a vocal flanging effect straight from the verse lines of Cher's No. 1 hit. But don't shudder. This jaunty number has charms of its own, too. It's already earned spins on syndicated radio show "Open House Party" and pop stations in Miami and Nashville, and is worthy of serious consideration for top 40 stations that lean dance and enjoy musical sunshine.

RICK SPRINGFIELD *Itsalwaysomething* (3:33)

PRODUCERS: Rick Springfield, Bill Drescher
WRITER: R. Springfield
PUBLISHER: Super Ron Music, ASCAP
Platinum Entertainment (CD promo)

Check your calendars: Boy, it sure sounds like the mid-'80s on this crisp offering from one-time heartthrob Rick Springfield, with his first new music since 1988's "Rock Of Life." This track, written and co-produced by the artist, rings true with a clever, lighthearted lyric about working to get ahead, then having the rug pulled out at the last minute—thus, "It's always something." The production is up to date and appropriately gritty—and undeniably reminiscent of the guitar-stroking, edgy pop/rock of Springfield's past, which long-time followers will find a treat indeed. Radio action? Probably not, but the curious and the dedicated should check out Springfield's new album, "Karma," due Tuesday (13). As he approaches his 50th birthday in August, you'll also find him touring the U.S. at smaller venues throughout the summer.

CAEDMON'S CALL *There You Go* (3:21)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: Cumbie Road Music, ASCAP
Essential (CD promo)
Think James Taylor meets Jars Of Clay, and you'll have a notion of what Caed-

mon's Call is all about. This outfit is hoping to cross to top 40 and AC from its roots in contemporary Christian music, where the act has scored four consecutive No. 1 singles, won two Dove Awards, and hit No. 1 on Billboard's Heatseekers album chart. "There You Go" serves up pleasant acoustic rock/pop fare and could arouse the attention of adult top 40s and triple-As looking for a Gin Blossoms-esque track to balance their playlists. As with many pop songs, the melody leads the way, and this track paces itself nicely. The lyric is seriously religious—"You broke and gave your body as bread"—which may prompt some programmers to hesitate. But you know what? Just let the music play. Contact: 800-333-9000 ext. 519.

R & B

SHANICE *Yesterday* (3:49)

PRODUCER: Jamey Jaz
WRITERS: Jamey Jaz, S. Wilson, S. Watson
PUBLISHERS: Jamey Jaz Publishing/Windswept/Shanice-4-You/EMI-April, ASCAP; Hitco Music, BMI
LaFace 4388 (CD promo)

It's tough to follow up a hit as thoroughly satiating as Shanice's comeback "When I Close My Eyes," and while this meandering ballad doesn't quite hit the mark, it's a blazing showcase for the engaging artist's grade-A chops. Styled somewhere between Janet's "Everytime" and a first-act Broadway show-stopper, this is one of those tracks that's less about singing along and more about stepping back and admiring Miss Wilson's amazing, full-bodied vocal charms, à la reigning newcomer Deborah Cox. Whether or not "Yesterday" takes Shanice back up the charts is, it is hoped, less essential than demonstrating that she's a major contender for R&B and pop success in the years to come.

COUNTRY

▶ MARK CHESNUTT *This Heartache Never Sleeps* (3:33)

PRODUCER: Mark Bright
WRITERS: D. Burgess, T. Johnson
PUBLISHERS: EMI Blackwood Music/EMI Blackwood (Canada)/Burg-Isle Music/Tim Johnson Music, BMI
MCA MCASP-72090 (CD promo)

Covering Aerosmith's No. 1 pop single "I Don't Want To Miss A Thing," was a risky proposition for Mark Chesnutt, but that first single from his album of the same name paid big dividends, claiming the top spot on Hot Country Singles & Tracks for two weeks. His latest, an excellent midtempo tune, is a worthy successor, and Chesnutt continues to prove that vocally, he's so much more than just a great honky-tonk singer. His vocals swirl, dip, and slide around the lyric in a way that's mesmerizing. Never has heartache sounded so appealing. There's an overall sensuous feel to the performance and the production that will prompt repeated listening.

▶ PAUL BRANDT *That's The Truth* (3:53)

PRODUCER: Chris Farren
WRITERS: P. Brandt, C. Farren
PUBLISHERS: Pollywog Music, SOCAN/BMI; Windswept Music/The Fairway Music, ASCAP
Reprise PRO-CD-9704 (CD promo)

The title cut from Brandt's forthcoming Reprise album, "That's The Truth," has a delightful springtime feel that should immediately grab country programmers' attention with its pretty melody and sing-along chorus. Penned by producer Chris Farren and Brandt, the song is an upbeat ode to the power of love in a stressful world. Brandt has one of the strongest voices among country's current crop of new hopefuls, with a rich, warm quality that's extremely appealing. Listening to him on this tune makes you feel like you're at a family picnic on a warm spring afternoon, sitting under a big elm tree, gratefully listening to the one person in the clan who can really sing. Brandt has that totally accessible quality that makes you want to hear him again and again.

LONESTAR *Amazed* (3:45)

PRODUCER: Dann Huff
WRITERS: M. Green, A. Mayo, C. Lindsey
PUBLISHERS: Warner-Tamerlane Publishing/Golden Wheat Music/Careers-BMG Music Publishing/Silverkiss Music/Songs of Nashville DreamWorks, BMI
BNA BDJ65731-2 (CD promo)

Lonestar previews its forthcoming album with this sultry ballad. The lead vocals from Richie McDonald perfectly convey the tenderness and wonder felt in a loving relationship, and the harmonies are effective without overpowering the lead. The lyric expresses a sweet sentiment, but some lines are a little too clichéd. It's a pleasant enough song, and the performance is solid. Depending on how much room programmers have to add another ballad, this might stand a good shot.

OLD DOGS (WAYLON JENNINGS, MEL TILLIS, BOBBY BARE, JERRY REED) *Still Gonna Die* (3:43)

PRODUCERS: Bobby Bare, Brian Fisher
WRITER: S. Silverstein
PUBLISHER: Evil Eye Music, BMI
Atlantic PRCD 8883 (CD promo)

Kudos to Atlantic Records for going against conventional wisdom and being brave enough to release this hilarious tune by four of country music's legendary voices. You can hear the fun and camaraderie oozing from the track as Jennings, Tillis, Bare, and Reed cut loose and have fun with this clever Shel Silverstein number. Penned by one of the best humor writers in the industry, the lyric is a tongue-in-cheek look at all the health fads people try to prolong life, and reminds everyone that in the end, no matter what you do, you're "still gonna die." The chances of getting widespread airplay are slim, but morning shows and programmers with a penchant for fun should have a blast with this.

DANCE

★ ALEXIA *Uh La La La* (3:40)

PRODUCER: Robyx
WRITERS: R. Zanetti, A. Aquilani
PUBLISHER: Extravaganza Publishing Srl Italy
REMIXERS: Almighty, Francesco Alverti, Fargetta
Epidrome/Epic 41952 (12-inch promo)

Since the early '90s, this soulful Italian diva has been delivering hit after dance/pop hit to radio and clubs throughout Europe. In the U.S., Alexia made an ever-so-brief appearance—thanks to a short-lived deal with the now-defunct Popular Records—with "Me And You" and "Number One." While those two slices of Euro-drenched dance rhythms exploded on pop-plashed dancefloors, they failed to ignite radio airwaves in a major way (sigh). But programmers who took the chance surely discovered a couple of treasures. Now a bona fide member of the Sony family, Alexia deserves to be fully embraced by radio programmers this time around. Without

NEW & NOTEWORTHY

KAYLE *A Little Sumthin' Sumthin'* (3:26)

PRODUCER: Troy Sampson
WRITER: T. Sampson
PUBLISHERS: Songs of Booya/Hanseatic Musikverlag, BMI
Robbins 76869 (CD promo)

For those weary of waiting for Swedish hitmaker Robyn's sophomore set, this debut from Canadian cutie Kayle will certainly fill the void nicely. "A Little Sumthin' Sumthin'" is a ray of sunshine that might first be glossed over as another powder-puff pop song, but with a couple listens, you realize that this is a cleverly crafted, cunningly produced track that just won't leave you alone after the chorus roots itself in your head. This song has already stirred interest in the artist's home nation at CKZZ (295.3) Vancouver, and now Robbins is hoping to ignite it in the U.S. No need to overthink this one; it's catchy as a whip, easy to sing with, and well deserves to be a spring hit. Contact: 212-675-4321.

question, "Uh La La La" is as infectious as they get—just perfect for those hot and steamy summer nights. And producer Roberto Zanetti (more commonly known as Robyx) is in ultra-fine form here. In a perfect world, this would surely be a hit.

★ M PEOPLE *Testify* (8:00)

PRODUCERS: M People
WRITERS: M. Pickering, P. Heard, H. Small
PUBLISHERS: BMG Music Publishing Ltd., ASCAP, EMI Music Publishing Ltd., BMI
REMIXERS: Giuseppe D., Pablo La Rosa
Epic 41889 (12-inch promo)

They're back! Well, not that they ever left, really. In clubland, this British fab four is pretty much a nightly staple, with DJs playing past hits ("Sight For Sore Eyes" and "Moving On Up," among others) alongside such recent import singles as "Dreaming" and "Angel St." For one reason or another, M People have never translated well from the club atmosphere to radio land, which is extremely odd, given the act's penchant for the mighty pop hook. This applies only to the U.S., mind you; throughout the rest of the world, M People are pop superstars. Already, club punters are reveling in Heather Small's Cher-like diva wailings on "Testify," as well as the beat-wise mixes supplied by Giuseppe D. and Pablo La Rosa. This deserves to be heard loudly and proudly.

ROCK TRACKS

★ JEFF BLACK *A Long Way To Go* (4:02)

PRODUCER: Susan Rogers
WRITER: J. Black
PUBLISHERS: Jeff Black Music/Coburn Music, BMI
Arista/Austin 3161 (CD promo)

The third single from Black's superb "Birmingham Road" is a stirring natural for triple-A radio, with Black's vibrantly throaty vocals piercing the wimpy pop fog of the late-'90s airwaves like a laser. A clean, mean electric/acoustic guitar anthem with a rousing chorus, it carries blunt testimony to the "gravity sure to pull a number of us down" in a leaderless world with a sad sense of humor and a serious paucity of personal courage. Hitting radio as Black continues burning through an acclaimed club tour of the Midwest, Northeast, and South, this track reminds listeners how songwriting can trigger real emotion when it looks past the trivial. "Kind of makes you wonder," in Black's words, "how much love slips through your hands."

★ EVE 6 *Open Road Song* (3:07)

PRODUCER: Don Gilmore
WRITERS: M. Collins, Eve 6
PUBLISHERS: Fake & Jaded Music/Less Than Zero Music/Southfield Road Music, BMI
RCA 65726 (CD promo)

In the pop world, driving songs can be as captivating as love songs. Eve 6 claims the tradition here with aplomb, bowing a ska-inflected, fast-paced rock song about the joys of flooring it on the highway with nowhere in particular to go. In a car on the highway, "I don't need a girl, don't need a friend/... It's so perfect, I'm so perfect/You're so perfect, you're not here..." proclaims the lyric, and the rumbling bass drives home the point like the noise of a highway snooze strip when you drift off the road. The melody, structure, and instrumentation aren't groundbreaking, and the production is typical. But the happy, freewheeling sentiment is universal, and modern rock radio should be riding shotgun in no time.

MIKE NESS *Don't Think Twice* (3:47)

PRODUCERS: James Saez, Mike Ness
WRITER: Bob Dylan
PUBLISHER: Special Rider Music
Time Bomb 7540 (CD promo)

Imagine Hole covering a Joni Mitchell number or Green Day doing a James Taylor song. Mike Ness (singer of the respected punk outfit Social Distortion) covering Bob Dylan's "Don't Think Twice" is almost as unlikely, but don't write it off: The results will surprise you. A full band plays behind Ness, whose gruff voice and Pogues-esque intonation suggest a Celtic influence. While the bassline shows an unexpected

flair for rootsier punk, Ness' punkier roots are given away by the crashing cymbals and jangly, chordal reduction of Dylan's original arpeggiated guitar parts. But let Dylan's well-loved version leave you head before you spin this one—from melody to style to tone, it's nothing like the original.

THIS WAY *She Takes* (3:58)

PRODUCER: David Kahne
WRITER: B. Wilde
PUBLISHER: not listed
Reprise 9678 (CD promo)

This Way makes a simultaneously current and retro move here, taking an ordinary modern rock song and adding a hard, icy edge. The hard rock the band flirts with is back on the upswing, and these guys are proficient. But the sonic similarity to iconic grungies Soundgarden that results when This Way mixes pop and hard rock is so retro, it verges on dated. The chorus borrows production values from even earlier rock like Def Leppard—another retro twist that could mean curtains for the track. While the guitar duet at the bridge is satisfying, this track's instrumentation and melody are not notable, and its vocals are only so-so. It's dangerous to straddle the fence in the cut-and-dried genre of modern rock—and a catchier song would help this act's mix of hard-edged rock and more accessible pop to fly.

RAP

▶ NAUGHTY BY NATURE *Live Or Die* (3:42)

PRODUCERS: Naughty By Nature, Mufi
WRITERS: K. Gist, V. Brown, A. Criss, Mystikal, W. Becker, D. Fagen
PUBLISHERS: Naughty Music/WB Music/Bout It Music LLC/Zomba Enterprises/Zeon Music/Freejunkt Music, ASCAP

Arista 3606 (CD promo)
Naughty By Nature's collaboration with No Limit works quite well on the fresh "Live Or Die," and die-hard fans of both camps will be more than satisfied with this new track. This cut has the sweat-dripping funk we expect from Master P and his crew, but Naughty By Nature's signature sing-song chorus bridges the gap from New Orleans to East Orange, N.J. With the immense popularity of the Miller brothers and the mounting anticipation for Naughty's return, this single feels like a must for playlists nationwide.

JUVENILE *Follow Me Now* (4:03)

PRODUCER: Mannie Fresh
WRITER: Juvenile
PUBLISHER: Money Mack Music, BMI
Universal USP1483 (CD promo)

Hip-hop music you can salsa to—now there's a concept. Juvenile continues to up the ante for originality in the rap game with a Tito Puente-inspired riff subtly laid under his indecipherable-yet-catchy lyrics. With New Orleans flavor spiced with Cuban funk, Juvenile manages to create an unforgettable track. When we finally figure out what the heck he's saying in the chorus, we'll be singing along all spring long. It's time for all comparisons to fellow New Orleans resident Master P to stop. Juvenile proves, once and for all, that the Cash Money Boys have an innovative style all their own.

LOST BOYZ *Take A Hike* (4:25)

PRODUCER: Dre Most
WRITER: T. Kelly
PUBLISHERS: LB Fam/EMI-April Music, ASCAP
Universal 1464 (CD promo)

The well-loved Boyz recently lost group member Freaky Tah to an act of senseless violence, and this track, replete with ghostly background vocals, will inevitably become an epitaph for the slain rapper. But beyond the regrettable circumstances preceding this single's release, "Take A Hike" stands on its own as a vintage Lost Boyz production, with plenty of multilayered vocals, angst-ridden lyrics, and beats that work in the car, at home, and in the club. Even so, "Take A Hike" doesn't quite possess the merit of super-infectious danceable classics like "Me And My Crazy World" and "Renee," but after yet another senseless murder of a talented musician, we don't feel much like dancing.

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.), Aliya King (N.Y.), Michael Paoletta (N.Y.),



INDEPENDENT'S DAY

New Video
54 minutes, \$19.95
 This behind-the-scenes look at the Sundance Film Festival and its upstart sidekicks, the Slamdance and Slum-dance fests, is a nice piece of independent filmmaking in itself. Created by Marina Zenovich, produced in association with the Sundance Channel, and blessed by indie film guardian angel Robert Redford, the tape hopscoches among interviews with filmmakers, writers, and actors; scenes from panel discussions and other points of interest around the Park City, Utah, locale; and clips from some of this year's contenders. Interviewees include Redford; directors Steven Soderbergh, Greg Mottola, and Tom DiCillo; indie actress Parker Posey; producer Sydney Pollack; and film critic Roger Ebert. The video is enjoyable and effective on two levels. For those who are clamoring for information about how to get into the business of independent filmmaking, there's tons of firsthand knowledge to be had. For those who just want the inside scoop on Sundance, there's plenty of that as well.

MINING FOR GOLD

George Belcher Productions
30 minutes, \$14.95
 It's hard to imagine that the millions of microscopic bits of gold buried in the ground around Nevada's Barrick Goldstrike Mine eventually become part of massive gold bars, but in this live-action children's tape, seeing is believing. A friendly guide takes viewers on a tour of the mine with the help of her elementary-school-aged brother and sister, who provide lots of "ooohs" and "aaahs," as well as some age-appropriate questions. The cover art primarily promotes footage of the gargantuan trucks and machinery used to extract the gold, but scenes inside the facilities, where workers in special suits melt down the mineral and pour it into molds, are equally eye-grabbing. Contact: 888-306-7925.

THERE GOES A DUMP TRUCK

Warner Home Video
30 minutes, \$14.95
 "Real Wheels" has tackled a host of moving targets ranging from garbage trucks to trains to spaceships. Now the live-action children's series turns its attention to the dirty business of vehicles that haul debris and other materials back and forth between locations so that new roads and structures can be built. A big-kid narrator named Dave plays foreman for the day and takes viewers to a variety of construction sites where all kinds of amazing trucks—including the world's largest dump truck—are busy pushing, digging, and hauling things around. Aside from getting up close and personal with the vehicles, children also can witness scenes of explosions and other larger-than-life events that are part and parcel of a day on the job. This latest "Real Wheels" entry is notable not only for its strong production values but also for its terrific sense of humor.

STOCK CAR FEVER

National Geographic Home Video/Warner Home Video
30 minutes, \$12.95
 You know NASCAR has reached epic proportions when it becomes the subject of a National Geographic documentary. Stock car racing's status as the fastest-

growing sport in the U.S. is due to several factors. Its fast-paced action, the ever-present element of danger, and an exceptionally fan-friendly atmosphere, topped off by accessible local heroes, make the sport a real crowd-pleaser. This tape covers several big races, including the Winston Cup circuit and Talladega Superspeedway. It brings the action home with interviews with fans, as well as with past and current drivers, including the red-hot Jeff Gordon and Dale Jarrett. Perhaps due to its non-traditional subject matter, this title is shorter in length and less expensive than National Geographic's usual yellow-bordered releases.

JOURNEY TO THE PLANET EARTH

Screenscope Inc.
\$24.95 each; \$59.95 for three-tape boxed set
 This three-tape production does a commendable job of putting a whole universe of environmental issues into perspective. Kelly McGillis narrates the documentary, which is airing on selected PBS stations. Each video looks at a different issue facing the earth and its inhabitants. Scientific, socioeconomic, and historical viewpoints are exemplified through a marvelous collection of film footage. The first episode, "Rivers Of Destiny," explores the threat that industrialization and other human activity is posing to the world's great river systems. "The Urban Explosion" probes the effects of rapid urbanization using four diverse cities as living examples, and "Land Of Plenty—Land Of Want" looks at the changing face of farming. Contact: 202-364-0055.

QUEST FOR THE LOST CIVILIZATION

Acorn Home Media
150 minutes, \$49.95 for three-tape boxed set
 It turns out that some of the world's ancient civilizations may have had more in common with one another than historians previously thought, according to this three-video set. Traveling from southern Europe to Egypt to Japan and elsewhere, writer/explorer Graham Hancock probes the planet for clues to a mysterious civilization that may have existed as early as 10500 B.C. The program, which initially aired on the Learning Channel, zigzags between ages-old astronomical and geological "clues" and modern computer technology as it weaves its unusual lesson on world history. Contact: 800-474-2277.

MYSTERY SCIENCE THEATER 3000

Rhino Home Video
97 minutes, \$19.95
 "The Wild World Of Batwoman" is in the spotlight in this latest "MST3K" tirade. Following the same format that has won the unique TV program a cult following, this episode finds host Mike Nelson, his pals Tom Servo and Crow, and some other android-esque buddies floating in a spaceship above Earth and dissecting every pathetic morsel of this embarrassing B movie. Happily for them, "Bat Women" provides plenty of fodder, including bikini-clad babes, overweight villains, and a complete lack of a plot. The concept of "MST3K" is undeniably clever, but the show still begs a question: Who has the time to sit and watch these movies, albeit with wisecracks, voice-overs, and the occasional mockery in the form of a skit? Also

new from "MST3K" are "Beginning Of The End" and "The Crawling Hand."



RAMPAGE 2: UNIVERSAL TOUR

Midway
 PlayStation
 The popular "Rampage" fighting series needs no introduction among true classic video game enthusiasts. The original version of the game first stomped and chomped its way into arcades in 1986 and then conquered home game consoles a decade later. For no logical reason, the third game in the series is named "Rampage 2: Universal Tour." As with earlier "Rampage" titles, gamers can choose between multiple fighting monsters for head-to-head combat. The goal isn't too complex: destroy buildings and kill! kill! kill! "Rampage 2" benefits from some interesting game environments, including a very fragile Seattle Space Needle. Social monsters will appreciate the added support for three simultaneous players during game play. While fighting games are a dime a dozen, a key strength of the "Rampage" series has always been its biting humor. "Rampage 2" opens with a humorous video sequence featuring a newscaster who looks and sounds suspiciously like Ted Koppel. The game also features some wacky fighting moves with strange names, such as the Lobster Can Opener and the Rat Bottom Feeder. Weirdness prevails in "Rampage 2," and that is a good thing.

TENDER LOVING CARE

Aftermath Media/DVD International
 Interactive DVD Video
 There has been a long and troublesome road to completion for this innovative title, which promises an interactive film experience using DVD-quality video. The project was originally envisioned by the creative team behind top-selling CD-ROM game "The 7th Guest" as an interactive movie game that would be available simultaneously as a CD-ROM game and as a linear home video release. The poor reception for early interactive CD-ROM movie games put this title on hold for a while, but now it is getting a new life on DVD. John Hurt stars as Dr. Turner, a psychologist who quizzes viewers on their opinions of the film's characters, which includes a troubled married couple and a mysterious psychiatric nurse. Viewers watch a linear film segment, then navigate through the married couple's house to seek out further clues. Depending on how a viewer reacts to specific characters, the film will take one of multiple potential plot paths. The concept makes good use of the interactive potential of DVD Video, which has yet to be fully exploited. While the title's demand for frequent participation from viewers will be a turnover for some, this title could develop a following among die-hard interactive film lovers.



HIDEOUS KINKY

By Esther Freud
 Read by the author
 Audio Partners Publishing Corp.
3 hours (abridged), \$18
ISBN 1-57270-099-8

This audiobook is timed for the release of this book's film adaptation, which stars "Titanic" heroine Kate Winslet. The movie tie-in will likely boost sales more than the drawn-out story line. Set in the late 1960s, Freud's unusual, semi-autobiographical audiobook tells the story of two young sisters wandering around Morocco and Algeria with their hippie mother. Freud's colorful, detailed descriptions of exotic lands and customs make for entertaining listening. As a reader, she doesn't differentiate the characters enough, but she has a lively British accent and effectively conveys the alternating feelings of joy, wonder, and anxiety experienced by the younger sister, who tells the story. As the audiobook goes on, however, the travelogue begins to feel aimless and a bit tedious. But that seems to be the point of the story, as the mother decides in the end to take the girls home to England.

PRAYERS FOR THE LITTLE ONES

By Julia Cameron
 Read by the author with Tim Wheeler
 Audio Renaissance
55 minutes (unabridged), \$11.95
ISBN 1-55927-532-4

Written in simple, contemporary language, this charming collection of original prayers deals not only with faith and God but also with more everyday matters like being sick in bed, getting a minor cut or bruise, and writing to Santa Claus. Occasionally the author missteps, using references that no young child would understand, such as "My parents are sounding like Simon Legree." But most of the time she's on-target, offering a unique combination of the joy, wonder, innocence, and self-centeredness of a young child's world. Unfortunately, the presentation is woefully inappropriate for the text. These sparkling poems should be read by children, or at least by a lively, youthful-sounding adult. Instead, Cameron and Wheeler read each prayer in a slow, deep, solemn voice, accompanied by Wheeler's droning new age music. This approach would be suitable for a relaxation or hypnosis tape, but in this case it drains all the life out of the poems and would be unappealing to a child. Parents looking for simple, easy-to-relate-to children's prayers would do well to pick up this book—but in its print, not audio, version.



SLC PUNK!

Written and directed by James Merendino
 Starring Matthew Lillard, Michael Goorjian, Annabeth Gish, Jennifer Lien
 Sony Pictures Classics, in limited release

Music has long been a source of rebellion, and in the '80s teenagers plugged into punk rock for a fix of anarchy and anti-establishment values. But if you lived in ultraconservative Salt Lake City, being a punk rocker took some work.

Based on the teenage memories of writer/director James Merendino, "SLC Punk!" takes us through the small circle of punk rockers that struggled to find themselves among the skinheads and Mormons that inhabit the mountain community.

Armed with the prerequisite look of thrift store clothes and multicolored Mohawk hairdos, Stevo (Matthew Lillard) and his pal Bob (Michael Goorjian) are aimless after graduating from high school. They live in what looks like an abandoned loft and are constantly nursing hangovers from last night's party binge. Stevo has an equally aimless punk girlfriend named Sandy (Jennifer Lien), and the three spend a lot of time driving around in junky cars and getting drunk or high.

To complete the picture, the 14-track Hollywood Records soundtrack pounds away a hit

parade featuring the Ramones, the Specials, Blondie, the Dead Kennedys, and pretty boy punkster Adam Ant of Adam & the Ants.

Much of this coming-of-age story is moved along by Stevo, who often looks straight at the camera to make a point or is heard in a voice-over. While the technique often falls flat in other films, it works here because of Lillard's appealing onscreen personality.

Stevo isn't the violent type, and much of the movie has a sweet tone that embodies positive family values of friendship and personal growth. It does have a few scenes of drug use and violence, but it's no "Sid And Nancy."

In fact, Stevo has reached a point in his life where he is re-evaluating the whole punk lifestyle. Part of this retrospection is prompted by his parents,



Brandy (Summer Phoenix) engages punk rocker Stevo (Matthew Lillard) in Sony Pictures Classics' "SLC Punk!"

who are eager to have him attend an Ivy League school. His father (Christopher McDonald), an ex-hippie who is now a high-priced lawyer, urges him to "buy in" rather than "sell out" to the mainstream.

One of the best scenes in the film is when Stevo's dad takes him for a ride in his Porsche, followed by lunch at the country club. It's hilarious seeing the father and son having a good time while the rest of middle-aged Reaganite diners gawk at them in horror.

Bob, on the other hand, is searching too, but he just wants a girlfriend. He finds one in Trish (Annabeth Gish), an exotic-looking Louise Brooks-type. Sandy is especially impressed with Trish because she runs her own business, a head shop. Like a lovesick puppy, Bob falls hard for Trish.

But this ideal punk world comes crashing to the ground when a series of tragedies hits Stevo, and he realizes there has to be more to life than anarchy set to a mind-numbing drum-beat. The chief catalyst in his conversion is a rich girl named Brandy (Summer Phoenix). In the final frames, Stevo may be abandoning his punk stage, but you don't get the feeling he's headed for Harvard.

EILEEN FITZPATRICK

Blaque Wants More Than Just TLC

Track Masters/Columbia Act Makes Splash With '808' Single

BY CARLA HAY

NEW YORK—The members of Blaque are already bracing themselves for comparisons to TLC. It's not just because these three female vocalists are in an Atlanta-based R&B/hip-hop group, just like TLC, but also because Blaque's mentor is none other than TLC member Lisa "Left Eye" Lopes, who helped the act land a record deal.

Blaque's self-titled debut album, due May 18 on Track Masters/Columbia Records, has been preceded by the first single, "808," which has already hit the top 40 of Hot R&B Singles & Tracks.

According to the group, Blaque's name stands for "Believing In Life And Achieving A Quest For Unity In Everything." Blaque's members—19-year-old Shamari Fears, 18-year-old Natina Reed, and 16-year-old Brandi Williams—came together after Fears and Reed, who knew each other from school, met Williams at a talent audition for Lopes' Left Eye Productions.

Reed says, "The vibe we

want to get across is that we're universal. We're not just urban and R&B." She adds that if Blaque is compared to TLC, it doesn't bother her: "I think it's always good to be compared to the best. But we have our own thing going."

Says Columbia executive VP of black music (U.S.) Poke, who is also half of Trackmasters production team Tone & Poke, "There's no other group to compare Blaque to except TLC, and I don't see anything wrong with that comparison. Blaque is Lisa's version of TLC if TLC had come out with their first album today. But I think the main difference between TLC and Blaque is that Blaque's songs sound more pop than TLC's songs."

"Blaque" is filled with songs that represent contemporary R&B/pop, with selections that include sassy rap stylings and sultry ballads. The album features Lopes on guest vocals, as well as production from Trackmasters, Michael Anthony and Sadiq, and R. Kelly. Kelly produced and co-wrote "808."

Fears says that working with Kelly "was good but tiring because he likes to work after midnight, so we had to adjust to his schedule."

Williams emphasizes that although the group may have received help from heavy hitters in the music industry, Blaque shouldn't be considered a group of puppets: "Lisa had a lot of influence in picking the songs, but it was a group effort."

Blaque co-wrote several of the

tracks on the album. Reed's songs are published by Dotted Line (BMI), Fears' songs are published by Purple Beans and Rice (BMI), and Williams' songs are published by Little Mommas (BMI).

The group launches its first U.S. tour Tuesday (13) in Phoenix as the opening act for 'N Sync. Blaque is managed by Wright Entertainment Group, the Orlando, Fla.-based company that also represents 'N Sync. Blaque is booked by Dave Zedeck of Renaissance Entertainment.

Columbia senior national director of promotion (U.S.) Cynthia "C.J." Harris says that the 'N Sync trek, which will play amphitheaters, "will broaden Blaque's audience. We want to make Blaque as visible as possible."

Darrell Johnson, PD of R&B station WHTA Atlanta, says, "I think Blaque is a great group. '808' is a hit record, and the listener response has been tremendous. It's been our No. 1 song on our [afternoon listener request] show."

Johnson adds, "I don't think it's fair to compare this group to TLC. This group is very different. I think Blaque has a more mature image than the image TLC had on their first album."

Williams notes, "We're not trying to be too grown for our age. I think if there's anything you could say about us is that we're real."

Reed, who is the rapper of the group, says she's the "wild" one. Williams, the youngest member, says, "I'm the calm, cool one in the group." Fears, who handles the classic R&B vocal stylings for the threesome, says, "I'm like that little guy that follows everything around in the movie 'Dumb And Dumber.'"

Consumer awareness for "Blaque" at retail is slowly building, according to Louis Santiago, manager of Harlem Music Hut in New York. He notes, "We've had a few customers ask about the album, but there isn't a heavy demand for it. We had some promo material for Blaque out front, and I think that's also created some awareness."

Blaque has taped an episode of BET's "Planet Groove," and the video for "808" has received exposure on BET and the Box.

Harris notes, "It's really about hitting people at all angles and giving people multiple impressions of Blaque, whether it be on the radio, their videos, touring, or the Internet. You can't expect

people to go out and buy a record because they heard the song once on the radio."

Given that "808" has already become a hit, Harris says that Columbia will continue to take the single to the next level. "The stations that are playing it now are mostly giving it medium rotation," she notes, "so we're pushing for heavy rotation. And of course, we're still going for adds."

The next single will be the mid-tempo track "I Do," which will be released at an undetermined date.



Wu-Tang In Syndication. Shortly after completing production on their forthcoming Wu-Tang Records self-titled debut, the members of Wu-Syndicate relax with RZA, the executive producer of the album. RZA is also a member of Wu-Tang Clan. Shown, from left, are group member Myalansky, RZA, and group member Joe Mafia.



BLAQUE

Latifah's Jersey Kidz Label Inks Dist. Deal With K-tel; Wyclef Readies 3rd Haitian Show

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

THE KIDZ ARE ALL RIGHT: Rapper/actress Queen Latifah has inked deal for her new label, Jersey Kidz, with K-tel International.

The label, a division of Flavor Unit Entertainment, has signed a two-year distribution agreement to go through K-tel's New York-based independent arm, known as KTD. The first set from the label, "Resurrection," by rap group Lords Of The Underground, was released April 6.

Jersey Kidz will be run by Flavor Unit president/GM Dedra Tate, who explains, "Jersey Kidz was originally set for distribution through Island Records until that company downsized, due to the Universal/PolyGram merger. The Lords project was done and about to come out, and then everything was frozen. That's when we realized if we have the commitment to the artists and we believe in them, then we should put our money where our mouth is.

"The financial benefit of this is that we are controlling all of the pie. We're not just providing a label with the talent, doing all the legwork, and then ending up with only a small piece of the pie," adds Tate.

The agreement with K-tel is a production and distribution deal, with Jersey Kidz running as a "full-service indie label," says Tate. "We'll have our own A&R, promotion, publicity, and marketing departments." Jersey Kidz is based out of Flavor Unit's office in Jersey City, N.J.

Flavor Unit co-founder/co-owner Shakim Compere says that Jersey Kidz will be "an outlet for established artists who have developed a large fan base over the years but now find themselves homeless due to major-label downsizing."

Other projects due later this year include a two-volume Flavor Unit greatest-hits set and an album by rap group Channel Live.

"Latifah's role will include soliciting artists who she knows, who have found themselves in a situation where they no longer have a deal. And she will be able to provide additional avenues for exposure via her new [syndicated] talk show, which debuts in September," says Tate.

Jersey Kidz will not sign unestablished acts, explains Tate, who adds that "we have other labels for that. The

focus of this independent label is to put out artists that have a track record. GhettoWorks is our other label coming through Warner Bros. Currently we have four acts signed—Janice Robinson; a three-girl R&B group, F.A.T.E.; a male R&B quartet, Merge; and rapper Rowdy Rahz. But we haven't announced a full launch yet of this label."

Latifah herself remains signed to Motown Records.

HIP-HOP CARNIVAL: Wyclef Jean brings his third annual Haitian benefit concert to Miami's Bayfront Park Amphitheater on Saturday (17). The lineup thus far includes Jean and the Refugee Camp, Nas, Pras Michel, Mya, Destiny's Child, Black Eyed Peas, Eagle-Eye Cherry, and Eightball & MJG.

TRIPLE THE DIVAS: VH1's "Divas Live '99" has added several ladies to its Tuesday (13) live broadcast from New York's Beacon Theatre. TLC, Mary J. Blige, and country songstress LeAnn Rimes will be guest

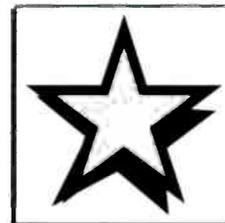
performers, along with already-announced divas Whitney Houston, Brandy, Tina Turner, and Cher.

Singer/actress Sheryl Lee Ralph, who plays Brandy's stepmother on the TV series "Moesha," has her own diva day, with the ninth annual Divas: Simply Singing. This year's event takes place May 8 in Los Angeles and benefits local AIDS organizations, including Project Angel Food and the Safe Place for Pediatric AIDS. Performers include Nancy Wilson and Evelyn "Champagne" King.

Billboard Books has just published "The Soulful Divas," penned by longtime Billboard contributor David Nathan. The book features profiles of the top women in R&B music, including Aretha Franklin, Dionne Warwick, and Diana Ross. Luther Vandross wrote the forward for the book.

FOR THE RECORD: Southpaw Management's Qadree El-Amin will not be joining Magic Johnson Music Management. Johnson's company had previously announced that El-Amin would be bringing key client Boyz II Men with him.

Boyz II Men, apparently unaware of any deal between El-Amin and Johnson, sent out an announcement that they would not be joining Johnson's company. El-Amin, who could not be reached by press time, is believed to be staying with Southpaw.



Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO SCRUBS' by TLC.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'WHAT'D YOU COME HERE FOR?' by Trina & Tamara.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like '808' by Blaque and 'I Still Believe/Pure Imagination' by Mariah Carey.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes top entries like 'NO SCRUBS' by TLC.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'WHEN YOU BELIEVE' by Whitney Houston & Mariah Carey.

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

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'TOO CLOSE' by Next.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'THIS IS MY PROMISE' by The Temptations.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SHE'S A BITCH' by Mass Confusion.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'WATCH FOR THE HOOK' by Deez Only I.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (IMPRINT/PROMOTION LABEL). Includes entries like 'SHE'S A BITCH' by Mass Confusion.

Billboard TOP R&B ALBUMS

APRIL 17, 1999

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
▶ No. 1 ◀						
1	2	1	6	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
2	1	4	6	EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	1
3	3	3	3	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	3
4	5	5	32	LAURYN HILL ▲ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
5	7	7	22	JUVENILE ● CASH MONEY 53162*/UNIVERSAL (10.98/16.98)	400 DEGREEZ	4
6	9	8	16	DMX ▲ RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
7	6	2	3	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	2
8	4	—	2	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	4
9	8	—	2	SILK ELEKTRA 62234*/EEG (10.98/16.98)	TONIGHT	8
10	14	12	21	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	6
▶ Greatest Gainer ◀						
11	17	23	28	TRICK DADDY SLIP-N-SLIDE 2802*/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	11
12	13	14	16	BUSTA RHYMES ▲ E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)		2
13	15	11	21	R. KELLY ▲ JIVE 41625* (19.98/24.98)	R.	1
14	10	—	2	SOUNDTRACK NO LIMIT 50053*/PRIORITY (11.98/17.98)	FOOLISH	10
15	19	15	28	JAY-Z ▲ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
16	18	13	27	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	6
17	12	6	5	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	1
▶ Hot Shot Debut ◀						
18	NEW	1	1	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	18
19	21	19	19	JESSE POWELL SILAS 11789/MCA (10.98/16.98) HS	'BOUT IT	15
20	20	10	6	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	2
21	11	—	2	COOL BREEZE ORGANIZED NOIZE/AM 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	11
22	16	—	2	VARIOUS ARTISTS WU-TANG 51143/PRIORITY (10.98/16.98)	WU-TANG RECORDS PRESENTS: WU-CHRONICLES	16
23	22	17	23	DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
24	26	21	46	DMX ▲ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
25	NEW	1	1	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE PJ'S	25
26	27	20	19	2PAC ▲ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	1
27	28	22	12	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
28	32	26	28	KIRK FRANKLIN ● GOSPO CENTRIC 90178*/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	4
29	25	16	4	MASE PRESENTS HARLEM WORLD ALL OUT/ISO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	5
30	37	28	20	WHITNEY HOUSTON ▲ ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	7
31	29	24	11	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
32	31	25	16	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	3
33	24	18	4	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	9
34	30	—	2	USHER LAFACE 26059*/ARISTA (11.98/17.98)	LIVE	30
35	33	30	17	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	1
36	34	32	27	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
37	23	9	3	BLACK MOON DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE	9
38	38	31	17	MYSTIKAL ▲ NO LIMIT 41655*/JIVE (11.98/16.98)	GHETTO FABULOUS	1
39	40	36	33	THE TEMPTATIONS ● MOTOWN 530937*/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	8
40	51	54	23	98 DEGREES ▲ MOTOWN 530956*/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	40
41	49	37	9	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOTIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYDALAZDAYZ	4
42	35	29	6	YUKMOUTH RAP-A-LOT 46720/VIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	8
43	44	38	43	BRANDY ▲ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
44	39	34	22	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	9
45	36	27	4	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	15
46	43	35	23	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	3
47	47	42	38	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	2
48	45	40	19	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	13
49	42	—	2	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	42

50	NEW	1	1	INFAMOUS SYNDICATE RELATIVITY 1653 (10.98/16.98) HS	CHANGING THE GAME	50
51	52	45	14	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997*/VIRGIN (10.98/16.98) HS	PRINCESSES NUBIENNES	45
52	46	41	20	MARIAH CAREY ▲ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	6
53	58	49	27	DEBORAH COX ● ARISTA 19022 (10.98/16.98) HS	ONE WISH	14
54	57	47	71	WILL SMITH ▲ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	9
55	56	48	34	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	2
56	48	43	6	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	32
57	55	44	6	TEVIN CAMPBELL QWEST 47008/WARNER BROS. (10.98/16.98)	TEVIN CAMPBELL	31
58	50	39	21	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	1
59	41	—	2	M.C. BREED POWER 5290/ROADRUNNER (10.98/16.98)	IT'S ALL GOOD	41
60	59	53	38	TRIN-I-TEE 5:7 B-RITE 90094*/INTERSCOPE (10.98/15.98) HS	TRIN-I-TEE 5:7	20
61	65	—	2	VARIOUS ARTISTS FULLY LOADED 47109*/VIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	61
62	54	—	2	MAC MALL DON'T GIVE UP 2034/YOUNG BLACK BROTHA (10.98/15.98) HS	ILLEGAL BUSINESS? 2000	54
63	62	50	7	MR. SERVON NO LIMIT 50045*/PRIORITY (10.98/16.98)	DA NEXT LEVEL	1
▶ Pacesetter ◀						
64	76	—	2	VARIOUS ARTISTS RHINO 75681 (10.98/16.98)	THE TOM JOYNER MORNING SHOW OLD SCHOOL MIX	64
65	66	56	8	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	31
66	61	51	28	KEITH SWEAT ▲ ELEKTRA 62262*/EEG (10.98/16.98)	STILL IN THE GAME	2
67	53	33	4	C-BO AWOL/NOO TRYBE 47206/VIRGIN (10.98/15.98)	THE FINAL CHAPTER	20
68	NEW	1	1	NAS COLUMBIA 68773* (11.98 EQ/17.98)	I AM...	68
69	64	58	24	KENNY LATTIMORE COLUMBIA 68854 (10.98 EQ/16.98)	FROM THE SOUL OF MAN	15
70	73	60	24	GHETTO MAFIA RAP ARTIST 2061/FULLY LOADED (10.98/15.98) HS	ON DA GRIND	34
71	63	52	37	GERALD LEVERT ● EASTWEST 62261/EEG (10.98/16.98)	LOVE & CONSEQUENCES	2
72	74	66	19	BIG TYMERS CASH MONEY 53170/UNIVERSAL (10.98/16.98) HS	HOW YOU LUV THAT? VOL. 2	17
73	69	59	8	GLENN JONES SAR 1001 (11.98/15.98)	IT'S TIME	59
74	68	55	20	ICE CUBE ▲ PRIORITY 50700* (11.98/17.98)	WAR & PEACE VOL. 1 (THE WAR DISC)	2
75	71	57	29	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	2
76	70	61	47	XSCAPE ● SO SO DEF 68042/COLUMBIA (10.98 EQ/16.98)	TRACES OF MY LIPSTICK	6
77	75	63	19	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	12
78	84	81	50	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	13
79	79	80	40	MAXWELL ● COLUMBIA 68968* (10.98 EQ/16.98)	EMBRYA	2
80	80	62	17	VARIOUS ARTISTS PRIORITY 50724* (10.98/16.98)	NO LIMIT SOLDIER COMPILATION — WE CAN'T BE STOPPED	2
81	78	70	13	CHAKA KHAN NPG 9281 (14.98 CD)	COME 2 MY HOUSE	49
82	81	82	25	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
83	67	46	3	TRIPLE SIX MAFIA SMOKED OUT 9991/STREET LEVEL (11.98/16.98)	UNDERGROUND VOL. 1 1991-1994	46
84	82	72	84	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
85	85	76	27	GANGSTA BOO HYPNOTIZE MINDS 1685/RELATIVITY (10.98/16.98)	ENQUIRING MINDS	15
86	83	65	45	MASTER P ▲ NO LIMIT 53538*/PRIORITY (12.98/19.98)	MP DA LAST DON	1
87	87	67	36	SNOOP DOGG ▲ NO LIMIT 50000*/PRIORITY (11.98/17.98)	DA GAME IS TO BE SOLD, NOT TO BE TOLD	1
88	NEW	1	1	SOUNDTRACK LIL' JOE 241* (10.98/15.98)	RINGMASTER	88
89	77	68	20	GETO BOYS RAP-A-LOT 46780/VIRGIN (11.98/17.98)	DA GOOD DA BAD & DA UGLY	5
90	60	—	2	A+ KEDAR 53221*/UNIVERSAL (10.98/16.98) HS	HEMPSTEAD HIGH	60
91	RE-ENTRY	2	1	LIL' TROY ME & MINE 2008 (11.98/15.98)	SITTIN' FAT DOWN SOUTH	88
92	86	77	34	LUTHER VANDROSS ● VIRGIN 46089 (11.98/17.98)	I KNOW	9
93	72	64	6	PRINCE PAUL TOMMY BOY 1210* (11.98/16.98) HS	A PRINCE AMONG THIEVES	46
94	99	78	67	JAY-Z ▲ ROC-A-FELLA/DEF JAM 536392*/MERCURY (7.98 EQ/11.98)	IN MY LIFETIME, VOL. 1	2
95	98	—	2	FIVE YOUNG MEN LOUD 67640/RCA (10.98/16.98)	5 FOR 1	95
96	90	74	19	TIMBALAND BLACKGROUND/ATLANTIC 92813*/AG (10.98/16.98)	TIM'S BIO: LIFE FROM DA BASSMENT	11
97	NEW	1	1	E.S.G. WRECKSHOP 5551 (11.98/15.98)	SHININ' N' GRINDIN'	97
98	95	69	23	DIVINE PENDULUM 12325/RED ANT (10.98/16.98) HS	FAIRY TALES	40
99	100	90	22	SOUNDTRACK ● DEF JAM 558925*/MERCURY (11.98 EQ/17.98)	BELLY	2
100	93	84	38	JERMAINE DUPRI ▲ JERMAINE DUPRI PRESENTS — LIFE IN 1472 THE ORIGINAL SOUNDTRACK SO SO DEF 69087*/COLUMBIA (10.98 EQ/16.98)		1

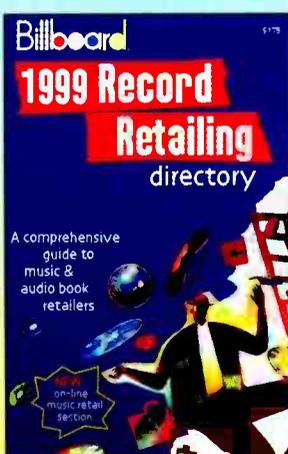
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, 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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Oakenfold's 'Tranceport' Still Flying High

REASONS TO BE CHEERFUL: While it's been six months since Kinetic/Reprise issued "Tranceport"—a euphoric trance compilation fabulously beat-mixed by leading U.K. DJ Paul Oakenfold—sales for the 11-track album continue to climb, exceeding all expectations. And in the world of club music, where records can arrive and depart in the blink of an eye, that's cause for some major celebration.

"We've shipped well over 50,000 copies [of "Tranceport"], and our sales keep climbing every week," reports Steve Lau, president of Kinetic Records. "Just last week we sold 1,700 units, which is very encouraging considering our promotion efforts have been based entirely on touring and street promotion."

"We have taken a band approach to breaking Oakenfold here in the States by not playing the obvious clubs," continues Lau. "Instead, we're having him play in what would normally be considered 'live' venues." The end result, says Lau, is a non-radio-driven dance compilation that is outselling its direct competition in the marketplace.

For "Tranceport," Lau, along with Kinetic's GM/VP of marketing Alyson Shapero, concocted a savvy street marketing plan. Two months before the album's release, cassette samplers, fliers, and postcards were given away. "This record was all about the setup and creating awareness," says Lau.

Shapero concurs and adds, "The Internet also played a huge part in spreading the word about 'Tranceport.'"

In addition to various tracks featured on Kinetic's home page (www.kineticrecords.com), Shapero notes that there have been contest giveaways at Amazon.com, as well as a broadcast on SonicNet of one of Oakenfold's New York shows.

Once the compilation was released, Kinetic bought radio spots on alternative/specialty mix shows. These days, the label is buying TV spots on local cable stations in Miami, San Francisco, and Dallas. "Whatever we do must be cost-effective," Lau explains.

Rick Stern, associate buyer of Spec's Music in Miami Beach, says "Tranceport" has been the top-selling domestic trance CD since its release. "Its success is due to progressive trance crossing over to the general public," says Stern. "Also, it's received strong word-of-mouth, which never hurts."

"People like trance," notes Scott Richmond, owner/buyer of New York-based dance specialty retailer Satellite Records. "For us, any well-crafted trance CD from a trustworthy artist or label does well. And Paul certainly fits in that category."

Ben Clark, product manager of Virgin Entertainment Group, agrees. "Having Paul's name on a dance compilation is like a seal of



by Michael Paoletta

approval," he says. "He is Virgin's No. 1-selling DJ. 'Tranceport' has been top five in the dance category since its release."

Like Richmond and Stern, Clark says that the driving force behind the success of "Tranceport" has been Oakenfold's live DJ shows. "People who've experienced his live show buy the CD so they can relive the experience at home."

That said, it will come as no surprise to learn that Kinetic is scheduling another U.S. tour in May, Oakenfold's fourth. At press time, dates and cities were still being confirmed.

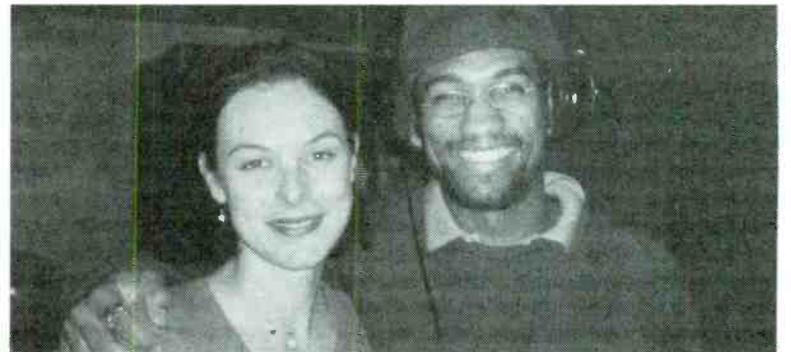
Says Lau, "The U.K. treated Oakenfold as if he were a band, with the music being the most important thing and Oakenfold being the personality. In England, DJs are the new pop stars. We're just trying to bring that to the U.S."

HIGHER THINGS: After scoring many dance/pop points with "This Is Your Night," "One More Night," and "If You Could Read My Mind," Tommy Boy artist Amber returns with the delectable "Sexual (Li Da Di)." Culled from her forthcoming album "Amber A.K.A. Marie Claire" and released on March 30, the song—produced by the Berman Brothers and written by Rick Nowels and Billy Steinberg—finds the singer once again in the mood for love. But unlike past recordings, she's no longer playing the sugar-coated vixen. Instead, she's in total control with a vocal verve that is as

physical as it is spiritual. With mixes by Thunderpuss 2000 (Chris Cox and Barry Harris), KLM (Keith Litman), and Ripe & Juicy (the Berman Brothers), "Sexual" is poised to dominate dancefloors and airwaves well into summer.

Also issued on March 30 was Ralph Rosario With Linda Clifford's "Wanna Give It Up" via Chicago-based Afterhours/UC Music. Produced by Rosario, who co-wrote it with Clifford, "Wanna Give It Up" is the first single culled from the producer's forthcoming debut album ("45 Miles Of Nerves," scheduled for release July 6). While Rosario and

(Continued on next page)



Philadelphia Freedom. Songwriter/producer/DJ King Britt, who also helms Ovum Records, is one of clubland's true pioneers. On March 30, Ovum/Ruffhouse/C2 Records issued King Britt Presents Sylk 130's "The Remixes," which includes "The Reason" and "When The Funk Hits The Fan," among other titles. Currently in the studio recording his new album, "Re-members Only," Britt recently signed a worldwide publishing contract with BMG Music Publishing. Shown, from left, are Sabine Roux, manager, international acquisitions of BMG Music Publishing, and Britt.

PPI's Burrill: From 'Cover Boy' To 'Sinner'

NEW YORK—While he may not be a household name, singer/songwriter David Burrill has been steadily fine-tuning his craft since the late '80s. Over the years, his colorful career has also included modeling and acting. On May 18, Newark, N.J.-based eMpower Records, a division of Peter Pan Industries Inc. (PPI), will issue "Sinner," Burrill's debut album for the 6-month-old imprint.

The 13-track, pop/dance album, produced by Burrill, was preceded by the S.O.S. Band-splashed single "Jump The Rump." The 12-inch single and CD-5, featuring remixes by Giuseppe D., were released Jan. 26 and March 29, respectively.

Also on March 29, the single was shipped to crossover and mainstream top 40 radio. And according to Harry Frank Towers, director of dance music at eMpower/PPI, initial response has been positive.

"I'm getting great feedback from the mix-show DJs, as well as program and music directors," says Towers. "They're all pretty much saying the same thing, that this could be a pop hit."

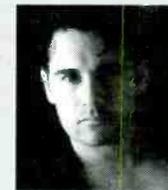
Towers notes that the label will be going "real slow with the marketing of this project. The first single will introduce David to many who don't know him from past records, while at the same time it will reintroduce him to longtime fans."

"Sinner" represents Burrill's musical vision in the late '90s. "More so than any other of my past recordings, that's for sure," says the singer with a laugh. "After spending many hours in my home studio, I arrived at what I thought was a collection of the right sounds and songs."

The songs on "Sinner" are steeped in electro-executed beats that bridge the gap between aggressive house and twitchy free-

style. Songs like "40 Days & 40 Nights," the Yaz-inspired "Let The Walls Fall," and a cover of The Artist Formerly Known As Prince's "Little Red Corvette" are poised for crossover success. And the set's sole downtempo moment, "Maria's Eyes," sparkles with the brilliance of a power ballad.

Burrill's songs are published by Cover Boy Publishing (ASCAP).



BURRILL

"I'll be honest," explains Burrill. "I held back on the ballads for this album, because I felt I wasn't a good enough singer. That is, until I actual-

ly recorded 'Maria's Eyes.' I realized I could do a ballad well. And since it's the only ballad [on the album], it does tend to stand out."

"Sinner" is Burrill's third album. It follows in the footsteps of "Cover Boy" and "Bump The Booty Blue," released, respectively, on BS Records and Macola.

Burrill is the first to admit that his earlier recordings were not exactly works of art. "On [1989's] 'Cover Boy,' it sounds like I was singing through a pillow," says the singer in retrospect. "It was recorded in a crappy studio, and quite honestly, I was nervous."

But, admits Burrill, "people more than likely bought the album for the cover [artwork]." He was photographed sans clothing with his hands strategically placed over a certain body part.

A native Californian who now resides in Tampa, Fla., the 31-year-old Burrill has been writing for nearly 20 years (he won a songwriting contest at age 12). Throughout his teen years, he was a member of Strait Ahead, a local heavy metal band.

While attending Sonoma State University and as a way to sup-

plement his music career, Burrill decided to pursue a "moonlighting" career in modeling. During a six-month period in 1988, Burrill was featured on more than 30—primarily adult—magazine covers, culminating with Playgirl.

Around the same time, Burrill produced and directed three solo adult videos starring himself: "David TV," "The David Burrill Nude Aerobic Workout," and "Inside David," which Burrill says cost less than \$200 to make and grossed more than \$60,000.

"I'd be lying if I said the modeling and videos didn't help fuel my singing career," Burrill says. "The work gave me name recognition, which enabled me to record an album, which then allowed me to perform in over 100 clubs per year. To this day, I still average more than 100 performances a year. With the money I've earned from my shows, I've been able to build a home recording studio."

Regarding his live performances, Burrill—who manages himself and is booked by Ruben Martinez of New York-based Pyramid Entertainment Group—has this to say: "I get to become someone else [when I'm onstage]. In real life, I keep to myself and am kind of shy. But when I get onstage, I flip this mental switch and become this crazed, rip-off-my-shirt kind of guy."

"He's not kidding," says Towers. "When David's onstage, he's pure energy, totally giving of himself. Men in the audiences seem to like his attitude, while women seem to simply want him."

"He's the kind of artist A&R men dream about," continues Towers. "He has drive, enthusiasm, talent, and vision all wrapped up in one great-looking package."

A summer tour of U.S. clubs was being organized at press time.

MICHAEL PAOLETTA

Billboard
HOT Dance Breakouts
APRIL 17, 1999
CLUB PLAY

1. ALL NIGHT LONG FAITH EVANS BAD BOY
2. ON THE RUNWAY SANDRA BERNHARD T.V.T.
3. THE SOUND TERRY HUNTER VINYL SOUL
4. MOVE MANIA SASH! FEAT. SHANNON CONTAGIOUS IMPORT
5. MY HOUSE 68 BEATS CUTTING

MAXI-SINGLES SALES

1. ALL 'BOUT THE MONEY MEJA C2
2. WHAT IT'S LIKE ENVISION TWIN SOUNDS
3. THINK TWICE M:G CLASSIFIED
4. RETURN TO CYBERTRON ALIEN NATION CELESTIAL
5. CALLING BACK DAVID KNAPP FEAT. ANGEE BLAKE THIRD MILLENNIUM

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

CLUB PLAY					
COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
▶ No. 1 ◀					
1	2	6	8	BABY WANTS TO RIDE GROOVILICIOUS 067/STRICTLY RHYTHM	HANI
2	3	5	9	BODY TWISTED 55528/MCA †	FUNKY GREEN DOGS
3	7	10	12	YOU DON'T KNOW ME ARMED 002 †	ARMAND VAN HELDEN FEATURING DUANE HARDEN
4	10	11	6	DARKNESS INC IMPORT/SONY	SATOSHI TOMIIE FEAT. ROBERT OWENS & CEVIN FISHER
5	1	2	8	I STILL BELIEVE COLUMBIA 79104 †	MARIAH CAREY
6	16	29	4	STRONG ENOUGH WARNER BROS. PROMO	CHER
7	4	8	11	JOY DEFINITY 004	KATHY BROWN
8	5	1	9	HEARTBREAK HOTEL ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
9	9	3	9	JACKIE'S STRENGTH ATLANTIC B4442 †	TORI AMOS
10	11	16	7	STRANDED EPIC PROMO	LUTRICIA MCNEAL
11	13	19	6	THE MUSIK NERVOUS DOG 20353/NERVOUS	ORANG'E
12	12	15	7	DO YOU LOVE ME TOMMY BOY SILVER LABEL 349/TOMMY BOY	A GIFT OF LOVE FEAT. DEMI MOORE
13	6	4	10	ECSTASY (TAKE YOUR SHIRTS OFF) GROOVILICIOUS 064/STRICTLY RHYTHM	JOHNNY VICIOUS FEAT. LULA
14	8	7	10	NOTHING REALLY MATTERS MAVERICK 44613/WARNER BROS. †	MADONNA
15	15	23	5	RIGHT BEFORE MY EYES 4 PLAY 1022	NN'G FEATURING KALLAGHAN
16	27	—	2	IT'S OVER NOW ARISTA PROMO †	DEBORAH COX
17	17	22	6	STRUCK BY LOVE EIGHTBALL 132	LECTROLUV FEATURING ALVAUGHN JACKSON
18	20	26	5	RIDE THE TRIP JELLYBEAN 2545	PLASMIC HONEY
19	26	36	4	WHEN I GROW UP MUSHROOM IMPORT	GARBAGE
20	22	30	6	CAN'T TAKE MY EYES OFF OF YOU AM 0100	JEANIE TRACY
21	14	9	12	WE LIKE TO PARTY! GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
▶ Power Pick ◀					
22	34	45	3	GOT TO DANCE DISCO GROOVILICIOUS 076/STRICTLY RHYTHM	H.O.G. PRESENTS GROOVELINES
23	18	18	9	FOOL FOR LOVE MAXI 2075	SOUL STATION
▶ Hot Shot Debut ◀					
24	NEW ▶	1	1	UNSPEAKABLE JOY NERVOUS 20358	KIM ENGLISH
25	35	42	3	THE FLAME TRAX 10082	ERIN HAMILTON
26	NEW ▶	1	1	GOT THE GROOVE GROOVILICIOUS 079/STRICTLY RHYTHM	S-M TRAX
27	25	20	9	MAMA KONDA EPIDROME PROMO/EPIC	ORINOKO
28	33	35	5	FEEL WHAT YOU KNOW SNAPT 2076/MAXI	BIG MUFF
29	37	43	3	DREAMING TOMMY BOY SILVER LABEL 359/TOMMY BOY †	RUFF DRIVERZ PRESENTS ARROLA
30	24	24	6	GIRLS ON FILM (REMIX) EMI IMPORT	DURAN DURAN
31	30	33	5	THE LATIN THEME MOONSHINE 88456 †	CARL COX
32	31	32	8	TAINTED LOVE TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
33	39	40	4	MARILYN 2000 DREAM BEAT IMPORT	JUSTINE
34	21	17	12	THE LOVER THAT YOU ARE (REMIX 2000) JELLYBEAN 2547	PULSE FEAT. ANTOINETTE ROBERSON
35	36	38	5	NERVOUS BREAKDOWN GROOVILICIOUS 068/STRICTLY RHYTHM	THE SHRINK
36	40	47	3	THE SWISHER RAW NERVE 1001	SUMMER'S EVE
37	45	—	2	MAMA SWEET LOGIC 3000 65680/LOGIC †	DA HOOL
38	32	31	7	THE NO. 1 SONG IN HEAVEN OGLIO 85003 †	SPARKS
39	NEW ▶	1	1	SEXUAL (LI DA DI) TOMMY BOY 374	AMBER
40	47	—	2	I WANT YOUR LOVE REDDLINE 249/WARLOCK	DA BUDDAH BANGAZ
41	23	14	12	99 ASTRALWERKS PROMO/CAROLINE †	CASSIUS
42	NEW ▶	1	1	LET IT RAIN JELLYBEAN 2550	SOUL SOLUTION FEATURING CAROLYN HARDING
43	29	21	12	ETERNAL FLAMES TOMMY BOY SILVER LABEL 340/TOMMY BOY	HYPERTROPHY
44	19	12	14	SOMEONE TO HOLD H.O.L.A. 341082	VERONICA
45	NEW ▶	1	1	SHE WANTS YOU VIRGIN 38658 †	BILLIE
46	44	46	4	THAT MAN OF MINE REDZONE 1998	SUGARSHOP FEATURING CINDY MIZELLE
47	46	—	2	HEAVEN GIANT STEP 69427/550 MUSIC	GLEN SCOTT
48	50	—	2	WALK ON BY MCA PROMO	MAD DOLL
49	NEW ▶	1	1	TEARDROPS FRESH IMPORT †	LOVESTATION
50	28	13	13	(YOU GOT ME) BURNIN' UP TOMMY BOY SILVER LABEL 348/TOMMY BOY †	CEVIN FISHER

MAXI-SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
▶ No. 1 ◀					
1	1	1	21	BELIEVE (T) (X) WARNER BROS. 44576 †	CHER
▶ Greatest Gainer ◀					
2	2	2	9	BLUE MONDAY (T) (X) ELEMENTREE/REPRISE 44555/WARNER BROS. †	ORGY
3	4	4	18	WE LIKE TO PARTY! (T) (X) GROOVILICIOUS 061/STRICTLY RHYTHM †	VENGABOYS
4	3	42	3	MARIA (T) (X) LOGIC 78040/BEYOND †	BLONDIE
5	5	3	11	HEARTBREAK HOTEL/IT'S NOT RIGHT BUT IT'S OKAY (T) (X) ARISTA 13613 †	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
6	6	5	6	PRAISE YOU (T) (X) SKINT/ASTRALWERKS 6254/CAROLINE †	FATBOY SLIM
7	7	6	9	I STILL BELIEVE (M) (T) (X) COLUMBIA 79104 †	MARIAH CAREY
8	8	8	37	THE ROCKAFELLER SKANK (T) (X) SKINT/ASTRALWERKS 6242/CAROLINE †	FATBOY SLIM
9	11	13	46	THE CUP OF LIFE (THE OFFICAL SONG OF THE WORLD CUP, FRANCE '98) (T) (X) COLUMBIA 78932 †	RICKY MARTIN
10	9	7	28	MUSIC SOUNDS BETTER WITH YOU (X) ROULE 38561/VIRGIN †	STARDUST
11	10	10	8	MIAMI (X) TWIN SOUNDS/DOMINION 4251/K-TEL	SLICK
12	18	20	13	C'EST LA VIE (T) (X) EPIC 79085 †	B*WITCHED
13	13	11	8	PRETTY FLY (FOR A WHITE GUY) (X) TWIN SOUNDS/DOMINION 4261/K-TEL	THE OBSCURE
14	12	9	6	JACKIE'S STRENGTH (T) (X) ATLANTIC 84442/AG †	TORI AMOS
15	14	12	11	ALL I HAVE TO GIVE (T) (X) JIVE 42563 †	BACKSTREET BOYS
16	17	15	47	THE BOY IS MINE (T) (X) ATLANTIC 84118/AG †	BRANDY & MONICA
▶ Hot Shot Debut ◀					
17	NEW ▶	1	1	ALL NIGHT LONG (T) BAD BOY 79206/ARISTA †	FAITH EVANS FEATURING PUFF DADDY
18	15	19	19	UP & DOWN (T) (X) GROOVILICIOUS 060/STRICTLY RHYTHM †	VENGABOYS
19	16	16	11	TAINTED LOVE (T) (X) TWISTED 55530/MCA	SOFT CELL VS. CLUB 69
20	22	21	7	BODY (T) (X) TWISTED 55528/MCA †	FUNKY GREEN DOGS
21	34	—	2	SLAM DUNK (T) (X) ARISTA 13627 †	FIVE
22	20	18	11	I'M BEAUTIFUL (T) (X) WARNER BROS. 44586 †	BETTE MIDLER
23	19	14	28	NOBODY'S SUPPOSED TO BE HERE (T) (X) ARISTA 13551 †	DEBORAH COX
24	21	17	32	SUAVEMENTE (T) (X) SONY DISCOS 82795 †	ELVIS CRESPO
25	NEW ▶	1	1	MICKY (REMIXES) (T) (X) RAZOR & TIE 80750 †	TONI BASIL
26	25	24	15	SKIN (T) (X) NERVOUS 20356 †	CHARLOTTE
27	NEW ▶	1	1	UNSPEAKABLE JOY (T) (X) NERVOUS 20358	KIM ENGLISH
28	23	23	45	PUSSY (T) (X) ANTLER SUBWAY 1031/NEVER	LORDS OF ACID
29	28	28	50	MY ALL/FLY AWAY (BUTTERFLY REPRISE) (M) (T) (X) COLUMBIA 78822 †	MARIAH CAREY
30	24	22	3	TURN ME ON (T) (X) TWISTED 55527/MCA	DANNY TENAGLIA FEATURING LIZ TORRES
31	31	25	35	DO IT AGAIN/MEN BEAT THEIR MEN (T) (X) GROOVILICIOUS 001/STRICTLY RHYTHM	RAZOR N' GUIDO
32	26	27	9	WHEN I'M GONE (T) (X) ROBBINS 72034	ROCKELL
33	27	26	42	RAY OF LIGHT (T) (X) MAVERICK 44523/WARNER BROS. †	MADONNA
34	35	31	11	SOMEONE TO HOLD (T) (X) H.O.L.A. 341082	VERONICA
35	32	29	3	WHAT'D YOU COME HERE FOR? (T) (X) COLUMBIA 79091 †	TRINA & TAMARA
36	42	41	53	EVERYBODY [BACKSTREET'S BACK] (T) (X) JIVE 42515 †	BACKSTREET BOYS
37	33	30	12	TAKING EVERYTHING (T) (X) EASTWEST 63779/EEG †	GERALD LEVERT
38	29	32	17	HORNY (T) (X) AMERICAN 79065/COLUMBIA †	MOUSSE T. VS. HOT 'N' JUICY
39	36	33	29	ONLY WHEN I LOSE MYSELF (T) (X) MUTE/REPRISE 44562/WARNER BROS. †	DEPECHE MODE
40	30	34	9	THIS JOY (T) (X) WELCOME WAX/GROOVILICIOUS 073/STRICTLY RHYTHM	VERNESSA MITCHELL
41	41	40	17	FIND ANOTHER WOMAN (T) (X) GROOVILICIOUS 058/STRICTLY RHYTHM	REINA
42	37	36	19	WOULD YOU...? (T) (X) OVAL 27556/V2 †	TOUCH AND GO
43	43	35	12	X '99 (T) (X) TWISTED 55489/MCA	JUNIOR VASQUEZ
44	47	47	5	NOTHING REALLY MATTERS (T) MAVERICK 44613/WARNER BROS. †	MADONNA
45	50	37	65	PLASTIC DREAMS (REVISITED) (T) (X) EPIDROME 78758/EPIC †	JAYDEE
46	39	39	28	LET ME GO...RELEASE ME (T) (X) H.O.L.A. 341070	VERONICA
47	44	45	56	FROZEN (T) (X) MAVERICK 43993/WARNER BROS. †	MADONNA
48	45	38	3	LADYSHAVE (T) (X) 4AD 44618/WARNER BROS. †	GUSGUS
49	40	43	24	JUMP AROUND (2000 MIX) (T) (X) TOMMY BOY 463	HOUSE OF PAIN
50	48	46	7	THE MUSIK (T) (X) NERVOUS DOG 20353/NERVOUS	ORANG'E

○ 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.

DANCE TRAX

(Continued from preceding page)

Joe T. Vannelli supply the supple grooves, Clifford shines in signature fashion and ably captures the sass and attitude found on such earlier recordings as "Runaway Love" and "If My Friends Could See Me Now."

Finally, March 30 also saw Nervous Records releasing "Unspeakable Joy" by Chicago diva Kim English. Penned by English and Maurice Joshua (who also produced it), this gospel-tinged houser has been restructured by Razor 'N'

Guido and Bobby D'Ambrosio, who inject the track with formidable traces of trance and soul, respectively. While the mixes ably get the job done, none match the buoyancy and vitality that are at the center of Joshua's original production. Why Joshua wasn't also asked to remix the song is something that will confound us for days to come.

DISCO KICKS: Defected U.K., the label helmed by former AM:PM U.K.

head Simon Dunmore, is up and running with a release schedule sure to bring many a smile in clubland.

On March 15, the label released Capriccio's Latin-splashed "Everybody Get Up," which features an oh-so-familiar bassline. With sturdy '70s-embellished mixes by Richard F., Jazz-N-Groove (Marc Pomeroy and Brian Tappert), and Capriccio (Matt Jackson and Matt Dunning), it's no wonder that this has become the darling of the international disco

contingent.

The London-based label will follow this with "I Got What You Need" by Powerhouse Featuring Duane Harding on May 3. Licensed from New York-based Strictly Rhythm, which released the track April 6, "I Got What You Need" wickedly samples the Originals' "Down To Love Town," while also proving that Harden is (thankfully) here to stay. Richard F. and Full Intention provide all the necessary ingredients

for the perfect Saturday-night fever.

In June, Defected will issue a cover version of the Paradise Garage classic "Happy Days" by P.J., as well as Masters At Work Featuring India's "To Be In Love." Originally released in 1997 on New York independent MAW Records, "To Be In Love" will feature new mixes by "Little" Louie Vega, Kenny "Dope" Gonzalez, Full Intention, and M.J. Cole. We can hardly wait for this one!



Faith And The General. Faith Hill and Gen. Colin Powell are teaming up to promote literacy in America. Hill's first solo tour, now under way, is linked with her Literacy Project and Powell's America's Promise—The Alliance for Youth. Concertgoers are asked to bring children's books to her shows.

Shedaisy Delivers 'Whole Shebang'

Sister Trio Makes Debut As First New Act On Lyric Street

BY CHET FLIPPO

NASHVILLE—They've been struggling in Nashville for 10 years, so the three sisters who make up new Lyric Street Records group Shedaisy are grateful to finally be getting their music to country listeners.

Family harmony singing, especially sibling harmonies, has long been a staple of country music, and Kristyn, Cassidy, and Kelsi Osborn deliver an intricate and effective package of shifting harmonies. The Osborn sisters began moving here in shifts from their Magna, Utah, home 10 years ago,

in hopes of making it in country music. Now, they say, their 10-year "overnight success story" has yielded their first album, "The Whole Shebang," which Lyric Street will release May 11.

Known earlier as the Osborn Sisters and then as the Violets, the three recorded an album for RCA here in the early '90s, but with regime changes at the label, it was never released.

When Randy Goodman left RCA Nashville to head up the new Lyric Street Records, he decided on Shedaisy as the first new act for the label. (When the Osborn sisters were on RCA Nashville, Goodman was working for RCA in New York.) By then, the sisters had changed their name to Shedaisy, an American Indian term meaning "my sisters."

During their scuffling years, the sisters worked at mall department stores here and honed their craft, carefully avoiding the usual pitfalls that await hopeful young country artists.

"We're still deciding on a manager," says Kristyn. "And we're going to tour very carefully," notes Cassidy. "It took us a while here," says Kelsi. "At first, everyone wanted us to be the

new New Kids On The Block. And that's not us. It was worth all the work for us to get to be who we are."

They came to Lyric Street via songwriter Jason Deere, who sent the label's A&R director, Shelby Kennedy, a tape. "We went in to the office and played for Shelby," says Cassidy. "Then he ran out and got Doug [Lyric Street senior VP of A&R Doug



SHEDAISY

Howard], and they huddled. Randy was out of town, but we played for him when he came back, and that was it."

He had no doubts, says Goodman. "They were special. Every-

body here was over the top about them when they heard them."

Howard says that beyond the trio's harmonies, the label was impressed with Kristyn's songwriting. Her song subjects range from murder-suicide to multiple personalities to love songs. She co-wrote all 11 songs on the album. "There's a real depth to her songwriting," Howard says.

Disney company Lyric Street undoubtedly revolutionized the setup process for new artists with the 35 mm, 13-minute profile film of the group (Nashville Scene, Billboard,

(Continued on next page)

Bluegrass Mandolin Experts Come Together For Two-CD Set; Wynette Daughters File Suit

ON THE RECORD: One of the most remarkable recordings of this or any other year is "Bluegrass Mandolin Extravaganza," coming April 20 from David Grisman's San Rafael, Calif.-based Acoustic Disc label. This two-CD, 34-track package is at once a history and an appreciation of the role of mandolin and its most prominent players in bluegrass music.

The brainchild of mandolin virtuoso Ronnie McCourey, it brought eight leading pickers together in a marathon recording session in Nashville last year: Grisman, McCourey, Sam Bush, Frank Wakefield, Jesse McReynolds, Bobby Osborne, Ricky Skaggs, and Buck White, along with Del McCourey on guitar. They run through landmark bluegrass and old-timey songs in varying combinations: from solos to duets, trios, and octets. The set includes a 44-page booklet with pictures, bios, and extensive liner

notes by Tony Williamson and Neil V. Rosenberg, as well as a transcription by John McGann of each player's notes on an eight-player jam of the 1958 Bill Monroe song "Panhandle Country."

"Ronnie called me with this idea to put all the great mandolin players together," says Grisman. "We recorded it in four days and cut a lot more material than one CD could hold. And we left in little interviews with everyone about the songs. This is kind of a once-in-a-lifetime event, so we made it a double CD."



McCOUREY AND GRISMAN

"I thought it would be good to put together a 'Bluegrass 101' in mandolin," says McCourey. "I asked everyone to bring along a couple of tunes that would showcase their style. There are some great performances on there, and it covers the whole spectrum of styles of the bluegrass mandolin." Although all bluegrass mandolin stems from bluegrass inventor Monroe, most younger players today—consciously or not—are emulating Osborne's style, says McCourey. "Every mandolin

player needs to get this package," he adds, "and bluegrass fans as well."

Grisman says the possibility exists that the set may result in a TV special. "I have no idea how this will sell as a record," Grisman says, "but we already have a healthy number of orders."

IN COURT: Three of Tammy Wynette's daughters have filed a \$50 million wrongful-death lawsuit against the late singer's husband and doctor. The suit, filed April 5 in Davidson County Circuit Court in Nashville, alleges that husband George Richey and Dr. Wallis Marsh failed to act to prevent her death; also at issue are drugs that were allegedly prescribed for her prior to her death. An attorney for Georgette Smith, Tina Jones, and Jackie Daly says that the daughters seek to have Wynette's body exhumed and have an autopsy performed, which was not done when she died at home on April 6, 1998. At the time, Dr. Marsh listed a blood clot of the lung as cause of Wynette's death.

Meanwhile, Wynette's former husband and singing partner, George Jones, finds himself the target of a grand-jury investigation in Williamson County, Tenn., according to published reports. The inquiry reportedly stems from emergency 911 calls from motorists reporting Jones' erratic driving before his near-fatal car wreck on March 6. A small bottle of vodka, which had been opened and resealed, was allegedly found under the passenger seat of Jones' vehicle.

In a statement to the press, police and doctors initially said that alcohol did not seem to be a factor in the wreck. In his only statement about the incident, Jones said in an interview on WKDF Nashville that he recalls nothing of the wreck, which initially left him in a coma. A spokeswoman for his label, Asylum, says he was talking on a cell phone with his family when he crashed.

PEOPLE: Tracy Byrd, who recently left MCA Nashville, signs with RCA. A fall album is scheduled... Richard Carpenter has been added to the lineup of Tin Pan South's Legendary Songwriters Acoustic Concert, presented Tuesday (13) here by the Nashville Songwriters Assn. International... Radio producer and syndicator Jim Darby is recovering from two strokes here at Vanderbilt Stallworth Rehabilitation Hospital. Darby, who welcomes visitors, is registered under his legal name, Darby Lawhorn.



by Chet Flippo



A Music-Biz Background Helps Paisley Shape His Arista Debut

BY DEBORAH EVANS PRICE

NASHVILLE—Few new artists have more varied musical and music business experiences behind them than Arista newcomer Brad Paisley. Prior to recording his June 1 release, "Who Needs Pictures," the West Virginia native spent several years honing his musical skills performing on the Wheeling, W.Va.-based radio show "Jamboree USA," then moved to Nashville and interned at key Music Row companies.



PAISLEY

"Brad came to the table with very concrete, very well-thought ideas of what should be done at every level," says Arista/Nashville senior VP/GM Mike Dungan. "I can't think of an artist since Dwight Yoakam who has known from the beginning what they should look like and what the packaging should be. I'm not talking about an uneducated kid here. I'm talking about somebody who came to the table with really great ideas."

A native of Glen Dale, W.Va., Paisley decided early that he wanted to pursue a career in music and worked toward that goal. His grandfather bought him a guitar when he was 8.

By the time he was 12, he was performing on the popular Saturday radio show "Jamboree USA."

"It was an education for me, because there I was for eight years of my life on that show, several weekends a month, opening for people as legendary as George Jones and Little Jimmy Dickens," says Paisley. "I'd get to meet them and usually sing a few songs beforehand and pick their brains a little bit. More than anything, I think I learned what it takes to be a country artist and what it takes to entertain an audience."

By the time Paisley was 20, one of his college professors had encouraged him to give Nashville a shot, and he transferred to Belmont University, well-known for its music business program. Through Belmont, he landed internships at ASCAP, Atlantic Records, and Fitzgerald-Hartley Management, which taught him about developing and maintaining a career.

"It was great, because I got to see all different sides of the industry," he says. "That was my goal in the internship process. It was a great way to meet people, and I met the co-writers who wound up on this record through school and through that process."

Paisley was a keen observer and *(Continued on next page)*

Cash Returns To Stage In Tribute Concert

This story was prepared by Ken Schlager, editorial director of Billboard Bulletin.

NEW YORK—Returning to the stage for only the second time since his 1997 diagnosis with Shy-Drager syndrome, Johnny Cash electrified an audience April 6 here with a surprise appearance at an all-star concert in his honor.

Cash performed "Folsom Prison Blues" and was joined by an ensemble of country and pop stars for "I Walk The Line," which served as the finale to the evening. Billed as "An All-Star Tribute To Johnny Cash," the show at the Hammerstein Ballroom will air April 18 on Turner Network Television as part of the TNT Master Series.

Cash's appearance capped an evening in which many of the artists inspired by Cash performed together in inspired pairings. Willie Nelson, Kris Kristofferson, and Lyle Lovett linked up for "Big River." Kristofferson was later joined by Trisha Year-

wood on his own "Sunday Mornin' Comin' Down," and Nelson delivered a medley of Cash chestnuts with Sheryl Crow.

The latter returned with Emmylou Harris, Mary Chapin Carpenter, and Marty Stuart to perform "Flesh And Blood." And Harris teamed with Dave Matthews for "The Long Black Veil."

Cash's entire family was on hand for the event. Wife June Carter Cash (who performed her co-written song "Ring Of Fire"), daughter Rosanne Cash, and son John Carter Cash all participated.

Chris Isaak performed "I Guess Things Happen That Way," Brooks & Dunn sang "(Ghost) Riders In The Sky," and Wyclef Jean injected a rapped verse of his own, based on Cash's line "I shot a man in Reno, just to watch him die," into Cash's folksy "Delia's Gone."

In taped appearances, U2 performed "Don't Take Your Guns To Town," Bruce Springsteen did "Give

My Love To Rose," and Bob Dylan did "Train Of Love."

Nelson sang "I Still Miss Someone," and Lyle Lovett contributed "Tennessee Flat-Top Box."

Stuart, Cash's former son-in-law, led Nashville group the Fairfield Four in the gospel number "Belshazah." The Mavericks served as house band and performed "Man In Black," and actor Jon Voight was the host.

But it was Cash who stole the show. The 67-year-old music great last appeared onstage at a tribute show June 24, 1998, in Nashville (Billboard, July 11, 1998) and has spent the winter in Jamaica trying to recover from Shy-Drager syndrome's toll.

Cash's face was red and puffy, his eyes sagged, and his hair has gone thin and gray. But he showed no shortage of enthusiasm that evening in New York. "Feels good," he said repeatedly as he received ovation after ovation from the star-studded crowd of 2,500.



Giving Up The Ranch. Keith Urban, former front man for Capitol Nashville group the Ranch, is now completing a solo album for the label with Stevie J. producing, along with Michael Morean. Shown, from left, are Morean, ASCAP Nashville assistant membership director Michael Doyle, ASCAP Nashville membership relations director Jimmy Maynes, Urban, Capitol Nashville president/CEO Pat Quigley, Warner/Chappell creative VP Angeliq Ridenour, and Stevie J.

BRAD PAISLEY

(Continued from preceding page)

says that during his tenure working in the promotion department at Atlantic, he learned a valuable lesson from Neal McCoy.

"They actually let me call reporting stations and see the way things worked," he says. "At that time, Neal McCoy was just about to come out with 'No Doubt About It,' and they let me call some non-reporters. Neal came by the office quite a bit. I got to meet him, and we sat and talked for 20 minutes or so and had a good conversation. Then I went upstairs and made those calls again. It hit me: 'That is something when the artist will come in and take some time with the staff that is working for him.' I try to do that at Arista, not so that they'll work harder, but because I feel they deserve to be rewarded, and too many times artists are standoffish to the people who butter their bread."

Paisley's main goal was to give Arista music it could get behind. Thus far, the songs on "Who Needs Pictures" are getting a positive reaction. "Brad Paisley's music is blazing a path and setting the pace for country music in the new millennium," says Don "Hoppy" Jeffrey, music director at KFRG San Bernardino, Calif.

"Who Needs Pictures" will be an enhanced CD. The CD art was designed by Paisley and Arista art director S. Wade Hunt; it contains photos of Paisley corresponding to each song.

Produced by Frank Rogers, the album mixes poignant ballads such as

"He Didn't Have To Be" (from the perspective of a young boy thanking his stepfather) with energetic uptempo tracks like "Me Neither" and "It Never Woulda Worked Out Anyway." His music is eliciting impressive comparisons and enviable invitations; Buck Owens recently asked Paisley to perform at his Bakersfield, Calif., nightclub, Crystal Palace.

"Brad appeals on several different levels," says Dungan. "There's a sensitivity to his music that lends itself very well to a female audience. Brad is also a welcome addition to our horizon as a genre, because his sense of humor is something this format hasn't seen in a while. Brad does very thoughtful records. 'Country music with a smile' is what we've been calling it. There are some people that say Brad may be the Roger Miller of the '90s."

Dungan says the label will secure listening posts at retail to familiarize consumers with Paisley. Arista also plans to employ what Dungan calls "nest marketing." It will determine locations in key markets that are likely to have consumers who'll appreciate Paisley's music; the label will then hold special events in those locales. Dungan says the label is determining the locations and markets.

Paisley is signed to EMI Music Nashville for publishing and is managed by Jimmy Gilmer of JAG Management. He's booked by the William Morris Agency and will tour this spring with Alan Jackson.

SHEDAISY DELIVERS 'WHOLE SHEBANG'

(Continued from preceding page)

Feb. 13, 1999). That really established their identity, the sisters agree, and they frankly acknowledge that it also immediately defused any comparisons to another country female trio, Dixie Chicks.

"The film really differentiates them from any others and confirms their image," notes Goodman. "It shows that they are remarkable and that they have a direction and a vision of who they are."

Promotion and marketing were driven by the film, says Lyric Street product development director Greg McCarn. "It entered all aspects of our planning," he says. "From radio to sales, to TV bookers and the media, it's been a great introductory piece."

The big-screen film, directed by David Hogan, also allowed Lyric Street to effectively control the audio and video at showcases, says Lyric Street senior VP of promotion and product development Carson Schreiber.

"We had been thinking about doing this," says Schreiber, "and we knew it had to be an act that can bounce off a screen. When you're up on a 70-foot screen, it has to be an act that has the right stuff. Shedaisy has the right stuff."

The film was shown initially to radio station programmers and staffs in select markets, then to key retail accounts. The film effectively replaced the traditional radio tour. With Disney's aid, the label was able to secure movie theaters across the country for screenings for radio station staffs as an event. The label had several prints made to allow simultaneous screenings.

For radio, the film was "a very creative setup," says KEYE Minneapolis assistant PD/music director Travis Moon. "But going beyond that," notes

Moon, "the music is very strong, the song is very strong, and the album is very strong. They have those beautiful family harmonies. I can't recall when we last heard anything like that."

Schreiber notes that the label is also planning international uses for the film. And Goodman says the label is looking for further uses of the film as a promotion and marketing vehicle. "We're talking to Disney's synergy partners and outside marketing firms on how we can extend the life of this film as a consumer tool," he says. "We may tie it in to other Disney opportunities, perhaps in conjunction with Disney film previews. There'll be a lot of opportunities for them in the Disney organization."

Shedaisy recently contributed a song to the Disney film "Doug's First Movie."

The first single from the album, "Little Goodbyes," is No. 36 on the Hot Country Singles & Tracks chart this issue.

Shedaisy's publishing is Without Anna Music (ASCAP). The group is booked by Creative Artists Agency and has not yet decided on management.

TO OUR READERS

The Country Corner column will return in the next issue.

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

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

59 **ALMOST HOME** (Why Walk, ASCAP/Almo, ASCAP/BNC, ASCAP/Anwa, ASCAP)

50 **AMAZED** (Warner-Tamerlane, BMI/Golden Wheat, BMI/Careers-BMG, BMI/Silver Kiss, BMI/Songs Of Nashville DreamWorks, BMI/Cherry River, BMI) CLM/HL

51 **ANGELS WORKING OVERTIME** (Michaelhouse, BMI/Ensign, BMI/WB, ASCAP/Lunmusic, ASCAP) HL/WBM

11 **ANYONE ELSE** (PolyGram International, ASCAP/St. Julien, ASCAP) HL

64 **BARLIGHT** (Warner-Tamerlane, BMI) WBM

33 **BETTER MAN** (Sony/ATV Tree, BMI/Gary Nicholson, ASCAP/ MRBI, ASCAP) HL

56 **BOY OH BOY** (Golden Phoenix, SOCAN/Kiyasongs, SOCAN/Amandasongs, SOCAN/Chunk-it, ASCAP) WBM

17 **BUSY MAN** (BMG, ASCAP/Sierra Home, ASCAP/Zomba, BMI/Teren It Up, BMI) HL/WBM

21 **CAN'T GET ENOUGH** (Reynsong, BMI/Kentucky Girl, BMI/Bayou Boy, BMI/Careers-BMG, BMI/A Hard Day's Write, BMI) HL

73 **COWBOY CADILLAC** (Almo, ASCAP/Daddy Rabbit, ASCAP/John Juan, BMI) WBM

31 **DON'T COME CRYING TO ME** (Vinny Mae, BMI/Englightown, BMI) WBM

7 **DRIVE ME WILD** (Travelin' Zoo, ASCAP/Myrt & Chuck's Boy, ASCAP/Cal IV, ASCAP/Cooter Moe, ASCAP)

14 **EVERYTIME I CRY** (BMG, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI) HL/WBM

54 **FOOL, I'M A WOMAN** (Sony/ATV Tree, BMI/Windswept Pacific, BMI/Wedgewood Avenue, BMI/Hillbillith, BMI) HL/WBM

67 **FROM THE INSIDE OUT** (EMI April, ASCAP/K-Town, ASCAP/Red Dove, SESAC/Purple Sun, SESAC) HL

60 **GIVE MY HEART TO YOU** (Rick Hall, ASCAP/Watertown, ASCAP/Little Big Town, BMI/American Made, BMI)

8 **GONE CRAZY** (WB, ASCAP/Yee Haw, ASCAP) WBM

65 **THE GREATEST** (New Don, ASCAP/New Hayes, ASCAP)

10 **HANDS OF A WORKING MAN** (Warner-Tamerlane, BMI/Sugar Bend, BMI) WBM

40 **HELLO L.O.V.E.** (Windswept Pacific, BMI/My Life's Work, BMI/Irving, BMI) WBM

18 **HILLBILLY SHOES** (Sixteen Stars, BMI) HL

58 **HORSE TO MEXICO** (Mike Curb, BMI/Rose Blue, BMI/Millhouse, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM

1 **HOW FOREVER FEELS** (Warner-Tamerlane, BMI/New Works, BMI/WB, ASCAP) WBM

6 **I CAN'T GET OVER YOU** (Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM

16 **I DON'T WANT TO MISS A THING** (Realsongs, ASCAP) WBM

74 **IF A MAN ANSWERS** (Songs Of PolyGram Int'l, BMI/Tokeo Tunes, BMI/Wacissa River, BMI/MRBI, BMI) HL

53 **I KNOW HOW THE RIVER FEELS** (Famous, ASCAP/Island Bound, ASCAP/Powers That Be, ASCAP) HL

2 **I'LL THINK OF A REASON LATER** (Hamstein Cumberland,

BMI/Baby Mae, BMI/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM

20 **I'M LEAVING** (O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP/MCA, ASCAP) HL

55 **IT'S ABOUT TIME** (MCA, ASCAP/Soda Creek, ASCAP/Careers-BMG, BMI/Music Hill, BMI) HL

38 **I WAS** (EMI Blackwood, BMI/Flybridge, BMI/EMI April, ASCAP/Phil Vassar, ASCAP) HL

39 **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

72 **I WOULDN'T TELL YOU NO LIE** (Warner-Tamerlane, BMI/Boy Rocking, BMI/Getman, BMI)

68 **JOHN WAYNE WALKING AWAY** (Starstruck Angel, BMI/Song Matters, ASCAP/Famous, ASCAP) HL

45 **KEEPIN' UP** (Maypop, BMI/Wildcountry, BMI/Route Six, BMI) WBM

36 **LITTLE GOOD-BYES** (Without Anna, ASCAP/Magnolia Hill, ASCAP/Rushing Water, ASCAP/Colonel Rebel, ASCAP/Kentucky Thunder, ASCAP/ICG, ASCAP/Sony/ATV Tree, BMI/Kent Bree, BMI) HL

12 **LOVE AIN'T LIKE THAT** (LaLuna, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL

23 **MAN! I FEEL LIKE A WOMAN!** (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM

28 **MAYBE NOT TONIGHT** (Smash Vegas, BMI/Big Picture, BMI/November One Songs, BMI/H Dreams Had Wings, BMI) WBM

25 **MEANWHILE** (J. Fred Knobloch, ASCAP/Waysong, ASCAP/Lebrun, ASCAP/Ingram, ASCAP)

37 **A NIGHT TO REMEMBER** (Curb, ASCAP/Kinetic Diamond II, ASCAP/Rob 'N Riley, ASCAP/Song Of Peer, ASCAP/Gramly, ASCAP) HL/WBM

66 **NO MORE LOOKING OVER MY SHOULDER** (Warner-Tamerlane, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM

24 **NO PLACE THAT FAR** (Sony/ATV Tree, BMI/Wenonga, BMI/Hamstein Cumberland, BMI) HL/WBM

43 **ONE HONEST HEART** (Starstruck Angel, BMI/Malloy's Toys, BMI/Dixie Stars, ASCAP/Zomba, ASCAP/Swear By The Music, ASCAP) HL/WBM

3 **ORDINARY LIFE** (Magnolia Hill, ASCAP)

9 **PLEASE REMEMBER ME** (Sony/ATV Cross Keys, ASCAP/Blue Sky Rider, BMI/Irving, BMI) HL/WBM

75 **SATURDAY NIGHT** (Wacissa River, BMI/Irving, BMI/Missy, BMI) WBM

61 **SAY ANYTHING** (Mike Curb, BMI/Curbsongs, ASCAP) WBM

35 **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/Cat IV, BMI) HL

46 **SINGLE WHITE FEMALE** (Blakemore Avenue, ASCAP/Windswept Pacific, ASCAP/EMI Blackwood, BMI/Mark Alan Springer, BMI) HL/WBM

42 **SLAVE TO THE HABIT** (Songs Of PolyGram Int'l, BMI/Seven Angels, BMI/Tokeo Tunes, BMI/Wacissa River, BMI/MRBI, BMI) WBM

62 **SOMEONE ELSE'S TURN TO CRY** (Sony/ATV Tree, BMI/WB, ASCAP/Cood Apple, ASCAP)

52 **SOMETHIN' 'BOUT A SUNDAY** (Almo, ASCAP/Daddy Rabbit, ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL/WBM

19 **STAND BESIDE ME** (Hamstein Cumberland, BMI) WBM

57 **START THE CAR** (EMI Blackwood, BMI/Coleision, BMI) HL

29 **STRANGER IN MY MIRROR** (Acuff-Rose, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM

69 **SUNDOWN** (Moose, SOCAN) WBM

41 **THAT DON'T IMPRESS ME MUCH** (Songs Of PolyGram

Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM

70 **THAT'S THE TRUTH** (Polywog, SOCAN/Windswept Pacific, ASCAP/In The Fairway, ASCAP)

47 **TONIGHT THE HEARTACHE'S ON ME** (Music City, ASCAP/EMI April, ASCAP/Southern Days, ASCAP) HL

13 **TWO TEARDROPS** (Mr. Bubba, BMI/Sony/ATV Tree, BMI/Steve Warner, BMI) HL/WBM

22 **UNBELIEVABLE** (Mighty Nice, BMI/Al Andersons, BMI/Windswept Pacific, BMI/My Life's Work, BMI) HL/WBM

48 **WHAT ABOUT YOU** (WB, ASCAP/Platinum Plow, ASCAP/Songs Of PolyGram Int'l, BMI/Tony Toliver, BMI) HL/WBM

26 **WHATEVER YOU SAY** (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI/Music Hill, BMI) WBM

49 **WHAT'S THE MATTER WITH YOU BABY** (Almo, ASCAP) WBM

63 **WHEN MAMA AIN'T HAPPY** (EMI Blackwood, BMI/Ty Land, BMI/Careers-BMG, BMI/Sontanner, BMI/Quantum, BMI) HL

44 **WHO NEEDS PICTURES** (EMI April, ASCAP/Plaid Paisley, ASCAP/Cattle Call, ASCAP/Sea Gayle, ASCAP) HL

4 **WISH YOU WERE HERE** (Acuff-Rose, BMI/Sony/ATV Tree, BMI/Mr. Bubba, BMI/Belton Uncle, BMI) HL/WBM

27 **WITH YOU** (WB, ASCAP/Dreamin' Upstream, ASCAP/Big Red Tractor, ASCAP) WBM

32 **WRITE THIS DOWN** (Neon Sky, ASCAP/Irving, BMI/Cotler Bay, BMI) HL/WBM

34 **YOU DON'T NEED ME NOW** (Blackened, BMI) WBM

71 **YOU HAD ME FROM HELLO** (Acuff-Rose, BMI)

30 **YOUR OWN LITTLE CORNER OF MY HEART** (EMI April, ASCAP/Wattz Time, ASCAP/Rick Hall, ASCAP) HL/WBM

5 **YOU WERE MINE** (Woolly Puddin', BMI/Bug, BMI) HL

15 **YOU WON'T EVER BE LONELY** (Sony/ATV Tree, BMI/Mo Fuzzy Dice, ASCAP/Famous, ASCAP) HL

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 153 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				◀ No. 1 ▶		
1	1	1	19	HOW FOREVER FEELS B. CANNON, N. WILSON (W. MOBLEY, T. MULLINS)	KENNY CHESNEY (C) (D) (V) BNA 65666 †	1
2	2	3	17	I'LL THINK OF A REASON LATER M. WRIGHT (T. MARTIN, T. NICHOLS)	LEE ANN WOMACK (V) DECCA 72076/MCA NASHVILLE	2
3	3	7	24	ORDINARY LIFE N. WILSON, B. CANNON (B. BAKER, C. HARRINGTON)	CHAD BROCK (C) (D) (V) WARNER BROS. 17136 †	3
4	6	9	13	WISH YOU WERE HERE C. CHAMBERLAIN (S. EWING, B. ANDERSON, D. MOORE)	MARK WILLS (V) MERCURY 566764	4
5	4	2	19	YOU WERE MINE P. WORLEY, B. CHANCEY (E. ERWIN, M. SEIDEL)	DIXIE CHICKS MONUMENT ALBUM CUT †	1
6	5	6	14	I CAN'T GET OVER YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13152	5
7	9	13	23	DRIVE ME WILD M. A. MILLER, M. MCANALLY (M. A. MILLER, G. HUBBARD, M. LAWLER)	SAWYER BROWN (C) (D) (V) CURB 73075 †	7
8	8	11	11	GONE CRAZY K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13155	8
9	15	26	5	PLEASE REMEMBER ME B. GALLIMORE, J. STROUD, T. MCGRAW (R. CROWELL, W. JENNINGS)	TIM MCGRAW (C) (D) (V) CURB 73080 †	9
10	13	18	17	HANDS OF A WORKING MAN B. GALLIMORE (D. V. WILLIAMS, JIM COLLINS)	TY HERNDON EPIC ALBUM CUT †	10
11	14	14	12	ANYONE ELSE P. WORLEY, B. J. WALKER, JR., C. RAYE (R. FOSTER)	COLLIN RAYE EPIC ALBUM CUT †	11
12	16	15	14	LOVE AIN'T LIKE THAT B. GALLIMORE, F. HILL (T. GAETANO, A. J. MASTERS)	FAITH HILL WARNER BROS. ALBUM CUT	12
13	19	20	9	TWO TEARDROPS S. WARINER (B. ANDERSON, S. WARINER)	STEVE WARINER (V) CAPITOL 58767	13
14	18	19	11	EVERYTIME I CRY K. STEGALL (B. REGAN, K. STALEY)	TERRI CLARK (V) MERCURY 566848 †	14
15	20	22	19	YOU WON'T EVER BE LONELY D. MALLOY, J. G. SMITH (A. GRIGGS, B. JONES)	ANDY GRIGGS (C) (D) RCA 65646 †	15
16	12	10	22	I DON'T WANT TO MISS A THING M. WRIGHT (D. WARREN)	MARK CHESNUTT (C) (D) (V) DECCA 72078/MCA NASHVILLE	1
17	10	5	25	BUSY MAN J. KELTON, K. STEGALL (B. REGAN, G. TEREN)	BILLY RAY CYRUS (V) MERCURY 566582 †	3
				◀ AIRPOWER ▶		
18	21	25	10	HILLBILLY SHOES J. SCAIFE (M. GEIGER, W. MULLIS, B. TAYLOR)	MONTGOMERY GENTRY (C) (D) (V) COLUMBIA 79115 †	18
19	17	12	28	STAND BESIDE ME B. GALLIMORE, T. MCGRAW (S. A. DAVIS)	JO DEE MESSINA CURB ALBUM CUT †	1
				◀ AIRPOWER ▶		
20	25	24	12	I'M LEAVING P. MCMACKIN, A. TIPPIN (A. BARKER, R. HARBIN, L. D. LEWIS)	AARON TIPPIN LYRIC STREET ALBUM CUT	20
				◀ AIRPOWER ▶		
21	23	21	14	CAN'T GET ENOUGH E. GORDY, JR. (B. DALY, W. RAMBEAU, K. BLAZY)	PATTY LOVELESS EPIC ALBUM CUT †	21
22	22	16	25	UNBELIEVABLE M. D. CLUTE, DIAMOND RIO (A. ANDERSON, J. STEELE)	DIAMOND RIO (V) ARISTA NASHVILLE 13138 †	2
23	26	32	7	MAN! I FEEL LIKE A WOMAN! R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT †	23
24	24	17	29	NO PLACE THAT FAR N. WILSON, B. CANNON (S. EVANS, T. SHAPIRO, T. MARTIN)	SARA EVANS (C) (D) (V) RCA 65584 †	1
25	7	4	15	MEANWHILE T. BROWN, G. STRAIT (J. F. KNOBLOCH, W. HOLYFIELD)	GEORGE STRAIT (C) (D) (V) MCA NASHVILLE 72084	4
26	31	37	7	WHATEVER YOU SAY P. WORLEY, M. MCBRIDE (T. MARTIN, E. HILL)	MARTINA MCBRIDE (V) RCA 65730 †	26
27	27	29	12	WITH YOU M. SPIRO (M. HENDRIX, R. L. BRUCE)	LILA MCCANN (C) (D) ASYLUM 64052 †	27
28	28	28	8	MAYBE NOT TONIGHT K. STEGALL (K. STEGALL, D. HILL)	SAMMY KERSHAW & LORRIE MORGAN (V) BNA/MERCURY 65729 †	28
29	30	35	7	STRANGER IN MY MIRROR J. STROUD, B. GALLIMORE, R. TRAVIS (S. EWING, K. WILLIAMS)	RANDY TRAVIS DREAMWORKS ALBUM CUT	29
30	32	30	11	YOUR OWN LITTLE CORNER OF MY HEART M. BRIGHT, T. DUBOIS (W. ALDRIDGE, B. CRISLER)	BLACKHAWK (V) ARISTA NASHVILLE 13158	30
31	29	27	13	DON'T COME CRYING TO ME T. BROWN (V. GILL, R. NIELSEN)	VINCE GILL (V) MCA NASHVILLE 72085	27
32	47	49	6	WRITE THIS DOWN T. BROWN, G. STRAIT (D. HUNT, K. M. ROBBINS)	GEORGE STRAIT MCA NASHVILLE ALBUM CUT †	32
33	34	33	14	BETTER MAN C. FARRIN (B. WARREN, B. WARREN, G. NICHOLSON)	THE WARREN BROTHERS (C) (D) (V) BNA 65670 †	32
34	33	31	12	YOU DON'T NEED ME NOW C. BLACK, J. STROUD (C. BLACK, S. RUSSELL)	CLINT BLACK RCA ALBUM CUT	29
35	36	34	9	SHE'S ALWAYS RIGHT D. JOHNSON, C. WALKER (P. BARNHART, E. HILL, R. MCDONALD)	CLAY WALKER GIANT ALBUM CUT/REPRISE †	34
36	41	40	8	LITTLE GOOD-BYES D. HUFF (K. OSBORN, J. DEERE, K. GREENBERG)	SHEDAISY (C) (D) (V) LYRIC STREET 64025 †	36
37	40	42	6	A NIGHT TO REMEMBER D. COOK, L. WILSON (M. T. BARNES, T. W. HALE)	JOE DIFFIE (C) (D) EPIC 79118 †	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
38	38	38	10	I WAS K. LEHNING (C. BLACK, P. VASSAR)	NEAL MCCOY (C) (D) (V) ATLANTIC 84456 †	38
39	39	39	11	I WILL BE THERE FOR YOU B. GALLIMORE (R. BOWLES, J. LEO, T. SHAPIRO)	JESSICA ANDREWS (C) (D) (V) DREAMWORKS 59021 †	39
40	42	48	4	HELLO L.O.V.E. G. FUNDIS (J. STEELE, D. WELLS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT †	40
41	37	36	19	THAT DON'T IMPRESS ME MUCH R. J. LANGE (S. TWAIN, R. J. LANGE)	SHANIA TWAIN (V) MERCURY 566220 †	8
42	44	46	6	SLAVE TO THE HABIT D. HUFF (KOSTAS, T. KEITH, C. CANNON)	SHANE MINOR (C) (D) (V) MERCURY 538546 †	42
43	45	47	5	ONE HONEST HEART D. MALLOY, R. MCENTIRE (D. MALLOY, F. J. MYERS, G. BAKER)	REBA (V) MCA NASHVILLE 72094	43
44	46	44	10	WHO NEEDS PICTURES F. ROGERS (B. PAISLEY, C. DUBOIS, F. ROGERS)	BRAD PAISLEY (C) (D) (V) ARISTA NASHVILLE 13156 †	44
45	35	23	20	KEEPIN' UP D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER, R. ROGERS)	ALABAMA RCA ALBUM CUT	14
46	49	54	6	SINGLE WHITE FEMALE T. BROWN, B. CANNON, N. WILSON (S. SMITH, C. D. JOHNSON)	CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72092 †	46
47	56	62	3	TONIGHT THE HEARTACHE'S ON ME P. WORLEY, B. CHANCEY (M. W. FRANCIS, J. MACRAE, B. MORRISON)	DIXIE CHICKS MONUMENT ALBUM CUT	47
48	48	45	9	WHAT ABOUT YOU T. MCGRAW, B. GALLIMORE, J. STROUD (T. MULLINS, T. TOLIVER)	SONS OF THE DESERT (C) (D) EPIC 79116 †	45
49	43	41	14	WHAT'S THE MATTER WITH YOU BABY R. CROWELL (B. N. CHAPMAN, A. ROBOFF)	CLAUDIA CHURCH (C) (D) (V) REPRISE 17112 †	41
50	54	—	2	AMAZED D. HUFF (M. GREEN, A. MAYO, C. LINDSEY)	LONESTAR BNA ALBUM CUT	50
51	53	63	3	ANGELS WORKING OVERTIME D. CARTER, C. FARRIN (M. DULANEY, M. LUNN)	DEANA CARTER CAPITOL ALBUM CUT	51
52	50	50	6	SOMETHIN' 'BOUT A SUNDAY R. E. ORRALL, J. LEO (C. WISEMAN, T. NICHOLS)	MICHAEL PETERSON (C) (D) (V) REPRISE 16995	50
53	55	60	4	I KNOW HOW THE RIVER FEELS M. D. CLUTE, DIAMOND RIO (S. D. JONES, A. POWERS)	DIAMOND RIO (V) ARISTA NASHVILLE 13153	53
54	57	72	3	FOOL, I'M A WOMAN N. WILSON, B. CANNON (S. EVANS, M. BERG)	SARA EVANS RCA ALBUM CUT	54
55	52	51	7	IT'S ABOUT TIME S. HENDRICKS, T. BRUCE (M. D. SANDERS, E. HILL)	JULIE REEVES VIRGIN ALBUM CUT †	51
56	58	75	4	BOY OH BOY T. HASELDEN, R. ZAVITSON, D. JOHNSON (S. WILKINSON, A. WILKINSON)	THE WILKINSONS (C) (D) (V) GIANT 16896/REPRISE †	56
57	68	—	2	START THE CAR B. J. WALKER, JR., T. TRITT (J. COLE)	TRAVIS TRITT WARNER BROS. ALBUM CUT	57
58	59	55	12	HORSE TO MEXICO C. HOWARD, A. SMITH (P. SEBERT, J. MCELROY)	TRINI TRIGGS (C) (D) (V) MCG 73066/CURB	53
59	66	—	2	ALMOST HOME M. C. CARPENTER, B. CHANCEY (M. C. CARPENTER, B. N. CHAPMAN, A. ROBOFF)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	59
60	72	—	2	GIVE MY HEART TO YOU J. KELTON, K. STEGALL (W. ALDRIDGE, B. DIPIERO)	BILLY RAY CYRUS (V) MERCURY 870796 †	60
61	51	43	13	SAY ANYTHING R. HERRING, M. BRIGHT (S. MCANALLY, R. HERRING)	SHANE MCANALLY MCG ALBUM CUT/CURB †	41
				◀ Hot Shot Debut ▶		
62	NEW ▶	1	1	SOMEONE ELSE'S TURN TO CRY J. TAYLOR (C. TENNISON, J. ROBINSON)	CHALEE TENNISON ASYLUM ALBUM CUT †	62
63	61	52	18	WHEN MAMA AIN'T HAPPY T. BROWN (R. GILES, G. GORDY, T. NICHOLS)	TRACY BYRD (C) (D) (V) MCA NASHVILLE 72083	31
64	65	61	14	BARLIGHT L. MAINES, C. ROBINSON (C. ROBINSON)	CHARLIE ROBINSON (C) (D) LUCKY DOG 79061/COLUMBIA †	60
65	NEW ▶	1	1	THE GREATEST B. MAHER (D. SCHLITZ)	KENNY ROGERS DREAMCATCHER ALBUM CUT †	65
66	63	57	16	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
67	60	62	3	FROM THE INSIDE OUT J. STROUD, J. KING (M. BEESON, A. KASET)	LINDA DAVIS DREAMWORKS ALBUM CUT †	60
68	64	—	2	JOHN WAYNE WALKING AWAY D. HUFF (J. BOONSTRA, D. SNEAD, A. CUNNINGHAM)	LARI WHITE LYRIC STREET ALBUM CUT	64
69	62	59	7	SUNDOWN C. YOUNG, B. CHANCEY (G. LIGHTFOOT)	DERYL DODD COLUMBIA PROMO SINGLE	59
70	NEW ▶	1	1	THAT'S THE TRUTH C. FARRIN (P. BRANDT, C. FARRIN)	PAUL BRANDT REPRISE ALBUM CUT	70
71	NEW ▶	1	1	YOU HAD ME FROM HELLO B. CANNON, N. WILSON (K. CHESNEY, S. EWING)	KENNY CHESNEY BNA ALBUM CUT	71
72	NEW ▶	1	1	I WOULDN'T TELL YOU NO LIE S. RIPLEY, W. RICHMOND (S. RIPLEY, R. GETMAN)	THE TRACTORS ARISTA NASHVILLE ALBUM CUT	72
73	RE-ENTRY	2	2	COWBOY CADILLAC B. BECKETT, P. GREENE (C. WISEMAN, D. M. WELLS)	CONFEDERATE RAILROAD ATLANTIC ALBUM CUT	70
74	67	56	9	IF A MAN ANSWERS J. STROUD, T. KEITH (T. KEITH, C. CANNON)	TOBY KEITH (V) MERCURY 566912	44
75	71	66	11	SATURDAY NIGHT D. HUFF (C. CANNON, J. STEWART)	LONESTAR (C) (D) BNA 65694	47

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 2,700 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

APRIL 17, 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	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
				◀ No. 1 ▶	
1	1	—	2	PLEASE REMEMBER ME/FOR A LITTLE WHILE CURB 73080 2 weeks at No. 1	TIM MCGRAW
2	2	1	7	WITH YOU ASYLUM 64052/EEG	LILA MCCANN
3	6	8	5	HILLBILLY SHOES COLUMBIA 79115/SONY	MONTGOMERY GENTRY
4	3	2	22	FLY (THE ANGEL SONG) GIANT 17131/WARNER BROS.	THE WILKINSONS
5	4	3	11	HOW FOREVER FEELS BNA 65666/RLG	KENNY CHESNEY
6	10	10	8	I WILL BE THERE FOR YOU DREAMWORKS 59021/INTERSCOPE	JESSICA ANDREWS
7	7	5	13	MEANWHILE/YOU HAVEN'T LEFT ME YET MCA NASHVILLE 72084	GEORGE STRAIT
8	9	9	7	YOU WON'T EVER BE LONELY RCA 65646/RLG	ANDY GRIGGS
9	5	4	18	I DON'T WANT TO MISS A THING DECCA 72078/MCA NASHVILLE	MARK CHESNUTT
10	8	6	16	SOMEBODY'S OUT THERE WATCHING EPIC 79064/SONY	THE KINLEYS
11	13	11	9	DRIVE ME WILD CURB 73075	SAWYER BROWN
12	11	7	24	HOLD ON TO ME ATLANTIC 84197/AG	JOHN MICHAEL MONTGOMERY
13	12	12	11	ORDINARY LIFE WARNER BROS. 17136	CHAD BROCK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE IMPRINT & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	29	IF I LOST YOU WARNER BROS. 17152	TRAVIS TRITT
15	16	15	96	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
16	14	13	57	THIS KISS ▲ WARNER BROS. 17247	FAITH HILL
17	NEW ▶	1	1	SINGLE WHITE FEMALE MCA NASHVILLE 72092	CHELY WRIGHT
18	19	20	3	LITTLE GOOD-BYES LYRIC STREET 64025/HOLLYWOOD	SHEDAISY
19	17	16	7	AMONG THE MISSING BNA 65645/RLG	MICHAEL MCDONALD & KATHY MATTEA
20	20	19	4	WHAT'S THE MATTER WITH YOU BABY WARNER BROS. 17112	CLAUDIA CHURCH
21	21	18	58	I'M ALRIGHT/BYE BYE ● CURB 73034	JO DEE MESSINA
22	18	17	22	NO PLACE THAT FAR RCA 65584/RLG	SARA EVANS
23	24	24	3	WHO NEEDS PICTURES ARISTA NASHVILLE 13156	BRAD PAISLEY
24	22	21	30	SOMEONE YOU USED TO KNOW EPIC 79011/SONY	COLLIN RAYE
25	23	22	11	NO MORE LOOKING OVER MY SHOULDER WARNER BROS. 17108	TRAVIS TRITT

Records with the greatest sales gains this week. ● Recording Industry Assn. of America certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multimillion titles indicated by a numeral following the symbol. © 1999, Billboard/BPI Communications and SoundScan, Inc.

Billboard TOP COUNTRY ALBUMS

APRIL 17, 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	74	SHANIA TWAIN ▲ ⁹ MERCURY 536003 (10.98 EQ/17.98)	COME ON OVER	1
2	2	2	62	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (10.98 EQ/16.98) HS	WIDE OPEN SPACES	1
3	3	3	5	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	2
4	4	4	20	GARTH BROOKS ◆ ¹² CAPITOL 97424 (19.98/26.98)	DOUBLE LIVE	1
5	5	—	2	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	5
6	9	6	5	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	5
7	8	5	50	FAITH HILL ▲ ² WARNER BROS. 46790 (10.98/16.98)	FAITH	2
8	7	8	8	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON ASYLUM 62275/EEG (11.98/17.98)	TRIO II	4
9	6	—	2	PATTY LOVELESS EPIC 69809/SONY (10.98 EQ/16.98)	CLASSICS	6
10	11	9	55	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	6
11	10	7	21	SOUNDTRACK ▲ ⁵⁵⁰ MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	3
12	13	11	96	TIM MCGRAW ▲ ³ CURB 77886 (10.98/16.98)	EVERYWHERE	1
13	14	13	48	MARK WILLS ● MERCURY 536317 (10.98 EQ/16.98) HS	WISH YOU WERE HERE	8
14	15	12	84	MARTINA MCBRIDE ▲ RCA 67516/RLG (10.98/16.98)	EVOLUTION	4
15	12	10	6	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	5
16	16	15	5	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	10
17	17	14	46	SOUNDTRACK ▲ ² CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	1
18	18	16	23	SARA EVANS RCA 67653/RLG (10.98/16.98) HS	NO PLACE THAT FAR	11
19	20	18	32	ALABAMA ▲ ² RCA 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	2
20	19	17	36	DIAMOND RIO ● ARISTA NASHVILLE 18866 (10.98/16.98)	UNBELIEVABLE	9
21	22	21	81	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
22	24	22	28	LEE ANN WOMACK DECCA 70040/MCA NASHVILLE (10.98/16.98) HS	SOME THINGS I KNOW	20
23	23	19	34	VINCE GILL ● MCA NASHVILLE 70017 (10.98/16.98)	THE KEY	1
24	26	24	31	ALAN JACKSON ▲ ARISTA NASHVILLE 18864 (10.98/16.98)	HIGH MILEAGE	1
25	21	20	8	MARK CHESNUTT DECCA 70035/MCA NASHVILLE (10.98/16.98)	I DON'T WANT TO MISS A THING	6
26	25	25	26	AARON TIPPIN LYRIC STREET 65003/HOLLYWOOD (10.98/16.98)	WHAT THIS COUNTRY NEEDS	25
27	29	29	34	THE WILKINSONS GIANT 24699/WARNER BROS. (10.98/16.98) HS	NOTHING BUT LOVE	16
28	27	26	44	BROOKS & DUNN ▲ ARISTA NASHVILLE 18865 (10.98/16.98)	IF YOU SEE HER	4
29	28	27	24	TOBY KEITH ● MERCURY 558962 (10.98 EQ/16.98)	GREATEST HITS VOLUME ONE	5
30	30	28	10	ROY D. MERCER VIRGIN 46854 (9.98/15.98) HS	HOW BIG'A BOY ARE YA? VOLUME 5	13
31	34	32	5	SARA EVANS/MARTINA MCBRIDE/MINDY MCCREARY/LORRIE MORGAN BNA 67791/RLG (10.98/16.98)	CMT ALL ACCESS — GIRLS NIGHT OUT	30
32	32	31	84	TRISHA YEARWOOD ▲ ³ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
33	31	23	5	STEVE EARLE AND THE DEL MCCOURY BAND E-SQUARED 1064 (10.98/16.98)	THE MOUNTAIN	19
34	33	33	46	TERRI CLARK MERCURY 558211 (10.98/16.98)	HOW I FEEL	10
▶ PACESETTER ◀						
35	49	45	38	TRISHA YEARWOOD ● MCA NASHVILLE 70023 (10.98/16.98)	WHERE YOUR ROAD LEADS	3
36	44	—	2	JESSICA ANDREWS DREAMWORKS 50104/INTERSCOPE (8.98/12.98) HS	HEART SHAPED WORLD	36
37	37	36	82	LEANN RIMES ▲ ⁶ CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
38	35	38	38	VARIOUS ARTISTS ARISTA NASHVILLE 18850 (10.98/16.98)	ULTIMATE COUNTRY PARTY	12
39	39	40	48	LEANN RIMES ▲ CURB 77901 (10.98/17.98)	SITTIN' ON TOP OF THE WORLD	2
40	45	43	22	BILLY RAY CYRUS MERCURY 558347 (10.98 EQ/16.98)	SHOT FULL OF LOVE	32
41	42	42	25	BILL ENGVALL WARNER BROS. 47090 (10.98/16.98)	DORKFISH	16
42	41	41	43	CLAY WALKER ● GIANT 24700/WARNER BROS. (10.98/16.98)	GREATEST HITS	9
43	40	35	24	DEANA CARTER ● CAPITOL 21142 (10.98/16.98)	EVERYTHING'S GONNA BE ALRIGHT	6
44	43	37	50	GEORGE STRAIT ▲ MCA NASHVILLE 70020 (10.98/16.98)	ONE STEP AT A TIME	1
45	48	44	71	GARTH BROOKS ▲ ⁶ CAPITOL 56599 (10.98/16.98)	SEVENS	1
46	36	30	5	KELLY WILLIS RYKODISC 10458 (6.98/11.98) HS	WHAT I DESERVE	30
47	46	39	77	JOHN MICHAEL MONTGOMERY ● ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
48	38	34	48	JOHN MICHAEL MONTGOMERY ATLANTIC 83104/AG (10.98/16.98)	LEAVE A MARK	15
49	47	47	41	JOHN DENVER MADACY 4750 (5.98/7.98)	THE BEST OF JOHN DENVER	38
▶ HOT SHOT DEBUT ◀						
50	NEW	1	1	VARIOUS ARTISTS MADACY 6808 (10.98/15.98)	BEST OF COUNTRY	50
51	50	46	44	REBA MCENTIRE ▲ MCA NASHVILLE 70019 (10.98/16.98)	IF YOU SEE HIM	2
52	51	49	84	COLLIN RAYE ▲ EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
53	52	50	90	KENNY CHESNEY ● BNA 67498/RLG (10.98/16.98)	I WILL STAND	10
54	58	62	20	SOUNDTRACK ● DREAMWORKS 50045/INTERSCOPE (10.98/16.98)	THE PRINCE OF EGYPT—NASHVILLE	8
55	53	51	50	STEVE WARINER ● CAPITOL 94482 (10.98/16.98)	BURNIN' THE ROADHOUSE DOWN	6
56	64	61	38	COLLIN RAYE EPIC 68876/SONY (10.98 EQ/16.98)	THE WALLS CAME DOWN	8
57	55	56	8	TIM WILSON CAPITOL 98889 (7.98/16.98) HS	IT'S A SORRY WORLD	44
58	56	53	48	GARTH BROOKS CAPITOL 94572 (44.98 CD)	THE LIMITED SERIES	1
59	67	66	6	CHAD BROCK WARNER BROS. 47071 (10.98/16.98)	CHAD BROCK	59
60	61	60	34	WILLIE NELSON COLUMBIA 69322/LEGACY (7.98 EQ/11.98)	16 BIGGEST HITS	48
61	59	54	50	ROY D. MERCER VIRGIN 94301 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 4	19
62	60	55	11	NEAL MCCOY ATLANTIC 83170/AG (10.98/16.98)	THE LIFE OF THE PARTY	24
63	63	58	102	GEORGE STRAIT ▲ ³ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
64	54	48	74	SAMMY KERSHAW ● MERCURY 536318 (10.98 EQ/16.98)	LABOR OF LOVE	5
65	57	52	31	TRACY LAWRENCE ATLANTIC 83137/AG (10.98/16.98)	THE BEST OF TRACY LAWRENCE	13
66	62	59	76	ROY D. MERCER VIRGIN 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	31
67	73	63	50	RANDY TRAVIS DREAMWORKS 50034/INTERSCOPE (10.98/16.98)	YOU AND YOU ALONE	7
68	72	69	46	JEFF FOXWORTHY WARNER BROS. 46861 (10.98/16.98)	TOTALLY COMMITTED	8
69	75	68	10	GEORGE JONES EPIC 69319/SONY (7.98 EQ/11.98)	16 BIGGEST HITS	50
70	74	71	4	SOUTH SIXTY FIVE ATLANTIC 83124/AG (10.98/16.98)	SOUTH SIXTY FIVE	70
71	NEW	1	1	BROOKS & DUNN ARISTA NASHVILLE 18882 (4.98/9.98)	SUPER HITS	71
72	71	72	45	TY HERNDON EPIC 68167/SONY (10.98 EQ/16.98)	BIG HOPES	22
73	66	57	28	LYLE LOVETT CURB 11831/MCA (16.98/24.98)	STEP INSIDE THIS HOUSE	9
74	69	67	27	BLACKHAWK ARISTA NASHVILLE 18872 (10.98/16.98)	BLACKHAWK 4 — THE SKY'S THE LIMIT	25
75	RE-ENTRY	89	89	LILA MCCANN ● ASYLUM 62042/EEG (10.98/16.98) HS	LILA	8

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®**

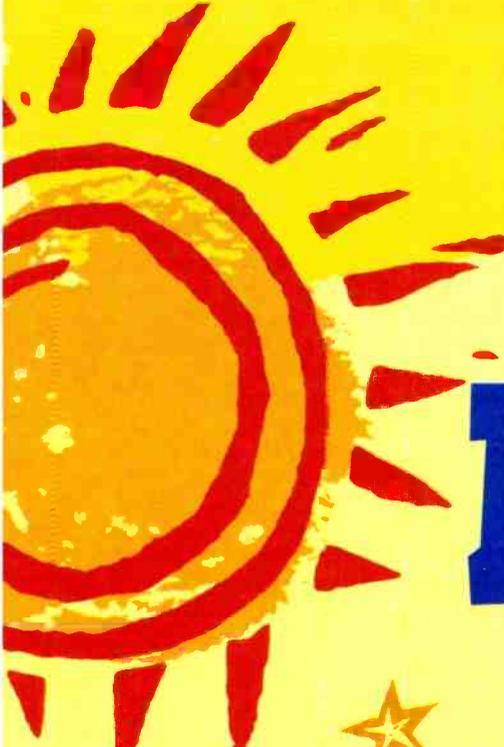
APRIL 17, 1999

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	THE WOMAN IN ME	217
2	2	GARTH BROOKS ◆ ¹⁹ CAPITOL 29689 (10.98/15.98)	THE HITS	189
3	3	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	180
4	5	HANK WILLIAMS, JR. ▲ ⁶ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	252
5	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	262
6	9	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	127
7	12	DEANA CARTER ▲ ⁴ CAPITOL 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	135
8	10	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	482
9	7	PATSY CLINE ▲ ⁹ MCA NASHVILLE 12 (7.98/12.98)	12 GREATEST HITS	628
10	8	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	220
11	11	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	178
12	15	LEANN RIMES ▲ ⁶ CURB 77821 (10.98/16.98)	BLUE	143
13	14	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	337

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	16	HANK WILLIAMS MERCURY 536029 (7.98 EQ/11.98)	20 OF HANK WILLIAMS GREATEST HITS	77
15	13	VINCE GILL ▲ ⁴ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	242
16	18	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	239
17	17	ROY D. MERCER VIRGIN 54781 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 1	100
18	19	VINCE GILL ▲ ² MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	158
19	21	PATSY CLINE MCA NASHVILLE 20265 (2.98/5.98)	HEARTACHES	17
20	—	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	116
21	23	CLINT BLACK ▲ RCA 66671/RLG	THE GREATEST HITS	124
22	22	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	393
23	25	GEORGE STRAIT ▲ ³ MCA NASHVILLE 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	572
24	20	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	72
25	24	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	221

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 net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time that exceeds 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *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.

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AWARDS**

APRIL 22, 1999

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Daisy Fuentes**



& Paul Rodriguez

Appearances by

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April Chadderdon ▪ Celia Cruz
Rocío Dúrcal ▪ Carmen Electra
Gloria & Emilio Estefan
Juan Luis Guerra
Flaco Jiménez ▪ Carlos Ponce
Tito Puente & Tito Puente Jr.
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Hauser Leads Field In Act Management

HAUSER AFIRE: Big-time artist-management companies are in abundance in the English-language music world, but in the Latin American music *mundo* there are few artist-management firms with serious clout and respect, not only with artists but with record labels as well.

However, one management firm, Hauser Entertainment, has emerged in the '90s as perhaps the biggest and most powerful Hispanic management company, at least in the stateside Latino sector.

Hauser Entertainment, which is a full-service outfit that manages, books, and even promotes shows, is home to seven top-notch recording artists: Sony Discos' Vicente Fernández and his son Alejandro; BMG Latin's Juan Gabriel; Sony's Ana Gabriel; Balboa's Antonio Aguilar and his son Pepe; and BMG Latin's Rocío Dúrcal.

Led by company president **Ralph Hauser**, the Los Angeles-based firm with a staff of 20 has secured an even bigger profile lately.



HAUSER

Hauser Entertainment, whose concerts represent 25% of all revenue at the Universal Amphitheatre in Universal City, Calif., has signed a partnership pact with MCA Concerts whereby Hauser is allowed to co-produce all shows by Hispanic artists at MCA's venues.

Hauser Entertainment recently inked a sponsorship deal with Sears under which Sears will be the official sponsor of Juan Gabriel's U.S. tour. The Mexican superstar's trek is slated to kick off May 9 at the Anaheim Convention Center in Anaheim, Calif.

To further cement his relationship with Hauser Entertainment, Juan Gabriel has inked a 10-year exclusive tour-management deal with the firm. Hauser will produce Juan Gabriel's shows throughout the U.S., Central and South America, and the Caribbean.

Hauser Entertainment also is the exclusive booking agent for Hispanic concerts at the Mandalay Bay Hotel in Las Vegas. The first show is scheduled for May 10, with Fono-



by John Lannert

visa's *norteno* legends **Los Tigres Del Norte**.

Most of Hauser Entertainment's clients have been with the company for nine years or more. Yet for all of his success, Hauser himself has kept a much lower profile than his counterparts.

"People in the business know who I am, and the entertainers know who I am," says Hauser. "I am not one to want to go around trying to gain credit."

But it's credit that Hauser is accruing, because he has built a reputation as a straight-shooter who works hard for his artists in all facets of their careers, including radio exposure.

"I make sure my entertainers get played on the radio," says Hauser. "You name the city, and I will tell you the program director, the station frequency, and the amount of airplay a song of one of my entertainers is receiving. I deal a lot with radio people, because I am concerned that you hear my entertainers... and then you go buy a ticket to see them."

Apart from managing the careers of some of the most hallowed names in the Latino market, Hauser also owns the exclusive lease to promote shows at the Pico Rivera Arena in Pico Rivera, Calif., near Los Angeles.

In fact, Hauser used to park cars at Pico Rivera Arena when he decided in 1985 to form a promotion company called Ventura Productions.

And like the majority of those with success stories, Hauser got off to a rough start promoting shows at Pico, where, by the way, he also met his wife.

But Hauser recalls his big break came in 1989 when Universal called asking for Juan Gabriel.

Hauser flew to Mexico to Juan Gabriel's home, where his mother emphatically refused to do business even after Hauser pleaded that he needed the work because Pico was almost ready to close for the winter

months.

As Hauser left Juan Gabriel's house, he heard several knocks from upstairs. His mother went up to attend to the rapping on the door and then came downstairs to inform Hauser that Juan Gabriel would, indeed, do the shows.

"We went on sale, and we sold 6,000 tickets," says Hauser, who did not know Juan Gabriel personally. "As I was leaving the amphitheater after the show, Juan ran into me, and I said, 'Oh, thank you, Mr. Gabriel.' He looked at me, and he asked, 'You have money for your kids now?'"

As Juan Gabriel explained to Hauser, he had been asleep upstairs when his mother and Hauser began talking. Later, when Juan Gabriel awoke, he recalled "how mean" his mother had been to Hauser, "and I called her by knocking. I said, 'I am going to do the shows with you or without you.'"

For Juan Gabriel's upcoming tour, Hauser is planning for Pepe Aguilar to perform with the famed singer/songwriter/producer as part of a development plan for Hauser's younger acts. Hauser wants to cross-promote his artists as well.

"We are not promoting the con-
(Continued on page 32)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
28 ADORABLE MENTIROSA (BMG, ASCAP)	
34 ADORACION (TRIUNFAMOS, CONTIGO) (BMG, ASCAP/Peer Int'l., BMI)	
18 AGUA (Canciones Del Mundo, BMI/Warner Chappell, BMI)	
11 AMOR PLATONICO (Fleming, BMI)	
15 ASI LLEGASTE TU (Lemelo, ASCAP/Lanfranco, ASCAP/Warner-Tamerlane, BMI/Cesar Lemos, BMI/Karla Aponte, BMI)	
22 BOMBON DE AZUCAR (No Little Fish, ASCAP/Brooklynion)	
16 CREI (Peer Int'l., BMI)	
20 DEJARIA TODO (1998 Deep Music, BMI)	
12 ENTREGA TOTAL (Copyright Control)	
19 ESE (Ventura, ASCAP)	
26 HUELE A PELIGRO (D'Nico Int'l., BMI)	
10 INEVITABLE (F.I.P.P., BMI/Sony/ATV Latin, BMI)	
2 LIVIN' LA VIDA LOCA (Phantom Box, BMI/Warner-Tamerlane, BMI/DESMOPHOBIA, ASCAP/PolyGram, ASCAP)	
29 LUNA LLENA (Viorli, ASCAP)	
13 ME ESTOY ACOSTUMBRANDO A TI (Intersong, ASCAP)	
21 ME ESTOY VOLVIENDO LOCO (Fontana, ASCAP)	
7 ME VOY A QUITAR DE EN MEDIO (Warner-Tamerlane, BMI)	
35 MUCHACHO SOLITARIO (EMI April, ASCAP)	
9 NECESITO DECIRTE (Seg Son, BMI)	
8 NINA BONITA (Sony Discos, ASCAP)	
17 NO PUEDO OLVIDAR (Ventura, ASCAP)	
25 NO SABES COMO DUELE (New Edition EMOA, SESAC)	
14 NUNCA TE OLVIDARE (EMI April, ASCAP)	
5 PALOMITA BLANCA (Karen, ASCAP)	
31 PARA TODA LA VIDA (Copyright Control)	
37 PERDEDOR (Ser-Ca, BMI)	
30 PERDONAME (Copyright Control)	
3 QUE BONITO (Pacific, BMI)	
24 QUIEN TE ROBO EL CORAZON? (Peermusic, ASCAP)	
1 SI TE PUDIERA MENTIR (Crisma, SESAC)	
39 SOLO UNA PATADA (Copyright Control)	
40 TE DOY LAS GRACIAS (BMG, ASCAP)	
23 TIEMBLA MI PIEL (Music RC/MCA, ASCAP)	
32 TU (F.I.P.P., BMI/Sony/ATV Latin, BMI)	
6 TU (1998 Deep Music, BMI)	
27 UNA PAGINA MAS (San Antonio Music, BMI)	
4 UNA VOZ EN EL ALMA (JMC, ASCAP/MCA, ASCAP)	
38 VEN A MI MUNDO (Pacific, BMI)	
36 VOLVERE (Copyright Control)	

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				IMPRINT/PROMOTION LABEL	PRODUCER (SONGWRITER)
► No. 1 ◀					
1	1	2	12	MARCO ANTONIO SOLIS FONOVISIA	SI TE PUDIERA MENTIR B. SILVETTI (M.A. SOLIS)
2	NEW ▶		1	RICKY MARTIN C2/SONY DISCOS †	LIVIN' LA VIDA LOCA R. ROSA, D. CHILD (R. ROSA, D. CHILD)
3	NEW ▶		1	TITO ROJAS M.P./SONY DISCOS	POR MUJERES COMO TU J.G. MERCED (FATO)
4	3	5	7	MILLIE EMI LATIN †	UNA VOZ EN EL ALMA R. PEREZ (R. PEREZ, G. MARQUEZ)
5	2	1	9	JUAN LUIS GUERRA 440 KAREN/CAIMAN †	PALOMITA BLANCA J.L. GUERRA (J.L. GUERRA)
6	5	10	7	NOELIA FONOVISIA †	TU M. AZEVEDO (ESTEFANO)
7	6	4	38	VICENTE FERNANDEZ SONY DISCOS	ME VOY A QUITAR DE EN MEDIO PRAMIREZ (M. MONTERROSAS)
8	7	8	8	GRUPOMANIA SONY DISCOS	NINA BONITA O. SERRANO, B. SERRANO (O. SERRANO)
9	8	6	13	CONJUNTO PRIMAVERA FONOVISIA	NECESITO DECIRTE J. GUILLEN (R. GONZALEZ MORA)
10	12	34	3	SHAKIRA SONY DISCOS	INEVITABLE S. MEBARAK R., L. FOCHOA (S. MEBARAK R., L. FOCHOA)
11	11	13	4	LOS TUCANES DE TIJUANA EMI LATIN †	AMOR PLATONICO G. FELIX (M. GUINTEIRO LARA)
► GREATEST GAINER ◀					
12	14	12	7	TIRANOS DEL NORTE SONY DISCOS	ENTREGA TOTAL J. MARTINEZ (A. PULIDO)
13	9	11	9	PEPE AGUILAR MUSART/BALBOA †	ME ESTOY ACOSTUMBRANDO A TI PAGUILAR (R. CERAITO)
14	4	7	14	ENRIQUE IGLESIAS FONOVISIA †	NUNCA TE OLVIDARE R. PEREZ-BOTIJA (E. IGLESIAS)
15	13	19	5	LUIS ENRIQUE RODVEN/POLYGRAM LATINO †	ASI LLEGASTE TU L. ENRIQUE MEJIA (K. APONTE, L. ENRIQUE MEJIA, C. LEMOS)
16	18	21	21	TIRANOS DEL NORTE SONY DISCOS	CREI J. MARTINEZ (C. MONGE)
17	10	3	9	MDO SONY DISCOS	NO PUEDO OLVIDAR A. JAEN (A. TALAMANTEZ, A. GRULLON, T. TORRES)
18	19	31	3	JARABE DE PALO EMI LATIN	AGUA J. DWORNIAK (JARABE DE PALO)
19	22	9	17	JERRY RIVERA SONY DISCOS †	ESE R. SANCHEZ (A. JAEN, W. PAZ)
20	20	16	23	CHAYANNE SONY DISCOS †	DEJARIA TODO ESTEFANO (ESTEFANO)
21	17	29	4	JORDI FONOVISIA	ME ESTOY VOLVIENDO LOCO M. FLORES (M. FLORES)
22	15	26	6	CHARLIE CRUZ SIR GEORGE/WEA LATINA	BOMBON DE AZUCAR S. GEORGE (C. ROLON, M. KILLPATRICK, J. LENGEL, C. FIGUEROA, G. LAUREANO)
23	24	27	4	JAVIER CAIMAN †	TIEMBLA MI PIEL R. MORALES (R. MORALES)
24	NEW ▶		1	EDNITA NAZARIO EMI LATIN †	QUIEN TE ROBO EL CORAZON? D. DEL INFANTE, R. BUCHANNAN (C. BRANT)
25	29	36	3	MARC ANTHONY RMM	NO SABES COMO DUELE J. LUGO (O. ALFANNO)
26	23	15	8	GISELLE ARIOLA/BMG LATIN	HUELE A PELIGRO M. TEJADA, B. CEPEDA (A. MANZANERO)
27	16	22	5	EZEQUIEL PENA FONOVISIA	UNA PAGINA MAS E. PENA (R. GARCIA RAMIREZ)
28	28	18	15	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	ADORABLE MENTIROSA J. GABRIEL (J. GABRIEL)
29	RE-ENTRY		8	ELVIS CRESPO SONY DISCOS	LUNA LLENA R. CORA, I. CASADO (R. VAZQUEZ)
30	26	17	8	LUIS FONSI UNIVERSAL LATINO †	PERDONAME A. CEPEDA (C. BLANES)
31	NEW ▶		1	ROCIO DURCAL ARIOLA/BMG LATIN †	PARA TODA LA VIDA NOT LISTED (R. LUIV)
32	27	32	15	SHAKIRA SONY DISCOS †	TU S. MEBARAK R., L. MENDEZ (S. MEBARAK R., D. O'BRIEN)
33	21	14	24	LOS MISMOS EMI LATIN †	QUE BONITO LOS MISMOS (M.E. CASTRO)
34	35	24	5	LOS TRI-O ARIOLA/BMG LATIN †	ADORACION A. FACCI (R. CARDENAS, C. ESTRADA)
35	25	25	9	SERVANDO Y FLORENTINO WEA LATINA †	MUCHACHO SOLITARIO R. MONTANER, R. SANCHEZ, Y. MARRUFO (R. MONTANER)
36	38	—	2	JORGE LUIS FEVER/H.O.L.A.	VOLVERE A. AGUILAR, O. PICHACO (P. CEPERO, Z. ROMAN)
37	33	—	2	INTOCABLE EMI LATIN †	PERDEDOR NOT LISTED (M.A. PEREZ)
38	32	—	2	LOS MISMOS EMI LATIN †	VEN A MI MUNDO LOS MISMOS (R. GONZALEZ MORA)
39	NEW ▶		1	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE †	SOLO UNA PATADA R. AYALA, F. MARTINEZ (R. AYALA)
40	34	—	2	JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN	TE DOY LAS GRACIAS J. GABRIEL (J. GABRIEL)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
21 STATIONS	18 STATIONS	65 STATIONS
1 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	1 TITO ROJAS M.P./SONY DISCOS POR MUJERES COMO TU	1 CONJUNTO PRIMAVERA FONOVISIA NECESITO DECIRTE
2 MILLIE EMI LATIN UNA VOZ EN EL ALMA	2 GRUPOMANIA SONY DISCOS NINA BONITA	2 LOS TUCANES DE TIJUANA EMI LATIN AMOR PLATONICO
3 SHAKIRA SONY DISCOS INEVITABLE	3 RICKY MARTIN C2/SONY DISCOS LIVIN' LA VIDA LOCA	3 MARCO ANTONIO SOLIS FONOVISIA SI TE PUDIERA MENTIR
4 NOELIA FONOVISIA TU	4 CHARLIE CRUZ SIR GEORGE/WEA LATINA BOMBON DE AZUCAR	4 EZEQUIEL PENA FONOVISIA UNA PAGINA MAS
5 MARCO ANTONIO SOLIS FONOVISIA SI TE PUDIERA MENTIR	5 SHAKIRA SONY DISCOS INEVITABLE	5 TIRANOS DEL NORTE SONY DISCOS ENTREGA TOTAL
6 LUIS ENRIQUE RODVEN/POLYGRAM LATINO ASI LLEGASTE TU	6 MARC ANTHONY RMM NO SABES COMO DUELE	6 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN ADORABLE MENTIROSA
7 MDO SONY DISCOS NO PUEDO OLVIDAR	7 NOELIA FONOVISIA TU	7 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...
8 JARABE DE PALO EMI LATIN AGUA	8 GISELLE ARIOLA/BMG LATIN HUELE A PELIGRO	8 TIRANOS DEL NORTE SONY DISCOS CREI
9 JUAN LUIS GUERRA 440 KAREN/CAIMAN PALOMITA BLANCA	9 LUIS ENRIQUE RODVEN/POLYGRAM LATINO ASI LLEGASTE TU	9 PEPE AGUILAR MUSART/BALBOA ME ESTOY...
10 CHAYANNE SONY DISCOS DEJARIA TODO	10 JARABE DE PALO EMI LATIN AGUA	10 LOS MISMOS EMI LATIN QUE BONITO
11 VICENTE FERNANDEZ SONY DISCOS ME VOY A QUITAR...	11 MILLIE EMI LATIN UNA VOZ EN EL ALMA	11 INTOCABLE EMI LATIN PERDEDOR
12 ENRIQUE IGLESIAS FONOVISIA NUNCA TE OLVIDARE	12 JERRY RIVERA SONY DISCOS ESE	12 LOS MISMOS EMI LATIN VEN A MI MUNDO
13 EDNITA NAZARIO EMI LATIN QUIEN TE ROBO EL CORAZON?	13 JUAN LUIS GUERRA 440 KAREN/CAIMAN PALOMITA BLANCA	13 RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE SOLO UNA PATADA
14 JAVIER CAIMAN TIEMBLA MI PIEL	14 ELVIS CRESPO SONY DISCOS LUNA LLENA	14 JUAN GABRIEL CON BANDA EL RECODO ARIOLA/BMG LATIN TE DOY...
15 GRUPOMANIA SONY DISCOS NINA BONITA	15 JORGE LUIS FEVER/H.O.L.A. VOLVERE	15 LOS TEMERARIOS FONOVISIA ES EL LA CAUSA

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. † Videoclip availability. © 1999 Billboard/BPI Communications, Inc.

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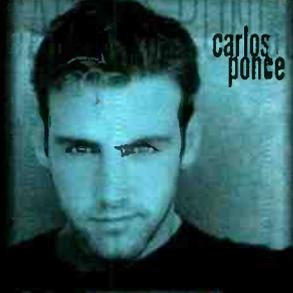
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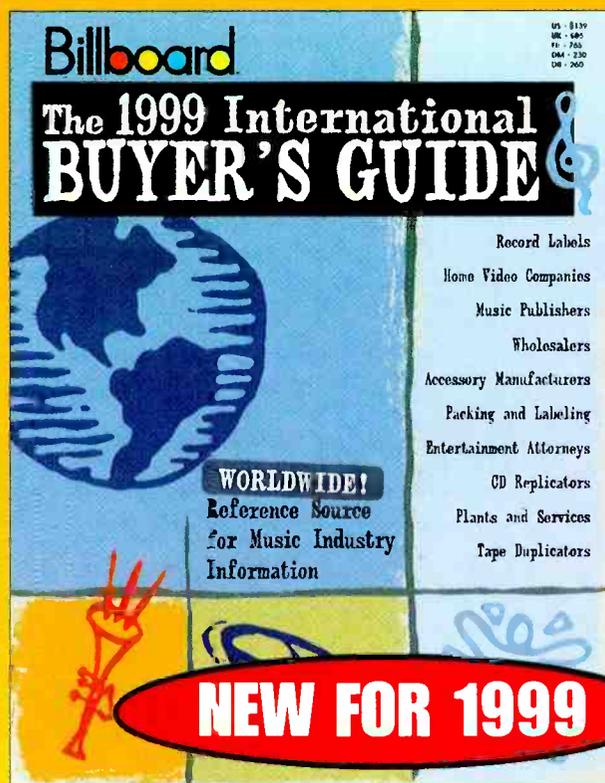
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Artists & Music

NOTAS

(Continued from page 30)

cert as Pepe opening the show," says Hauser. "It's going to be billed as Juan Gabriel and Pepe. So, the theory is, at the end of 1999, Pepe will have opened new markets, and who better to open up these markets for him than Juan Gabriel?"

Hauser is pondering a tour with Juan Gabriel sharing the stage with Vicente Fernández. "It would be similar to what **Elton John** and **Billy Joel** did a couple of years ago," says Hauser.

"Every entertainer has a market," he continues. "I have tried to form a bond among the artists, as if it was an athletic team of seven or eight entertainers. Sometimes one player needs more help than another at certain times, and I use my other entertainers to help."

As the booking agent for his artists, Hauser scatters the dates, saying, "I like to cherry-pick the best dates. When you do six weeks straight, a schedule conflict is going to happen to hurt the show—like a big boxing bout, or two big acts will cross and split the public."

'What you learn from old-school entertainers you can apply and be successful'

"I remember when [L.A. Dodgers pitcher] **Fernando Valenzuela** was pitching and I had a show at Pico, my shows would drop off 25%-30%. I would see him and tell him to go play for the [San Diego] Padres."

Hauser describes Vicente Fernández, his first client, "as an intense man who does not miss a beat. We will do an arena, and he will see a block of 200 tickets open. He will say, 'Ralph, the tickets were too expensive, because those people should be sitting there.' At a rodeo, he will check every bull, and he will make sure the cowboy rides the bull well."

"Antonio and Pepe are the same way as Vicente. What you learn from the old-school entertainers before you, you can apply and be very successful. There are things told to me by Tony Aguilar that [were] told to him by **Lucille Ball**."

Now riding high on the charts with one of his best-selling discs, "Entre El Amor Y Yo," Vicente Fernández is scheduled to perform June 26-27 in Mexico City.

Alejandro Fernández is due to drop a new album, "Mi Verdad," May 11. Dúrcal has just dropped a new disc, and Ana Gabriel is scheduled to release her new set later this month.

The one area Hauser does not generally get involved with in his clients' careers is the creative process of recording or contract talks concerning record deals. Still, Hauser says he will get involved with Juan Gabriel's contract negotiations when his current pact with BMG expires next year.

While he has been approached to

sell his company, whose revenue he does divulge, Hauser insists that "we're just babies. My average growth is 30% a year, and the concert business is just starting. Why would I want to sell?"

"I am going to work with my image of the company; do more shows in Mexico, where there is less competition from other types of events such as pro sports; and increase my staff."

AS THE DISC TURNS: The Latino consumer press is breathlessly wondering if EMI Latin's pulchritudinous chanteuse **Thalía** will exit the label for Sony, now that her affectionate moments with **Thomas D. Mottola**, chairman/CEO of Sony Music Entertainment, have been caught on Spanish TV.

Indeed, the film segment revealed Thalía flashing what is believed to be an engagement ring. Thalía owes EMI one more disc. No official announcement of impending nuptials has been announced.

Meantime, Mottola's former wife, **Mariah Carey**, has been filmed on Spanish TV in various displays of romantic friendship with WEA Latina mega-idol **Luis Miguel**. There is no word as to the extent of their amorous relationship, but wouldn't it be interesting to get these two into the studio to cut a duet as, say, Mariah & Micky?

RELEASE UPDATE: As sales in the stateside Latino sector remain on record course in 1999, the second quarter promises to lift the market to unprecedented heights.

Top chart performers scheduled to drop new product in the next three months are from the market's current front-running label, Sony Discos. It is slated to issue new titles from **Elvis Crespo**, whose latest set is still parked in the top 10 of The Billboard Latin 50; **Alejandro Fernández**, who follows up his gold pop album with a new *ranchera* album; **Ana Gabriel**, whose pop disc was produced by **Emilio Estefan Jr.**; and **DLG**, whose album was piloted by **Sergio George**.

EMI Latin is lining up a big second-quarter release slate, with product expected from Mexican diva **Thalía**, Colombian *vallenato* rocker **Carlos Vives**, ranchera siren **Graciela Beltrán**, and popular actress/singer **Laura León**, plus a greatest-hits package from **Jon Secada**. EMI Latin's Disa imprint is slated to drop product from popular *grupos* **Liberación** and **Los Invasores De Nuevo León**.

Fonovisa's second-quarter releases are headed up by titles from fast-rising **Conjunto Primavera** and legendary norteño crew **Los Tigres Del Norte**.

WEA Latina is scheduled to drop new albums by **Maná**, an unplugged disc taped in March; **El Tri**, which has cut a disc backed by a symphony; and **Café Tacuba**, now set to issue a double album. WeaMex is expected to put out second-quarter sets from *banda* stars **Banda**

Machos and ranchera/country group **Caballo Dorado**.

Pop star **Cristian** and Chilean pop/rock act **La Sociedad** are both releasing albums for BMG U.S. Latin in the quarter. Cristian's album is being produced by prominent singer/songwriter **Kike Santander**.

RMM is slated to drop second-quarter product from salsa titan **Tito Nieves**, *merengue* heartthrob **Manny Manuel**, Latin jazz giant **Eddie Palmieri**, and *salsera* idol **India**.

Hollywood Latin makes its debut in the Hispanic arena in the second quarter with product by **Chris Perez Band**, headed by **Selena's** former husband, and **Gipsyland**, a pop/flamenco outfit from France.

Caimán's three big releases for the quarter are titles by tropical/pop trio **Alquimia**, *bachata* singer **Juan Manuel**, and Spanish veteran **Miguel Ríos**.

GEEE-SELLE TURNS 30! From the wish-I-had-been-there category, Ariola/BMG *merengue* diva **Gisselle** celebrated her 30th birthday March 30 with a lively bash at the Club Sarairo in Condado, the touristy part of downtown San Juan, Puerto Rico.

In attendance were Gisselle's fiancé, Argentinian model **Julián Gil**; EMI Latin heartthrob **Carlos Ponce**; **Rey Reyes**, member of Fonovisa's **El Reencuentro**; RMM *salsero* **Robert Avellanet**; **Herman Dávila**, PD of WYXX-FM San Juan; **Yan Ruiz**, PD of WCOM-FM San Juan; and Gisselle's manager, **Antonio "El Gángster" Sánchez**, who hosts the top-rated, **Howard Stern**-style morning radio show on WPRM-FM, "El Bayú De La Mañana" ("The Morning Brother"). It seems more and more radio folks are getting into the management game without any apparent regard for a possible conflict of interest.

STATESIDE BRIEFS: Opera luminary **Luciano Pavarotti** has invited Sony Discos' superstar **Ricky Martin** to perform with him at a charity concert in his hometown of Modena, Italy. The event, set for June 1, is to be called "Pavarotti And Friends." Other friends tapped to perform are **Sting**, **Eric Clapton**, **Elton John**, **Vanessa L. Williams**, and **Stevie Wonder**.

Salsa queen **Celia Cruz** and manager **Ralph Mercado** apparently have parted ways after 25 years. No reason or comment for the split was offered by either side. It also is not known if Cruz owes Mercado's label any more albums or if she will continue to record for RMM.

Nuyorican *salsero* **Jorge Lewis** is coming to his parents' home island of Puerto Rico to promote his solid H.O.L.A. set "Ayer." Lewis got his start at 17 with the **Harlem Boys Choir** and later sang backup for young salsa crooner **Luis Damón**.

Assistance in preparing this column provided by **Karl Ross** in San Juan.



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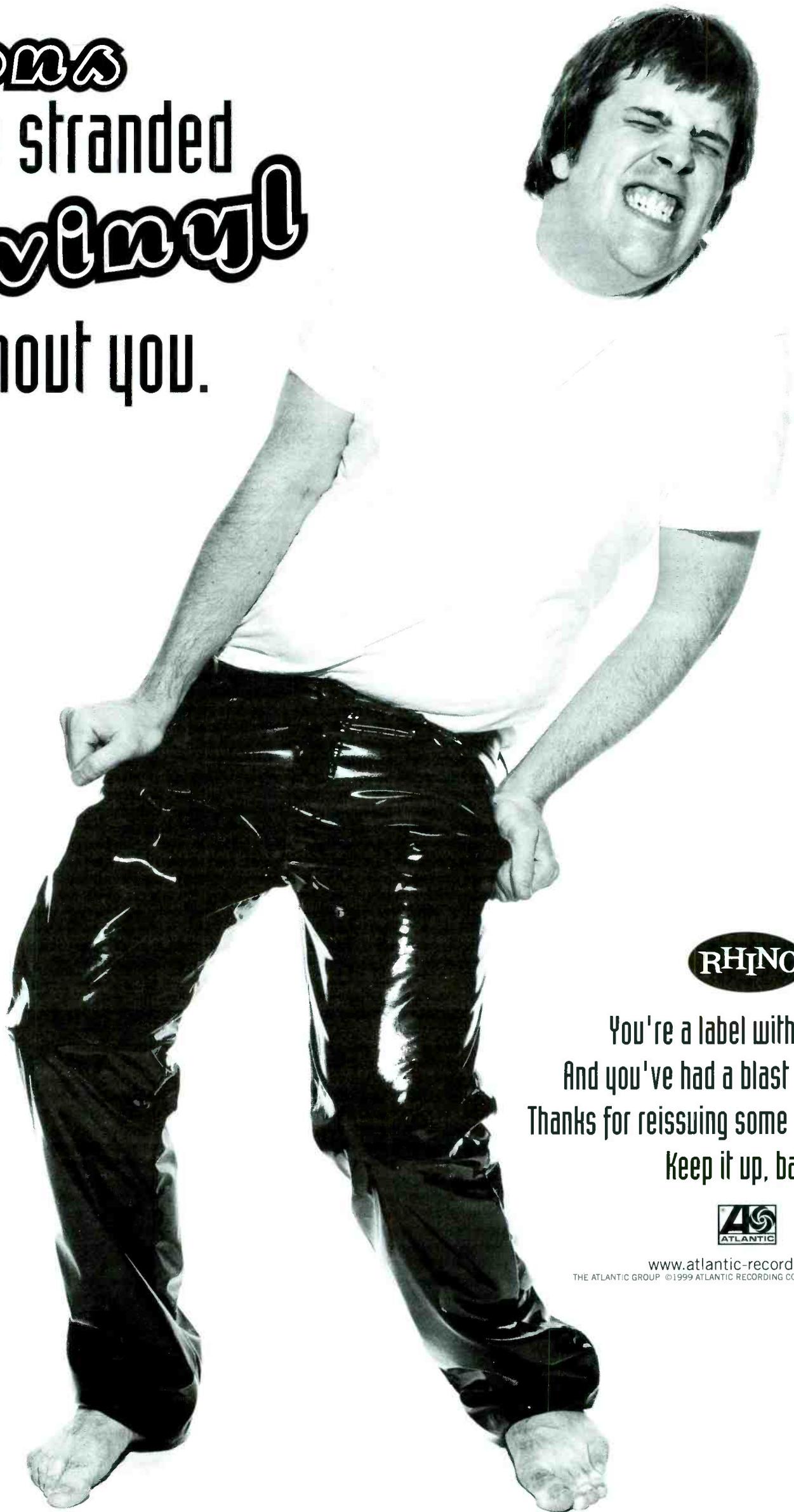
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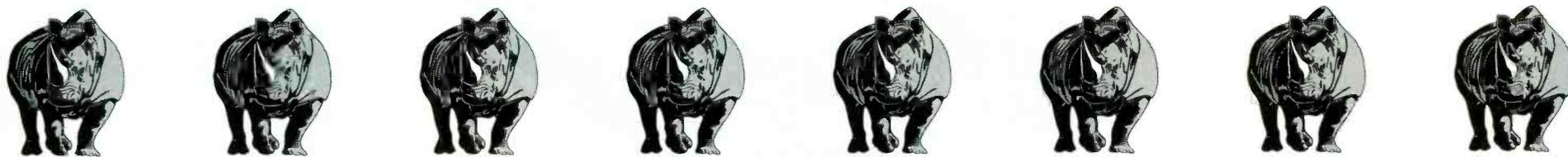
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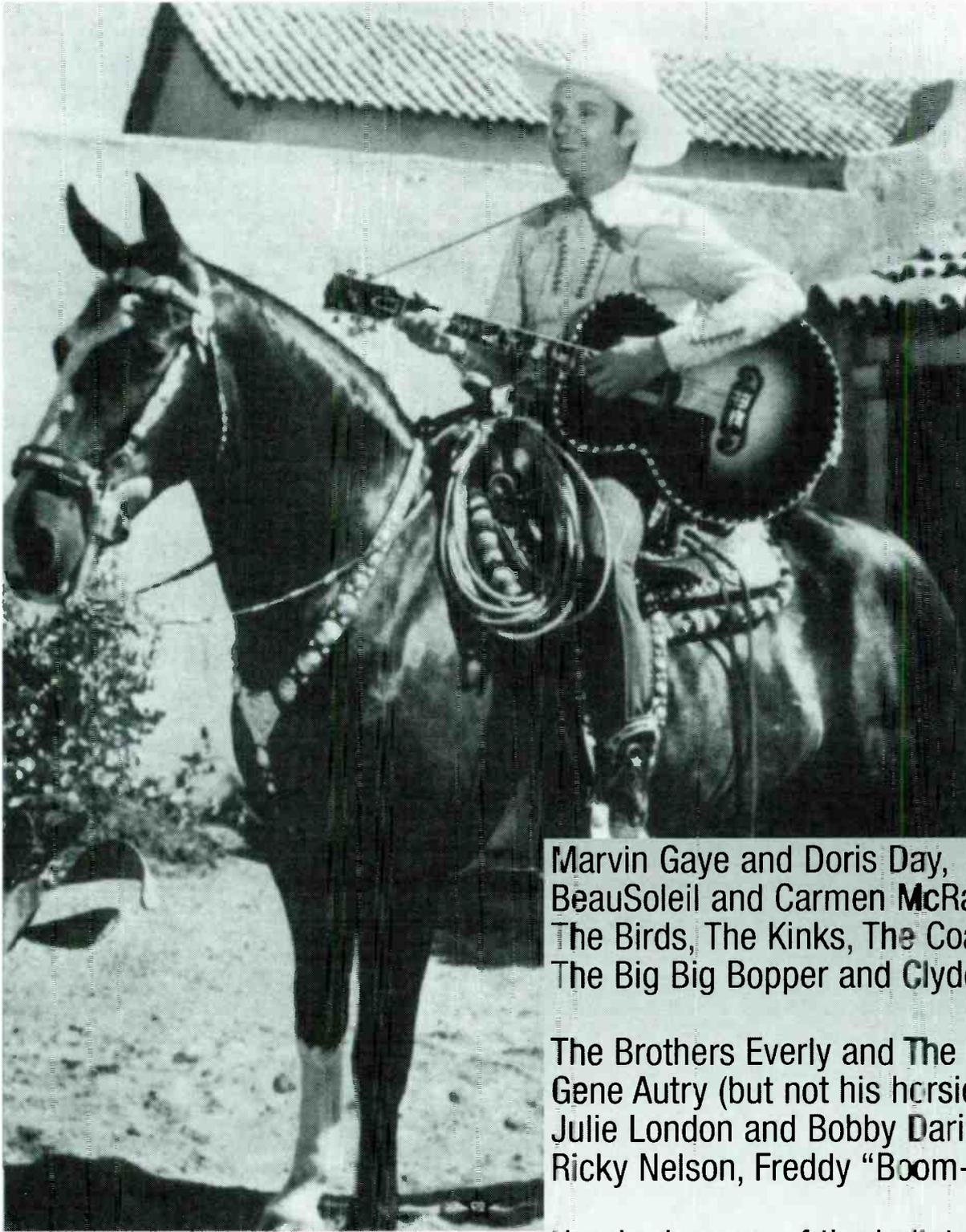


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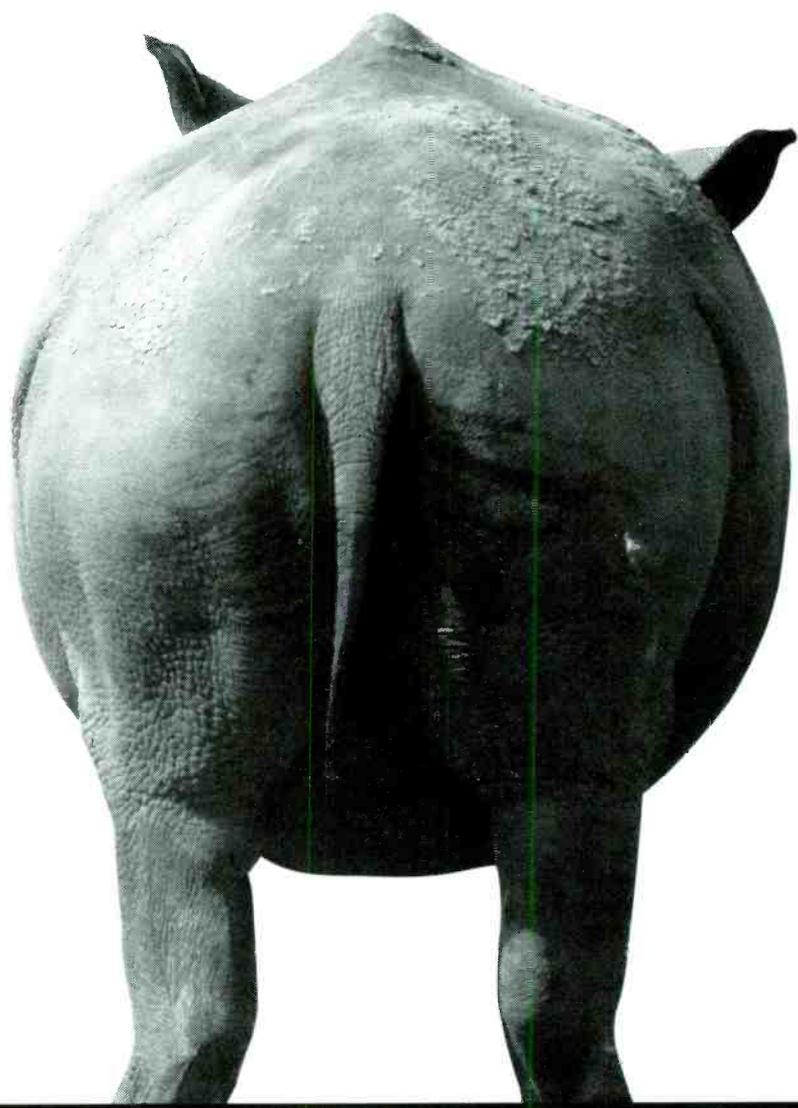


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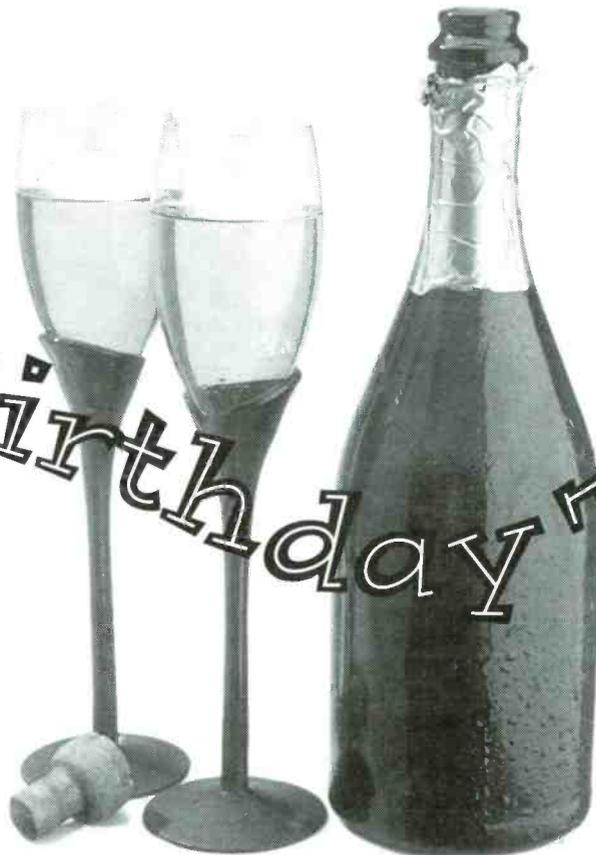
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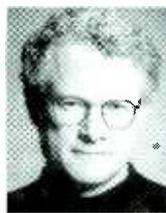
ARTISTS & MUSIC

'Busy Man' Regan Rides A Hot Streak BMG Songs/Nashville Publishing Writer Scores Multiple Chart Hits

BY DEBORAH EVANS PRICE

NASHVILLE—There are few things in life that songwriters enjoy more than a hot streak—a period when a writer gets multiple songs cut and lands on the charts at the same time. BMG Songs/Nashville Publishing tune-smith Bob Regan has been enjoying such a season.

"Busy Man," which he co-wrote with George Teren, recently peaked at No. 3 on Billboard's Hot



REGAN

Country Singles & Tracks chart, helping Billy Ray Cyrus make a comeback at country radio. Regan also had three other tunes on the country chart recently—Terri Clark's "Everytime I Cry," Lisa Brokop's "Ain't Enough Roses," and Wade Hayes' "Tore Up From The Floor Up."

A native of Lake Tahoe, Calif., Regan has also had songs cut by such artists as Randy Travis, Reba McEntire, Diamond Rio, Collin Raye, Gene Watson, Roy Rogers, Englebert Humperdink, Andy Williams, and Aaron Tippin.

Regan began his career playing music in high school before earning a psychology degree from the University of California.

"I'd like to say I grew up playing in church and knew from an early age I was destined to be a songwriter, but that was hardly the case with me," he says. "I

loved playing, and I got out of college with a B.A. in psychology, which is worth essentially nothing on the job market. And I couldn't bear the thought of continuing on in school, so I kept playing. We had a college band that was doing pretty well. I was making good money, got to drink beer, sleep late, and meet lots of cocktail waitresses. It was the perfect occupation for someone in their 20s."

As maturity set in, Regan began pursuing music seriously. He started writing songs for the band, but then he decided to go solo. He moved to Los Angeles in 1980. He signed an artist deal with Curb through Scotti Brothers and released one single, "Smokey Places," which failed to ignite on the charts.

"I kept badgering them for a second release, and sure enough, they released me," he says with a laugh of his short-lived Curb association.

"I've always been a musical chameleon, which is great if you're a songwriter," he says. "But if you're trying to be an artist, it's not a great thing. I was all across the board."

Regan says he made a few trips to Nashville that were "well-received." At this point, he was married with two children and was looking for a more stable life.

"I made one last trip to Nashville," he recalls. "I talked to [Nashville publishers] Bob Doyle, Al Cooley, Woody Bomar, and several other people I was meeting with. I

told them point-blank: 'I'm in my 30s with two little kids. I'm either going to move out here and give this a shot, or I'm going to become a civilian again.' I said, 'Please, be honest. Do I have a shot?' They said, 'Yes, come on out.'"

Regan moved to Nashville in 1985 and signed a deal with Jody Williams when he was at Dick James Music. He left Dick James after a year and signed with Karen Conrad's AMR Music in 1987.

"I've been with her ever since," he says, citing Conrad's support as a major factor in his success. "I was with her during the whole AMR run, and then we got bought by BMG [in the fall of 1997]. I'm a fairly monogamous writer."

During his early days in Nashville, Regan supplemented his income by playing guitar, which he says he did until about three years ago. "It took me a long time to eliminate all my safety nets and guide wires and just strictly write songs," he says.

To what does he attribute his hot streak? "It's a combination of things. I've done this for a while, and I have good co-writers I work with," he says, citing Teren, Tom Shapiro, and Jeff Pennig, among others. "I'm still doing what I've always done. I get up and go to work every day with writers I respect and enjoy being with, and I try to write the best song I can. Sometimes it all falls together."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"LIVE TO TELL"

Written by Madonna and Patrick Leonard

Published by Johnny Yuma Music/Danheel Music (BMI)

Tell." The song was originally featured in the Sean Penn film "At Close Range." "Live To Tell" peaked at No. 1 on The Billboard Hot 100 in spring 1986.



Berlin's Terri Nunn says the group was able to choose the song it wanted to record for "Virgin Voices." "I like Madonna more as a person and what she's achieved in her life than her music specifically. It really hasn't been my style," says Nunn. "I'm not much into that kind of pop. I like heavier stuff... So I really didn't follow her, but there was one song that stopped me cold when I heard it on the radio. I pulled over and listened to it. It was so great, and it was that song, 'Live To Tell.' When they called me to do this, I said, 'Has anybody

taken that song yet?' and they said no. I said, 'If I do this, I would do that song.'"

Nunn says she appreciates the unique feel of the song. "That song just really shone through for me with her, because it was just deep and mysterious," she says. "It was really wonderful... the haunting melody, the depth of the lyric, the production. It was beautiful."

Nunn says when the band recorded "Live To Tell," the approach was to "Berlin-ize" it and update the song. "We added some more electronics, more keyboards, more programming, and a beat underneath it that it didn't have before," she says. "It was really a ballad before. I wanted to keep it slow, but I wanted to give it a more rolling beat underneath it, which would update it."

Madonna aficionados will have a chance to hear the Material Girl's songs in a different light this spring when Cleopatra Records releases "Virgin Voices." The tribute project features such Madonna hits as "Like A Virgin," "Holiday," "Vogue," "Express Yourself," "Like A Prayer," and "Justify My Love" performed by Heaven 17, Loleatta Holloway, Gene Loves Jezebel, Information Society, and Annabella Lwin of Bow Wow Wow. Berlin—best known for "Take My Breath Away" from the movie "Top Gun"—turns in an appealing rendition of "Live To

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

NO SCRUBS • Kevin Briggs, Kandi Burgess, Tamika Cottle • Shek'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Kandacy/ASCAP, Tony Mercedes/ASCAP, Windswept Pacific/BMI

HOT COUNTRY SINGLES & TRACKS

HOW FOREVER FEELS • Wendell Mobley, Tony Mullins • Warner-Tamerlane/BMI, New Works/BMI, WB/ASCAP

HOT R&B SINGLES

NO SCRUBS • Kevin Briggs, Kandi Burgess, Tamika Cottle • Shek'em Down/BMI, Hitco/BMI, Tam/ASCAP, Air Control/ASCAP, EMI April/ASCAP, Kandacy/ASCAP, Tony Mercedes/ASCAP, Windswept Pacific/BMI

HOT RAP SINGLES

WHAT'S IT GONNA BE? • T. Smith, Darrell Allamby, Antonette Roberson • T'Ziah's/BMI, Warner Chappell/BMI 2000 Watts/ASCAP, Warner Chappell/ASCAP, Toni Robi/ASCAP, WB/ASCAP

HOT LATIN TRACKS

SI TE PUDIERA MENTIR • Marco Antonio Solís • Crisma/SESAC

'Encores!' Tackles 'Ziegfeld Follies Of 1936'; David Wilcox Issues Folio

LOST & FOUND: The latest entry from New York City Center's "Encores!" was a concertized revival in March of "The Ziegfeld Follies Of 1936," with a score by **Vernon Duke** and **Ira Gershwin**. This show was a daring choice, and although it wasn't the highest peak among many outstanding revues of that decade, it fulfills the unwritten, but sometimes ignored, mandate of "Encores!": Dig deep through the past, and let the masters of theater song take another bow onstage.

Two Duke/Gershwin songs from the show have survived over the years: "I Can't Get Started With You" is imperishable, and "Island In The West Indies" still finds its way into the performances of

cabaret singers, most notably **Bobby Short**. Another song that's had some life beyond the show is an exuberant ballad, "That Moment Of Moments,"

while "Sentimental Weather" has plenty of charm in particular as a dance number.

The other numbers, some of which play in the revue format, don't make the rounds anymore and are the obvious lesser creations of two songwriters whose catalogs, of course, have enough standards to spare. Even so, these songs surely make better listening today than most of the show's sketches, some of which were written by Gershwin himself.

The revue ran for 115 performances, in an initial run and another run later in the year with a number of cast changes. The first run ended due to the illness of one of its stars, **Fanny Brice**. Besides Brice, the revue's other featured players included **Bob Hope**, **Josephine Baker**, **Eve Arden**, the **Nicholas Brothers**, and **Gertrude Niesen**.

Musical theater fans will also realize that the revue's orchestrators, **Robert Russell Bennett**, **Hans Spialek**, and **Don Walker**, had stellar Broadway careers of their own.

It's a tall task to follow in the

footsteps of these enormously talented performers, but as usual the work done by "Encores!" was solid. The cast included **Mary Testa**, **Christine Ebersole**, **Peter Scolar**, and **Howard McGillin**. In addition, a fine British singer, **Ruthie Henshall**, made her New York debut.

In sum, "Encores!" has had better material in other revivals of obscure shows, but, once again, the performances maintained a remarkably high level.

In a discussion period that follows "Encores!'s" Saturday matinees, it was made known that "The Ziegfeld Follies Of 1936" was to be recorded March 29. A label outlet remains to be determined, it was reported, as do two previously

Words & Music



by Irv Lichtman

recorded shows, Ira and **George Gershwin's** "Tell Me More" and "Tip Toes," made under the auspices of members of the

Gershwin estate.

DAVID WILCOX FOLIOS: New York-based Soroka Music Ltd. reports a new folio release with print giant Hal Leonard Publishing for folios featuring the music of singer/songwriter **David Wilcox**, with whom Soroka has a co-publishing deal. Following the already-released "David Wilcox Collection," containing songs from three albums (his 1987 debut, "The Night-shift Watchman," and two for Fresh Baked/Koch Records, "Turning Point" and "East Asheville"), is the June release of "Underneath," a matching folio from an album released in February by Vanguard Records.

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

1. **Metallica**, "Garage Inc." vocal selections.
2. "The Prince Of Egypt," vocal selections.
3. **Hole**, "Celebrity Skin."
4. "Saving Private Ryan," selections.
5. "Jekyll & Hyde," vocal selections.

Sony Studios Fits All Niches Under Its Expansive Roof

MOST SUCCESSFUL recording studios cater to niches in the market—music recording, mixing, post-production, etc. However, Sony Music Studios, by virtue of a unique mandate, has been forced to compete on all those levels and more.

Established in 1993 on New York's West Side on a site once used by the Fox film company, Sony Music Studios was designed to meet all the needs of the company's artist roster, from writing, rehearsing, live performances, and video shoots to recording, mixing, editing, and mastering.

At the same time, Sony needed to serve the archival and remastering functions of its family of labels—no mean feat when you consider that Sony owns the CBS Records library, one of the oldest and most impressive of the industry's tape vaults.

And, because of Sony Corp.'s position as one of the world's greatest technology innovators, the studio has had to stay on the leading edge of the many technological revolutions that have taken place in the past six years, from the Internet to the development of DVD and Sony and Philips' proprietary Super Audio CD.



by Paul Verna

"The original vision from [Sony Music Entertainment chairman/CEO] **Tommy Mottola** and [Sony Music senior VP] **Al Smith** was to create a home for artists, both emerging and superstar, to do a lot under one roof in a creative and supportive environment," says **Andy Kadison**, senior VP of Sony Music Studios/Automatic Productions. "We always thought we'd try to be as great as the great studios, and we're right there, but we also set the bar a little higher."

In order to be all things to all people, Sony has built an unprecedented amount of flexibility and interconnectivity into its rooms, according to Kadison.

"All of our rooms can perform at least two different functions," he says. "All our video edit rooms could be live production suites,

and our rehearsal rooms could double as writing rooms. The adaptability of the studio is a wonderful asset."

The studio's ability to accommodate every step of a recording project under one roof is constantly put to the test, according to **Ian Huckabee**, VP of audio operations and marketing. He notes that **Herbie Hancock's** Verve Records release "Gershwin's World" used Sony Music Studios to full effect.

"We recorded two tracks on the album on the main stage, and from there we went to Studio D for mixing and to [Sony mastering engineer] **Mark Wilder's** room for digital editing and mastering," says Huckabee. "The decisions could be made and altered, so there weren't cab rides or flights from one studio to another. The producer, **Bob Sadin**, said that the impact of having everything under one roof was tremendous."

Wilder says, "I'd go down to the room, listen to a mix, and say, 'In comparison to everything else I've heard, you need to do this and that,' and then I'd show up in the morning and have a test reel that I could put up and EQ. Then

Bob Sadin would come in, listen, and make corrections, so mastering became an integral part of mixing. There was this wonderful movement of ideas back and forth. It became a fun way to do a record."

Another, ongoing project that takes advantage of Sony's diverse capabilities is the **David Byrne**-hosted "Sessions At West 54th" show on PBS. The entire program—from the music performances to the title edits—is produced in-house.

"We're able to record the show as a TV event," says Kadison. "We use the mix rooms to record live audio from the sound stage, and we remix the multitracks in another studio. We do all the video offline editing on Avid systems, and we finish it in the digital online suites. We do all the audio post, sweetening, and video graphics as well."

Kadison adds that plans for a DVD release of "Sessions" highlights necessitated changes in the way the program was produced. For one, the show is now shot in digital component video in order to facilitate the conversion to DVD. In addition, a multichannel

(Continued on next page)



Jazz pianist Herbie Hancock recorded, mixed, and mastered his latest project, the Verve release "Gershwin's World," at Sony Music Studios. Shown standing on the main stage, from left, are Sony Music Studios associate director of audio operations Brian McKenna and engineers Rob Rapley and Rob Eaton. Pictured seated is Hancock. (Photo: Kieran Connelly)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 10, 1999)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	ADULT CONT.
TITLE Artist/ Producer (Label)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	NO SCRUBS TLC/ K. Briggs (Laface/Arista)	HOW FOREVER FEELS Kenny Chesney/ Buddy Cannon Norro Wilson (BNA)	WHAT'S IT GONNA BE?! Busta Rhymes feat. Janet Darell Delite Allamby (Flipmode/Elektra)	HEAVY Collective Soul/ Ed Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DARP (Atlanta) Carlton Lynn	DARP (Atlanta) Carlton Lynn	WOODLAND (Nashville) Billy Sherrill	SOUNDTRACK (New York) Vinny Nicoletti	CRITERIA (Miami) Chris Carroll Jason Elgin
RECORDING CONSOLE(S)	SSL 6056	SSL 6056	Neve 8068	SSL 6065E	Neve 8078
RECORDER(S)	Studer A827	Studer A827	Sony 3348	Otari MTR 90	Studer A827
MASTER TAPE	BASF SM900	BASF SM900	Quantegy 499	Ampex 499	Quantegy 499
MIX DOWN STUDIO(S) Engineer(s)	DARP (Atlanta) Leslie Brathwaite	DARP (Atlanta) Leslie Brathwaite	STARSTRUCK (Nashville) Kevin Beamish	QUAD (New York) Ben Arrindell	ENCORE (Burbank, CA) Tom Lord-Alge
CONSOLE(S)	SSL 4000	SSL 4000	SSL J9000	SSL J9000	SSL 4056G
RECORDER(S)	Studer 827	Studer A827	Sony 3348/Studer 820	Studer A827	Sony 3348 HR
MASTER TAPE	Quantegy 499	Quantegy 499	Quantegy 499	Ampex 499	Quantegy 467
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND Tom Coyne	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	BMG	WEA	WEA

© 1999, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly. Please submit material for Production Credits to Steve Graybow, Telephone 212-536-5361, Fax 212-382-6094, sgraybow@billboard.com

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STUDIO MONITOR

(Continued from preceding page)

mix of the show is performed live in one of the rehearsal rooms for sponsors and special guests.

"The level of technology that we're continuing to embrace at the studio is well beyond where anybody thought it would be," says Kadison.

Certainly, being funded by Sony has helped the studio adapt to a constantly changing marketplace, whereas some of its independent competitors might not have had the capital to respond readily. However, studios cannot succeed on deep pockets alone, as history has shown. (Sony is one of the

few major-label-based studios still in existence, following the closings of many others in the past decade.)

Sony has demonstrated a commitment to operate each department in the studio as a boutique

operation that must compete with the other world-class facilities in New York.

"We're very proud of the fact that we

have what best represents the golden age of the old Hollywood studios," says Kadison. "We have under single operation the feeling that no matter what you need to do, you can do it."

"The adaptability of the studio is a wonderful asset"

WORDS & DEEDS

(Continued from page 19)

vinyl) to club DJs.

Next single "Do That," dressed with a full-color sleeve and featuring the Finesse remix, was released last summer and was also promoted to club DJs.

"The Rise" was the set's first commercial single. Released in CD and vinyl formats and supported by a video, it went to German retail and radio last fall. "Boy Meets Girl," featuring **Brixx**, was released March 1. "It went straight to No. 50 on the Media Control singles chart," says Rudnitzky, "ahead of new songs by **George Michael** and **Mary J. Blige**."

The album hit two days later, with the vinyl distributed by

Grooveattack and the CD through WEA.

The group also played showcases in Germany's five largest cities. Rudnitzky adds, "We focus on success in Germany, then offer those numbers to persuade our [WEA]-affiliated labels to distribute and promote the record." So far, Austria, Switzerland, Japan, and Poland are on board (although release dates had not been set at press time). Walkin' Large launches a 20-date tour of Germany, Austria, and Switzerland in May with top-selling German-language hip-hop act **Freundeskreis**. "After that, we're going to Japan for a week or two, then open for the **Jungle Brothers**' seven-date tour of Germany," says Ono. "We might also tour [the rest of] Europe with them."

"By September, I want to come to New York," Ono adds. "I want to be based there, move around to Philly and the South—to pick up some of their unique funkiness—then, hopefully, head out West."

THE BEAT

(Continued from page 10)

who are involved in some respect with Santeria. There was some music that happened down there that put me in a different state than I'd heretofore experienced. It was more than the [drinks] we were drinking. Some of the music is almost prayers to the Santeria deities; some of it is extremely powerful. The result for me was almost like being in a trancelike state for a particular show.

EMILY SALIERS (of **Indigo Girls**): One highlight was the sheer musicianship of the Cuban artists. **Amy [Ray]** and I got to work with **Luis de la Cruz**, who's more of a street rock musician, and **Yosvanny Terry**, who was more schooled. It was nice to work with the combination. They don't have a lot of the extra trappings we do. There's no doubt that any time you have something that's not driven by money, that's driven just by the joy of the art itself, it's a joy to be around. We'd sit up into the night and jam. Everyone just wanted to play. It was awesome. It was like summer camp for adults.

Although the studio initially focused on Sony label projects, it quickly evolved to accommodate a healthy balance of in-house and outside work, according to Kadison. The Sony Studios staff, however, hardly differentiates between the two, and every client is treated in a manner befitting the studio's world-class status.

"There's never been a mandate for Sony Music artists to use Sony Music Studios," says Kadison. "We've had to create the right environment so our label artists and off-label artists would want to use the studio."

That environment means having state-of-the-art equipment—including Neve and Solid State Logic consoles, in addition to Sony's own OXF-R3 "Oxford" digital board. It also means providing artists an atmosphere that's relaxed, conducive to creativity, private, and secure from the outside world.

For a label studio, particularly one with a catalog as vast as Sony Music's, success also means tending to the family jewels. At the studio, an entire staff is devoted to archiving and restoring a sprawling vault of master recordings—most of them from the CBS Records library, which Sony acquired in 1989.

"Here, we do archiving and restoration, making sure that we've got state-of-the-art storage formats and that every piece of equipment—down to the smallest metal part—is in the most pristine condition it can be in," says Sony Music Studios [associate director of audio production] **Risa Kantor**.

"It's an all-encompassing studio," says Kadison. "You can't find all these disciplines under one roof anywhere else."

TO OUR READERS

Classical/Keeping Score will return next week.



Recording artist and "Sessions At West 54th" host David Byrne, right, takes a break from mixing the show with Sony Music Studios staff engineer Thom Cadley in the "Oxford" room. (Photo: Kieran Connelly)

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			◀ NO. 1 ▶	
1	1	52	ANDREA BOCELLI ● PHILIPS 46203 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM 44 weeks at No. 1
2	2	72	ANDREA BOCELLI ● PHILIPS 533123 (10.98 EQ/17.98)	VIAGGIO ITALIANO
3	3	8	YO-YO MA SONY CLASSICAL 60680 (10.98 EQ/16.98)	SIMPLY BAROQUE
4	4	9	ANDRE RIEU PHILIPS 4557914 (10.98 EQ/17.98)	ROMANTIC MOMENTS
5	5	4	CECILIA BARTOLI/BRYN TERFEL LONDON 458928 (10.98 EQ/16.98)	CECILIA & BRYN: DUETS
6	6	4	VANESSA-MAE ANGEL 8082 (9.98/16.98)	THE ORIGINAL FOURS SEASONS
7	7	33	CARRERAS-DOMINGO-PAVAROTTI (LEVINE) ● ATLANTIC 83110 (14.98/19.98)	THE 3 TENORS: PARIS 1998
8	8	64	DON CAMPBELL CHILDREN'S GROUP 84291 (8.98/15.98)	THE MOZART EFFECT-VOLUME 1
9	9	14	DON CAMPBELL CHILDREN'S GROUP 84306 (8.98/15.98)	THE MOZART EFFECT: PLAYTIME TO SLEEPYTIME
10	11	22	BARTOLI/BOCELLI/TERFEL DG 459146 (17.98 EQ CD)	A HYMN FOR THE WORLD 2
11	14	21	WYNTON MARSALIS SONY CLASSICAL 60804 (10.98 EQ/16.98)	CLASSIC WYNTON
12	RE-ENTRY		DON CAMPBELL SPRING HILL 6501 (17.98 CD)	THE MOZART EFFECT: STRENGTHEN THE MIND
13	10	13	SOUNDTRACK SONY CLASSICAL 60394 (10.98 EQ/16.98)	HILARY AND JACKIE
14	RE-ENTRY		DON CAMPBELL CHILDREN'S GROUP 84292 (8.98/15.98)	THE MOZART EFFECT-VOLUME 2
15	NEW▶		PHILHARMONIA ORCHESTRA (ZANDER) TELARC 90527 (10.98/15.98)	MAHLER: SYMPHONY NO. 9

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST IMPRINT & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			◀ NO. 1 ▶	
1	1	3	CHARLOTTE CHURCH SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL 3 weeks at No. 1
2	2	2	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98)	ABBA PATER
3	3	80	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA ● NEMO STUDIO/ANGEL 56511 (9.98/16.98) HS	TIME TO SAY GOODBYE
4	4	32	LONDON SYMPHONY ORCHESTRA (HORNER) ▲ SONY CLASSICAL 60691 (10.98 EQ/16.98)	BACK TO TITANIC
5	5	2	VARIOUS ARTISTS SONY CLASSICAL 60569 (10.98 EQ/16.98)	JONATHAN ELIAS-THE PRAYER CYCLE
6	6	14	JOHN WILLIAMS/CHRISTOPHER PARKENING SONY CLASSICAL 61649 (10.9 EQ/16.98)	STEPMOM
7	7	34	HELMUT LOTTI RCA VICTOR 63300 (10.98/17.98) HS	GOES CLASSIC
8	8	24	VARIOUS ARTISTS LONDON 460600 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR THE CHILDREN OF LIBERIA
9	10	2	VARIOUS ARTISTS NONESUCH 79552-2* (16.97 CD)	STEVE REICH-REICH REMIXED
10	9	16	SOUNDTRACK LONDON 460796 (10.98 EQ/16.98)	ELIZABETH
11	11	5	ENGLISH CHAMBER ORCHESTRA LONDON 460009 (10.98 EQ/17.98)	JOHN BARRY: THE BEYONDNESS OF THINGS
12	12	38	VANESSA-MAE VIRGIN 45443 (9.98/16.98)	STORM
13	14	76	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
14	13	27	SOUNDTRACK MILAN 35850 (16.98 CD)	THE TRUMAN SHOW
15	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68901 (10.98/16.98)	THE CELTIC ALBUM

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1999 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS BUILD YOUR BABY'S BRAIN THROUGH MUSIC SONY CLASSICAL
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS MOZART FOR MOTHERS-TO-BE PHILIPS
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS BABY NEEDS MOZART DELOS
- VARIOUS MOZART IN THE MORNING PHILIPS
- VARIOUS HAYDN & BOCCHERINI: CELLO CONCERTOS EMI CLASSICS
- VARIOUS DEBUSSY FOR DAYDREAMING PHILIPS
- CARRERAS-DOMINGO-PAVAROTTI A TENOR'S VALENTINE SONY CLASSICAL
- VARIOUS BEETHOVEN AT BEDTIME PHILIPS
- VARIOUS MOZART AT MIDNIGHT PHILIPS
- VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- VARIOUS MORE MOZART FOR YOUR MIND PHILIPS

TOP CLASSICAL BUDGET

- JOHN BAYLESS BEATLES GREATEST HITS INTERSOUND
- VARIOUS MOZART: 25 FAVORITES VOX
- VARIOUS 25 PIANO FAVORITES VOX
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS BEETHOVEN: 25 FAVORITES VOX
- VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- VARIOUS 25 CLASSICAL FAVORITES VOX
- VARIOUS 25 GUITAR FAVORITES VOX
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS TCHAIKOVSKY-25 FAVORITES VOX CLASSICS
- VARIOUS BACH: 25 FAVORITES VOX
- VARIOUS BACH'S GREATEST HITS REFERENCE GOLD
- VARIOUS TCHAIKOVSKY-GREATEST HITS REFERENCE GOLD
- VARIOUS CLASSIC LOVE MOODS MADACY
- VARIOUS TWENTY-FIVE SYMPHONY FAVORITES VOX CLASSICS

Hall, Metheny Weave Guitar On Telarc Album

NEARLY 30 YEARS AGO, guitarist Jim Hall was introduced to a promising young student by a friend, Hungarian guitarist Attila Zoller. That student, a 15-year-old from Missouri, was making the rounds of the New York jazz scene, taking in performances by Hall, Bill Evans, and Freddie Hubbard. His name was Pat Metheny.

"I still kid Pat about that meeting," says Hall with a laugh, reminiscing about Metheny's youthful naivete. "I tell him that he was a juvenile delinquent, that we got him off the streets by getting him a guitar. Over the years, of course, we've stayed in touch, and I've followed his progression as a player."



HALL AND METHENY

So it was with a sense of both destiny and history that Hall and Metheny commenced recording their first full-fledged project, the eponymously titled "Jim Hall & Pat Metheny,"



by Steve Graybow

due from Telarc on April 27. (Metheny guested on Hall's 1998 release, "By Arrangement.")

Hall recounts a series of concerts that the duo performed in France several years ago that clinched the idea of the two guitarists recording together. "We had almost no rehearsal time," he says, "so we just had to trust each other. It worked, and we realized how well we communicate on a musical level."

Still, Hall was concerned about a duo project with another guitarist, explaining that "there is a danger that two guitars can diminish one

another, because they can sound the same. That's why there's a lot of variety on the album and why Pat plays so many different guitars on the project." Metheny's arsenal includes electric and acoustic guitars, including a fretless classical and his trademark 42-string instrument, dubbed the "Pikasso guitar."

Although primarily a studio recording, "Jim Hall & Pat Metheny" is partly culled from live performances recorded in August of last year at the Manchester Craftsmen's Guild in Pittsburgh. "Pat and I have differences on how we like to go about recording," says Hall. "Pat doesn't mind spending months in the studio or taking tapes and fixing them up. I prefer to do as few takes as possible and to play in front of an audience whenever possible. For me, the more you work on something, it loses some of its life. So we came to a compromise, which was a mixture of live and studio performances."

To further Hall's aesthetic, five spontaneously generated compositions grace the project. "In my mind, the improvised pieces were a way to keep things from getting dull," explains Hall. "After working on a piece for an hour or so, to freshen things up, we would do something spontaneous. Pat and I would make eye contact and just start playing. Whatever instrument Pat had been working with for the past hour would be the instrument that he would use on that improvisation."

Hall's concerns about two guitars diminishing one another are, happily, unfounded. The two players' work is the converse of the late blues guitarist Robert Johnson, whose solo guitar playing sounded uncannily like the work of two guitarists playing in tandem. Hall and Metheny wrap intricate lines around each other with sanguine comfort; the result is not unlike one musician performing multiple parts with impossible facility. However, each guitarist infuses the musical framework with his own indelible stamp, giving the overall project an adventurous edge and vitality that bears itself out with repeated listenings.

The ease with which the guitarists weave their respective parts is (intentionally or not) mirrored by the symmetry provided by their choice of compositions. Four original compositions come from Hall's pen; four are written by Metheny; also there are two standards, one composition by a mutual friend (Steve Swallow's "Falling Grace"), and one by Zoller ("The Birds And The Bees").

"Music is sort of a family," reasons Hall. "A guy like Pat grew up listening to me, and now I listen to someone like Pat in order to keep growing. It all comes full circle."

"I always say that the guitar is a mystery to me, because I don't find it to be an easy instrument to play. I constantly find new things to play on the guitar and new ways of approaching it. The guitar is both inviting and difficult, and that's the charm of it. It's like a carrot on a string that keeps me humble and coming back for more."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TITLE
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1		
1	1	2	CASSANDRA WILSON	BLUE NOTE 54123/CAPITOL	TRAVELING MILES
2	3	9	VARIOUS ARTISTS	32 JAZZ 32106	JAZZ FOR WHEN YOU'RE ALONE
3	4	42	VARIOUS ARTISTS	32 JAZZ 32061	JAZZ FOR A RAINY AFTERNOON
4	2	22	VARIOUS ARTISTS	32 JAZZ 32101	JAZZ FOR THE OPEN ROAD
5	5	24	HERBIE HANCOCK	VERVE 557797	GERSHWIN'S WORLD
6	6	31	VARIOUS ARTISTS	32 JAZZ 32097	JAZZ FOR THE QUIET TIMES
7	7	84	DIANA KRALL	IMPULSE! 233/GRP	LOVE SCENES
8	8	9	MILES DAVIS	LEGACY 65853/COLUMBIA	LOVE SONGS
9	10	2	BRANFORD MARSALIS QUARTET	COLUMBIA 69655	REQUIEM
10	9	2	CHARLIE HUNTER/LEON PARKER	BLUE NOTE 99187/CAPITOL	DUO
11	14	90	VARIOUS ARTISTS	GRP 9881	PRICELESS JAZZ SAMPLER
12	13	52	VARIOUS ARTISTS	RCA VICTOR 68987	FABULOUS SWING COLLECTION
13	11	5	DIANE SCHUUR	ATLANTIC 83150/AG	MUSIC IS MY LIFE
14	15	5	TERENCE BLANCHARD	SONY CLASSICAL 60671	JAZZ IN FILM
15	17	8	DONALD HARRISON	IMPULSE! 283/GRP	FREE TO BE
16	12	13	PATRICIA BARBER	PREMONITION 741	MODERN COOL
17	19	13	VARIOUS ARTISTS	MADACY 58665	KINGS OF SWING
18	20	18	SOUNDTRACK	VERVE 557550	NEXT STOP WONDERLAND
19	16	71	SOUNDTRACK	MALPASO 46829/WARNER BROS.	MIDNIGHT IN THE GARDEN OF GOOD AND EVIL
20	NEW		JOE WILLIAMS	BLUE NOTE 21146/CAPITOL	THE BEST OF JOE WILLIAMS
21	18	3	VARIOUS ARTISTS	CONCORD JAZZ 5202/CONCORD	JAZZ AT NIGHT'S END
22	25	4	VARIOUS ARTISTS	MADACY 50366	THE ROOTS OF SWING
23	22	72	HARRY CONNICK, JR.	COLUMBIA 68787	TO SEE YOU
24	21	46	DIANA KRALL	IMPULSE! 9825/GRP	STEPPIN' OUT - THE EARLY RECORDINGS
25	RE-ENTRY		JOSHUA REDMAN	WARNER BROS. 47052	TIMELESS TALES (FOR CHANGING TIMES)

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TITLE
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1		
1	1	6	BONEY JAMES	WARNER BROS. 47283	BODY LANGUAGE
2	2	9	QUINCY JONES	QWEST 46490/WARNER BROS.	FROM Q WITH LOVE
3	3	2	DAVID SANBORN	ELEKTRA 62346/EEG	INSIDE
4	4	72	KENNY G	ARISTA 18991	KENNY G GREATEST HITS
5	5	27	WILL DOWNING & GERALD ALBRIGHT	VERVE FORECAST 557613/VERVE	PLEASURES OF THE NIGHT
6	6	22	NAJEE	VERVE FORECAST 559062/VERVE	MORNING TENDERNESS
7	7	23	KIRK WHALUM	WARNER BROS. 47124	FOR YOU
8	8	6	3RD FORCE	HIGHER OCTAVE 47099/VIRGIN	FORCE FIELD
9	9	61	DOWN TO THE BONE	NU GROOVE 3004	FROM MANHATTAN TO STATEN
10	12	97	BONEY JAMES	WARNER BROS. 46548	SWEET THING
11	10	24	PETER WHITE	COLUMBIA 69013	PERFECT MOMENT
12	16	2	THE BRAXTON BROTHERS	WINDHAM HILL 11405	NOW & FOREVER
13	14	44	GEORGE BENSON	GRP 9906	STANDING TOGETHER
14	11	29	RICK BRAUN	ATLANTIC 83141/AG	FULL STRIDE
15	15	43	FOURPLAY	WARNER BROS. 46921	4
16	17	7	NELSON RANGELL	SHANACHIE 5052	ALWAYS
17	21	42	MARC ANTOINE	NYC 9926/GRP	MADRID
18	13	2	THE GREYBOY ALL-STARS	UBIQUITY 46601	LIVE
19	18	33	WALTER BEASLEY	SHANACHIE 5048	FOR YOUR PLEASURE
20	23	34	MEDESKI MARTIN & WOOD	BLUE NOTE 93011*/CAPITOL	COMBUSTICATION
21	19	22	KIRK WHALUM	WARNER GOSPEL 47113/WARNER BROS.	THE GOSPEL ACCORDING TO JAZZ, CHAPTER 1
22	22	8	GOTA	INSTINCT 400	LET'S GET STARTED
23	RE-ENTRY		WAYMAN TISDALE	ATLANTIC 83129/AG	DECISIONS
24	20	12	NAJEE	CAPITOL 23735	BEST OF NAJEE
25	NEW		INNER SHADE	N-CODED 10007	4 CORNERS

Billboard

APRIL 17, 1999

Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE, MASS MERCHANT, AND INTERNET SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TITLE
			ARTIST	IMPRINT & NUMBER/DISTRIBUTING LABEL	
			No. 1		
1	1	4	MANNHEIM STEAMROLLER MEETS THE MOUSE	AMERICAN GRAMPHONE 60641/WALT DISNEY	MANNHEIM STEAMROLLER
2	2	10	DESTINY	WINDHAM HILL 11396	JIM BRICKMAN
3	3	9	ONE WORLD	GTSP 559673	JOHN TESH
4	4	73	PAINT THE SKY WITH STARS — THE BEST OF ENYA	REPRISE 46835/WARNER BROS.	ENYA
5	5	62	GRAND PASSION	GTSP 539804	JOHN TESH
6	6	74	TRIBUTE	VIRGIN 44981	YANNI
7	7	23	PURE MOVIES	GTSP 539779	THE JOHN TESH PROJECT
8	8	84	DEVOTION: THE BEST OF YANNI	PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
9	12	86	NIGHTBIRD	BMG SPECIAL PRODUCTS 44579	YANNI
10	9	53	KARMA	NETWORK 30113	DELERIUM
11	10	2	ADIEMUS III-DANCES OF TIME	OMTOWN/HIGHER OCTAVE 46674/VIRGIN	KARL JENKINS
12	14	54	ALL THE SEASONS OF GEORGE WINSTON — PIANO SOLOS	WINDHAM HILL 11266	GEORGE WINSTON
13	13	8	TORCHED	WINDHAM HILL 11394	MICHAEL HEDGES
14	15	12	SOUNDS OF WOOD & STEEL 2	WINDHAM HILL 11404	VARIOUS ARTISTS
15	11	45	PERFECT TIME	WORD 69143/EPIC	MAIRE BRENNAN
16	16	10	ANDALUSIAN NIGHTS	HIGHER OCTAVE 46930/VIRGIN	GOVI
17	19	23	CONVERSATIONS WITH GOD DISC 2	WINDHAM HILL 11382	VARIOUS ARTISTS
18	17	92	WHITE STONES	PHILIP'S 534605	SECRET GARDEN
19	21	19	CELTIC HARPESTRY	IMAGINARY ROAD 558351	VARIOUS ARTISTS
20	20	26	FORBIDDEN DREAMS	BMG SPECIAL PRODUCTS 44801	YANNI
21	25	69	CONVERSATIONS WITH GOD	WINDHAM HILL 11304	VARIOUS ARTISTS
22	23	101	PORT OF MYSTERY	WINDHAM HILL 11241	YANNI
23	18	4	SPIRIT	HOLLYWOOD 62174	PETER BUFFETT
24	22	11	EL GRECO	ATLANTIC 83161/AG	VANGELIS
25	RE-ENTRY		IN THE MIRROR	PRIVATE MUSIC 82150/WINDHAM HILL	YANNI

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past and present Heatseeker titles © 1999, Billboard/BPI Communications and SoundScan, Inc.

Albums with the greatest sales gains this week. Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. † indicates past or present Heatseeker title. © 1999, Billboard/BPI Communications, and SoundScan, Inc.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Digital Catalog Debuts In Germany New CD-ROM Points To Online Ordering By Customers

BY WOLFGANG SPAHR

HAMBURG—The German record industry has launched a digital catalog that it claims will be a key building block in the construction of a new electronic-information system for the music industry.

With more than 1 million entries on a single CD-ROM, the Music Info Disc (MID) contains a complete directory of all recordings available in Germany, from current chart product to back catalog. Designed to run on all Windows platforms—and recommended for systems with

Windows 95 or later versions—the multimedia project is backed by labels' body BPW and industry-wide electronic-ordering network PhonoNet. The MID will be featured in music industry campaigns and sell through retail stores at \$2.80.

According to Peter Zombik, managing director of BPW, "The Music Info Disc is merely the first step toward building up a multimedia music information system for the future."

He adds, "We are pleased that it was possible to complete this digital music catalog so quickly with

the assistance of all record companies and partners."

Released April 6, the CD-ROM contains information on approximately 150,000 albums and singles, representing 1 million tracks. Cover artwork for 80,000 releases is also included. Songs can be searched for by using any one of eight criteria, including title, artist, format, and genre. The initial list provided can then be sorted through by using seven different filters, including playing time and record company.

According to project manager Thorsten Hansen of BPW, one of the greatest challenges in producing the MID was to ensure that the data was up to date and absolutely correct. He adds, "We had to produce decentralized da-

(Continued on page 77)

German Minister Apprised Of Music Biz Concerns

HAMBURG—German Federal Culture Minister Michael Naumann has been given a firsthand report on the concerns of the German music industry.

A delegation of senior executives led by Gerd Gebhardt, chairman of the German Phono Academy, told Naumann about their worries over piracy and noted that a major source of concern was the trading of illicitly copied CDs happening on German school playgrounds. This, the execs argued, was exerting considerable pressure on record stores in the vicinity of schools. Gebhardt went on to call for an international initiative to protect music rights on the Internet.



Naumann responded by promising to use his political power to protect music makers' rights in Germany. He noted, however, that combating piracy in both the physical world and the online environment requires international cooperation and said he would work to secure the cross-border initiatives needed.

Pictured, from left, are Naumann, Gebhardt, Helmut Koenig (Thorofofon), Peter Zombik (managing director of industry body BPW) and the German national group of the International Federation of the Phonographic Industry, and Martin Schaefer (managing director of BPW).

WOLFGANG SPAHR

'Candle' Still Burning On Canada's Chart

BY LARRY LeBLANC

TORONTO—Canadians are still buying Elton John's single "Candle In The Wind 1997"/"Something About The Way You Look Tonight" as a keepsake, 20 months after the death of Diana, Princess of Wales.

The single was released on a non-return basis Sept. 12, 1997, yet is currently No. 5 on the SoundScan singles chart here. It was deleted Feb. 1, 1998, by PolyGram Group Distribution in Canada (now the national sales division of Universal Music Canada).

"From the day of release, Elton John's 'Candle In The Wind 1997' has been in the top five in this country," says Randy Lennox, president of Universal Music Canada. "It spent

several months at No. 1."

According to SoundScan, "Candle In The Wind 1997" has scanned 1.3 million units to date, but the figure vastly underrepresents sales of the single, which is certified by the Canadian Recording Industry Assn. for an unprecedented 2 million units sold. SoundScan measures units bought in record stores and department stores. John's single has also been widely sold by nontraditional accounts, including grocery stores, drugstores, and gift shops.

(Continued on page 64)



JOHN

Shim To Head Warner's Korean Affiliate

LONDON—The newest member of Warner Music International's Asian management team is David Y. Shim, who joined April 1 as managing director of the multinational's Korean affiliate. Based in Seoul, he succeeds Jonathan Park, who left last November.

"David is an extraordinary fellow," says Warner Music Asia Pacific president Lachlan Rutherford, to whom Shim reports. "He'll double our business [in Korea] in 18 months."

Previously, Shim was president of EMI Music Korea.

Shim will meet his fellow Asian managers and other Warner colleagues during the week beginning April 19, when Warner Music International holds its 1999 managing directors' conference in Hong Kong. Among those attending will be Warner Music Group co-chairman/co-CEO Bob Daley, Warner Music Inter-

national (WMI) chairman/CEO Ramon Lopez, and, probably, the man expected to be WMI's next president, Roger Ames (Billboard, March 20).

Warner Music Korea, which was established in 1988, has a staff of 37. Jonathan Park was managing director for five years. The company is thought to generally rank around fourth out of the five multinationals, all of which compete within a relatively narrow market-share band—and all of which, together, have less than half the total Korean market.

Samsung's music operation was the dominant local independent in 1998, according to observers, with a share pegged at around the 16% mark.

Shim joined EMI in Korea three

years ago, when Rutherford was regional head of EMI Music. As a result, his arrival at Warner has renewed local speculation about the intensity of rivalry between the two companies. Sources say EMI tried to retain Shim, whose contract there expired March 31. Neither Rutherford nor EMI Music Asia president Matthew Allison would comment on the specifics. Allison is expected to appoint a successor to Shim within 60 days.

"People come, people go," Rutherford is willing to say. "But we have a good relationship with EMI around the region, including in the Philippines, where talented brothers happen to be in charge of each affiliate."

Rutherford was referring to Ricky and Chico Ilacad, heads of the Warner and EMI companies, respectively.



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SGAE Pledges To Work With IMJV

BY HOWELL LLEWELLYN

MADRID—The world's largest Spanish-language authors' and publishers' society, SGAE, has given a warm reception to the initiative by three Anglo-European authors' bodies to save costs and avoid duplication of effort by forming the International Music Joint Venture (IMJV) (Billboard, March 27). "It is a very clever move and definitely in the right direction," says SGAE executive president Teddy Bautista.

But Bautista stops short of pledging SGAE's imminent membership in the IMJV. "We are willing to establish ways of working together before the second phase, that of joining," he says. "First, the IMJV will have to develop its core system much more. My view is to look at these joint ventures as a move toward the future."

The IMJV is a joint venture between U.S. performing right body ASCAP, the U.K.'s Mechanical Copyright Protection Society/Performing Right Society (MCPS/PRS), and Dutch counterpart BUMA/STEMRA. Their unprecedented link would mean

an estimated 50% of the world's musical works being registered in one place. Bautista says an SGAE contribution would add 18%-20% of the world's total copyrights, including much material from Latin America and the U.S.



which was presented at a Billboard conference in Miami and then to publishers and other bodies." Latinautor is a method by which Spanish-language repertoire from several territories is centrally registered. "Latinautor started and developed the common information system four years ago. We recently received a visit from IMJV senior executives, who gave us an extensive explanation.

He adds, "One thing I must stress is that several Spanish-language copyright bodies have been doing something similar for four years now with a project called 'Latinautor,'

The question now is how the IMJV interfaces with Latinautor," Bautista says.

"We could save a lot of money by joining forces with the IMJV, because that would give us much Anglo-American repertoire in electronic form, well-documented, with high-quality information, and in exchange we would give them Ibero-American repertoire in the same format," he explains. Bautista says SGAE will wait longer for the IMJV "to work out their own problems. It's not easy; there's a very big stage."

Another thing to take into account, he adds, is that many bodies covering other English-language repertoire might want to jump aboard. "There's the [U.S. body] BMI eventually, plus repertoire from Canada, Australia, New Zealand, and so on. We agree with the system insofar as we have been doing this for four years, but Latinautor is an original agency that works in specific territories with a specific repertoire."

Pricing Plaudits For Universal Canada

BY LARRY LeBLANC

TORONTO—Canadian music retailers are reacting favorably to Universal Music Canada's new pricing structure, which took effect April 1.

Superstar pop titles will now cost retailers \$13.99 Canadian (\$9.20) net, and front-line pop will cost \$13.31 Canadian (\$8.75). Classical and jazz titles are priced at \$14.11 Canadian (\$9.28).

Front-line product generally costs music retailers \$12.25-\$13.99 Canadian (\$8.06-\$9.20) and generally sells for \$13.99-\$17.99 Canadian (\$9.20-\$11.84). Superstar titles generally cost \$12.25-\$13.75 Canadian (\$8.06-\$9.05) and sell for \$17.99-\$21.99 Canadian (\$11.84-\$14.47).

The new pricing sits between the rates maintained by Universal and PolyGram Group Distribution (PGD) in Canada before the parents of the two companies were merged. Universal's old pricing structure was \$12.91 Canadian (\$8.50) net for front-line titles and \$13.91 Canadian (\$9.15) for superstar titles, while PGD's front-line and superstar product was \$14.11 Canadian (\$9.28).

"We've harmonized pricing to an upper middle ground," says Randy Lennox, president of Universal Music (Canada). "We're still reasonably high end [compared with other Canadian-based multinationals]." Tim Baker, buyer with the Ontario-based, 33-store Sunrise Records, says, "It's fair pricing, but they ended up changing an awful lot of stuff. The good news is that PolyGram's \$14.85 Canadian [\$9.77] base [price] is toast, with the exception of some superstar acts."

"In terms of a percentage increase, [the new pricing] is less than an increase of 1% for us," says Roger Whiteman, VP of purchasing for HMV Canada, which operates 97 stores nationally. "PolyGram product

dropped, and Universal product went up a bit. It's a bit of a wash." Adds Cam Mitchell, buyer with Roblan Distributors, which operates 65 Sam the Record Man stores nationally, "Universal did a good job of amalgamating the two [pricing rates]."

However, Lane Orr, buyer with the 16-store, West Coast-based A&B Sound, argues that Universal has some ground to cover to fully merge the two catalogs. "There's a gold mine in PolyGram catalog that hasn't been addressed yet," he says. "For instance, Bob Marley's 'Legend' is at full price, which is unacceptable. From a retailer perspective, that album is a good



margin item but not when you're trying to sell it for over \$20 Canadian [\$13.16]." He adds, "[Previously] the company that worked their catalog the best was Universal; the company that worked it the least was PolyGram."

Lennox declines to divulge the changes to PolyGram's catalog currently being considered, but he says, "We are developing a significant mid-price catalog, and there will be announcements coming soon."

In 1996, Canada's music retailers were infuriated when PGD, apparently seeking to enforce a worldwide pricing strategy, raised dealer prices for most of its front-line pop titles (Continued on page 64)

Filipino Labels Expand Marketing

Affiliates Use New Tactics To Sell Int'l Product

BY DAVID GONZALES

MANILA, Philippines—Raffles, TV look-alike contests, and retail banners are among the tactics being used by the Philippine affiliates of major labels to market new product from international acts.

Breaking international repertoire relies heavily on exposure on the tried-and-tested routes of television's MTV Asia and Channel V, radio airplay, and artist promotional tours. But to get the edge, labels are seeking new ways of making an impact.

For example, OctoArts/EMI, a joint venture between OctoArts and EMI, is seeing quintuple-platinum success with 200,000 copies sold of "The Moffatts—Chapter One: A New Beginning" (platinum is 40,000 units). The Canadian band

is signed to EMI Electrola in Germany.

The track "I'll Be There For You" received exposure before the album's release here last May. In June, the Moffatts came for a promo tour that included a contest on a popular daily noontime show, says international label manager Jim Baluyut. Contestants who mimicked the band were judged by the Moffatts themselves.

Warner Music Philippines (WMP) saw success with the Corrs' "Talk On Corners" (143/Atlantic), says WMP international marketing A&R manager Mony Romana. The band visited in April for TV guest spots, radio interviews, and mall shows, the latter a staple of promo tours here.

(Continued on page 77)

newsline...

EMI MUSIC ITALY has joined Warner Music Italy in a battle to acquire Italy's largest independent label, RTI Music. The label is part of the Mediaset group 51% owned by media magnate Silvio Berlusconi. Although EMI Music Italy declines to comment, RTI Music managing director Roberto Magrini confirms that Warner, EMI, and "others" are negotiating. "We are looking to create a joint venture with

a major label," says Magrini, adding, "It is impossible to compete with majors whose local affiliates have international repertoire at virtually zero cost to distribute." RTI's publishing activities and catalog will remain within the Mediaset group, which includes three national TV networks. "They are too valuable for our TV activities," says Magrini. He says negotiations are not expected to reach a conclusion for "a while yet." Reliable sources say that EMI and Warner are seeking a majority stake in RTI Music, which will retain its identity under any deal.

MARK DEZZANI

SINGAPORE-BASED recording and multimedia company Form Holdings closed the year ending Dec. 31, 1998, with a record net loss of \$10 million. The results reversed a modest \$1 million profit made the previous year and came on the back of a 32% slump in revenues to \$11.2 million. Form's full-year statement showed that it suffered losses in its key home market, with sales down from \$7.6 million to about \$5.9 million, and in Malaysia, where revenue dipped from \$5.5 million to \$2 million last year. The only bright spot was in the Philippines, where sales improved from \$89,000 in 1997 to a respectable \$1.2 million last year. The overall results were no surprise, since the company had issued a warning last month about its poor 1998 performance. Form reports in Singapore dollars; the exchange rate used here is 1.7 Singapore dollars to the U.S. dollar.

NAZIR HUSAIN

CLAES CORNELIUS, managing director of Copenhagen-based indie label Mega Scandinavia, has sent out an appeal to all Danish record labels in an effort to help Kosovar children. "We hope that a broad range of Danish acts will deliver one track [apiece] to be used on a double-album that should have as broad a genre representation as possible. The aim is to produce significant sales and as much money as possible, to be donated to Kirkens Nødhjælp [a Danish national church charity fund] or another charitable organization that will provide aid to Kosovo," Cornelius says. The record will be produced as soon as possible, and Mega says it has already received confirmation from a couple of record companies.

CHARLES FERRO

UNIVERSAL MUSIC INTERNATIONAL has named Linda Greenhalgh and Julian Huntly VPs of its strategic marketing division, based in London, effective immediately. Greenhalgh, most recently VP of PolyGram's special-marketing units PolyMedia and Insight, becomes VP of commercial and consumer marketing. She retains responsibility for direct-response TV and mail-order unit Insight, which she established in 1994. Huntly, who since 1995 has been international concept manager in the strategic marketing division of Universal Music International (UMI), becomes VP of catalog marketing. The two executives, who will be supported by three managers each, report to Wolf Urban, UMI's senior VP of strategic marketing. UMI says that it plans to appoint a third VP to the division, responsible for TV merchandising. Meanwhile, it is understood that candidates have been identified for a VP of promotions, who will report to UMI senior VP of marketing and A&R Max Hole. Universal is also said to have appointed Carol Benny, formerly PolyGram International's manager of promotion and production, to the new role of manager of catalog marketing at UMI and former Universal manager of promotion Ruth Flower to a similar role at UMI. The company was unable to confirm these appointments.

CHRISTIAN LORENZ

THE INTERNATIONAL INTELLECTUAL PROPERTY ALLIANCE representing copyright owners in the American film, music, software, and book publishing industries has called for Singapore to remain on the U.S. government's watch list. The alliance represents 1,350 American companies. Rising piracy levels in the island-state cost them \$140.8 million last year; up from \$124.98 million in 1997. Singapore has been on the watch list since 1995. While the alliance's report showed that Singapore's piracy levels in all categories were among the lowest in Asia, it called for Singapore to implement "sustained, intensive police enforcement" against pirates. The report also acknowledges that Singapore was among Asia's best copyright enforcers in the early 1990s but says it "stumbled badly in its response to the new epidemic of digital piracy run by nimbler and better-organized syndicates." Responding to the report, the island-state's Trade Development Board says that Singapore's enforcement agencies conducted nearly 700 raids last year.

NAZIR HUSAIN

HITS OF THE



WORLD

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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	NEW	BELIEVE YOUR SMILE V6 AVEV TRAX	1	1	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/ROUGH TRADE	1	1	FLAT BEAT MR. OIZO F COMMUNICATIONS/PIAS	1	1	TU M'OUBLIERAS LARUSSO ODEON/EMI
2	1	DANGO SAN KYODAI KENTARO HAYAMI ETC. PONY CANYON	2	2	MFG (MIT FREUNDLICHEN GRUSSEN) DIE FANTASTISCHEN VIER COLUMBIA	2	2	MY NAME IS EMINEM INTERSCOPE	2	2	BIG BIG WORLD EMILIA UNIVERSAL
3	4	RESPECT THE POWER OF LOVE NAMIE AMURO AVEV TRAX	3	3	MARIA BLONDIE BEYOND/RCA	3	NEW	TURN AROUND PHATS & SMALL MULTIPLY	3	5	LA VIE NE M'APPREND RIEN LIANE FOLY VIRGIN
4	2	MY FIRST LOVE TAKAKO UEHARA TOY'S FACTORY	4	6	NIE WIEDER SARA RCA	4	NEW	THANK ABBA FOR THE MUSIC VARIOUS ARTISTS EPIC	4	3	BELIEVE CHER WEA
5	NEW	NANTE KOI SITANDAROU DREAMS COME TRUE TOSHIBA EMI	5	5	CHANGES 2PAC JIVE/ROUGH TRADE	5	2	WITCH DOCTOR CARTOONS EMI	5	NEW	BISSO NA BISSO BISSO NA BISSO VS/SONY
6	6	BELIEVE YUKO YAMAGUCHI MERCURY	6	8	FLAT BEAT MR. OIZO F COMMUNICATIONS/CMV	6	4	... BABY ONE MORE TIME BRITNEY SPEARS JIVE	6	NEW	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
7	7	HARU-SPRING HYSTERIC BLUE SONY	7	4	SIE SIEHT MICH NICHT XAVIER NAIDOO EPIC	7	NEW	DEAD FROM THE WAIST DOWN CATATONIA BLANCO Y NEGRO	7	10	HEARTBREAK HOTEL WHITNEY HOUSTON ARISTA
8	8	SAYONARA BUS YUZU SENHA & CO	8	7	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA	8	5	YOU GET WHAT YOU GIVE NEW RADICALS MCA	8	4	L'AME-STREAM-GRAM MYLENE FARMER POLYDOR/UNIVERSAL
9	3	BEAUTIFUL SOPHIA TOY'S FACTORY	9	9	BOOM, BOOM, BOOM, BOOM! VENGABOYS MOTOR/UNIVERSAL	9	3	HONEY TO THE BEE BILLIE INNOCENT/VIRGIN	9	NEW	STRONG ENOUGH CHER WEA
10	NEW	PIKA PIKA MAKOTO KAWAMOTO SONY	10	11	WE CAN LEAVE THE WORLD SASHA WEA	10	8	WE LIKE TO PARTY! VENGABOYS POSITIVA	10	6	KING OF MY CASTLE WAMDUE PROJECT PRIVATE/SONY
11	12	LET YOURSELF GO, LET MYSELF GO DRAGON ASH VICTOR	11	10	STRONG ENOUGH CHER WEA	11	NEW	BE ALONE NO MORE ANOTHER LEVEL NORTH/WESTSIDE	11	8	PARISIEN DU NORD CHEB MAMI & K-MEL VIRGIN
12	5	THE CHANGING TAKAHIRO MATSUMOTO ROOMS	12	14	SIMARIK TARKAN MOTOR/UNIVERSAL	12	7	WHEN THE GOING GETS TOUGH BOYZONE POLYDOR	12	7	YOU DON'T KNOW ME ARMAND VAN HELDEN BARCLAY/UNIVERSAL
13	10	YELLOW MAN SOUTHERN ALL STARS VICTOR	13	18	WE GONNA STAY TOGETHER JUDITH POLYDOR/UNIVERSAL	13	NEW	NO SCRUBS TLC LAFACE/ARISTA	13	15	BOOM, BOOM, BOOM, BOOM! VENGABOYS SCORPIUS/UNIVERSAL
14	9	MISS YOUR BODY GLOBE AVEV TRAX	14	13	BEATBOX ROCKER WESTBAM RCA	14	NEW	BLAME IT ON THE WEATHERMAN B*WITCHED EPIC	14	9	CHANTER POUR CEUX QUI SONT LOIN DE CHEZ EUX LAAM ODEON/EMI
15	NEW	NICHIYUBI NO MUSUME PUFFY EPIC	15	16	BIG BIG WORLD EMILIA UNIVERSAL	15	NEW	I'VE GOT SOMETHING TO SAY REEF SONY S2	15	11	TOUS LES MAUX D'AMOUR NORMA RAY M6 INT/SONY
16	13	WINTER, AGAIN GLAY UNLIMITED	16	15	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	16	NEW	STILL BELIEVE MARIAH CAREY COLUMBIA	16	14	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
17	NEW	GOD BLESS THE WORLD RINA CHINEN SONY	17	12	YOU ARE NOT ALONE MODERN TALKING HANSA/BMG	17	NEW	BETTER BEST FORGOTTEN STEPS EBUL/JIVE	17	13	MAIS QUI EST LA BELETTE MANAU POLYDOR/UNIVERSAL
18	11	YAMENAIDE, PURE KINKI KIDS JOHNNY'S ENTERTAINMENT	18	NEW	A LIFE SO CHANGED BLUE NATURE INTERCORD	18	NEW	IT'S NOT RIGHT BUT IT'S OKAY WHITNEY HOUSTON ARIOLA	18	12	LA DIFFERENCE LARA FABIAN POLYDOR/UNIVERSAL
19	NEW	PIECE OF LOVE SHAZNA TOSHIBA-EMI	19	20	DIE LANGSTE SINGLE DER WELT 2 WOLFGANG PETRY ARIOLA	19	NEW	MADE IT BACK '99 BEVERLEY KNIGHT PARLOPHONE RHYTHM	19	16	TELL ME WHAT YOU LIKE JESSICA JIVE/VIRGIN
20	17	EYES ON ME FAYE WONG TOSHIBA-EMI	20	NEW	CAN I GET A ... JAY-Z FEATURING AMIL & JA RUL MERCURY/UNIVERSAL	20	NEW	YOU GOTTA BE DES'REE SONY S2	20	17	BELLE DANIEL LAVOIE & GAROU & PATRICK FIORI POMME/SONY
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	EVERY LITTLE THING EVERY BEST SINGLE +3 AVEV TRAX	1	2	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ROUGH TRADE	1	2	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST	1	NEW	AXELLE RED TOUJOURS MOI VIRGIN
2	1	HIKARU UTADA FIRST LOVE TOSHIBA-EMI	2	1	BELIEVE CHER WEA	2	5	THE CORRS FORGIVEN, NOT FORGOTTEN 143/LAVA/ATLANTIC/EASTWEST	2	1	LARA FABIAN LIVE POLYDOR/UNIVERSAL
3	2	AMI SUZUKI SA SONY	3	3	MODERN TALKING ALONE (THE 8TH ALBUM) HANSA/BMG	3	3	STEREOPHONICS PERFORMANCE AND COCKTAILS V2	3	3	MANAU PANIQUE CELTICUE POLYDOR/UNIVERSAL
4	NEW	CUBIC U PRECIOUS TOSHIBA EMI	4	9	SASHA DEDICATED TO ... WEA	4	8	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE	4	4	MANU CHAO CLANDESTINO VIRGIN
5	NEW	JUDY AND MARY 44982 VS. 1650 EPIC	5	5	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	5	4	ROBBIE WILLIAMS I'VE BEEN EXPECTING YOU CHRYSALIS	5	5	THE CORRS TALK ON CORNERS 143/LAVA/ATLANTIC/EASTWEST
6	NEW	GLOBE FIRST REPRODUCTS AVEV TRAX	6	12	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL	6	6	STEPS STEP ONE EBUL/JIVE	6	2	SOUNDTRACK NOTRE DAME DE PARIS POMME/SONY
7	NEW	HYSTERIC BLUE BABY BLUE SONY	7	7	XAVIER NAIDOO NICHT VON DIESER WELT 3P/EPIC	7	7	BLUR 13 FOOD	7	NEW	FREEMAN L'PALAIS DE JUSTICE DELABEL/VIRGIN
8	NEW	ASKA ASKA THE BEST TOSHIBA EMI	8	4	FALCO THE FINAL CURTAIN EMI	8	11	ABBA GOLD—GREATEST HITS POLYDOR	8	NEW	ANDREA BOCELLI SOGNO SUGAR/POLYDOR/UNIVERSAL
9	3	SPITZ KA CHOU HUU GETSU POLYDOR	9	11	THE OFFSPRING AMERICANA COLUMBIA	9	10	FATBOY SLIM YOU'VE COME A LONG WAY, BABY SKINT	9	6	LIANE FOLY ACOUSTIQUE VIRGIN
10	4	CHARA STRANGE FRUITS EPIC	10	8	ALANIS MORISSETTE SUPPOSED FORMER INFATUATION JUNKIE WEA	10	12	THE CARDIGANS GRAN TURISMO STOCKHOLM/POLYDOR	10	10	SOUNDTRACK NOTRE DAME DE PARIS (INTEGRAL) POMME/SONY
11	NEW	TANPOPO TANPOPO 1 ZETIMA	11	14	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	11	7	MANIC STREET PREACHERS THIS IS MY TRUTH TELL ME YOURS EPIC	11	15	MATMATAH LA OUACHE TREMA/SONY
12	5	YAEN STAFF ROLL AVEV TRAX	12	6	EYE II EYE SCORPIONS EASTWEST	12	9	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA	12	11	VARIOUS ARTISTS PREMIERE CLASSE HOSTILE/VIRGIN
13	8	TLC FANMAIL BMG	13	15	2PAC GREATEST HITS JIVE/ROUGH TRADE	13	14	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	13	8	CHER BELIEVE WEA
14	6	SURFACE PHASE MERCURY	14	13	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	14	RE	B*WITCHED B*WITCHED GLOWWORM/EPIC	14	9	CELINE DION S'IL SUFFISAIT D'AIMER COLUMBIA
15	NEW	VARIOUS ARTISTS THE ALL TIME GREATEST MOVIE SONGS SONY	15	10	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI	15	13	MADONNA RAY OF LIGHT MAVERICK/WEA	15	14	BISSO NA BISSO RACINES V2/SONY
16	7	T.M. REVOLUTION THE FORCE ANTINOS	16	16	BLUR 13 EMI	16	17	WHITNEY HOUSTON MY LOVE IS YOUR LOVE ARIOLA	16	13	THE OFFSPRING AMERICANA COLUMBIA
17	9	RINGO SHIINA MUZAI MORATORIAMU TOSHIBA-EMI	17	RE	WESTERHAGEN RADIO MARIA WEA	17	RE	CHARLOTTE CHURCH VOICE OF AN ANGEL SONY CLASSICAL	17	7	HELENE SEGARA COEUR DE VERRE ORLANOO/EASTWEST
18	NEW	CHAR I'M GONNA TAKE THIS CHANCE POLYDOR	18	18	BLONDIE NO EXIT BEYOND/RCA	18	15	VENGABOYS THE PARTY ALBUM POSITIVA	18	16	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
19	10	AYUMI HAMASAKI AYU-MI-X AVEV TRAX	19	20	MADONNA RAY OF LIGHT MAVERICK/WEA	19	20	DUSTY SPRINGFIELD THE BEST OF MERCURY/UNIVERSAL TV	19	NEW	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
20	14	SOMETHING ELSE 502 TOSHIBA EMI	20	17	D.J. BOBO WWW.DJBOBO.CH—THE ULTIMATE MEGAMIX '99 EAM	20	RE	CHER BELIEVE WEA	20	19	WILL SMITH BIG WILLIE STYLE COLUMBIA
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG	1	1	ANDREA BOCELLI SOGNO POLYDOR	1	1	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL	1	2	... BABY ONE MORE TIME BRITNEY SPEARS JIVE/VIRGIN
2	1	ANDREA BOCELLI SOGNO LONDON/PHILIPS/UNIVERSAL	2	2	ILSE DELANGE WORLD OF HURT WARNER	2	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	2	4	OGGI SONO IO ALEX BRITTI UNIVERSAL
3	2	SHANIA TWAIN COME ON OVER MERCURY	3	11	BLOF BOVEN EMI	3	11	THE OFFSPRING AMERICANA COLUMBIA	3	5	SNOW IN THE SAHARA ANGGUN EPIC
4	4	THE OFFSPRING AMERICANA COLUMBIA/SONY	4	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	4	3	SILVERCHAIR NEON BALLROOM MURMUR/SONY	4	1	PRETTY FLY (FOR A WHITE GUY) THE OFFSPRING COLUMBIA
5	5	CHER BELIEVE WARNER	5	8	GOLDEN EARRING PARADISE IN DISTRESS CNR	5	11	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA	5	3	FLAT BEAT MR. OIZO LEVEL ONE/UNIVERSAL
6	6	VARIOUS ARTISTS 1999 GRAMMY NOMINEES WARNER COMPILATION UNIT/WARNER	6	4	MATILDE SANTING & THE OVERSOUL 13 TO OTHERS TO ONE EPIC	6	6	YOU GET WHAT YOU GIVE NEW RADICALS MCA/UNIVERSAL	6	6	BOOM, BOOM, BOOM, BOOM! VENGABOYS TIME
7	NEW	VARIOUS ARTISTS FAMILY VALUES TOUR '98 IMMORTAL/EPIC/SONY	7	7	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	7	NEW	HOW DEEP IS YOUR LOVE DRU HILL MERCURY/UNIVERSAL	7	9	ERASE/REWIND THE CARDIGANS POLYDOR
8	7	TLC FANMAIL LAFACE/ARISTA/BMG	8	13	VENGABOYS GREATEST HITS ZOMBA	8	15	JACKIE B.Z. FEATURING JOANNE SHOCK	8	NEW	PROMISES THE CRANBERRIES POLYDOR
9	15	VARIOUS ARTISTS BIG SHINY TUNES 3 JVT/EMI	9	RE	CHER BELIEVE WARNER	9	1	ALBUMS	9	7	2 TIMES ANN LEE ENERGY
10	9	EMINEM THE SLIM SHADY LP WEB/AFTERMATH/INTERSCOPE	10	9	BEE GEES ONE NIGHT ONLY POLYDOR	10	1	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL	10	12	WISH I COULD FLY ROXETTE ROXETTE RECORDINGS/EMI
11	RE	SOUNDTRACK SABRINA THE TEENAGE WITCH GEFEN/UNIVERSAL	11	6	2PAC GREATEST HITS JIVE/ZOMBA	11	NEW	ANDREA BOCELLI SOGNO UNIVERSAL	11	8	BLA BLA BLA GIGI D'AGOSTINO BXR/MEOIA
12	NEW	VARIOUS ARTISTS MASSIVE 2000—THE MILLENIUM PLR/EMI	12	NEW	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	12	10	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/MERCURY	12	11	TENDER BLUR FOOD/EMI
13	8	VARIOUS ARTISTS MC MARIO MIXDOWN 99 SONY/SONY DISCOS	13	15	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/MERCURY	13	14	THE LIVING END THE LIVING END EMI	13	14	BIG BIG WORLD EMILIA UNIVERSAL
14	17	PROZZAK HOT SHOW BY PROZZAK EPIC/SONY	14	RE	ANOUK TOGETHER ALONE DINO	14	11	JEWEL SPIRIT EASTWEST	14	16	YOU GET WHAT YOU GIVE NEW RADICALS LEVEL ONE/UNIVERSAL
15	16	SKY PIECE OF PARADISE EMI	15	5	HERMAN BROOD BACK ON THE CORNER BMG	15	14	THE CORRS TALK ON CORNERS 143/EASTWEST/WARNER	15	17	UN INVERNO DA BACIARE MARINA REI VIRGIN
16	10	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA/SONY	16	14	MADONNA RAY OF LIGHT MAVERICK/WARNER	16	13	FIVE FIVE BMG	16	13	9 P.M. (TILL I COME) ATB MORE
17	18	VARIOUS ARTISTS MUCHDANCE 1999 BMG	17	12	ROBERT LONG LANG GENOEG JONG EMI	17	12	CHER BELIEVE WEA	17	10	AS GEORGE MICHAEL FEATURING MARY J. BLIGE EPIC
18	12	SILVERCHAIR NEON BALLROOM EPIC/SONY	18	10	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T./SONY	18	NEW	WENDY MATTHEWS STEPPING STONES—BEST OF BMG	18	RE	TONITE SUPERCAR TIME
19	13	EVERLAST WHITEY FORD SINGS THE BLUES TOMMY BOY/WARNER	19	20	EMMA SHAPPLIN CARMINE MEO EMI	19	16	B*WITCHED B*WITCHED EPIC	20	15	BELIEVE CHER WEA
20	NEW	B*WITCHED B*WITCHED EPIC/SONY	20	19	LAURYN HILL THE MISEDUCATION OF LAURYN HILL COLUMBIA	20	NEW	FAITH HILL LOVE WILL ALWAYS WIN WEA/WARNER			ALBUMS
		ALBUMS			ALBUMS			ALBUMS			ALBUMS
1	3	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/BMG	1	1	ANDREA BOCELLI SOGNO POLYDOR	1	1	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL	1	4	LITFIBA INFINITO IRA/EMI
2	1	ANDREA BOCELLI SOGNO LONDON/PHILIPS/UNIVERSAL	2	2	ILSE DELANGE WORLD OF HURT WARNER	2	2	SHANIA TWAIN COME ON OVER MERCURY/UNIVERSAL	2	1	FABRIZIO DE ANDRE DE ANDRE IN CONCERTO BMG
3	2	SHANIA TWAIN COME ON OVER MERCURY	3	11	BLOF BOVEN EMI	3	2	THE OFFSPRING AMERICANA COLUMBIA	3	3	ANDREA BOCELLI SOGNO SUGAR/UNIVERSAL
4	4	THE OFFSPRING AMERICANA COLUMBIA/SONY	4	3	GEORGE MICHAEL LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL EPIC	4	3	SILVERCHAIR NEON BALLROOM MURMUR/SONY	4	5	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN
5	5	CHER BELIEVE WARNER	5	8	GOLDEN EARRING PARADISE IN DISTRESS CNR	5	4	FATBOY SLIM YOU'VE COME A LONG WAY, BABY COLUMBIA	5	2	PINO DANIELE COME UN GELATO ALL'EQUATORE CGD/WARNER
6	6	VARIOUS ARTISTS 1999 GRAMMY NOMINEES WARNER COMPILATION UNIT/WARNER	6	4	MATILDE SANTING & THE OVERSOUL 13 TO OTHERS TO ONE EPIC	6	5	YOU GET WHAT YOU GIVE NEW RADICALS MCA/UNIVERSAL	6	6	ALEX BRITTI POP—SAN REMO EDITION UNIVERSAL
7	NEW	VARIOUS ARTISTS FAMILY VALUES TOUR '98 IMMORTAL/EPIC/SONY	7	7	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/ZOMBA	7	NEW	HOW DEEP IS YOUR LOVE DRU HILL MERCURY/UNIVERSAL	7	7	BIAGIO ANTONACCI MI FAI STARE BENE MERCURY
8	7	TLC FANMAIL LAFACE/ARISTA/BMG	8	13	VENGABOYS GREATEST HITS ZOMBA	8	15	JACKIE B.Z. FEATURING JOANNE SHOCK	8	8	LUCIO BATTISTI I MITI MUSICA—LUCIO BATTISTI NUMERO UNO/BMG
9	15	VARIOUS ARTISTS BIG SHINY TUNES 3 JVT/EMI	9	RE	CHER BELIEVE WARNER	9	1	ALBUMS	9	11	CARTOONS TOONAGE EMI
10	9	EMINEM THE SLIM SHADY LP WEB/AFTERMATH/INTERSCOPE	10	9	BEE GEES ONE NIGHT ONLY POLYDOR	10	7	BEE GEES ONE NIGHT ONLY POLYDOR/UNIVERSAL	10	12	THE CARDIGANS GRAN TURISMO POLYDOR
11	RE	SOUNDTRACK SABRINA THE TEENAGE WITCH GEFEN/UNIVERSAL	11	6	2PAC GREATEST HITS JIVE/ZOMBA	11	NEW	ANDREA BOCELLI SOGNO UNIVERSAL	11	NEW	DAVID SYLVIAN DEAD BEES ON A CAKE VIRGIN
12	NEW	VARIOUS ARTISTS MASSIVE 2000—THE MILLENIUM PLR/EMI	12	NEW	SKUNK ANANSIE POST ORGASMIC CHILL VIRGIN	12	10	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/MERCURY	12	9	BLUR 13 FOOD/EMI
13	8	VARIOUS ARTISTS MC MARIO MIXDOWN 99 SONY/SONY DISCOS	13	15	U2 THE BEST OF 1980-1990/THE B-SIDES ISLAND/MERCURY	13	14	THE LIVING END THE LIVING END EMI	13	10	FIORELLA MANNOIA CERTE PICCOLE VOCI HARPO/COLUMBIA
14	17	PROZZAK HOT SHOW BY PROZZAK EPIC/SONY	14	RE	ANOUK TOGETHER ALONE DINO	14	11	JEWEL SPIRIT EASTWEST	14	14	ROXETTE HAVE A NICE DAY ROXETTE RECORDINGS/EMI
15	16	SKY PIECE OF PARADISE EMI	15	5	HERMAN BROOD BACK ON THE CORNER BMG	15	14	THE CORRS TALK ON CORNERS 143/EASTWEST/WARNER	15	17	CHER BELIEVE WEA
16	10	LAURYN HILL THE MISEDUCATION OF LAURYN HILL RUFFHOUSE/COLUMBIA/SONY	16	14	MADONNA RAY OF LIGHT MAVERICK/WARNER	16	13	FIVE FIVE BMG	16	NEW	BRITNEY SPEARS ... BABY ONE MORE TIME JIVE/VIRGIN
17	18	VARIOUS ARTISTS MUCHDANCE 1999 BMG	17	12	ROBERT LONG LANG GENOEG JONG EMI	17	12	CHER BELIEVE WEA	17	16	THE OFFSPRING AMERICANA COLUMBIA
18	12	SILVERCHAIR NEON BALLROOM EPIC/SONY	18	10	ACDA & DE MUNNIK NAAR HUIS S.M.A.R.T./SONY	18	NEW	WENDY MATTHEWS STEPPING STONES—BEST OF BMG	18	NEW	VARIOUS ARTISTS ELTON JOHN AND TIM RICE'S AIDA MERCURY
19	13	EVERLAST WHITEY FORD SINGS THE BLUES TOMMY BOY/WARNER	19	20	EMMA SHAPPLIN CARMINE MEO EMI	19	16	B*WITCHED B*WITCHED EPIC	19	NEW	R.E.M. UP WARNER
20	NEW	B*W									

HITS OF THE WORLD

CONTINUED

EUROCHART (MUSIC & MEDIA) 04/17/99

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORDING
1	1	... BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
2	6	FLAT BEAT	MR. OIZO	F COMMUNICATIONS
3	2	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING	COLUMBIA
4	3	CHANGES	2PAC	AMURU/JIVE
5	7	STRONG ENOUGH	CHER	WEA
6	5	MARIA BLONDIE	BEYOND/RCA	
7	4	BIG BIG WORLD	EMILIA	RODEO/UNIVERSAL
8	9	TU M'OUBLIERAS	LARUSSO	ODEON/EMI
9	10	BOOM, BOOM, BOOM, BOOM!	VENGABOYS	VIO. LENT/JIVE
10	8	BELIEVE	CHER	WEA
ALBUMS				
1	6	ANDREA BOCELLI	SOGNO	SUGAR/POLYDOR
2	3	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE
3	2	CHER	BELIEVE	WEA
4	4	THE OFFSPRING	AMERICANA	COLUMBIA
5	5	THE CORRS	TALK ON CORNERS	143/LAVA/ATLANTIC
6	NEW	SKUNK ANANSIE	POST ORGASMIC CHILL	VIRGIN
7	1	BLUR	13 FOOD/PARLOPHONE	
8	9	MODERN TALKING	ALONE (THE 8TH ALBUM)	HANSA
9	8	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	RUFFHOUSE/COLUMBIA
10	7	ROXETTE	HAVE A NICE DAY	ROXETTE RECORDINGS/EMI

MALAYSIA (RIM) 04/06/99

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORDING
1	1	VENGABOYS	THE PARTY ALBUM	MUSIC STREET
2	2	VARIOUS ARTISTS	MTV FANTASTIC FEMALES	SONY
3	4	MARIAH CAREY	#1'S	SONY
4	3	VARIOUS ARTISTS	GRAMMY NOMINEES (POP ROCK GOLD)	WARNER
5	5	ZIANA ZAIN	ZIANA ZAIN	BMG
6	7	THE OFFSPRING	AMERICANA	SONY
7	NEW	VARIOUS ARTISTS	VENGADANCE	MUSIC STREET
8	8	JACKY CHEUNG	SOMEONE	POLYGRAM
9	6	MICHAEL & VICTOR	FEEL LIKE SEEING YOU	ROCK
10	RE	SITI NURHALIZA & NORANIZA IDRIS	SERI BALAS	SUWAH

IRELAND (IRMA/Chart-Track) 03/31/99

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORDING
1	NEW	SWEAR IT AGAIN	WESTLIFE	RCA
2	1	... BABY ONE MORE TIME	BRITNEY SPEARS	JIVE
3	4	FLAT BEAT	MR. OIZO	F COMMUNICATIONS/PIAS
4	3	WE LIKE TO PARTY!	VENGABOYS	POSITIVA
5	2	WHEN THE GOING GETS TOUGH	BOYZONE	POLYDOR
6	NEW	YOU GET WHAT YOU GIVE	NEW RADICALS	MCA
7	5	CHANGES	2PAC	JIVE
8	9	BLAME IT ON THE WEATHERMAN	B*WITCHED	EPIC
9	NEW	THANK ABBA FOR THE MUSIC	VARIOUS ARTISTS	EPIC
10	8	BETTER BEST FORGOTTEN	STEPS	JIVE
ALBUMS				
1	NEW	VARIOUS ARTISTS	NOW THAT'S WHAT I CALL MUSIC! 42	EMI/VIRGIN/POLYGRAM
2	2	VENGABOYS	THE PARTY ALBUM	POSITIVA
3	6	VARIOUS ARTISTS	NEW HITS '99	GLOBAL/SONY/ WARNER
4	1	THE CHIEFTAINS	TEARS OF STONE	RCA
5	5	VARIOUS ARTISTS	EIST DARA	
6	4	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	RUFFHOUSE/COLUMBIA
7	8	FATBOY SLIM	YOU'VE COME A LONG WAY	BABY SKINT
8	7	STEREOPHONICS	PERFORMANCE AND COCKTAILS	V2
9	RE	ROBBIE WILLIAMS	I'VE BEEN EXPECTING YOU	CHRYSALIS
10	RE	THE CORRS	FORGIVEN, NOT FORGOTTEN	143/LAVA/ ATLANTIC/EASTWEST

AUSTRIA (Austrian IFPI/Austria Top 40) 04/06/99

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORDING
1	1	... BABY ONE MORE TIME	BRITNEY SPEARS	JIVE/ ROUGH TRADE
2	2	A KLANA INDIANA	A KLANA INDIANA	EMI
3	3	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING	SONY
4	8	NIE WIEDER SARA	BMG	
5	7	MARIA BLONDIE	BEYOND	
6	5	YOU ARE NOT ALONE	MODERN TALKING	HANSA/BMG
7	4	HOW WILL I KNOW	JESSICA	JIVE/ROUGH TRADE
8	9	CHANGES	2PAC	JIVE/ROUGH TRADE
9	6	STRONG ENOUGH	CHER	WARNER
10	NEW	BOOM, BOOM, BOOM, BOOM!	VENGABOYS	UNIVERSAL
ALBUMS				
1	1	THE OFFSPRING	AMERICANA	SONY
2	2	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE/ ROUGH TRADE
3	4	MODERN TALKING	ALONE (THE 8TH ALBUM)	HANSA/BMG
4	3	FALCO	THE FINAL CURTAIN—THE ULTIMATE BEST OF	EMI
5	5	SASHA	DEDICATED TO	WARNER
6	7	ANDREA BOCELLI	SOGNO	UNIVERSAL
7	6	XAVIER NAIDOO	NICHT VON DIESER WELT	SONY
8	8	CHER	BELIEVE	WARNER
9	9	SKUNK ANANSIE	POST ORGASMIC CHILL	VIRGIN/EMI
10	NEW	LAURYN HILL	THE MISEDUCATION OF LAURYN HILL	SONY

SPAIN (AFYVE/ALEF MB) 03/31/99

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORDING
1	NEW	PROMISES	THE CRANBERRIES	ISLAND/POLYGRAM
2	4	SALOME	CHAYANNE	COLUMBIA
3	1	NOTHING REALLY MATTERS	MADONNA	WEA
4	2	MARIA BLONDIE	ARIOLA	
5	8	AS GEORGE MICHAEL	FEATURING MARY J. BLIGE	EPIC
6	NEW	YOU GET WHAT YOU GIVE	NEW RADICALS	UNIVERSAL
7	NEW	LOS PLANETAS	DIOS EXISTECE	ROLLO MEJIANI-CO DE RCA
8	3	IT'S NOT RIGHT BUT IT'S OKAY	WHITNEY HOUSTON	ARIOLA
9	6	STRONG ENOUGH	CHER	WEA
10	5	YOU GOTTA BE	DES'REE	EPIC
ALBUMS				
1	1	HEVIA	TIERRA DE NADIE	HISPAVOX
2	7	CHAYANNE	ATADO A TU AMOR	COLUMBIA
3	2	LA OREJA DE VAN GOGH	DILE AL SOL	EPIC
4	3	EL CHAVAL DE LA PECA	EL CHAVAL DE LA PECA	WEA
5	6	ALEJANDRO SANZ	MAS	WEA
6	5	CHER	BELIEVE	WEA
7	NEW	VAN MORRISON	BACK ON TOP	VIRGIN
8	NEW	COMPLICES	COUSAS DE MEIGAS	WEA
9	RE	DES'REE	SUPERNATURAL	EPIC
10	RE	ROXETTE	HAVE A NICE DAY	ROXETTE RECORDINGS/HISPAVOX

HONG KONG (IFPI Hong Kong Group) 03/28/99

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORDING
1	NEW	EKIN CHENG	TOGETHER!	BMG
2	1	GRACE IP	RPG	EGG/FITTO
3	3	ANDY HUI	FAITH WITH HEART	GO EAST
4	2	JACKY CHEUNG	SOMEONE	POLYGRAM/UNIVERSAL
5	4	FAYE WONG	FINAL FANTASY VIII	EMI
6	NEW	ALAN TAM	GLORIOUS BEST SOLO OF THE 20C' DCS SERIES—ALAN TAM	'LOVE TRAP' UNIVERSAL
7	8	ANDY HUI	ULTIMATE BEST OF THE BEST—ANDY HUI	CAPITAL ARTISTS
8	NEW	ALAN TAM	GLORIOUS SOLO OF THE 20C' DCS SERIES—ALAN TAM	'MISTY LOVE' UNIVERSAL
9	5	KELLY CHEN	TRUE FEELING	GO EAST
10	NEW	ALAN TAM	GLORIOUS BEST SOLO OF THE 20C' DCS SERIES—ALAN TAM	

BELGIUM (Promuvi) 04/09/99

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORDING
1	1	... BABY ONE MORE TIME	BRITNEY SPEARS	JIVE/ZOMBA-ROUGH TRADE
2	2	STRONG ENOUGH	CHER	WARNER
3	4	TU M'OUBLIERAS	LARUSSO	EMI
4	3	KING OF MY CASTLE	WAMDUE PROJECT	ARCADE
5	7	ENJOY YOURSELF	A+	UNIVERSAL
6	6	CHANGES	2PAC	JIVE/ZOMBA-ROUGH TRADE
7	NEW	PUMP IT UP	BLACK & WHITE BROTHERS	NEWS
8	5	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING	SONY
9	10	MARIA BLONDIE	BEYOND	BMG
10	NEW	LA VIE NE M'APPREND RIEN	LIANE FOLY	VIRGIN
ALBUMS				
1	1	CLOUSEAU	IN STEREO	EMI
2	2	DEUS	THE IDEAL CRUSH	ISLAND/UNIVERSAL
3	3	CHER	BELIEVE	WARNER
4	10	ANDREA BOCELLI	SOGNO	POLYDOR/UNIVERSAL
5	5	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE/ZOMBA-ROUGH TRADE
6	4	LARA FABIAN	LIVE	POLYDOR/UNIVERSAL
7	NEW	AXELLE RED	TOUJOURS MOI	VIRGIN
8	NEW	FRANCIS CABREL	HORS SAISON	SONY
9	NEW	SKUNK ANANSIE	POST ORGASMIC CHILL	VIRGIN
10	8	2PAC	GREATEST HITS	JIVE/ZOMBA-ROUGH TRADE

SWITZERLAND (Media Control Switzerland) 04/11/99

THIS WEEK	LAST WEEK	TITLE	ARTIST	RECORDING	
1	1	... BABY ONE MORE TIME	BRITNEY SPEARS	JIVE/ MUSIKVERTRIEB	
2	2	CHANGES	2PAC	JIVE/MUSIKVERTRIEB	
3	6	DIE FANTASTISCHEN VIER	MFG	SONY	
4	4	NIE WIEDER SARA	BMG		
5	5	PRETTY FLY (FOR A WHITE GUY)	THE OFFSPRING	SONY	
6	3	MARIA BLONDIE	BEYOND	BMG	
7	7	STRONG ENOUGH	CHER	WARNER	
8	10	CHINA IN YOUR HAND	FUSION	BMG	
9	9	BIG BIG WORLD	EMILIA	UNIVERSAL	
10	NEW	WE CAN LEAVE THE WORLD	SASHA	WARNER	
ALBUMS					
1	3	ANDREA BOCELLI	SOGNO	UNIVERSAL	
2	1	BRITNEY SPEARS	... BABY ONE MORE TIME	JIVE/ MUSIKVERTRIEB	
3	4	GOLA	UT U DERVO	SOUND SERVICE/PHONAG	
4	2	DI BOBO	WWW.DJBOBO.CH—THE ULTIMATE	MEGAMIX '99	EMI
5	5	GOTTHARD	OPEN	BMG	
6	9	CHER	BELIEVE	WARNER	
7	10	MODERN TALKING	ALONE (THE 8TH ALBUM)	HANSA/BMG	
8	8	THE OFFSPRING	AMERICANA	SONY	
9	6	ZURI WEST	SUPER 8	WITRA	
10	NEW	SKUNK ANANSIE	POST ORGASMIC CHILL	VIRGIN/EMI	

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DOMINIC PRIDE

FRENCH CULTURAL-EXPORT achievements now include the coveted No. 1 position on the British singles chart, after Mr. Oizo takes the top slot there for the second week. "Flat Beat" is a stripped-down techno track with a repetitive single-note lead line from an analog synth. The single's current success stems from its use in the quirky TV ad for the Levi's Sta-Prest clothing brand featuring the puppet Flat Eric. It's a coup for Paris-based techno label F-Communications, better known for the super-cool house of Laurent Garnier. "Flat Beat" is the product



FLAT ERIC & DUPIEUX

of Parisian artist Quentin Dupieux, who also directed the TV ad. In Europe, the single, released March 22, is distributed by the Belgian indie Play It Again Sam (PIAS), except in Germany, where it goes through the PIAS/edel joint venture Connected. "Flat Beat" is also No. 2 in Music & Media's European Hot 100 singles, No. 3 in Ireland, No. 5 in Italy, and No. 6 in Germany. It's a chart entry at No. 10 in the Netherlands.

CHRISTIAN LORENZ and DOMINIC PRIDE

CHRISTIAN FALK'S debut solo album, "Quel Bored" (Global Music Pulse, Billboard, Feb. 20), is set for a release through Atlantic Records in the U.S., says Warner Music Sweden. The set, featuring eight different lead vocalists, among them Robyn, Stephen Simmonds, Neneh Cherry, and Jevetta Steele, was presented—along with releases by Ingy, Conny Bloom, Dilba, and Eva Dahlgren—at the company's annual spring showcase, held March 22 in London. ANDERS LUNDQUIST

HOT SALSA is invading the cold north, with Universal Denmark signing a distribution deal for Jorge Cordero & Los Gran Daneses' self-recorded album "Al Tiempo" (In Time). The 10-track set offers traditional salsa themes, along with cumbia, tango, mambo, cha-cha, and rumba. An exiled Cuban, Cordero leads a 15-man, mostly Danish band that has been touring his adopted country. "It's great," he says. "In Denmark, where they're not used to that type of music, they throw themselves onto the dancefloor even though they don't know the steps, and that doesn't happen in places where salsa is familiar." Cordero charted five years ago in the U.S. with his debut album, "Rompiendo El Hielo" (Breaking The Sky), on the Top Ten label. Three years later, "Del Norte Y Tropical" was released on PolyGram in Denmark. Cordero is talking with potential distributors in other territories for "Al Tiempo." CHARLES FERRO



CORDERO

their footsteps. The day after shooting an accident scene that wrote her character out of the plot, 22-year-old McCutcheon flew to New York to begin her debut solo album for the Virgin U.K. label Innocent. The first single, "Perfect Moment," was written by Wendy Page and Jim Marr, who produced "Honey To The B," the debut album by 16-year-old Innocent singer Billie. "Perfect Moment" was released in the U.K. on April 5 and is expected to debut in the top five. The song is a sweeping ballad in the style of Celine Dion, but McCutcheon insists that her role model is someone else. "If I am the U.K. version of anything, I'd want it to be Barbra Streisand," she says. McCutcheon's as-yet-untitled album will be released later this summer. NIGEL WILLIAMSON

GDANSK, POLAND-BASED indie label Biodro Records has amassed eight nominations for its two-act roster at this year's Fryderyk Awards, to be held Saturday (10) in Warsaw. The band Kury received four nominations: group, alternative album (for its second album, "P.O.L.O.V.I.R.U.S."), and song and video for "Jesienna Deprecha" (Autumn Depression). The band's leader, Tymon Tymanski, got two nods: lyricist of the year and composer of the year. The band Scianka got a nod for alternative album for its Stooges-inspired "Statek Kosmiczny" (Spaceship), also nominated for debut album. Tymanski, who co-produced both nominated albums, is also co-founder of Biodro and leader of the avant-garde jazz group Milosc and other formations. "I established the label to promote my music the way I wanted to," says Tymanski, "to avoid being categorized." Distributed by established indie label SP Records, "P.O.L.O.V.I.R.U.S." has sold 8,000 copies, and "Statek" has sold 3,000, according to Biodro. BARNABY HARWARD

INTERNATIONAL INTEREST in the cross-cultural, South African-based project Egyptian Nursery and its debut album, "New Anthem," is mounting, says the band's record company, Fresh Music. "Midem was key in stimulating interest in Egyptian Nursery, and we've had approaches from companies in France, the U.K., and the States," says the independent label's managing director, Benjy Mudie. "We're not rushing into a deal... we want to make sure we choose a partner that's really committed." Based in Johannesburg, Egyptian Nursery is Mauritian Ariane Bechard, Scotsman Craigie Dodds, and Mojame Kalume from the Democratic Republic of Congo. This cultural mixing pot makes for one of the most intriguing sounds to emerge from South Africa in recent times, with a mix that includes rapping in French and Lingala, trip-hop grooves, and poly-African beats. "This is very much a fluid project, as opposed to a conventional band," says Dodds. "We're working on our next album, which will include tracks reflecting the distinct sounds of each member." DIANE COETZER



EGYPTIAN NURSERY

Universal Music Revamps Danish Distribution

BY CHARLES FERRO

COPENHAGEN—Universal Music here is taking a two-pronged approach to speeding up distribution. Universal Denmark managing director Jens-Otto Paludan says the new system is based on a combination of the Danish company GDC, which distributes most major labels here, and Universal's central distribution warehouse in Hannover, Germany.

The German site was PolyGram's main distribution point, but throughout 1998 PolyGram had difficulty delivering to Danish customers on release dates, and the company was often unable to meet demands for deliveries of hits within 24 hours of order.

Under the new system, best sellers will be stocked at GDC in Denmark, giving stores a local supplier of the hottest product. "It's an excellent idea," says Paludan. "Merchants can order everything through one place, GDC, and it will clearly im-

'It's an excellent idea. Merchants can order everything through one place'

prove deliveries of our hits.

"Universal has worked with GDC before, but now we've combined distribution. All the big sellers—that might be the top 100 or 200 titles—will be stocked at GDC. This means that 80% to 90% of our sales volume will be at GDC." The remaining repertoire will be delivered from Hannover.

"That's where our back catalog products will come from, so it will be valuable when we have catalog campaigns," says Paludan. "At the same time, we won't run the risk of having inventories pile up here in Denmark. Before this, we had to place orders for a certain number of units of a catalog title."

All Danish retail orders will be placed through GDC. Titles in stock there will be packed for immediate delivery. Orders for all other products will be transmitted to Hannover, where they will be consigned for overnight delivery to GDC, which will then deliver directly to customers and be responsible for invoicing.

"Retailers will have access to our entire catalog through GDC," Paludan adds. "And I don't expect the time between an order being placed and actual delivery to a store to exceed 72 hours." Universal expects the new system to be fully implemented by July 1.

EMI Italy Splits Label, Manufacturing Units

BY MARK DEZZANI

MILAN—EMI Music Italy split its label activities and CD manufacturing and distribution operations into two distinct entities, effective April 1.

The CD plant and distribution center at Caronno Pertusella on the outskirts of Milan will become EMI Operations Italy Spa, while all label activities remaining there, such as administration, will be moved to EMI Music Italy's central Milan offices. Vico Dello Iajo, formerly operations manager at the CD plant, becomes director general of the new entity and will report to EMI Music Worldwide offices in Lon-

don.

Riccardo Clary remains president of EMI Music Italy and director general of Virgin Music Italy. Clary—who was promoted to president one year ago after turning around the fortunes of



Virgin Music Italy as director general—says, "We are closing my first year in charge, which has

seen many changes. Apart from success with international repertoire such as Cartoons, Blur, and Robbie Williams, we have doubled revenue on local repertoire and created some solid projects for

our strategic marketing division. The separation of our label and other activities will allow us to give more emphasis and focus in all areas."

Dello Iajo, who has been with EMI Italy for 26 years, says his objectives are to expand the client base for the CD manufacturing plant and to further modernize the distribution activities.

"We have the capacity to produce 30 million CDs a year," says Dello Iajo. "In 1998, we produced 26 million units—mainly for EMI and Virgin Music Italy and our European affiliates—and I will be seeking to find new clients outside of the EMI group."

Major Record Companies Warned To Get Online

BY NIGEL HUNTER

LONDON—A warning to major record companies that they are in danger of being left behind in the world of the Internet was sounded at a one-day conference on its opportunities and implications convened by the U.K. Music Publishers' Assn.

The speaker with the message was Tony Feldman, a digital media analyst who heads the Informed Sources con-

sultancy, which specializes in interpreting the impact of new media on traditional businesses. He perceives independent record labels and individual artists as bypassing the majors.

"The independent labels have been among the first to experiment on the Internet," said Feldman, "while the majors on the whole are hanging back, unsure of what moves they should make. The day may be over for the

domination by the major record companies, with the erosion of packaging of tracks into albums and buyers opting for top tracks only. Rights owners need to seek new payment models, based, for instance, on download frequency per track or subscriptions allowing download of a prepaid number of tracks. Rights owners may have to deal with a new generation of exploiters."

He added that in the online environment the majors face a bleak future unless they move decisively and soon. "They face loss of dominance over key promotional channels and distribution infrastructure, and there is an urgent need for them to own and legitimize the digital distribution environment."

Feldman commented that Web sales of music carriers have been "modest" so far, worth about \$100 million in 1998 but predicted to grow to \$1.4 billion by 2002. Internet transactions represent about 8% of total U.S. carrier sales.

"Market leaders in music carrier sales are CDnow/N2K and Amazon, and sales are predominantly of back catalog and niche material in direct contrast to the situation in High Street retailing. Consumers are buying because it's convenient, open all the time, and with extensive catalogs available. The product range is searchable, and audio streaming enables people to try before they buy."

Feldman noted that there are more than 10 million MP3 users, including about 200,000 Rio players. "There are a lot of MP3 college users in the States, and there is a dangerous culture emerging that music is or should be free."

He said he regarded the situation for music publishers as "potentially exciting." There will be new channels and platforms of exploitation, and possible new partners and exploiters of their rights. Piracy remains a serious threat, however, he added, and there is a need to press for international consensus on rights management and copyright control.

Territoriality in rights on a long-term basis "will wither" with implications for present subpublishing arrangements.

PRICING PLAUDITS FOR UNIVERSAL CANADA

(Continued from page 61)

from \$13.53 to \$14.85 Canadian (\$8.78 to \$9.77)—formerly its price for superstar product. However, no other multinational based in Canada followed its lead, and retailers reacted by raising the store price of PGD product \$1-\$2 Canadian (\$0.66-\$1.32) above other front-line titles from PGD's competitors and scaling down reorders of new PGD releases.

"The PGD strategy was that other labels would follow [with higher pricing], but nobody did," says HMV's Whiteman. "Then PolyGram stood out like a sore thumb. What they did, in principle, made sense, but we just lost further mar-

gin because [retailers] competed at their old pricing."

"Adjusting the PolyGram [pricing] was long overdue," concludes Orr. "PGD was out there alone for two years. [The Vancouver] market is very aggressively priced, and we had product selling at retail for less than what I was paying PolyGram."

"You will no longer see a \$2 disparity at stores with PolyGram product," predicts Sunrise's Baker. "PolyGram was just a little too far out there. Obviously, Universal felt the same way."

The exchange rate used in this story is \$1.52 Canadian to \$1 U.S.

'CANDLE' STILL BURNING ON CANADA'S CHART

(Continued from page 60)

Doug Spence, director of the Canadian operations of SoundScan, says the lengthy chart run of "Candle In The Wind 1997" is due to Canada's dire singles market.

"It's showing up on the chart only because there's no singles market here," he says. "It's selling 600 units a week, but [sales are] winding down." Total sales for singles are normally in the region of 2,000 to 6,000 units.

With product bought earlier, such mass merchants as Zeller's, Sears, and WoolCo account for the bulk of the single's current sales, but many traditional music accounts still carry the title.

"Our [Toronto flagship] Yonge Street store has never been out of the single," says Cam Mitchell, buyer with

Roblan Distributors, which operates 65 Sam the Record Man stores nationally.

"We've got a few thousand [copies] knocking about, which is probably more than we need," says Roger Whiteman, VP of purchasing for HMV Canada, which operates 97 stores nationally. "We overbought on our second buy due to it being limited and wanting to ensure there were copies in the stores."

However, most traditional music retailers have long sold out their stock of the single.

"I don't have a single copy," says Tim Baker, buyer with Ontario-based Sunrise Records, which operates 33 stores. "When it began dying off, I didn't order any more. Nobody cares about it anymore."

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New Universal Is Top Albums Distributor For 1st Quarter

Also No. 1 With R&B And Country Sets; BMG Tops In Singles

ED CHRISTMAN

NEW YORK—In its first quarter with PolyGram counted under its umbrella, the newly configured Universal Music and Video Distribution (UMVD) dominated the U.S. industry, claiming the No. 1 spot in distribution market share for both total albums and current albums, as well as country albums and R&B albums.

UMVD's dominance was so complete that the company won the first two categories by almost 10 percentage points each and the latter two by more than 13 percentage points each.

BMG Distribution prevented a

UMVD sweep by winning the crown as the No. 1 singles distributor. The company also posted a strong showing in current album market share, coming in as the No. 2 distributor.

WEA, which had been the traditional leader through the 1990s, came in second in total album market share but stumbled to fourth place in current album market share.

The market-share rankings are for the period beginning Jan. 4 and ending March 28. They are determined by Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information for all formats and configurations from retailers, rack accounts, and other merchants, including mail-order companies and online stores. The accounts that provide the data generate 85% of U.S. music sales, and SoundScan projects totals for the entire U.S. market.

Market-share tallies for albums

and singles include all formats and genres available in the respective configuration. The market shares for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres. In calculating current market share, SoundScan counts only those album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums).

In addition to having a commanding lead over its competitors, Universal, which completed its acquisition of PolyGram in December 1998, managed to improve on the performances that the two companies posted last year, if their numbers for the corresponding time period are combined. In the first quarter this year, UMVD had a total album market share of 26.7%, vs. the 22.4% that PolyGram's and Universal's market shares added

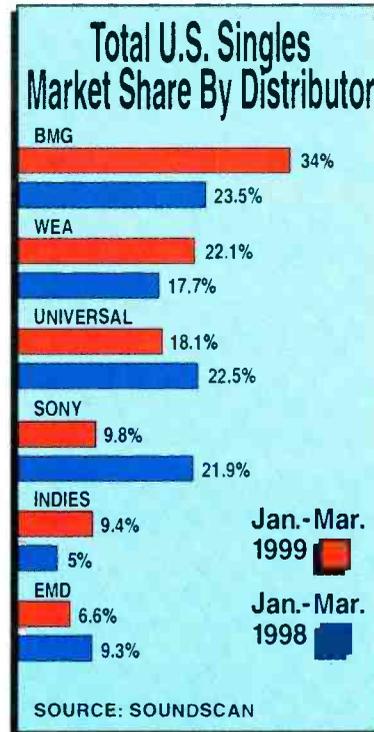
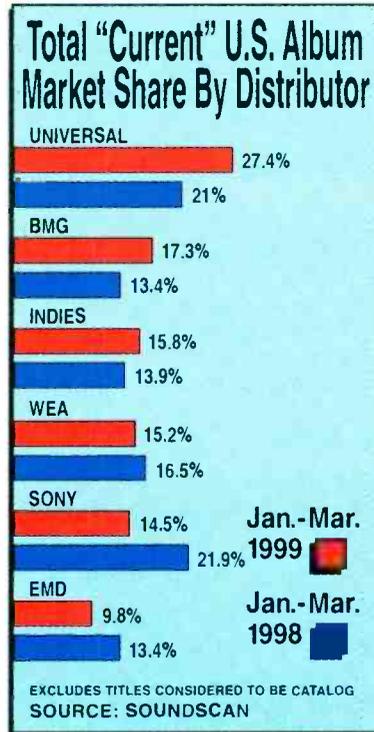
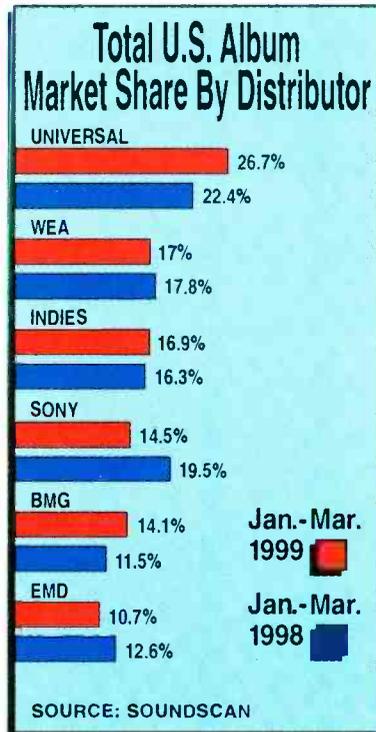
up to in 1998's first quarter.

In obtaining king of the hill status, UMVD showed across-the-board strength, coming in No. 1 in each of the following genres: alternative, hard rock, jazz, rap, and gospel. Also, it was the No. 1 distributor in soundtracks, catalog, and deep catalog and the No. 2 distributor in new age and classical. It was also No. 2 in placement of albums on Billboard's Heatseekers album chart.

WEA placed second in total U.S.

album market share, garnering 17%, down from the 17.8% it had last year in the corresponding period. As the No. 2 distributor, WEA was helped by its performance in the alternative, hard rock, and jazz genres, where it was the No. 2 distributor in each as well as the No. 2 distributor in catalog and deep catalog.

Independent distributors collectively gathered 16.9% in total album market share for the first quarter; up
(Continued on page 67)



Study Finds Drop In Jazz Fans, But There's Hope Online

ONE OF THE MOST striking statistics from the annual consumer profile released recently by the Recording Industry Assn. of America concerned the state of jazz.

According to the survey, the proportion of respondents who said they purchased jazz recordings fell to a lowly 1.9% last year. In 1997 it was 2.8%; the year before that, it was 3.3%. A decade ago, jazz was named by 4.9% of consumers. So, in 10 years the genre has fallen three full percentage points, starting out at a relatively low base. If that rate were to continue, the genre wouldn't be around a decade from now.

Why this decline?

Some say that there have been no artists of the stature of, say, Miles Davis to come along in recent years to dominate and rejuvenate the field. Indeed, a look

at a recent Top Jazz Albums chart reveals that the top four titles are all compilations, mostly of older material. A list of the top jazz albums of 1998 shows Harry Connick Jr. in first place and Diana Krall in second place.

These are respected artists, to be sure, but they don't yet have the worldwide prestige, following, and name recognition of a Davis, a Duke Ellington, or other giants of the past. In the contemporary jazz field, Kenny G., as usual, led the pack last year, but that was only with a greatest-hits collection.

There is some hope for the future of jazz, though, and it might be

in cyberspace. Strategic Record Research, a unit of the West Hollywood-based Left Bank Organization, polled consumers last year and asked them if they were active buyers of
(Continued on page 71)

BUYING TRENDS



by Don Jeffrey



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HANDLEMAN has completed the sale of its wholly owned subsidiary in Argentina to an Argentine music production and distribution company.



Handleman, as part of the reorganization it announced last year, is exiting the Argentina market due to "ongoing losses and limited prospects for significant profitability." The Troy, Mich.-based distributor says it is "continuing to evaluate" its

other Latin American operations.

TCI MUSIC, operator of the Box, SonicNet, and Digital Music Express, has received a proposal from its 86% owner, Liberty Media, that will transfer Liberty's Internet and interactive assets to TCI Music and create a new company, Liberty Digital. Liberty Media will own 94% of the new entity. In other news, TCI Music reports that revenue from continuing operations increased 157% last year to \$84.5 million. Cash flow rose 42% to \$8.2 million from \$5.8 million.

MEDIA METRIX, the Internet audience-measurement firm, has launched a weekly syndicated audience ratings service for Internet sites, called the Media Metrix Weekly Flash. Among the first week's findings, the firm said, was a surge at the online video store reel.com following the Academy Awards ceremony.

AUDIO BOOK CLUB, which has become the largest direct marketer of audiobooks through the acquisition of two competing companies, reports that 1998 gross sales rose 47% to \$22.2 million, although the net loss widened to \$6.9 million from \$4.9 million the year before. The company attributes that loss to recruitment of new members and marketing programs to build awareness of the brand. Recently the company acquired Audiobooks Direct, a unit of Doubleday Direct. Last year it bought the Columbia House Audiobook Club.

RENTRAK, the revenue-sharing video distributor, says that the Superior Court for Los Angeles County has rejected claims that video retailer Hollywood Entertainment had made against Rentrak. Rentrak had filed suit against Hollywood, charging that it had violated a revenue-sharing video distribution pact with Rentrak. Hollywood countercharged that any misreporting of video rental transactions was Rentrak's fault, a claim that the court has rejected.

VIACOM, the parent of MTV Networks, Blockbuster, and Paramount Pictures, announces that it will buy back up to \$500 million worth of its common stock. In other news, Viacom has granted stock options valued at \$104 million to its three top executives, \$52 million of which go to chairman/CEO Sumner Redstone.

RECOTON, a manufacturer of consumer electronics accessories, has signed an agreement with satellite radio company CD Radio to develop and manufacture receiver hardware for CD Radio's digital satellite-to-car subscription-radio service. CD Radio's service (50 channels of commercial-free music and 50 channels of news, sports, and entertainment programs) is scheduled to be launched in the fourth quarter of 2000. CD Radio has also contracted with Delphi Electronics Systems to develop the receivers.



AMAZON.COM says that it will sell exclusively online a new live album from Cheap Trick for 60 days beginning April 20. The album, "Music For Hangovers" on Cheap Trick's own Unlimited label, will be available at retail June 15, distributed by independent Proper Distribution. It was recorded during performances April 30-May 3, 1998, in Chicago.

MTV ONLINE will offer an exclusive free MP3 download of VJ Jesse Camp's debut single on Hollywood Records, "See You Around," from April 10-19. A full-length video of the song will be on MTV Online starting April 19.

UNAPIX ENTERTAINMENT, a distributor of special-interest home video, says revenue increased 13% last year to \$36.5 million from \$32.1 million the year before, while net income fell 92% to \$110,000 from \$1.3 million. The New York-based company attributes the decline to nonrecurring charges of \$333,000 in the fourth quarter and a loss in the third quarter.

UNIVERSAL STUDIOS is said to be selling its 51% stake in film-production company October Films and another movie company, Gramercy Pictures, to USA Networks. The deal is reported to be worth \$150 million-\$200 million, according to reports. USA Networks operates cable TV networks and Ticketmaster. Gramercy was acquired by Universal's parent, Seagram, in the purchase of PolyGram last year.

Indie Rock Label Victory Builds Success From Ground Up, With Principles Intact

BY DYLAN SIEGLER

Victory Records, a Chicago-based independent label founded a decade ago when Tony Brummel and a friend pooled \$1,200, has been rewarded for its multitiered approach to distribution. Last year it grossed nearly \$4 million.

Victory is known for its self-proclaimed "in your face" roster of hardcore, punk, rockabilly, and ska acts. And like the bands that make up the Victory roster, Brummel says the label's success lies in never compromising its principles.



Victory's approach is rooted in loyalty to the indie retailers and distributors that suckled it in its infancy. "When we started, we needed to sell to whoever would be able to move our product," says Brummel, adding that earlier in the '90s, the hardcore record business was not only more regionally oriented but less jaded. "We're sensitive to the fact that we can't stab in the back all the people who helped us then."

While the label relies on the mainstream power of the large independent distributor RED at the top of the food chain, it also sells to smaller indie distributors like Smash in Los Angeles, Revolver in San Francisco, Choke in Chicago, and the Northwest Alliance of Independent Labels in Portland, Ore. Victory sells to smaller distributors on 60-day terms, explains Brummel, while RED works with the label on a gross billing system.

RED, which covers the major retail chains for Victory, generates more than three-quarters of the

label's billing, while the portfolio of boutique distributors taps the smaller retail market. And, with distributors in 17 countries outside the U.S., Victory acts like All Out War, Cause For Alarm, Skarhead, and label best seller Snapcase are entering many world vernaculars.

"Everyone in the retail world can get our product," says Brummel. "We owe it to our bands that anyone can get their records and not compromise their beliefs." He is referring to the sometimes extreme, often-strict ethics of the hardcore and punk fanbase, whose actions—from diet to record purchases—are affected by the subculture's radical politics.

"Some won't buy from RED because it's owned by Sony, or from whoever in Chicago because they don't like Chicago," says the label owner. "Everyone has a different agenda they're after, and hopefully distributing this way, people can get our product issue-free," he says.

Victory's sensitivity to the quirks of its market is not a cash-generating ploy, however. Brummel says he began Victory because he saw a need for another label in a musical genre he already identified with and considered himself part of. He is proud that the label has grown without major-label sponsorship or outside contributions.

As the label's Web site declares, "Victory's objective has never been to solely reap profits from the bands' music, but to hopefully break even through the release of music that... has importance and a significant

message."

Brummel says he remains driven by the genre's rebellious streak. "I wake up every morning feeling like we're fighting a system we've hard-ly broken into, and everyone here feels the same way."

The fighting spirit, embodied by the label's stout bulldog logo, comes across in the way Brummel does business. Cyril Kaye, senior VP of Victory's exclusive Canadian distributor, Koch International Canada, says, "We love the people at Victory. They're very aggressive and focused on their marketing. They're hands-on people, straight to the point, with no hidden agendas."

ATTRACTING ARTISTS

Alan Becker, VP of product development at RED, says that Brummel's modus operandi is similar to the success stories of other rock labels, like Roadrunner, Epitaph, and Mammoth. "He has the charisma to attract artists that are very much born to break through," says Becker. "In the two years we've been with Victory, they've grown dramatically—in fact, they've doubled with us."

Becker adds that as the mainstream appeal of Victory's acts has grown, "Brummel has given up a lot of his nonexclusivity to RED to further his business. As it continues to grow, he will need to call upon more of RED's resources to move ahead." RED honors nonexclusive distribution deals with other labels, but Becker stresses that "each label needs to grow in a very special way." Victory's market dictated that word-of-mouth and grass-roots sales remain part of the distribution plan.

"RED liked us, they liked me, and they liked what we were doing," says Brummel about the circumstances that brought about the distribution deal. "They have an incredible online system for inventory, checking daily orders from retailers, and different types of online analysis I take advantage of every day."

Outside of the U.S., Victory's largest markets are the Benelux (Belgium, the Netherlands, and Luxembourg) and Japan, which have moved ahead of the label's former international leader, Germany. Brummel says he garnered international distribution through "simple persistence, continually sending packages and E-mails and contacting distributors nonstop until they'd meet with me at MIDEM."

Victory's slick Web site (www.victoryrecords.com), which Brummel calls "a live advertisement, 24 hours a day, that can be updated on the fly," receives 3,500-7,000 viewers per day, he says. While some consider the rise of the Internet traditional retail's death knell, Brummel says that while the site does sell CDs, "people still go to Tower, Camelot, and Trans World to buy the new Hatebreed CD, and then they go to the Web site to buy the sweatshirt,"

(Continued on page 71)

EXECUTIVE TURNTABLE

DISTRIBUTORS. RED Distribution in Minneapolis promotes **Ron Backer** to manager of national accounts. He was Dallas sales manager.

RED Distribution in New York promotes **Wardell Mahone** to urban marketing rep, Northeast. He was product marketing coordinator.

HOME VIDEO. Kenneth R. Graffeo is named senior VP of marketing at Universal Studios Home Video in Universal City, Calif. He was senior VP of marketing at PolyGram Video.

Kim Sullivan is promoted to VP of sales at Ventura Distribution in Ventura, Calif. She was director of sales.

Rick Finkelstein is named senior VP of corporate development and strategic planning at Universal Studios in Universal City. He was executive VP of PolyGram Filmed Entertainment.

DVDMAGS in Hollywood names **Jan Cox** director of acquisitions. She was director of international animation at Palm Pictures/Manga Enter-



BACKER



MAYER

tainment.

RETAIL. The Good Guys! in San Francisco promotes **Cathy Stauffer** to VP of quality and marketing. She was VP of marketing.

NEW MEDIA. Kevin Mayer is named senior VP of Buena Vista Internet Group in North Hollywood. He was senior VP of strategic planning at the Walt Disney Co.

MUSIC VIDEO. VH1 in New York promotes **Eddie Dalva** to senior VP of programming, acquisitions, and co-productions. He was VP of programming, acquisitions, and co-productions.

NEW UNIVERSAL IS TOP ALBUMS DISTRIBUTOR FOR 1ST QUARTER

(Continued from page 65)

from 16.3% in the same period last year. The group's performance was boosted by a strong performance in classical and in placement of albums on the Heatseekers chart. The indies were the No. 1 distributor in each category, and the No. 2 distributor in Latin and gospel.

Sony Music Distribution, which was the No. 1 distributor in 1998's first quarter, stumbled to fourth place in total album market share for the first three months of this year. The company accumulated 14.5%, down five percentage points from the 19.5% it had last year in the first quarter. Sony was aided by being the No. 2 distributor in the Latin and soundtracks categories.

Although BMG Distribution was the No. 5 distributor, the company improved its performance in total album market share by 2.6 percentage points. It finished the quarter with 14.1%, vs. 11.5% in the first quarter. The company received a boost from new age, where it was the No. 1 distributor in the first quarter.

EMI Music Distribution (EMD) finished in last place with a 10.7% total in total album market share, down almost two percentage points from its first-quarter 1998 performance. EMD distinguished itself as the No. 2 distributor in rap albums in 1999's first quarter.

As for current album market share, UMVD's performance was even stronger than in total album market share. The company finished the quarter with 27.4%, up from the 21% total that results when the 1998 market shares for PolyGram and Universal are combined.

UMVD's big albums during the first quarter included Shania Twain's "Come On Over," DMX's "Flesh Of My Flesh, Blood Of My Blood," Eminem's "The Slim Shady LP," 2Pac's "Greatest Hits," and Jay-Z's "Vol. 2... Hard Knock Life."

In its climb up the current album market share ladder, BMG Distribution enjoyed an almost four percent-

age point gain. This year in the first quarter, the company gathered 17.3%, vs. 13.4% in the same period last year.

BMG's top sellers in the first quarter included Britney Spears' "... Baby One More Time," TLC's "Fanmail," 'N Sync's self-titled album, R. Kelly's "R.," and the Backstreet Boys' self-titled album.

The independent sector, the No. 3 distributor for current albums, posted a nearly two percentage point increase in market share. It finished the quarter with 15.8%, compared with 13.9% in the first quarter last year. The biggest-selling album from the indies was "World Wrestling Federation: WWF The Music Volume 3." (Koch).

WEA was the No. 4 distributor in current albums in the first quarter with a 15.2% share, down from 16.5% in last year's quarter. WEA's big albums in the first quarter were Cher's "Believe," Everlast's "Whitey Ford Sings The Blues," Jewel's "Spir-it," and Sugar Ray's "14:59."

The No. 5 distributor, with a 14.5% share, was Sony, which suffered a more than seven percentage point decline in current album market share from the first quarter last year, when its total was 21.9%. EMD placed sixth with 9.8%, down from the 13.4% it had in the first quarter last year.

In singles market share, BMG Distribution remains by far the dominant distributor. The company finished the first quarter with 34%, up from the industry-leading total of 23.5% it had in the same time frame last year. As befitting its status as the No. 1 singles distributor, BMG pulled off an almost Herculean feat in the first quarter, racking up the No. 2 to No. 6 singles in terms of sales. They were, in order of rank, Monica's "Angel Of Mine," Whitney Houston's "Heartbreak Hotel," Britney Spears' "... Baby One More Time," Deborah Cox's "Nobody's Supposed To Be Here," and the Backstreet Boys' "All I Have To Give."

WEA, the No. 2 singles distributor, laid claim to the No. 1-selling single

for the first quarter, Cher's "Believe."

In practically the only category that UMVD failed to show improvement, the reconfigured company placed third in singles market share with an 18.1% total, down from the 22.5% total the two companies' shares added up to for the first quarter last year.

Coming in No. 4, Sony suffered a big drop in singles market share, finishing the first quarter with 9.8%, down from the 21.9% it had in the first quarter last year. It was followed by the independent sector, which placed No. 5 with a 9.4% share, and EMD, which was sixth with a 6.6% slice of the pie.

As the top country albums distributor with a 32.1% share, UMVD improved on the total of 27.9% that

PolyGram's and Universal's market shares added up to last year in the first quarter. Sony Music rode a more than seven percentage point gain in market share to the No. 2 spot for country albums. The company finished the first quarter with 18.1%, up from 10.8% in the same period last year.

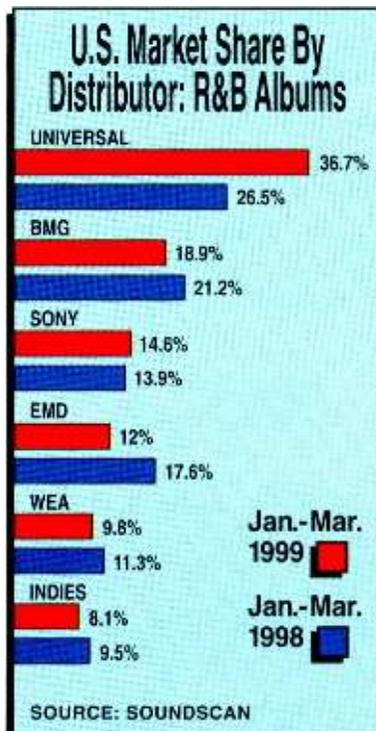
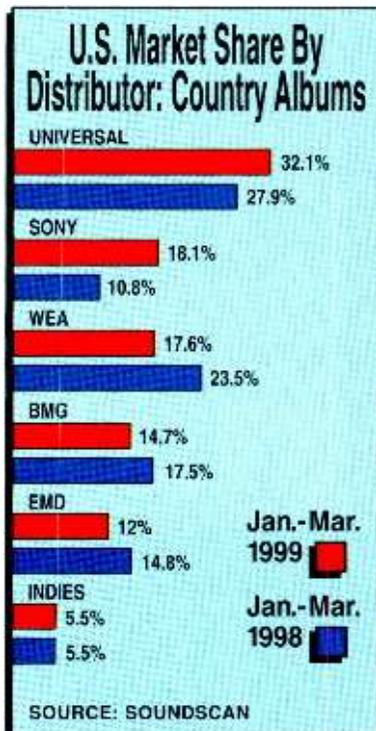
WEA came in No. 3 with 17.6%, down from the 23.5% it had last year during the same time frame. BMG also suffered a market share decline, this year placing No. 4 with 14.7% for the first quarter, vs. the 17.5% it had last year. EMD was No. 5 with a 12% share, and the independent sector, collectively, placed sixth with a 5.5% share.

In R&B albums, UMVD far outpaced the rest of the industry as well

as the combined performance of its predecessor companies last year. The company finished with a 36.7% total, while last year Universal's and PolyGram's combined market shares for the first quarter totaled 26.5%.

In addition, UMVD almost doubled the total of the No. 2 distributor, BMG, which finished the first quarter with an 18.9% share, down from the 21.2% it had in the corresponding period last year. The No. 3 distributor was Sony, which enjoyed a small uptick to 14.6% in the first quarter, compared with the 13.9% it had in last year's quarter.

EMD placed fourth with a 12% slice of the pie, down from the 17.6% in 1998's first quarter. WEA was No. 5 with 9.8%, and the independent sector was last with 8.1%.



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Merchants & Marketing

The Wiz Implements Strategy To Rebuild Chain's Dominance

SOME RECENT CHANGES at the Wiz are hard to miss. Nobody Beats the Wiz anymore. The chain is now simply known as the Wiz. Its new advertising slogan is "The Wiz: Your ticket to total entertainment." And thankfully, it's not being incorporated into the store's logo. Also, the company's headquarters has moved from Carteret to Edison, N.J. But that's not all that's changed since Cablevision—the giant cable company that also owns Madison Square Garden, the Knicks, and the Rangers, among other properties—took over the chain in February 1998.



The new management team—president Bill Marginson, founder and former president of Yes Appliances; executive VP Tasso Koken, a holdover from the chain's prior management; and VP of merchandising, music and movies, George Meyer—has spent the last year getting the chain back up to speed. And believe me, they had their work cut out for them. When the Wiz filed for Chapter 11 on Dec. 16, 1997, it looked like the company was heading for an almost-certain liquidation if a buyer for the chain couldn't be found. Nor was the new owner greeted with open arms by suppliers, since most of the \$100 million paid by Cablevision went to its bank, Congress Financial, with nothing set aside for vendors. But the new owner managed to work through that problem (Retail Track, Billboard, May 16, 1998) and set about

rebuilding the chain. All indications are that not only is the Wiz a comeback chain, but it is once again a force to be reckoned with in New York. According to label executives who attended meetings with Wiz execs at the annual convention of the National Assn. of Recording Merchandisers (NARM), the chain's management is said to have estimated its music market share in New York at about 13% for its 39 stores. That compares with about 3% during its troubles in the fourth quarter of 1997 and 19% at the chain's peak when it had 55 stores in 1996.

Says one senior distribution executive with one of the majors, "We have been very happy with these guys." He notes that the chain is meeting its business plan and moving some big numbers on hit titles the way it did before it ran into trouble. At NARM and other meetings with vendors, the Wiz executives talked about many forthcoming plans that intrigued me to no end, so I reluctantly called them up to see if they would want to share some of those plans with Billboard readers.

You have to understand the source of my reluctance. While the Wiz has long been the most visible account in the New York market, the chain's former management was notorious for ignoring the press. To my surprise, the new team was willing to speak about its plans.

(Continued on page 70)

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AFIM To Induct Blackwell, Brown Into Indie Hall Of Fame

FAMED: The Assn. for Independent Music (AFIM) has tapped **Chris Blackwell**, founder of Island Records and currently head of Palm Pictures, and the late blues singer/pianist **Charles Brown** as the 1999 inductees into its Independent Music Hall of Fame.

The trade organization couldn't have picked worthier standard-bearers for indie music than veteran executive/entrepreneur Blackwell and musician Brown.

Most readers will be familiar with Blackwell's story, but the highlights bear recapping. Born in 1937 in London to an Irish father and Jamaican mother, he was inspired to pursue a life in music after spending six months in the U.S. in 1959. Taking the name of his company from an **Alec Waugh** novel, Blackwell founded Island 40 years ago.

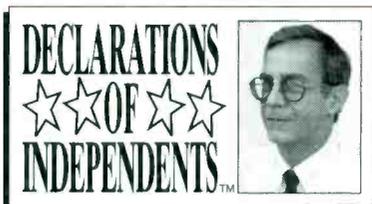
Originally headquartered in Jamaica and later in London, Island recorded some of Kingston's best-known ska talent and produced the music's first big international hit, **Millie Small's** "My Boy Lollipop," in 1964. Island made its first mark in the pop market with two groups featuring **Steve Winwood**: the **Spencer Davis Group** and **Traffic**.

By the late '60s, Island's roster included **Free**, **Spooky Tooth**, **Mott The Hoople**, **John Martyn**, **Jethro Tull**, and **King Crimson**; producer **Joe Boyd** brought **Sandy Denny**, **Richard Thompson**, and **Nick Drake**, among others, to the label. The '70s saw Blackwell introduce reggae to the masses with the film and soundtrack album "The Harder They Come" and launch **Bob Marley & the Wailers** to worldwide stardom, along with other stars, such as **Toots & the Maytals**, **Burning Spear**, **Third World**, and **Black Uhuru**. Island's '80s luminaries included **U2**, **Tom Waits**, and **Marianne Faithfull**, as well as world music talents like **King Sunny Ade**.

Though Blackwell sold Island to PolyGram in 1989, he remains a key figure on the indie side today with Palm Pictures, which acquired Rykodisc last year. The Palm Pictures label has already put together a distinguished roster that includes former Island world music stars **Ernest Ranglin** and **Baaba Maal**, Cuban cowpoke and recent Flag Waver **Ned Sublette**, and electronic-music talents **Howie B** and **Mocean Worker**.

The many accomplishments of Brown, who died Jan. 21 (Billboard, Feb. 6), have been recapped all too recently in these pages. But it should be noted that Brown's career is inescapably intertwined with the history of the postwar indie labels. After making his mark as the lead singer of **Johnny Moore's Three Blazers** on Aladdin, Modern, and Exclusive, Brown charted hits in his own name on Aladdin. During the '60s, he recorded for King and Mainstream. He cut his 1986 comeback album for the indie Blue Side. And his last great records were released on Rounder's Bullseye Blues imprint.

Blackwell and Brown will be feted



by Chris Morris

at the Indie Awards banquet, on May 22, during AFIM's '99 convention at the Marriott Marquis in Atlanta.

LOUNGING AT AFIM: The participants in AFIM's nightly "Indie Lounge" talent presentations, which will take place at the Marriott Marquis, have also been announced.

On May 20, M.S. Distributing will present last issue's **Flag Waver**; **Big Bill Morganfield** (Blind Pig); **Kevn Kinney** (Evil Teen); and **Indigenous** (Paehyderm). On May 21, MDI will offer two of its Risk Records acts, **Underwater** and **My Superhero**. And on May 22, Navarre Corp. will feature **Leon Russell** (Sagestone) and **Rockapella** (J-Bird).

Bayside Entertainment Distribution will host both the opening reception May 19 and the Indie Lounge that will follow immediately, but details about the acts were unavailable at press time.

FLAG WAVING: It isn't often that we receive a tribute album and a new album by the subject of said tribute within a week of each other. But the **Ray Mason Band's** "Castanets," on Northampton, Mass.-based Wormco, and "It's Heartbreak That Sells: A



THE RAY MASON BAND

Tribute To Ray Mason," due April 20 from Somerville, Mass.-based Tar Hut Records, recently hit our desk almost simultaneously.

We hadn't encountered Mason's music before "Castanets." If you have heard of him, the chances are good that you're from New England, where he's something of a regional legend.

Mason himself says with typically exuberant good humor, "I'm known for about half a block—I'm working on three-quarters of a block."

Mason has developed his rep on the Eastern seaboard through more than three decades of sheer hard work.

He got his first guitar, a \$70 Sears Silvertone, in 1964, when he graduated from eighth grade—you can see it in the photo on the cover of "Castanets." ("My mother took that picture," Mason says.) He started buy-

ing singles at the age of 9 and has since amassed a collection of more than 8,000 45s. As a boy, he favored the music of the **Everly Brothers**, **Duane Eddy**, and **Sam Cooke**; like many kids his age, he became enamored of the **Beatles** and the **Stones** as a teen.

Mason has been playing in bands professionally since 1965 and wrote his first song in '67. He graduated from high school in 1968, and, he says, "I went on the road immediately after that." In that era, bands worked hard; he recalls, "You'd get done with four sets and go, 'Wow, that's really long,' and they'd go, 'Well, you've got two more!'"

Mason's diverse tastes in music and his long career as a performer

have resulted in some fine, roots-based rock'n'roll originals that bear comparison with the work of **NRBQ** (for whom he has frequently opened), the **Skeletons**, and **Rockpile**. Mason's band is terrific, too: It includes two former **Scud Mountain Boys**, bassist **Stephen Desaulniers** and guitarist **Tom Shea**, with drummer **Frank Marsh**. "Castanets" is chockablock with outstanding songs—we suggest you hear the title track, "Heaven In A Jar," "Breathing The Hopeful Rain," "True Love," and "Pop Dreams," but the whole album is an infectious delight.

The esteem in which Mason is held by his fellow musicians is reflected on "It's Heartbreak That Sells." Mason says, "I wasn't sup-

posed to know anything about it. My wife knew, but she wasn't supposed to tell me." Contributing artists, who all perform Mason-penned tunes, include **Eric "Roscoe" Ambel**, **Charlie Chesterman**, **Cheri Knight**, the **Incredible Casuals**, the **Ass Ponys**, and Tar Hut artists **King Radio** and **Angry Johnny & the Killbillies**.

Mason seems a little uncertain about how to take the homage, saying with a laugh, "Some people are going to think I'm dead!"

Mason will promote "Castanets" with an on-air appearance on **WRSI Greenfield, Mass.** "Up The Creek Show" on Monday (12) and a gig at Boston's **Lizard Lounge** on Thursday (15). He headlines the **Northampton Music Festival** on April 30.

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RETAIL TRACK

(Continued from page 68)

Koken confirmed reports that the Wiz plans to upgrade its existing stores. The company plans to do minor renovations in approximately 15 of its stores this year. But the company also plans to roll out a new prototype store design, and it appears that the first store to get that new look will be an existing outlet, possibly the store at Fifth Avenue and 45th Street, and probably before Labor Day.

Without specifying which store, Koken says the Wiz will do a "major renovation, which we are very excited about. It will be very interactive, including listening stations."

While he declined to give too many details, he adds, "We think it's a great evolution of our retail store and fits within our parent's new strategy for the Wiz." He says management would evaluate whether other existing stores would get the new design.

Other reports coming out of NARM indicate that the Wiz plans to open three new stores a year, although this year it will open only one. That store is said to be located in the Madison Square Garden complex. It will have three floors, one of which will have an entrance on the Penn Station concourse, giving the Wiz access to the thousands of commuters who use that train station every day. Koken sidestepped questions about expansion plans and the new store at the Garden by saying, "We are exploring all of our options for both the Wiz and our customers as to what makes sense."

After 10 years of having my phone calls completely ignored by the Wiz, I'll defend to the death the chain's right to give vague answers anytime it wants.

Similarly, a number of label executives report that the Wiz plans to start a frequent shoppers' club for the

music and video department. Again Koken says, "We are always exploring options but haven't made any decision." Good answer, says I.

But Koken confirmed that **Alan Skolnick**, music and movies buyer, has been given the task of improving the staff that works in the music and video department. Koken says that the Wiz has reinstated a staff position that the chain hasn't had in a number of years. "We will have a music supervisor [in each store] to oversee music and video," he says.

A key strategy for the new Wiz success will be how the chain and its sister companies build synergies for one another, according to label executives privy to some of the chain's plans. "For example," quotes one executive, "Cablevision has 2.5 million subscribers, and it owns MuchMusic, the music channel, and it is in 760,000 homes in New York. Also, Cablevision has been buying movie theaters, which have the same audiences that shop at the Wiz stores and attend basketball and hockey games. They will cross-promote all these businesses."

Also, he notes that Cablevision will be offering many digital products and services and that its subscribers will need devices being sold by the Wiz to take advantage of them.

In fact, Koken touched on Cablevision's grand vision for its companies when he was talking about an upcoming **Nas** in-store appearance at the company's store on Broadway in Greenwich Village.

He said the in-store will be a "big winner" for the Wiz, Sony, and Nas, who will perform a short set and then sign autographs. "Metro Channel and MuchMusic will be there to film it, two of our sister companies," for broadcast.

Net Companies Get Their Bids On Auction Biz

Tickets.com On The Rise As Major Player; Digital Club Festival Set

AUCTION MANIA: Amazon.com, Spinner.com, and Warner Bros. Online are among the latest online companies tapping into the profit potential of online auctions. The rising interest in online auctions comes as leading Web sites aim to expand their E-commerce and advertising-revenue business models.

Amazon.com's auction site, which can be accessed from its home page, includes more than 800 categories. Among the music items offered since the launch of the service March 30 are a rare printing of **Jim Morrison's** self-published poetry book "American Prayer," an autographed photo of **Frank Sinatra**, and a Fender Stratocaster guitar autographed by **Eric Clapton**. The service is open to individuals and small businesses through a button on the Amazon.com home page.



Spinner.com and CityAuction are teaming for a new co-branded music auction service, which is accessible from Spinner.com's home page.

The site, which sells CDs, vinyl records, cassettes, and music memorabilia, is being promoted through streaming audio ads, banner ads, and a link on its Web site, according to CityAuction founder **Andy Rebele**.

CityAuction, which is a wholly owned subsidiary of Ticketmaster Online-CitySearch Inc., will soon feature a promotional auction of merchandise from **Kenny Wayne Shepherd** and **Barenaked Ladies**, according to **Monica Lee**, CityAuction director of business development.

CityAuction already has co-branded auction sites with Internet service Snap, real estate site Owners.com, and directory service World Pages.

Leading auction site eBay has entered into a three-year strategic alliance with Warner Bros. Online that will result in the integration of eBay banners, buttons, and text links on Warner Bros. Online sites, including AcmeCity and the forthcoming Entertaindom. The alliance will result in cross-promotion links to music auctions for Warner Bros. label acts on both eBay and Warner Bros. Online sites, according to a Warner spokesman.

Neither company would confirm the terms of the deal, but the development follows eBay's recent \$75 million deal to include its auctions on America Online's proprietary service and Web site.

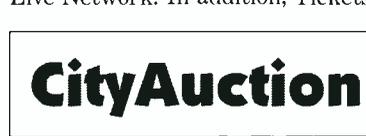
THAT'S THE TICKET: While Ticketmaster Online continues to be a dominant force on the Internet, the ticketing giant is getting some new competition from Tickets.com.

Tickets.com, which recently announced its intent to merge with tick-



eting-technology company Advantix, has secured \$30 million in private financing from several investors, including Jackson International, IMG/Chase Sports Capitol Partners, General Atlantic Partners, Attractor, idealab!, Bayview Investors, and Capitol Partners.

Tickets.com/Advantix is using the money to make two significant technology-focused deals. Tickets.com/Advantix has agreed to merge with TicketsLive, creator of the event management software PASS and Internet ticketing service TicketsLive Network. In addition, Tickets-



com/Advantix intends to acquire TicketStop, maker of Windows-based ticketing software.

These strategic deals expand the company's client base to more than 3,700 entertainment organizations, which will be integrated into the existing Tickets.com Web site, according to Tickets.com president/CEO **Thomas Gimple**.

The combined company now owns multiple forms of ticketing technologies, which will be used to form three or four niche ticketing products targeting physical performance venues, according to Gimple.

Tickets.com hopes to eventually sell last-minute bargain tickets for unsold inventory on performances at participating venues, says Gimple.

The emergence of Tickets.com as a new force in online and physical retail ticket E-commerce brings some healthy competition for Ticketmaster, which has long held exclusive rights to sell tickets at leading music venues.

DIGITAL MUSIC FESTIVAL: Dates have been set for the fifth annual Digital Club Festival, formerly known as the Intel New York Music Festival. The wired music event, which features more than 350 bands performing in 25 clubs, will be held July 20-23.

The event was originally sponsored by Apple Computer as the Macintosh Music Festival, but leading chip maker Intel stepped in as Apple started to shift away its support for the music industry in 1997.

This year's event is sponsored by Intel, RealNetworks, and MTV and will include artist chats and streaming video feeds of performances from participating acts.

On its official Web site, www.digitalclubfest.com, the festival is soliciting submissions from bands interested in participating in the event.

Festival co-executive producers **Michael Dorf** and **Andrew Rasiej** are expected to formally bow online music Webcast service Digital Club Network at the event. Digital Club Network, which is co-founded by Dorf, Rasiej, and Webcast veteran **Ted Werth**, will feature live Webcasts from Internet-connected clubs around the world. The project has been in development for well over a year and has been eyed closely by MTV Networks, which was considering a similar online venture, according to sources.

DJ IN 3D: Pulse Entertainment has teamed with online music site Radio-V to create what it hopes will be a new mascot for the wired electronic-music community. The 3D character **DJ Devi** spins some cutting-edge techno and electronica tunes on



Radio-V's site (www.radiov.com). Web surfers can control the camera angle and song selections as DJ Devi grooves to the music beat at the site, which is powered by Pulse's new multimedia plug-in Pulse Player.

The creation marks a new beginning for Pulse Entertainment, which survived the CD-ROM gaming crash of the mid-'90s. After earning critical raves for its CD-ROM adventure titles "Iron Helix" and "Bad Mojo," the San Francisco-based company switched strategies to the Internet space.

SOUND BYTES: Warner Music Group has signed an agreement with Las Vegas-based TouchTunes Digital Jukebox Inc. to license digitally transmitted music to a new generation of digital jukebox players. The license covers the secure transmission, storing, and playing of digitized copies of music for playback on TouchTunes jukebox players, which hold up to 750 CD-quality songs.

More than 100 TouchTunes jukeboxes are installed in the U.S. Among the Warner labels covered by the nonexclusive agreement are Warner Bros., Reprise, Atlantic, Elektra, Sire, and Rhino. TouchTunes has already inked licenses with BMG and Universal.

MTV Online and Loud Records are teaming for an online talent search that will award a recording contract to the winner. MTV Online is inviting aspiring hip-hop acts to submit their demos, which will be reviewed by MTV and Loud executives. MTV Online visitors will be able to preview and vote on streaming samples from the 32 semifinalists to determine the four finalists. The winning artist will be determined by A&R execs at Loud, which plans to release a 12-inch single by the winning act later this year.

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Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	METALLICA ♦ ¹¹ ELEKTRA 61113*/EEG (11.98/17.98)	NO. 1 METALLICA 24 weeks at No. 1	399
2	2	BOB MARLEY AND THE WAILERS ▲ TUFF GONG/ISLAND 846210*/MERCURY (10.98 EQ/17.98)	LEGEND	511
3	4	SHANIA TWAIN ♦ ¹¹ MERCURY (NASHVILLE) 522886 (10.98 EQ/17.98)	THE WOMAN IN ME	214
4	8	SPICE GIRLS ▲ VIRGIN 42174* (10.98/17.98)	SPICE	113
5	3	BOB SEGER & THE SILVER BULLET BAND ▲ ⁴ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	232
6	7	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	108
7	10	PINK FLOYD ♦ ¹⁵ CAPITOL 46001* (10.98/17.98)	DARK SIDE OF THE MOON	1150
8	11	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	138
9	12	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	424
10	17	KORN ▲ IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	71
11	6	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	128
12	13	METALLICA ▲ ⁶ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	469
13	20	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	153
14	35	VARIOUS ARTISTS BIG IDEA/EVERLAND 6936/WORD (6.98/10.98)	VEGGIE TUNES	15
15	9	CELINE DION ♦ ¹⁰ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	160
16	16	GUNS N' ROSES ♦ ¹⁵ Geffen 24148/INTERSCOPE (6.98/11.98)	APPETITE FOR DESTRUCTION	409
17	18	BEASTIE BOYS ▲ ⁸ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	392
18	34	SOUNDTRACK ▲ ⁸ POLYDOR 825095/UNIVERSAL (10.98 EQ/17.98)	GREASE	306
19	14	ALANIS MORISSETTE ♦ ¹⁶ MAVERICK 45901/WARNER BROS. (10.98/17.98) HS	JAGGED LITTLE PILL	197
20	29	THE OFFSPRING ▲ ⁵ EPITAPH 86432* (9.98/14.98) HS	SMASH	121
21	21	PINK FLOYD ♦ ²³ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	521
22	19	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	343
23	22	QUEEN ▲ HOLLYWOOD 61265 (10.98/17.98)	GREATEST HITS	305
24	15	AC/DC ♦ ¹⁶ EASTWEST 92418/EEG (11.98/17.98)	BACK IN BLACK	255
25	23	ELTON JOHN ▲ ² MCA 11481 (10.98/16.98)	LOVE SONGS	88
26	31	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	262
27	24	JAMES TAYLOR ♦ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	440
28	27	JEWEL ▲ ⁹ ATLANTIC 82700*/AG (10.98/17.98) HS	PIECES OF YOU	164
29	48	SOUNDTRACK ♦ ¹¹ RCA 6408 (10.98/17.98)	DIRTY DANCING	113
30	25	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	294
31	28	AC/DC ▲ ² EASTWEST 92215/EEG (11.98/17.98)	LIVE	72
32	33	METALLICA ▲ ⁹ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	434
33	30	BLONDIE ▲ CHRYSALIS 21337/CAPITOL (7.98/11.98)	THE BEST OF BLONDIE	40
34	32	VAN MORRISON ▲ ³ POLYDOR 841970/UNIVERSAL (10.98 EQ/17.98)	THE BEST OF VAN MORRISON	421
35	5	PAUL MCCARTNEY & WINGS ▲ ³ MPL 99176/CAPITOL (16.98 CD)	BAND ON THE RUN	120
36	38	METALLICA ▲ ⁴ MEGAFORCE/ELEKTRA 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	410
37	43	AEROSMITH ▲ ⁴ Geffen 24716/INTERSCOPE (12.98/17.98)	BIG ONES	131
38	—	GARTH BROOKS ♦ ¹⁰ CAPITOL (NASHVILLE) 28689 (10.98/15.98)	THE HITS	180
39	46	ELTON JOHN ♦ ¹⁵ ROCKET/ISLAND 512532/MERCURY (7.98 EQ/11.98)	GREATEST HITS	448
40	42	MADONNA ▲ ⁶ SIRE 26440*/WARNER BROS. (13.98/18.98)	THE IMMACULATE COLLECTION	262
41	39	STEVE MILLER BAND ▲ ⁸ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	383
42	37	TOOL ▲ VOLCANO 31087* (10.98/16.98)	AENIMA	127
43	26	STEVIE RAY VAUGHAN ▲ ⁷ EPIC 65870/LEGACY (7.98 EQ/11.98)	TEXAS FLOOD	35
44	—	SIMON & GARFUNKEL ▲ ⁶ COLUMBIA 31350 (10.98 EQ/17.98)	GREATEST HITS	175
45	—	LED ZEPPELIN ♦ ¹⁵ ATLANTIC 82638/AG (10.98/16.98)	LED ZEPPELIN IV	234
46	45	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	136
47	44	JAY-Z ● FREZZE/ROC-A-FELLA 50040*/PRIORITY (10.98/16.98)	REASONABLE DOUBT	29
48	—	EAGLES ▲ ⁷ Geffen 24725/INTERSCOPE (12.98/17.98)	HELL FREEZES OVER	214
49	—	ALAN JACKSON ▲ ⁴ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	173
50	41	POISON ▲ CAPITOL 53375 (7.98/11.98)	GREATEST HITS 1986-1996	7

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 net shipment of 500,000 album units (Gold); ▲ RIAA certification for net shipment of 1 million units (Platinum); ♦ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. * 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.

BUYING TRENDS

(Continued from page 65)

music (those who had bought three or more recordings in the previous six months). The researchers also asked people if they were Internet surfers and samplers and, more important, Internet buyers of music.

Only 3% of active buyers of music said they mostly bought jazz. That was tied with classical at what was nearly the lowest percentage of respondents.

But an impressive 10% of consumers said that jazz was the genre of music they bought mostly online. That tied rap/hip-hop and came in just three percentage points below the popular alternative rock genre.

It's generally accepted that the Internet is attracting an older, higher-income consumer than record stores, and this research seems to back that up. It's also true that the Internet is becoming the catalog shop for music buyers, and many observers say that it is the jazz catalog that many online shoppers are looking for.

Thus, it would make sense for jazz labels to put marketing and promotion resources into Internet sites, in addition to record stores and lite-jazz radio stations.

Strategic also looked at record stores and consumers' genre preferences. It turns out that the music chain having the highest percentage of jazz buyers is, not so surprisingly, Tower: 10.1% of all consumers who shop there most of the time for music are primarily jazz buyers. That's considerably ahead of the chain in second place—Coconuts at 6.2%.

Other demographic data on the typical jazz fan are worth a look, too.

The jazz maven is most likely male. Men are 51.8% of active buyers but 63.9% of jazz purchasers. Which males are buying the most? It's the 35- to 44-year-olds: they make up 12.1% of actives and an impressive 25.1% of jazz buyers. For the females, the 35-44s are also the biggest jazz lovers, at 16.3%.

VICTORY

(Continued from page 66)

which is something most stores don't carry anyway."

Couldn't a multimillion-dollar enterprise within such a principle-laden genre be construed as a sell-out? Brummel replies, "Unfortunately, there are detractors from our core fanbase. But if we believe in our bands and what we're doing, why wouldn't we want to live up to our name, Victory, and expose the music? Selling records to the same 20,000 fans is exploitative; it's not an accomplishment. There's no honor in that."

Instead, Brummel prides himself on the label's lasting roster and a loyal staff of about 20 and believes that everyone benefits from a combination of available resources and hands-on care. "Our bands can call me at home. It means a lot to a band that someone is always working for them. Cashing in on them wouldn't be hard—but that's not our thing."

Merchants & Marketing

The racial mix is interesting. Blacks make up 12.4% of active music buyers, but they buy jazz at a rate nearly double that: 25.3%. Whites are 79.4% of actives and 66.2% of jazz purchasers.

And the genre remains a favorite of the upper demos of society. People with college degrees make up 16.6% of active buyers, but they are 26.5% of all jazz purchasers. And people in the higher income levels—\$50,000-\$75,000 and \$75,000 and up—favor jazz in percentages significantly higher than their proportions of the total population.

Where do you find the jazz fans? Looking at regions, you see that the Pacific (California, Oregon, and Washington) has 17.9% of active buyers but 28% of those who mostly purchase jazz.

And, although the percentage of jazz buyers is highest among suburban residents (51.6%), that's not so remarkable, because that percentage is just a couple of points above suburbanites' share of all buyers. What's more important, and no surprise considering jazz's urban roots and development, is that 38.1% of jazz purchasers are city dwellers, who make up just 29.9% of active buyers.

The research also looks at specific markets, and the results might push aside conventional wisdom. It's not New York but Los Angeles that has the most enthusiastic jazz buyers. L.A. has the highest percentage of jazz buyers of any market (10.8%) while having just 6.9% of active buyers. Jazz-friendly New York has 5.6% of active buyers but only 5.1% of those who mostly purchase jazz.



Rounder Roundup. During the weekend opening of a Tower Records store in Dallas, seven Rounder Records Group acts performed, including Bullseye Blues & Jazz group Anson Funderburgh & the Rockets. Some 10,000 Rounder samplers were given away with each purchase. Pictured, from left, are Don Mencke, catalog sales representative for Universal Music and Video Distribution; Rick Ohern, GM of Tower Records Dallas; and band members J.P. Whitefield, Sam Myers, Funderburgh, Danny Cochran, and John Street.

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Studios Utilize Web For Marketing Of Sell-Through Titles

BY STEVE TRAIMAN

NEW YORK—Count the number of studios, and you can count the ways Hollywood is taking advantage of online marketing. What binds them is their Web enthusiasm.

"Our www.disneyvideos.com site has become an integral part of any major promotion on sell-through, like the recent 'Mulan,'" says Mitch Koch, Buena Vista Home Entertainment's GM for North America. "As part of the new Go Disney! network, it has a key role in our marketing arsenal."

At Warner Home Video, "both our traditional retailers and a growing number of our online retail customers are having a lot of success selling both DVD and VHS releases off our www.dvdwb.com site," notes marketing VP Mark Horak. "We're very pleased with their big results that had a significant impact through the holiday season into the new year." Horak predicts more of the same for "You've Got Mail," due in May.

"Our www.universalstudios.com site has a dual purpose," says Charlie Katz, Universal Studios Home Video's senior VP of strategic marketing. "It's more consumer-oriented with a re-developed home page that focuses on new DVD and VHS releases like 'Babe: Pig In The City.'" The Web site also features Universal's catalog and helps develop a "branding" approach for the studio's "Special Edition" and "Family Feature" series.

An established name also helps the location. Koch observes, "We've developed a pretty deep, rich site because of the Disney brand, and we're continually freshening it with new releases and promos for coming attractions."

For Buena Vista's "Mulan" release in early February, popular games were ported from the original theatrical site, which Koch calls "a repurposing of Internet assets that had high click value." A "special offer" section highlighted an Energizer battery tie-in promoted in a free-standing insert (FSI) in 50 million Sunday editions the weekend before release.

There was also a \$4,000-value Mulan Sweepstakes, with the grand prize a vacation for four to Orlando, Fla.'s Walt Disney World. Entries were accepted online or via mail. While "Mulan" was featured, coming attractions on the site previewed "Sing Along With Pooh Bear," with a full site going live Feb. 19 to promote this and 13 other Pooh favorites available this spring.

The March 9 return of "101 Dalmatians" for only 101 days was featured in an interactive site starting Feb. 22. Among the attractions: an online "Net pet" available for inter-

active games.

Warner has a major online campaign planned for the May 4 DVD and VHS release of "You've Got Mail," according to Horak. "We'll have special links to such enhanced features as chat rooms, access to downloadable screen savers, behind-the-scenes activity, and interviews with the director and stars Tom Hanks and Meg Ryan, among other highlights," he says.

One area will cross-promote 18 other romance titles in the studio's rapidly expanding DVD catalog. There's also a major cross-merchandising focus on the Atlantic soundtrack, sampled at the start of the tape, and an in-pack \$5 rebate for the purchase of both the VHS and CD. A major media campaign will include an Internet banner on heavily trafficked sites.

Warner's VHS and DVD catalog is getting more attention on the Web site. "We're having a strong year with our 'Century Collection,'" Horak says. "Our print campaigns are now backed up with Internet focus on the stronger lead films in each series, and we're seeing increased sales as a result."

Universal's Katz notes successful online activity earlier this year with the direct-to-video "The Land Before Time VI" that re-promoted the previous titles. "We had a national promotion with Quaker Oats for its Quaker Instant Oatmeal Dinosaur Eggs that was a natural tie-in." An FSI reached 50 million homes just before the holiday release, offering a \$1 rebate on the video and a 50 cent coupon for the cereal.

The studio has an aggressive national campaign in the works for the May 4 DVD and VHS release of "Babe: Pig In The City." Katz says, "All aspects will be backed up with Internet activity on a dedicated site that will include a lot of fun and activity games." Included will be a cross-promotion with Sound Source Interactive for a free mail-in offer to video buyers for a \$29.99 retail value CD-ROM game, "Babe: A Little Pig Goes A Long Way Movie Book."

Two major partners include Aunt Jemima, with a \$2 rebate off the price of the video and any two packages of frozen waffles, pancakes, or French toast, backed by a pre-street, 50 million FSI April 18. Wyler's will offer a \$3 mail-in rebate with the purchase of the video and any Flavored Ice or Flavored Ade products. The promotion will be supported by 4 million on-package messages.

E-commerce is integral to all these efforts. Buena Vista's Disney Catalog soon will feature "buy" buttons on the www.disneyvideos.com site. "There is such a wide variety of

options on the Internet that it's a totally different discussion to be an online retailer in a broad way," Koch observes.

"Our focus is to enhance the consumer experience by blending entertainment and marketing for each title or series. What I'd like to see in the future is more high-tech aspects of higher-quality audio, video, and animation, with faster downloads and more streaming audio."

Horak says Warner has added to plans to further develop catalog marketing via the Web. "A good number of titles in both DVD and VHS are available at the Warner Studio Store area," he comments. "We'll be work-

ing with other traditional and online retailers, particularly in promoting catalog and helping them sell more of our product to consumers."

"More consumers are taking advantage of our 'button' links to the Universal Studios Store, which offers a growing number of catalog titles at full retail price," adds Katz. "We're also broadening the phases of our Extranet site that links to our traditional and online retailers."

Katz notes that more accounts are utilizing online artwork and marketing materials, such as box art. Downloads of video clips for in-store or online play are also becoming more popular.



Disney's Web site for "Mulan" had a positive impact on video sales.

Digging Into DVD Group's Sales Stats; Disney's 'Black Hole' Returns On Disc

ALL TOGETHER NOW: We're of two minds about the latest ballyhoo from the DVD Video Group (DVG), which has issued hardware and software sales data to celebrate the end of the first quarter. Statistics are always helpful, something the Video Software Dealers Assn. recognizes only occasionally when it tries to define the cassette market.

But numbers are slippery. DVG doesn't make clear enough the difference between DVD players shipped to retailers and those sold to consumers. The Consumer Electronics Manufacturers Assn. (CEMA) tracks the former; guesstimates suffice for the latter. DVG offers both, but it could do a better job of keeping them separate. It notes the CEMA figure of 390,000 players delivered through March 30 and then seems to include that number—using the phrase "as a further boost to the format"—in the 1.6 million machines said to be in homes.

We don't know how DVG arrived at 1.6 million, which happens to jibe with other trade estimates. However, it's unlikely that first-quarter shipments have sold out. A normal proportion, 30%-40%, probably is still in inventory. DVG goes a step further: It projects the 1999 installed base at 3.3 million players, double the current population and just 300,000 fewer than the 2 million it says manufacturers will ship this year. Demand that close to supply—even including unsold 1998 inventory—would seem to guarantee product shortages in the fourth quarter.

DVG data also indicate a disc shortfall. About 30 million discs have been shipped since the format's launch two years ago, according to the association. DVG says 10 million sold through in the first quarter, atop 14.3 million for all of 1998, leaving an inventory of slightly more than 5 million discs. Again, DVG seems to mix up sources. It attributes the 30 million shipment figure to VideoScan, which tracks consumer purchases—not retail deliveries.

The 5 million discs in stores certainly won't stay abreast of current demand, averaging 25 titles per player at Best Buy, soon to be augmented by the latest multi-partner promotional campaign, involving four Hollywood vendors and four hardware suppliers. A joint press release states the goal of the two-month, \$10 million effort is to accelerate sales and "help reach an industry goal of nearly 4 million players installed by year's

end"—21% more than the DVG projection and well ahead of retail deliveries.

Success could mean a strain on player manufacturing capacity. The U.S. is the biggest but far from the only DVD market, which is growing to worldwide proportions. DVG and its members ought to be sure they're on the same page in the same book.

20 YEARS AFTER: Disney's "The Black Hole" has reappeared, this time as an Anchor Bay Entertainment DVD at \$14.98 suggested list.

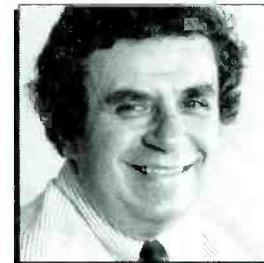
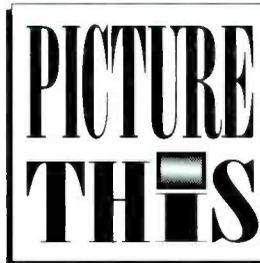
The sci-fi movie, a PG theatrical release in 1979 at the dawn of the video age, was among the last made under the old Disney regime, before the advent of Michael Eisner and Jeffrey Katzenberg.

Boasting an over-the-hill cast that included

Maximilian Schell, Anthony Perkins, and Ernest Borgnine, the movie flopped along with almost everything the studio released back then. DVD may be more forgiving of "The Black Hole" and other Disney "B" titles on the Anchor Bay roster, including "Condorman," "Island At The Top Of The World," and "The Happiest Millionaire." Disney has been a relatively minor player in DVD. By licensing catalog, it gets a chance to focus attention on newer titles while enjoying royalties. Incidentally, the Disney name is barely visible on the back of the DVD box.

GUIDE FOR THE PERPLEXED: Volume 3, No. 1 of the "DVD Guide," listing 2,800 titles from 60 vendors and 51 players from 19 manufacturers, has been delivered to 3,500 outlets. The quarterly can be found in record-based chains including Musicland, Tower Video, and Camelot. Publisher **Ron Rich**, who did a similar laserdisc guide for 10 years before ceasing publication in '98, has plans to go bimonthly in 2000 and perhaps introduce a DVD-ROM book. "DVD Guide" carries a cover price of \$3.95, but some disc buyers can expect to have it thrown in free with purchases at some locations.

The print run is up to 35,000 copies from 25,000 for the last edition. "We're growing every time," says Rich, who expects to boost volume with a Web site that should go up in November. Rich notes, "I don't want to compete with retailers, adding that he's "in the midst" of discussions with several major E-commerce retailers. "Whoever is selling DVDs, we're going to be in there."



by Seth Goldstein

MERCHANTS & MARKETING

DVD-ROM Magazine Debuts

CONVERGENCE ALERT: The grand idea of converging entertainment technologies may be one step closer to reality with a new product from DVD4U.com.

The Los Angeles-based company has developed a DVD-ROM bimonthly magazine called The VOB, which previews movies, music, and games, complete with full-screen video and 130 Internet links. In addition, the flip side contains a full-length movie.

The free disc is being distributed quietly via bundling deals with Diamond Multimedia and Sigma Design, which manufacture audio and video computer-upgrade equipment.

When consumers load the disc, a menu pops up that allows them to view trailers of new DVD releases, music videos, interviews with musicians, and new games.

This month's features include

news from the 1999 Sundance Film Festival, a talk with Capitol Records' Tommy Henriksen, the trailer from the "Austin Powers" sequel, "The Spy Who Shagged Me," and the alternative ending to "Ronin," which debuted on DVD in February.

While you browse the menu, commercials for such products as M&Ms, Sprint, and Absolut Vodka play on a small window. Internet links to those sites, as well as to music and studio sites, appear throughout the hour-and-a-half program.

The disc is also linked to NetFlix.com

for movie rentals and Amazon.com for purchases and for music. If none of that appeals to viewers, they can play the other side and watch "Telling Lies In America."

The disc, which can search the Internet for more information and E-commerce opportunities, is supported by advertising rev-

(Continued on next page)

SHELF TALK



by Eileen Fitzpatrick

Billboard

APRIL 17, 1999

Top DVD Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating) (Price)	Label Distributing Label, Catalog Number	Principal Performers
1	2	3	THE WATERBOY (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10016	Adam Sandler
2	NEW ▶		THE RUGRATS MOVIE (G) (29.99)	Paramount Home Video 33399	Animated
3	1	2	MIGHTY JOE YOUNG (PG) (29.99)	Walt Disney Home Video/Buena Vista Home Entertainment 10016	Bill Paxton Charlize Theron
4	6	5	SOLDIER (R) (19.99)	Warner Home Video 16958	Kurt Russell
5	3	2	PLEASANTVILLE (PG-13) (24.98)	New Line Home Video/Warner Home Video N4728	Tobey Maguire Reese Witherspoon
6	5	5	RUSH HOUR (PG-13) (24.98)	New Line Home Video/Warner Home Video N4717	Jackie Chan Chris Rock
7	7	6	RONIN (R) (24.98)	MGM/UA Home Video/Warner Home Video 67439	Robert De Niro
8	4	2	ANTZ (PG) (34.99)	Dreamworks Home Entertainment/Universal Studios Home Video 84199	Woody Allen Sharon Stone
9	NEW ▶		HOME FRIES (PG-13) (19.98)	Warner Home Video 15169	Drew Barrymore
10	9	13	ARMAGEDDON (PG-13) (29.99)	Touchstone Home Video/Buena Vista Home Entertainment 10008	Bruce Willis Ben Affleck
11	18	7	PRACTICAL MAGIC (PG-13) (24.98)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
12	NEW ▶		OUTLAW JOSEY WALES (PG) (19.98)	Warner Home Video 12588	Clint Eastwood
13	10	15	BLADE (R) (24.98)	New Line Home Video/Warner Home Video N4685	Wesley Snipes
14	19	16	LETHAL WEAPON 4 (R) (24.98)	Warner Home Video 16075	Mel Gibson Danny Glover
15	NEW ▶		THE TEN COMMANDMENTS (G) (34.99)	Paramount Home Video 15508	Charlton Heston Yul Brynner
16	8	2	BRIDE OF CHUCKY (PG-13) (24.98)	Universal Studios Home Video 20521	Jennifer Tilly Katherine Heigl
17	11	5	EVER AFTER: A CINDERELLA STORY (PG-13) (34.98)	FoxVideo 0392	Drew Barrymore Anjelica Huston
18	12	8	JOHN CARPENTER'S VAMPIRES (R) (26.99)	Columbia TriStar Home Video 60306	James Woods Daniel Baldwin
19	NEW ▶		FUTURESPORT (R) (19.99)	Columbia TriStar Home Video 60330	Dean Cain Vanessa L. Williams
20	RE-ENTRY		THE NEGOTIATOR (R) (24.98)	Warner Home Video 16750	Samuel L. Jackson Kevin Spacey

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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			◀ No. 1 ▶					
1	2	12	TAE-BO WORKOUT	Ventura Distribution TB2274	Billy Blanks	1999	NR	39.95
2	4	9	MULAN	Walt Disney Home Video Buena Vista Home Entertainment 4773	Animated	1998	G	26.99
3	3	5	EVER AFTER: A CINDERELLA STORY	FoxVideo 0392	Drew Barrymore Anjelica Huston	1998	PG-13	19.98
4	1	8	ANTZ	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone	1998	PG	26.99
5	5	85	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Entertainment 15797	Animated	1961	G	26.99
6	6	57	AUSTIN POWERS	New Line Home Video Warner Home Video N4577	Michael Meyers Elizabeth Hurley	1997	PG-13	14.98
7	NEW ▶		MIGHTY JOE YOUNG	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron	1998	PG	24.99
8	8	4	JANET JACKSON: THE VELVET ROPE TOUR-LIVE IN CONCERT	Eagle Rock Entertainment Image Entertainment 5517	Janet Jackson	1999	NR	19.98
9	9	17	THE WEDDING SINGER	New Line Home Video Warner Home Video N4659	Adam Sandler Drew Barrymore	1997	PG-13	14.98
10	7	7	MTV: CELEBRITY DEATHMATCH ROUND 1	MTV Home Video Sony Music Video 51619	Various Artists	1999	NR	12.98
11	12	8	CITY OF ANGELS	Warner Home Video 16320	Nicolas Cage Meg Ryan	1998	PG-13	19.98
12	15	2	PLAYBOY'S PLAYMATE PAJAMA PARTY	Playboy Home Video Universal Music Video Dist. PBV0840	Various Artists	1999	NR	19.98
13	13	10	PLAYBOY'S GIRLFRIENDS	Playboy Home Video Universal Music Video Dist. PBV0837	Various Artists	1999	NR	19.98
14	11	6	MTV: CELEBRITY DEATHMATCH ROUND 2	MTV Home Video Sony Music Video 50038	Various Artists	1999	NR	12.98
15	14	2	CRUNCH: TAE BOXING WORKOUTS	Anchor Bay Entertainment 10813	Billy Blanks	1998	NR	14.98
16	10	6	PLAYBOY VIDEO CENTERFOLD: THE DAHM TRIPLETS	Playboy Home Video Universal Music Video Dist. PBV0838	Various Artists	1999	NR	19.98
17	18	20	'N THE MIX WITH 'N SYNC ▲	BMG Video 65000	'N Sync	1998	NR	19.95
18	RE-ENTRY		JIMI HENDRIX: LIVE AT THE FILLMORE EAST	MCA Music Video Universal Music Video Dist. 11931	Jimi Hendrix	1999	NR	14.98
19	17	4	DARK CITY	New Line Home Video Warner Home Video N4730	Rufus Sewell Kiefer Sutherland	1998	R	14.98
20	NEW ▶		THE RUGRATS MOVIE	Paramount Home Video 33399	Animated	1998	G	26.95
21	16	20	ARMAGEDDON	Touchstone Home Video Buena Vista Home Entertainment 41657	Bruce Willis Ben Affleck	1998	PG-13	19.99
22	24	40	ANDREA BOCELLI: A NIGHT IN TUSCANY ▲	PolyGram Video 4400553973	Andrea Bocelli	1997	NR	24.95
23	25	3	APHEX TWIN: WINDOWLICKER	Sire Records Warner Home Video 35005	Aphex Twin	1999	NR	3.99
24	31	54	THE KING AND I	FoxVideo 4110779	Yul Brynner Deborah Kerr	1956	G	19.98
25	22	2	GET A LIFE: VOL. 2	Rhino Home Video 2524	Chris Elliott	1998	NR	19.98
26	19	8	GREAT EXPECTATIONS	FoxVideo 4492	Ethan Hawke Gwyneth Paltrow	1998	R	14.98
27	29	8	JACKIE BROWN	Miramax Home Entertainment Buena Vista Home Entertainment 1355803	Pam Grier Samuel L. Jackson	1997	R	22.95
28	37	16	TORI AMOS: THE COMPLETE VIDEOS 1991-1998 ●	Atlantic Video 83154	Tori Amos	1998	NR	19.98
29	21	10	BJORK: VOLUMEN	Elektra Entertainment 40199	Bjork	1998	NR	19.98
30	36	13	METALLICA: CUNNING STUNTS	Elektra Entertainment 40202	Metallica	1998	NR	19.98
31	26	18	DR. DOLITTLE	FoxVideo 2762	Eddie Murphy	1998	PG-13	19.98
32	30	23	LION KING II: SIMBA'S PRIDE	Walt Disney Home Video Buena Vista Home Entertainment 8804	Animated	1998	NR	26.99
33	28	4	THE GIRLS OF SCORES	Playboy Home Video Universal Music Video Dist. PBV0839	Various Artists	1999	NR	19.98
34	NEW ▶		USHER: LIVE	BMG Video 25738	Usher	1999	NR	14.95
35	27	10	NOSFERATU THE VAMPIRE	Anchor Bay Entertainment SV10641	Klaus Kinski Isabelle Adjani	1978	R	14.98
36	32	8	MERCURY RISING	Universal Studios Home Video 83590	Bruce Willis Alec Baldwin	1998	R	14.98
37	NEW ▶		THE BIG LEBOWSKI	PolyGram Video 4400565393	Jeff Bridges John Goodman	1997	R	19.95
38	23	2	GET A LIFE: VOL. 1	Rhino Home Video 2523	Chris Elliott	1998	NR	19.98
39	40	2	POKEMON: THE MYSTERY OF MOUNT MOON	Viz Video Pioneer Entertainment 0002D	Animated	1999	NR	14.98
40	33	14	U2: POPMART	PolyGram Video 4400583033	U2	1998	NR	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.

'Pat The Bunny' Makes Vid Leap; Teletubbies Go Direct

CLASSICS ILLUSTRATED: A 30-minute video version of the classic baby book "Pat The Bunny" hops into stores May 25 on the Golden Books Family Entertainment label, distributed by Sony Wonder. "Pat The Bunny Sing With Me," with a music CD, is priced at \$9.98. Substituting the audiocassette for the CD lowers the price to \$6.98.

The video will be supported by a national promotional and marketing campaign tying in consumer products such as Foxy Lettuce and Lifetouch Portrait Studio. There will also be a mall tour and day-care outreach program.

Dorothy Kunhardt's 1940 book "Pat The Bunny," which has sold more than 6 million copies to date, is considered the first interactive book for children. Each page features something for baby fingers to explore, from soft bunny fur to scratchy sandpaper. The videocassette combines live action and animation with 10 original songs, each focused on a page of the book, such as "That's Me In The Mirror." Performing the songs is a cast of kids,

ages 5 through 8.

Beginning June 1, Foxy brand lettuce wrappers will announce the tape's availability, along with information about a Pat the Bunny sweepstakes promotion. The cassette packaging will also contain details of the sweepstakes, which awards winners a wide variety of Pat the Bunny licensed merchandise.

Each video will come with money-saving offers aimed at families with young children, such as a free 8-by-10 photo from Lifetouch Portrait Studio. Also featured is a discount coupon good for \$1 off any of the books in the "Pat The Bunny" series and a child-development tip sheet.

The mall tour, targeting the top 12 markets, will be publicized on local radio stations as well as through an advertisement in Parents magazine. The show will involve sing-alongs, photo ops, a bigger-than-life "Pat The Bunny" book, and frequent screenings of the video.

As for outreach, Golden hopes to reach 10,000 day-care centers in



by *Moira McCormick*

the top 20 markets. The program is designed to reinforce a linkage between the concepts featured on the cassette and a child's intellectual and social development.

THEIR FAVORITE THINGS: The fourth and latest installment in Warner Home Video's "Teletubbies" series, "Teletubbies Favorite Things," debuts May 11, backed by a major consumer tie-in promotion with Burger King.

It's the first direct-to-video release of the series. A spinoff from the popular toddler television show, it is produced by Ragdoll Productions and marketed in the Americas by itsy bitsy Entertainment Co., a division of Handleman.

The Burger King promotion, called Teletubbies Kids Club Program, runs May 10-June 20. Purchasers of the Kids Club Meal will receive a \$1 discount coupon, re-

deemable at retail, toward the purchase of "Teletubbies Favorite Things." The four Teletubbies—Tinky Winky, Dipsy, Laa-Laa, and Po—and their TV friends will be featured nationwide on posters, menus, door decals, and other in-store displays.

Burger King is also offering Teletubbies-shaped chicken tenders and a dessert called Tubby Custard. Educational and nutritional information is provided on Teletubbies tray liners and kids' meal bags. During each week of the promotion, consumers who purchase the Teletubbies kids' meal will receive a free Teletubbies plush

and beanie-style puppet key chain. In "Teletubbies Favorite Things," each of the Tubbies loses a prized possession—Tinky Winky his magic bag, Dipsy his hat, Laa-Laa her ball, and Po her scooter. The foursome searches in rabbit holes, trees, and flower patches to find them.

The video installment, along with predecessors "Here Come The Teletubbies," "Dance With The Teletubbies," and "Teletubbies Nursery Rhymes," is encoded to work with Microsoft Interactive's Teletubbies ActiMates toys. The toys "talk," make music, and play interactive games along with the tapes and TV episodes.

Billboard

APRIL 17, 1999

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
No. 1					
1	1	8	THERE'S SOMETHING ABOUT MARY (R)	FoxVideo 0178	Ben Stiller Cameron Diaz
2	2	5	RONIN (R)	MGM/UA Home Video Warner Home Video M907439	Robert De Niro
3	8	2	WATERBOY (PG-13)	Touchstone Home Video Buena Vista Home Entertainment 159703	Adam Sandler
4	5	11	THE TRUMAN SHOW (PG)	Paramount Home Video 35597	Jim Carrey Laura Linney
5	13	2	BULWORTH (R)	FoxVideo 0511	Warren Beatty Halle Berry
6	10	3	WHAT DREAMS MAY COME (R)	PolyGram Video 4400582753	Robin Williams Cuba Gooding, Jr.
7	3	6	SNAKE EYES (R)	Paramount Home Video 335413	Nicolas Cage Gary Sinise
8	NEW		PLEASANTVILLE (PG-13)	New Line Home Video Warner Home Video N4728	Tobey Maguire Reese Witherspoon
9	6	9	RUSH HOUR (PG-13)	New Line Home Video Warner Home Video N4687	Jackie Chan Chris Tucker
10	9	6	PRACTICAL MAGIC (PG-13)	Warner Home Video 16322	Sandra Bullock Nicole Kidman
11	4	7	ANTZ (PG)	Dreamworks Home Entertainment Universal Studios Home Video 83668	Woody Allen Sharon Stone
12	11	7	ROUNDERS (R)	Miramax Home Entertainment Buena Vista Home Entertainment 159313	Matt Damon Edward Norton
13	7	4	EVER AFTER: A CINDERELLA STORY (PG-13)	FoxVideo 0392	Drew Barrymore Anjelica Huston
14	NEW		BRIDE OF CHUCKY (PG-13)	Universal Studios Home Video 83749	Jennifer Tilly Katherine Heigl
15	NEW		MIGHTY JOE YOUNG (PG)	Walt Disney Home Video Buena Vista Home Entertainment 12746	Bill Paxton Charlize Theron
16	14	5	URBAN LEGEND (R)	Columbia TriStar Home Video 23091	Alicia Witt Rebecca Gayheart
17	12	4	SOLDIER (R)	Warner Home Video 16958	Kurt Russell
18	NEW		LIVING OUT LOUD (R)	New Line Home Video Warner Home Video N4726	Holly Hunter Danny DeVito
19	18	2	ONE TRUE THING (R)	Universal Studios Home Video 83659	Meryl Streep Renee Zellweger
20	17	14	LETHAL WEAPON 4 (R)	Warner Home Video 16075	Mel Gibson Danny Glover

◆ IRMA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1999, Billboard/BPI Communications.

Billboard

APRIL 17, 1999

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
No. 1					
1	1	9	MULAN Walt Disney Home Video/Buena Vista Home Entertainment 4773	1998	26.99
2	2	21	LION KING II: SIMBA'S PRIDE Walt Disney Home Video/Buena Vista Home Entertainment 8804	1998	26.99
3	3	7	TELETUBBIES: NURSERY RHYMES Warner Family Entertainment/Warner Home Video B3750	1999	14.95
4	6	143	101 DALMATIANS Walt Disney Home Video/Buena Vista Home Entertainment 15797	1961	26.99
5	5	174	LADY AND THE TRAMP Walt Disney Home Video/Buena Vista Home Entertainment 582	1955	26.99
6	4	31	TELETUBBIES: DANCE WITH THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3748	1998	14.95
7	8	5	MARY-KATE & ASHLEY: YOU'RE INVITED TO A COSTUME PARTY Dualstar Video/WarnerVision Entertainment 454305	1999	12.95
8	16	17	BLUE'S CLUES: BLUE'S BIRTHDAY Nickelodeon Video/Paramount Home Video 838873	1998	9.95
9	NEW		THE RUGRATS MOVIE Paramount Home Video 33399	1998	26.95
10	7	5	MARY-KATE & ASHLEY: YOU'RE INVITED TO A MALL PARTY Dualstar Video/WarnerVision Entertainment 454304	1999	12.95
11	NEW		POKEMON: THE MYSTERY OF MOUNT MOON Viz Video/Pioneer Entertainment 0002D	1999	14.98
12	13	11	BLUE'S CLUES: ABC'S AND 123'S Nickelodeon Video/Paramount Home Video 835743	1998	9.95
13	11	31	TELETUBBIES: HERE COME THE TELETUBBIES Warner Family Entertainment/Warner Home Video B3747	1998	14.95
14	12	21	MARY-KATE & ASHLEY: BILLBOARD DAD Dualstar Video/Warner Home Video 36519	1998	19.96
15	21	3	BARNEY: WHAT A WORLD WE SHARE Barney Home Video/The Lyons Group	1999	14.95
16	14	21	POCAHONTAS II: JOURNEY TO A NEW WORLD Walt Disney Home Video/Buena Vista Home Entertainment 12743	1998	26.99
17	9	17	POKEMON: I CHOOSE YOU, PICKACHU Viz Video/Pioneer Entertainment 0001D	1998	14.98
18	RE-ENTRY		THE RESCUERS Walt Disney Home Video/Buena Vista Home Entertainment 9459	1977	26.99
19	25	179	THE LITTLE MERMAID: THE SPECIAL EDITION Walt Disney Home Video/Buena Vista Home Entertainment 12731	1989	26.99
20	18	3	WINNIE THE POOH: SING A SONG WITH POOH BEAR Walt Disney Home Video/Buena Vista Home Entertainment	1999	12.99
21	17	49	ANASTASIA FoxVideo	1997	26.98
22	NEW		CATDOG VS. THE GREASERS Paramount Home Video 83581	1998	12.95
23	10	27	SCOOBY-DOO ON ZOMBIE ISLAND Warner Family Entertainment/Warner Home Video H1424	1998	19.96
24	20	59	HERCULES Walt Disney Home Video/Buena Vista Home Entertainment 9123	1997	26.99
25	19	9	BLUE'S CLUES: RHYTHM AND BLUE Nickelodeon Video/Paramount Home Video 835753	1998	9.95

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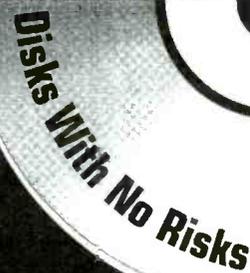
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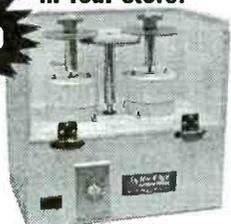
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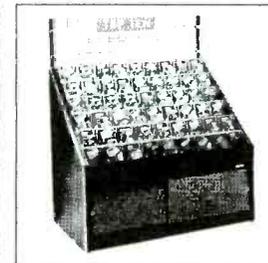
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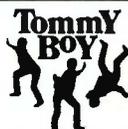
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COMMENTARY

(Continued from page 4)

nagging quirks of the tax code—by becoming an S corporation. As Entertainer Inc., the individual can deduct almost all business expenses in full. Furthermore, the corporation is able to set up a defined contribution plan for the benefit of the individual and deduct up to \$30,000.

Unfortunately, these advantages do come with some baggage. Incorporation requires additional tax returns, which increase bookkeeping and accounting costs. The entertainer also suffers the bite of payroll costs, such as unemployment, disability, and workman's compensation insurance. Fortunately, social security—a payroll cost—is calculated on a lower base, since the salary paid by the corporation is net of business expenses. In addition, depending upon the location of the corporation, there will be state and possibly city corporate income taxes to pay.

Clearly the choice between remaining an employee and incor-

porating cannot be decided with a coin flip. Often the decision turns on income level. As an example, consider the numbers for an unmarried, New York-based entertainer who pays his manager or agent 20% of his gross income and contributes 25% to a pension, not exceeding \$30,000. We estimate his expenses at \$30,000 at the \$100,000 income level; \$50,000 at the \$500,000 level; and \$100,000 at \$1 million in earnings.

Early on in his career, when he is at the \$100,000 level in gross income, the entertainer might save approximately \$16,000 in taxes as a corporation rather than as an employee. However, the additional work involved in setting up the corporation makes this option less favorable at this income level. Further, the savings would lessen substantially if he chooses not to set up a pension.

But as his career progresses and income moves up, the benefits of

incorporation become apparent. At the \$300,000 level, the entertainer may enjoy tax savings of more than \$47,000. At \$500,000, that figure jumps to \$70,637, and at \$1 million, it's still a substantial \$81,305.

Whether to incorporate depends on individual circumstances and is not ideal for everyone. But the strong potential for substantial savings is compelling—particularly as income rises. However, caution is advised since this strategy may be viewed unfavorably by the Internal Revenue Service.

Those who feel they might benefit should seek a professional business adviser who will help weigh all the factors and lay out the numbers in the most understandable manner.

This way, unlike Hamlet, who just couldn't make up his mind, the individual will be fully prepared to answer the burning question: *To inc. or not to inc.?*

FILIPINO LABELS EXPAND MARKETING

(Continued from page 61)

The album was released in November 1997 and has sold 90,000 units thus far. Says Romana of the Corrs' appeal, "What's important is that the songs have very nice melodies and hooks."

PolyGram Records Philippines (PRP) last year broke All Saints' self-titled debut album and the Lighthouse Family's "Postcards From Heaven."

PRP international label manager Richard Calderon attributes strong sales of these albums to massive radio airplay, a development the record company had not expected. Says Calderon, "We were surprised, because the trend on radio lately had been towards unchallenging music for the masses, something that's strong on melody and not requiring much effort to enjoy."

According to Calderon, "Postcards From Heaven" (Polydor), released in November 1997, has achieved sales of 200,000 units, while "All Saints" (London), released last March, has reached 140,000 units. The music also received exposure when used as background music for several Philippine soap operas, as well as for dance numbers on noontime variety shows.

PRP has also moved to boost acts' presence at retail, with initiatives such as CD listening stations inside major outlets as well as the positioning of massive retail displays and tarpaulins depicting the artists and albums.

Calderon also says that switching from the dominant "consignment" system in the Philippines to the purchase system has helped immensely. Under the consignment system, retailers do not purchase product from record companies to sell in their stores. Instead, they accept whatever titles and quantities are given to them by the record companies.

BMG Records Philippines has concentrated on introducing little-known European acts, such as

Germany's Gil and Trademark, mainly with promo tours.

Says Mario Joson, BMG international marketing manager, "Artists aren't brought [in] just to make money on current albums, but to introduce their name. It's best when the artist does the entire promo package, including radio interviews, TV guestings, and mall shows."

One European artist who came last year was 15-year-old pop singer Gil, whose album "Here I Am" (Ariola) was released last November here. His visit that month helped push sales of the album to platinum. According to Joson, Gil is bigger in Asia than in his home country.

Arriving for two promo tours last year was pop band Trademark, whose album "Another Time" was released in July 1998 and has surpassed gold status with sales of 22,000 units (gold is 20,000 sold).

One artist with a huge established following in the Philippines, American pianist Jim Brickman, was here last August for a promo tour and concert, coinciding with the release of "Ballads" (Windham Hill). The set is distributed only in Asia and consists of six popular old songs and six new ones, some exclusive to this country. "Ballads" has achieved double-platinum sales so far.

It's probably no surprise that Sony Music Entertainment Philippines' (SMEP) biggest-selling album last year was the soundtrack to "Titanic" (Columbia), released in November 1997. It sold 230,000 units.

Celine Dion's "Let's Talk About Love," as well as her "These Are Special Times" (Epic), released in November 1998, figured in another, somewhat unusual promotion involving five other SMEP releases. In a venture involving SMEP, GMA Network, and Odyssey Records and Tapes, a raffle was held, with winners

attending a Dion concert held in January in Hong Kong.

Participants were required to buy at Odyssey at least one of seven SMEP releases: either of the two Dion albums, George Michael's "Ladies & Gentlemen: The Best Of George Michael" (Epic), Julio Iglesias' "My Life: The Greatest Hits" (Columbia), Ricky Martin's "Vuelve" (Columbia), "VH1 Divas Live" (Epic), or Mariah Carey's "#1's" (Columbia).

A cassette purchase entitled the customer to one raffle ticket, while a CD or double-cassette purchase earned two tickets, and a double-CD was worth four tickets. The raffle was held on a Sunday noontime show aired over GMA Network's Channel 7, during which seven winners were chosen. Winners also received free airfare, accommodations, and spending money.

DIGITAL CATALOG

(Continued from page 60)

tabases to collect all the data."

The system makes it possible to retrieve information on the original of a cover version or the performer/composer of a particular song. The records listed can be printed out on an order form, complete with catalog number, which users can then take to a retailer. There is currently no provision for direct ordering via the Internet, although this is planned for the next few years.

The MID software is especially designed for large database searches and is intended to be both user-friendly and highly flexible, allowing information to be retrieved very quickly. The disc also includes an HTML-formatted list of all BPW members—the vast majority of German labels—allowing users with Internet access to link to their Web pages.

CALENDAR

APRIL

April 10, **Fourth Annual Film & TV Music Conference: The State Of The Art**, sponsored by The Hollywood Reporter and the Society of Composers & Lyricists, DGA Theatre Complex, Los Angeles. 323-525-2130.

April 12, **Gay/Lesbian Music Awards**, Manhattan Center, New York. 718-398-6809.

April 14, **Fifth Annual Music Industry Dinner**, sponsored by the Juvenile Diabetes Foundation International, honoring National Academy of Recording Arts and Sciences president/CEO Michael Greene, Sheraton New York Hotel and Towers, New York. 212-888-7003.

April 15, **Los Angeles Urban League's 26th Annual Whitney M. Young Jr. Award Dinner**, honoring Natalie Cole, Century Plaza Hotel, Century City, Calif. 323-299-9660.

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 17, **Legal And Business Issues In The Digital Distribution Of Music Symposium**, Donovan Hall, Loyola Law School, Los Angeles. 213-736-1025.

April 17, **Third Annual Haitian Benefit Concert**, featuring Wyclef Jean, Nas, Usher, Mya, Timbaland, Pras, Destiny's Child, Eagle-Eye Cherry, and Aaliyah, Bayfront Park Amphitheater, Miami. 212-625-9494.

April 17, **Your Backstage Pass To The Record**

Industry, presented by Silver Lining Entertainment, Crowne Plaza Hotel, Seattle. 888-836-8086.

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 22, **Panel Luncheon**, Assn. of Independent Music Publishers, Hotel Sofitel, Los Angeles. 818-842-6257.

April 22, **Songwriter Network Meeting**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Downtime, New York. 212-957-9230.

April 22-24, **NEMO Music Showcase & Conference And The Kahlua Boston Music Awards**, Swisotel Boston, Orpheum Theatre, and various other venues, Boston. 781-306-0441.

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 25-27, **Entertech Conference: How Technology Is Transforming The Entertainment Industry**, La Costa Resort & Spa, Carlsbad, Calif. 877-223-9753.

April 25-28, **Louisiana Music—New Orleans**

Pride 1999 Conference, New Orleans. 504-592-9800.

April 26-27, **Second Music Law & Business Conference**, Fairmont Hotel, New Orleans. 800-873-7130.

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.

April 29, **Creating Your Own Buzz: DIY In The Modern Marketplace**, panel sponsored by the Assn. of Independent Music Publishers, Dillon's Restaurant, New York. 212-758-6157.

April 30, **Fourth Annual Audie Awards**, presented by the Audio Publishers Assn., Regal Biltmore Hotel, Los Angeles. 716-634-3215.

MAY

May 1, **Nickelodeon's 12th Annual Kids' Choice Awards**, Pauley Pavilion, University of California-Los Angeles, Los Angeles. 310-752-8208.

May 3, **Second City Of Hope Celebrity Golf Tournament**, El Caballero Country Club, Tarzana, Calif. 213-626-4611.

May 3-5, **@d:tech**, Hyatt Embarcadero, San Francisco. 800-535-1812, www.ad-tech.com.

May 5, **Academy Of Country Music Awards**, Los Angeles. 818-841-3003.

May 5-9, **Impact Super Summit Conference XIII**, Fontainebleau Hotel, Miami Beach. 215-646-8001.

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 11-12, **REPLitech Summit**, Sheraton Mofarrej, São Paulo, Brazil. 914-328-9157.

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 Michael Dornemann, 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 15, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, Doubletree Guest Suites, Chicago. 888-836-8086.

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 8-10, **REPLitech North America**, Moscone Center, San Francisco. 914-328-9157.

June 9, **30th Annual Induction Ceremony And Awards Dinner**, presented by the National Academy of Popular Music and the Songwriters' Hall of Fame, Sheraton New York Hotel and Towers, New York. 212-794-2773.

June 13-16, **Cable '99**, sponsored by the National Cable Television Assn., McCormick Convention Center, Chicago. 202-775-3669.

June 14-15, **StudioPro99: Emerging Technologies And The Future Of Audio Production**, presented by Mix, Universal City Hilton, Universal City, Calif. 510-653-3307.

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.

June 19, **Run On The Row**, hosted by BlackHawk, sponsored by Arista/Nashville, and benefiting

Frances Williams Preston Laboratories, Music Row, Nashville. 615-846-9116.

June 19, **Your Backstage Pass To The Record Industry**, presented by Silver Lining Entertainment, LAX Marriot, Los Angeles. 888-836-8086.

JULY

July 8-10, **18th Annual Home Entertainment Conference**, sponsored by Video Software Dealers Assn., Convention Center, Los Angeles. 818-385-1500.

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.

GOOD WORKS

HELPING HOPE: KROQ Los Angeles and City of Hope have partnered for a series of L.A. concerts to raise money to equip a teen room at the Molly Blank Pediatric Clinic. **The Atomic Fireballs** kicked off the series April 6 at the Derby. **MxPx** played the House of Blues April 8, and **Neve, Sonichrome, and Eye-land** will perform Tuesday (13) at the Troubadour.

Guitar Center is donating \$2,500 to City of Hope in conjunction with an April CD giveaway. Sales of "The SWR Sound," a collection of primo bass players like **P-Nut of 311, Jimmy Haslip, and Marcus Miller**, compiled by bass cabinet and amp manufacturer SWR, benefited City of Hope.

Phil Quartararo, president of Warner Bros. Records, will be this year's Spirit of Life honoree. He will be feted this fall at a black-tie gala in Los Angeles, with proceeds going to the City of Hope National Medical Center. Contact: **Debbi Swanson** at 213-892-7233.

WALK, DON'T RUN: Former WQCD New York PD **Wendy Leeds** is once again calling on her music industry friends to "Walk for Wendy" to raise funds for the New Jersey chapter of the National Multiple Sclerosis Society. Joining her will be her husband, Universal Records senior VP of promotion **Steve Leeds**, Epic Records senior VP **Harvey Leeds**, and "Howard Stern Show" producer **Gary Dell'Abate**. The 1.2-mile walk begins at 10:30 a.m. April 18 at the bandshell in Ridgewood, N.J. The family event includes pony rides, face painters, and clowns. Donations can be made to Walk for Wendy to Gary Dell'Abate, P.O. Box 487, Riverside, Conn. 06878. Contact: 201-261-WALK.

MEMORIES: Memorial services for public relations legend **Charlie Comer**, who passed away Feb. 11, will be held April 25 at the Church of Saint Agnes in New York. Donations may be made in his memory to the Physically Challenged Irish Youth Team, Avondale Drive, Wexford, Ireland. Contact: **Mary Ryan** at 973-361-3533.

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LIFELINES

BIRTHS

Girl, Meredith MacKinnon, to **Alexandra Woznick** and **Thomas Enright**, March 6 in Salem, Mass. Father is national director of sales for Rykodisc.

DEATHS

Teddy McRae, 91, of natural causes, March 4 in New York. McRae was a swing era composer/arranger who was associated with such artists as Artie Shaw, Sy Oliver, and Chick Webb. With Shaw, he wrote two successful numbers, "Back Bay Shuffle," in 1938, and "Traffic Jam," in 1939. Another successful collaboration was "You Showed The Way" (1937), which he wrote with Webb, Ella Fitzgerald, and Bud Green. McRae, who also played sax with the Webb orchestra from 1936 to '39, led his own band in 1944. In the late '50s, he formed Enrica Records and production company Rae-Cox with Eddie Wilcox. McRae was born in Waycross, Ga., and raised in Philadelphia. Survivors include his wife and five daughters.

Ernest Gold, 77, of complications from a stroke, March 17 in Los Angeles. Gold wrote or conducted many Hollywood film scores, including the 1960 Oscar winner for best drama/comedy score, "Exodus," the main theme of which became a hit for Pat

Boone. Gold, who also won two Grammy Awards for "Exodus," was also nominated for Academy Awards for the score to "On The Beach" in 1959; the score and title song to "It's A Mad, Mad, Mad, Mad World" in 1963; and "The Secret Of Santa Vittoria" in 1969. Gold, who also wrote symphonic and chamber works, was born in Vienna but was forced to leave after the Nazi takeover of Austria in 1938. His first major composing project in films was the 1955 production "Not As A Stranger." He is survived by his wife, a stepson, and three children.

Mighty Joe Young, 71, of complications following spinal surgery, March 24 in Chicago. The blues singer/guitarist played behind Jimmy Rogers, Otis Rush, and Billy Boy Arnold and recorded with Magic Sam, Willie Dixon, Albert King, Jimmy Dawkins, and Koko Taylor. He was one of the first bluesmen from Chicago's West Side to gain popularity with young white audiences in such North Side clubs as Biddy Mulligan's, the Wise Fools Pub, and Kingston Mines during the early '70s. He recorded for Delmark, Ovation, and Alligator and had a regional hit during the '70s with a cover of Bobby Rush's "Chicken Heads." Young is survived by his wife and four children.

Programming

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Men—And Women—In Black. Martin Bandyke, music director of news/alternative/jazz outlet WDET Detroit, recently entertained Suzanne Vega in-studio. Vega appears on the forthcoming Astor Place compilation "Bleecker Street." She covers the classic Leonard Cohen composition "So Long, Marianne" with John Cale and an instrumental version of Pete Seeger's "Turn! Turn! Turn!"

AC, Sports/Talk Top Power Ratio Study R&B, Spanish Formats Increase Their Share Of Advertising Dollars

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

R&B and Spanish radio formats are doing a better job of getting their fair share of advertising dollars, but they still rank well behind general-market formats such as sports/talk and adult contemporary.

Those formats again take the top two slots in the latest "power ratios" study, which measures the sales strength of individual formats, this time comparing format strengths throughout 1998 against '97 figures.

In other findings from the new study, debuted exclusively in Billboard/Airplay Monitor, album and classic rock are tied for third place, followed by news/talk and country, the latter of which is seeing some post-boom erosion in its sales strength. Ninth-place top 40 remained fairly steady.

R&B, while still in 12th place, had its best power-ratio showing ever in the new study and is one of only four formats that trended upward this time; the others are classical, jazz, and Spanish. The 11 other formats tracked in the study are all off from the previous year in the newly compiled '98 figures.

George Nadel Rivin is the partner in charge of broadcast services for the North Hollywood accounting firm of Miller, Kaplan, Arase & Co. LLP, which has been compiling the annual power-ratio study for the past 13 years. He says that consolidation is partly responsible for so many formats having poor power ratios.

TAKING MORE RISK

"With consolidation, an operator is able to take more risk in establishing stations that may not have been able to stand on their own or couldn't afford the luxury of spending two to three years of that station's ramping

up to being viable and able to stand on its own," he says.

"However, with clusters running six to eight stations in a market, [those groups] are able to take dollars from stations contributing the most to that cluster's revenue and put [them] into research and development to begin new formats," he says. But because many of those new stations are still "ramping up," they do not yet show healthy sales figures, bringing the power ratios down for their formats.

The poor showings in 1998, Rivin says, are not a function of the radio industry not doing well but rather "a matter of the industry being bolder—

tion was such that it kept spot levels artificially low."

In the 1998 study, the top-dog format, sports/talk, has a power ratio of 1.61. That means that in a market in which each audience share point is worth \$1 million in advertising revenue, a sports/talk station can expect to bill \$1.61 million per share.

AC's 1.41 share is off from '97's 1.57. Eighth-place finisher soft AC is off 1.21-1.17. AC's decreases in '98 are due, Rivin says, to the number of newer formats being tried as a result of consolidation, and those formats are "kind of pushing on either side of AC" and going after the same audience. Meanwhile, "the soft AC format has found its niche among females" and, despite this year's dip, is "a sure bet to always be north of a 1.15."

ROCK IS FLAT

Tying for third place are album rock (1.35-1.33) and classic rock (1.41-1.33). Tenth-place finisher modern rock is off 1.15-1.09. Rivin says the album rock stations "continue to be steady," with four straight years in the 1.33-1.35 range. After a spike in 1997, he says, classic rock "pretty much returned to the levels it was in '95-'96. It's still a format that outperforms its audience share by one-third." Like classic rock, Rivin says, modern rock also benefited from an unusually high spike in 1997, when it "was very much the trendy format." Since then, he says, "a little bit of the novelty wore off."

News/talk, ranked No. 5 in 1998, is off sharply from 1997 (1.47-1.26), making it 1998's biggest point-losing format. A sample-size increase from 80 N/T stations in 1997 to 104 in 1998 may have actually hurt the format, because, Rivin says, some of the newer stations "have yet to mature."

With a 1.29-1.25 loss, country ranks No. 6 in 1998 and barely out-

(Continued on next page)

newslines...

SWISS GROUP EYES U.S. RADIO. A newly formed company called Radio World went public the week of April 5, raising \$25 million, which it plans to use to buy stations in "mediocre financial situations" and connect them with satellite and fiber optics. The goal is to build a radio network for a worldwide audience, which would share identical information at the same time, to attract multinational advertisers. Radio World is the brainchild of Marc Deschenaux, whose CD World allows consumers to create their own CD compilations via the Internet. The company wants to begin buying major-market sticks by the end of the year.

But because Deschenaux and his board of directors are Swiss, the company may run into trouble. The 1934 Communications Act prohibits foreign ownership of radio stations, according to Charles Logan, deputy chief of the Federal Communications Commission (FCC). The law, however, allows a foreign corporation to own stations as long as less than 20% of its stock is held by foreign nationals.

FCC WANTS MINORITY TAX CREDITS. FCC Commissioner Michael Powell is spearheading an effort to bring a tax-break program back from the dead four years after Congress killed the minority tax-certificate program. Powell's plan would allow companies to defer capital-gains taxes on stations they sell to minorities, an idea that is probably very attractive to the increasingly bottom-line-oriented, corporate world of radio. FCC Chair Bill Kennard has floated similar ideas on previous trips to

(Continued on next page)

'Prior to consolidation, the degree of competition was such that it kept spot levels artificially low'

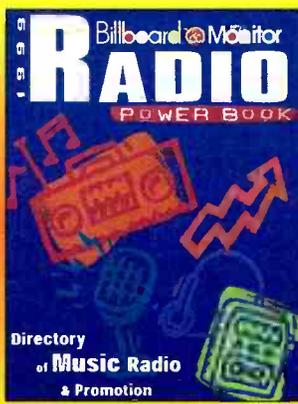
taking steps to attempt to differentiate a station more—and the experimentation. They're going to be crawling before they walk in a lot of cases. Consolidation is in its infancy, so a lot of the moves will pay off in enhanced performance down the road."

SPOT LOADS

Rivin does not believe that an increase in spot loads had much of an impact on the numbers.

"There comes a point in which a listener reacts [to heavy spot loads] either by doing more button-pushing or, at last resort, tuning out a station entirely, but I don't feel the industry is at that point," he says. "Prior to consolidation, the degree of competi-

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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	22	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN 7 weeks at No. 1
2	2	5	16	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA ALBUM CUT †	'N SYNC
3	3	2	14	WRITTEN IN THE STARS CURB/ROCKET 566918/ISLAND †	ELTON JOHN & LEANN RIMES
4	5	6	32	FROM THIS MOMENT ON MERCURY 466450 †	SHANIA TWAIN
5	7	9	8	BELIEVE WARNER BROS. 17119 †	CHER
6	4	3	14	FAITH OF THE HEART UNIVERSAL 56244	ROD STEWART
7	6	4	26	I'M YOUR ANGEL JIVE 42557 †	R. KELLY & CELINE DION
8	8	7	28	TRUE COLORS FACE VALUE ALBUM CUT/ATLANTIC	PHIL COLLINS
9	9	10	12	ANGEL OF MINE ARISTA 13590 †	MONICA
10	10	8	23	HANDS ATLANTIC ALBUM CUT †	JEWEL
11	15	16	10	ALL I HAVE TO GIVE JIVE 42562 †	BACKSTREET BOYS
12	13	12	12	I STILL BELIEVE COLUMBIA 79093 †	MARIAH CAREY
13	12	13	66	TRULY MADLY DEEPLY COLUMBIA 78723 †	SAVAGE GARDEN
14	11	11	14	LOVE OF MY LIFE WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. MICHAEL W. SMITH
15	21	22	4	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
16	18	17	62	YOU'RE STILL THE ONE MERCURY 568452 †	SHANIA TWAIN
17	14	14	37	I'LL NEVER BREAK YOUR HEART JIVE ALBUM CUT †	BACKSTREET BOYS
18	16	15	30	I'LL BE ATLANTIC 84191 †	EDWIN MCCAIN
19	19	19	11	FOREVER MORE (I'LL BE THE ONE) GSP ALBUM CUT/MERCURY	JOHN TESH FEAT. JAMES INGRAM
20	17	18	23	WHEN YOU BELIEVE DREAMWORKS 59022/GEFFEN †	WHITNEY HOUSTON & MARIAH CAREY
21	24	29	3	LET ME LET GO WARNER BROS. ALBUM CUT †	FAITH HILL
HOT SHOT DEBUT					
22	NEW ▶	1	1	THAT DON'T IMPRESS ME MUCH MERCURY ALBUM CUT †	SHANIA TWAIN
23	22	24	5	THE PRAYER 550 MUSIC ALBUM CUT/ERG	CELINE DION WITH ANDREA BOCELLI
24	25	23	25	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE †	GOO GOO DOLLS
25	23	25	6	LOVER'S WILL CAPITOL ALBUM CUT	BONNIE RAITT

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE IMPRINT & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	2	17	EVERY MORNING LAVA 84462/ATLANTIC †	SUGAR RAY 2 weeks at No. 1
2	2	1	29	SLIDE WARNER BROS. ALBUM CUT †	GOO GOO DOLLS
3	4	5	24	KISS ME SQUINT 79101/COLUMBIA †	SIXPENCE NONE THE RICHER
4	5	6	27	BACK 2 GOOD LAVA ALBUM CUT/ATLANTIC †	MATCHBOX 20
5	3	3	26	ANGEL WARNER SUNSET 13621/REPRISE †	SARAH MCLACHLAN
6	6	7	12	BELIEVE WARNER BROS. 17119 †	CHER
7	7	4	38	SAVE TONIGHT WORK ALBUM CUT/ERG †	EAGLE-EYE CHERRY
8	8	8	31	LULLABY SMG ALBUM CUT/COLUMBIA †	SHAWN MULLINS
9	9	9	33	JUMPER ELEKTRA 64058/EEG †	THIRD EYE BLIND
10	10	13	20	FLY AWAY VIRGIN ALBUM CUT †	LENNY KRAVITZ
11	13	16	8	ANYTHING BUT DOWN A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
12	14	23	5	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL †	BAZ LUHRMANN
13	12	15	11	RUN HOLLYWOOD SOUNDTRACK CUT/ATLANTIC †	COLLECTIVE SOUL
14	18	21	9	WHAT IT'S LIKE TOMMY BOY ALBUM CUT †	EVERLAST
15	15	14	12	MARIA LOGIC 78040*/BEYOND	BLONDIE
16	11	11	33	MY FAVORITE MISTAKE A&M ALBUM CUT/INTERSCOPE †	SHERYL CROW
17	22	27	4	DOWN SO LONG ATLANTIC ALBUM CUT †	JEWEL
18	17	12	23	YOU GET WHAT YOU GIVE MCA ALBUM CUT †	NEW RADICALS
19	19	17	51	IRIS WARNER SUNSET SOUNDTRACK CUT/REPRISE †	GOO GOO DOLLS
20	20	22	7	THE ANIMAL SONG HOLLYWOOD 79112/COLUMBIA †	SAVAGE GARDEN
21	23	20	22	CRUSH RCA ALBUM CUT †	DAVE MATTHEWS BAND
22	16	10	26	HANDS ATLANTIC ALBUM CUT †	JEWEL
AIRPOWER					
23	24	26	7	SPECIAL ALMO SOUNDS ALBUM CUT/INTERSCOPE †	GARBAGE
24	25	24	12	AT THE STARS ELEKTRA ALBUM CUT/EEG	BETTER THAN EZRA
25	26	25	19	IT'S ALL BEEN DONE REPRISE ALBUM CUT †	BARENAKED LADIES

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 71 adult contemporary stations and 78 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ 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. † Videoclip available. © 1999, Billboard/BPI Communications.

Radio

PROGRAMMING

AC, SPORTS/TALK TOP POWER RATIO STUDY

(Continued from preceding page)

performs its 1995 low point of 1.24. Rivin says country is still leveling off from its "wave of success" during the boom years earlier in the decade, "when the format had gotten to a point where it wasn't realistic [to think] it would go much higher." But, he adds, "those heritage country stations are every bit as strong as they have been in the last couple of years."

Rivin says that this year's slight decline for country is due to a "perception among the advertisers. Advertising agencies will sometimes overreact. When someone is riding a wave of success, they'll jump on the bandwagon, and when they see things beginning to return to more normal historical levels, some of those that got on the bandwagon may choose to step to the sidelines."

Top 40, in ninth place, is down 1.18-1.16. Says Rivin, "The format has kind of matured within its reincarnation. It was such a strong format for so many years and then had some weakness during the early part of the '90s." Since then, he says, "it's done a great job of reinventing itself, [which] helped it climb back into the 1.15-plus range."

Asked about top 40's potential for continued growth, Rivin says, "Be-

'Those heritage country stations are every bit as strong as they have been in the last couple of years'

cause the demo is on the younger side, we'll never see the format up in the 1.25-plus range. But any time you have a format that can outperform its audience share by one-sixth and have an incredibly loyal audience, you've got something going for you."

Spanish, in 11th place, posted a healthy gain (1.00-1.07), making it 1998's biggest gainer. R&B posted an equally healthy .87-.93 jump.

Although a Katz memo leaked last year helped spotlight the problem of advertiser discrimination against R&B and Spanish stations, it probably came too late in the year to have affected the

POWER RATIO TRENDS BY FORMAT

Format	1998 Ratio	1997 Ratio	10 Years Ago	Highest Ratio
AC	1.41	1.57	1.31	1.57 (1997)
Adult Standards	.36	.40	.71	.88 (1993)
Album Rock	1.33	1.35	1.07	1.35 (1996/97)
Classical	.68	.65	1.28	1.35 (1986)
Classic Rock	1.33	1.41	1.04	1.43 (1994)
Country	1.25	1.29	1.34	1.49 (1988)
Jazz	.83	.82	1.30	1.30 (1989)
Modern Rock	1.09	1.15	-----	1.15 (1997)
News/Talk	1.26	1.47	1.42	1.47 (1997/86)
Oldies	1.20	1.23	1.28	1.39 (1990)
R&B	.93	.87	.72	.93 (1998)
Soft AC	1.17	1.21	1.36	1.36 (1989)
Spanish	1.07	1.00	1.26	1.33 (1991)
Sports/Talk	1.61	1.65	-----	1.65 (1997)
Top 40	1.16	1.18	1.00	1.18 (1997)

'98 power ratios much, meaning stations in those formats were already showing signs of improvement before the issue came to a head.

Rivin says that's because both formats are "incredibly active within their communities. It's a matter of being a real cornerstone of the community—what radio was idealized as being by the people who drafted the Communications Act back in the 1930s." He says that's true of R&B and Spanish stations both in local ownership situations and at the big-group level.

R&B'S IMPROVEMENT FACTORS

Among the factors contributing to the improvement of the R&B and Spanish formats, Rivin says, are that more stations in those formats are using research, major groups are embracing them, and "there is a perception in the advertising community that major public companies would not be getting into these formats if they weren't every bit as viable as some of the other formats they're involved in."

R&B broadcasters, Rivin says, "have made a concerted effort to address those issues that drag their power ratios down. They have a goal of gaining parity and have made some progress." The power-ratio study includes R&B oldies and adult R&B stations in the overall R&B category.

In the Spanish format specifically, Rivin says, the large number of new stations that signed on in '97 had dragged the format's power ratio down, but the format is "now in the process of bouncing back."

Comparing 10-year trends reveals

that classical is the format that has shown the biggest decline (1.28-0.68), followed by jazz, which is off 1.30-0.83. On the winning side are classic rock (1.04-1.33), the biggest-gaining format of the past 10 years, and album rock (1.07-1.33).

AC LEADS BILLINGS

Also tabulated in the new study is the percentage of individual stations in each format that billed more than 100% of their Arbitron-based value. AC again leads this group with a whopping 91%, followed by album rock (87%, up from 85% in the '97 survey), classic rock (85%, up from 82%), sports/talk (78%, down sharply from 89%), country (77%, up from 75%), oldies (76%, up from 74%), soft AC (75%, down significantly from 89%), Spanish (67%, way up from 48%), N/T (64%, off from 77%), modern rock and top 40 (58% each, down from 68% and 67%, respectively), R&B (31%, down from 33%), and jazz (19%, off slightly from 20%). Both the classical and nostalgia formats had no stations that billed more than 100% of their Arbitron-based value in the 1998 survey.

The power ratios are based on monthly polls of nearly 1,000 stations, an increase of about 300 stations over previous years' surveys. The additional stations were included to keep pace with the growing number of continuous-measurement Arbitron markets. The study covers the summer '97-spring '98 Arbitron-ratings periods. In order to minimize distortion, the three highest and three lowest ratios in each format are not included in the power-ratio computation.

NEWSLINE

(Continued from preceding page)

the Hill, but Beltway insiders say his relationship with Congress may be too damaged to carry such an idea on his own. Powell, a Republican and son of retired Gen. Colin Powell, has frustrated some congressional Republicans because he has joined the FCC's Democratic majority on several key votes.

CD RADIO RECEIVERS IN DEVELOPMENT. CD Radio has signed a deal with Delphi Delco and Recoton to design, market, and sell factory-installed car radios that will pick up not

only AM and FM but also CD Radio.

Recoton, the maker of Jensen and Advent audio, will also develop a plug-and-play adapter, which will work through the cassette bay of existing car stereos, as well as a second adapter that works with 95% of existing car stereos.

Delco is the largest car-stereo maker, supplying General Motors with car audio equipment. CD Radio's stock rebounded the week of April 5, after a company filing showed it had lost \$49 million in 1998, just half as much as expected.

AIRPLAY MONITOR CHARTS

Airplay Monitor, a publication of the Billboard Music Group, is looking for a quality addition to our New York City chart staff. Responsibilities include assisting in all aspects of Airplay Monitor's chart efforts across four magazines. Candidates must be extremely detail oriented, be comfortable w/ math & statistics, have a knowledge of radio programming, & have computer proficiency in Excel, Encore, etc. Record label &/or radio industry experience & familiarity w/ Monitor's charts are preferred. Please send resume & salary requirements to: Airplay Monitor, 1515 Broadway, NYC, NY 10036, Attn: SP or FAX: 212-382-6094 or email: silvio@airplaymonitor.com

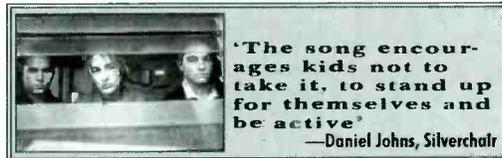
The kids in Australia are not all right—so Down Under's most successful teen rockers, Silverchair, have written a house-shaking call to arms, "Anthem For The Year 2000," to motivate their brethren.

"In the most literal sense, it is about a political party in Australia who has a fascist outlook on how things should be run and is trying to control the young people," says guitarist/vocalist Daniel Johns. "The song encourages kids not to take it, to stand up for themselves and be active, in hopes of liberation."

It's a bold message coming from a 19-year-old who knows much more about guitars than government. "I admit that we aren't the most politi-

cally active [people], but I try to do what I can for what I believe in. This is something that affects me, and I felt strongly enough to write a song."

He also admits that the song's familiar stadium-



"The song encourages kids not to take it, to stand up for themselves and be active"
—Daniel Johns, Silverchair

rock sound rather than its message is probably propelling "Anthem" up the charts. It is No. 14 on this issue's Modern Rock Tracks. "So much of the new album ["Neon Ballroom"] is sonically ex-

perimental that we felt we needed to release a single that was closer to what we had done previously to lead fans into the new stuff slowly and smoothly. We didn't want to alienate them, but we also need to experiment to be challenged and creatively satisfied," Johns says. "We felt the pressure of praise on the second album, but on this record, we didn't care about success at all. I just wanted to make something we could be proud of and experience growth as a songwriter."

Johns is also working on personal growth. "Getting my music heard has been so important that I don't have much of a life. When we are done touring this album, I'm going to get out more. I have to do something before I get too old."

Billboard®

APRIL 17, 1999

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶ 9 weeks at No. 1	
1	1	1	13	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
2	3	3	6	MAS TEQUILA RED VOODOO	SAMMY HAGAR MCA †
3	2	2	18	ONE MY OWN PRISON	CREED WIND-UP
4	4	5	13	WHISKEY IN THE JAR GARAGE INC.	METALLICA ELEKTRA/VEEG †
5	5	4	22	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
6	6	6	6	FREE GIRL NOW ECHO	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
7	7	7	8	ONLY A FOOL BY YOUR SIDE	THE BLACK CROWES AMERICAN/COLUMBIA †
8	11	10	12	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
9	13	17	4	LIT UP BUCKCHERRY	BUCKCHERRY DREAMWORKS †
10	8	9	26	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
11	9	8	40	FLY AWAY 5	LENNY KRAVITZ VIRGIN †
12	12	14	9	WHY I'M HERE FEBRUARY SUN	OLEANDER REPUBLIC/UNIVERSAL
13	10	11	10	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
14	14	16	7	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
15	15	15	6	HEY HEY THE ORIGINAL BAD COMPANY ANTHOLOGY	BAD COMPANY ELEKTRA/VEEG
16	16	13	35	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
				◀ AIRPOWER ▶	
17	17	19	9	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
18	19	18	22	TURN THE PAGE GARAGE INC.	METALLICA ELEKTRA/VEEG †
19	22	27	5	FLY LOUDMOUTH	LOUDMOUTH HOLLYWOOD
20	20	22	13	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
21	26	28	9	VINTAGE EYES SECOND COMING	SECOND COMING CAPITOL †
22	25	32	4	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
23	21	25	6	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
24	24	26	6	WANDER THIS WORLD WANDER THIS WORLD	JONNY LANG A&M/INTERSCOPE
25	23	24	8	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG †
26	18	12	12	YOU BLEW ME OFF BOO-TAY	BARE JR. IMMORTAL/EPIC
27	27	34	4	ALL THAT YOU ARE (X3) THE DEVIL YOU KNOW	ECONOLINE CRUSH RESTLESS †
28	35	37	3	TEMPLE OF YOUR DREAMS POWERTRIP	MONSTER MAGNET A&M/INTERSCOPE
29	29	33	5	SHAKIN' AND A BAKIN' WHATCHA GONNA DO HONKY?	HONKY TOAST 550 MUSIC/ERG
30	33	—	2	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
31	31	—	2	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
32	34	36	3	JUST GO DYSFUNCTION	STAIN'D FLIP/ELEKTRA/VEEG †
33	36	38	3	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC †
34	32	29	21	FREE TRAIN	TRAIN AWARE/COLUMBIA
35	NEW ▶	1	1	I DON'T TRUST NOBODY HALF A BOY/HALF A MAN	GEORGE THORGOOD AND THE DESTROYERS CMC INTERNATIONAL
36	28	23	10	HAPPY PILLS HAPPY PILLS	CANDLEBOX MAVERICK/WARNER BROS.
37	NEW ▶	1	1	ABOVE TIP	FINGER ELEVEN WIND-UP †
38	40	40	4	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †
39	NEW ▶	1	1	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2 †
40	NEW ▶	1	1	GAIN SIGNS OF A VACANT SOUL	VIRGOS MERLOT ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 110 Mainstream rock stations and 73 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. † Videoclip availability. © 1999, Billboard/BPI Communications.

Billboard®

APRIL 17, 1999

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST IMPRINT/PROMOTION LABEL
				◀ No. 1 ▶ 2 weeks at No. 1	
1	1	4	10	MY OWN WORST ENEMY A PLACE IN THE SUN	LIT RCA †
2	4	5	12	PRAISE YOU YOU'VE COME A LONG WAY, BABY	FATBOY SLIM SKINT/ASTRALWERKS/VIRGIN †
3	2	2	17	ONE MY OWN PRISON	CREED WIND-UP
4	5	7	12	WHY DON'T YOU GET A JOB? AMERICANA	THE OFFSPRING COLUMBIA †
5	3	1	19	EVERY MORNING 14:59	SUGAR RAY LAVA/ATLANTIC †
6	7	6	13	HEAVY DOSAGE	COLLECTIVE SOUL ATLANTIC
7	6	3	28	WHAT IT'S LIKE WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY †
8	8	8	20	BLUE MONDAY CANDYASS	ORGY ELEMENTREE/REPRISE †
9	9	9	6	NEW "GO" SOUNDTRACK	NO DOUBT WORK/ERG †
10	10	12	7	BETTER DAYS (AND THE BOTTOM DROPS OUT) MOBILE ESTATES	CITIZEN KING WARNER BROS. †
11	11	15	7	DIZZY DIZZY UP THE GIRL	GOO GOO DOLLS WARNER BROS. †
12	15	19	4	PROMISES BURY THE HATCHET	THE CRANBERRIES ISLAND/MERCURY †
13	12	13	25	CRUSH BEFORE THESE CROWDED STREETS	DAVE MATTHEWS BAND RCA †
14	19	21	6	ANTHEM FOR THE YEAR 2000 NEON BALLROOM	SILVERCHAIR EPIC †
15	14	10	11	HEAD THE THRILL KISSER	TIN STAR V2 †
16	13	11	15	FREAK OF THE WEEK HEY! ALBUM	MARVELOUS 3 HIFI/ELEKTRA/VEEG †
17	16	18	9	SHEEP GO TO HEAVEN PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
				◀ AIRPOWER ▶	
18	21	23	9	FREAK ON A LEASH FOLLOW THE LEADER	KORN IMMORTAL/EPIC †
19	18	14	30	NEVER THERE PROLONGING THE MAGIC	CAKE CAPRICORN/MERCURY †
20	17	17	9	LEVEL ON THE INSIDE 001	DOVETAIL JOINT AWARE/C2
21	26	31	3	ENDS WHITEY FORD SINGS THE BLUES	EVERLAST TOMMY BOY
22	25	28	5	LET'S MAKE A DEAL DANGERMAN	DANGERMAN 550 MUSIC/ERG
23	27	26	7	LIVING DEAD GIRL HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
24	24	25	11	PRISONER OF SOCIETY THE LIVING END	THE LIVING END REPRISE †
25	23	22	19	LEECH EVE 6	EVE 6 RCA †
26	22	20	19	MALIBU CELEBRITY SKIN	HOLE DGC/INTERSCOPE †
27	29	27	21	MY FAVOURITE GAME GRAN TURISMO	THE CARDIGANS STOCKHOLM/MERCURY †
28	31	33	5	RICK JAMES NO ONE IS REALLY BEAUTIFUL	JUDE MAVERICK/REPRISE
29	34	—	2	BAWITDABA DEVIL WITHOUT A CAUSE	KID ROCK TOP DOG/LAVA/ATLANTIC
30	30	30	25	SPECIAL VERSION 2.0	GARBAGE ALMO SOUNDS/INTERSCOPE †
31	28	24	13	ONE HIT WONDER SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL †
32	33	36	3	SHE'S SO HUGE HOLIDAY MAN	THE FLYS DELICIOUS VINYL/TRAUMA
33	38	—	2	WHATEVER GODSMACK	GODSMACK REPUBLIC/UNIVERSAL †
34	32	29	5	SAVE IT FOR LATER "200 CIGARETTES" SOUNDTRACK	HARVEY DANGER ISLAND/MERCURY †
35	NEW ▶	1	1	BATTLE FLAG HOW TO OPERATE WITH A BLOWN MIND	LO FIDELITY ALLSTARS SKINT/SUB POP/COLUMBIA †
36	NEW ▶	1	1	AWFUL CELEBRITY SKIN	HOLE DGC/INTERSCOPE
37	35	38	26	DRAGULA HELLBILLY DELUXE	ROB ZOMBIE Geffen/Interscope †
38	NEW ▶	1	1	ROCK IS DEAD MECHANICAL ANIMALS	MARILYN MANSON NOTHING/INTERSCOPE
39	36	39	3	RUN DOSAGE	COLLECTIVE SOUL HOLLYWOOD/ATLANTIC †
40	RE-ENTRY	12	12	FAITH THREE DOLLAR BILL Y'ALL	LIMP BIZKIT FLIP/INTERSCOPE †



HITS! IN TOKIO

Week of March 28, 1999

- ① No Scrubs / TLC
- ② Push Upstairs / Underworld
- ③ Tender / Blur
- ④ Movin' On Without You / Hikaru Utada
- ⑤ Mystical Machine Gun / Kula Shaker
- ⑥ Georgy Porgy / Eric Benet Featuring Faith Evans
- ⑦ ...Baby One More Time / Britney Spears
- ⑧ Believe / Cher
- ⑨ Ex-Factor / Lauryn Hill
- ⑩ Shake / Double
- ⑪ Pick A Part That's New / Stereophonics
- ⑫ Maria / Blondie
- ⑬ Let Yourself Go, Let Myself Go / Dragon Ash
- ⑭ I Still Believe / Mariah Carey
- ⑮ Big Big World / Emilia
- ⑯ Crash! / Propellerheads
- ⑰ Kokodekushite / Ringo Shiina
- ⑱ You Got Me / The Roots Featuring Erykah Badu
- ⑲ Nights Over Egypt / Incognito
- ⑳ Heaven / Glen Scott
- ㉑ The Animal Song / Savage Garden
- ㉒ Time After Time / Cassandra Wilson
- ㉓ Little Bit Of Lovin' / Kele Le Roc
- ㉔ Easter Theatre / XTC
- ㉕ Praise You / Fatboy Slim
- ㉖ Who's Been Sleeping / Swing Out Sister
- ㉗ Souls / Bird
- ㉘ Every Morning / Sugar Ray
- ㉙ Little Piece Of Heaven / The Neville Brothers
- ㉚ Nagaitameikinoyouni / The Brilliant Green
- ㉛ Cassius 99 / Cassius
- ㉜ Girlfriend/Boyfriend / Blackstreet
- ㉝ My Girl / Supercar
- ㉞ Lonely / Merril Bainbridge
- ㉟ Mania / Babel Fish
- ㊱ Unforgivable Sinner / Lene Marlin
- ㊲ Hanarebanare / Kuramubon
- ㊳ Marie / Solveig
- ㊴ Party With Fun Factory / Fun Factory
- ㊵ Pretty Fly (For A White Guy) / Offspring
- ㊶ You Don't Know Me / Armand Van Helden
- ㊷ Wish I Could Fly / Roxette
- ㊸ Namibia / Sugar Soul
- ㊹ Omelet Man / Carlinhos Brown
- ㊺ Morning Prayer / Silva
- ㊻ 70% - Yuugurenouta / Chara
- ㊼ When I Close My Eyes / Shanice
- ㊽ Another Way / Tevin Campbell
- ㊾ A Puzzle / Mio
- ㊿ I Really Like It / Harlem World

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

'Down So Long' Positions Jewel For Long-Awaited Global Breakthrough

'DOWN' ON THE WORLD: Don't look to the title of Jewel's latest radio release, "Down So Long," if you're searching out autobiographical clues on the engaging artist.

Jewel's fast-rising fifth single, following the hits "Who Will Save Your Soul," "You Were Meant For Me," "Foolish Games," and "Hands," is anything but down on radio playlists, serving as a signature testament of what the prolific singer/songwriter does best: acoustic-based folk rock with enough melodic savvy to score big across the spectrum of top 40 formats, from mainstream and adult top 40 to modern adult, modern rock, and adult contemporary.

Meanwhile, this second hit from her four-times-platinum sophomore album, "Spirit," is further securing Jewel's standing amid the often-difficult terrain of the pop landscape.

Thanks to conscientious, tenacious marketing by Atlantic, radio's friendly demeanor, and pockets packed with songs full of universality, she has attained that rare status as a staple artist for the mainstream-based formats, reaching a demo of females (and young males) from 12 to 34 and beyond.

"Jewel is a lot of things and an artist who really can't be defined," says **Ron Shapiro**, executive VP/GM of Atlantic Records U.S. "She's a pop artist and a folk artist and in some ways a country artist. She's very driven to touch many lives and experience many different things herself. Ten years from now, I don't think we'll be able to say she's any one thing."

Adds Jewel, "To tell the truth, I'm 24 years old, and it's my second record, so to think that there won't be misconceptions about who I am would be silly. Until I'm 50 or 60, people outside of my intimate circle won't really be able to know all that I am; that's the nature of it."

Already, Jewel has extended her list of accomplishments beyond being a songwriter, singer, and bankable performer, with a best-selling poetry book, "A Night Without Armor," published by Harper Collins in 1998 and a role in the upcoming **Ang Lee**-directed film "Ride With The Devil," which is due this fall.

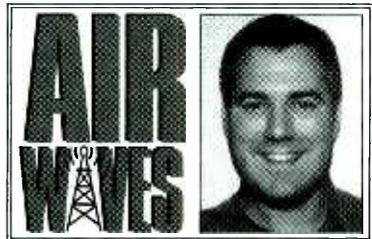
Her next priority is to extend her musical reach overseas, into Europe, Asia, and Australia, something that Atlantic marks as the next logical step. Since before the release of "Spirit," the label has marked "Down So Long" as the chosen track to launch Jewel worldwide.

"It's the song on the record that most of our international affiliates were most excited about when they first got the record," Shapiro says. "Already, she's sold over a million units outside of the U.S."

If American programmers' opinions count for anything, the future is indeed looking global.

"The early response to the song

has been favorable," says **Justin Case**, PD of modern adult **WPNT** Milwaukee. "It sounds good on the air, and it's what this station is all about. We went with it first in the market, because we knew everyone else was going to play it. It sounds like another Jewel monster hit."



by Chuck Taylor

Adds **Gary Robinson**, PD of mainstream top 40 **KQAR**, which has the song in heavy rotation, "This song has a very mass-appeal sound, and I see it as a solid contender for No. 1. The overall sound of the song is so sweet, and it definitely appeals to our core demo, 18-34 females, as well as the younger demos. The first time I heard it, I thought, 'Wow, that's the song I've been waiting to hear.'"

"It's an obvious hit," says **Jeff McHugh**, PD of **WKZI** Greensboro, N.C., which has spun the song more than any other station in the country. "Next to **Sarah McLachlan**, Jewel has the deepest album that's come out in the past year. She has a bunch of singles on there. Even if it's not the music that people are into, peo-



JEWEL

ple like her, the way she presents herself.

"By comparison," McHugh adds, "**Alanis Morissette** came out with an album, and while it did well in sales, there are not as many radio hits on there. We spotted 'Down So Long' immediately and put it on the air on our own, and it's turned out to be a pretty major hit for us. There's kind of a drought of really good music out there, so we're trying to find some listener favorites of our own."

The song made its debut on **Billboard's** Top 40 Tracks last issue, climbing this issue to No. 25. On **Airplay Monitors'** niche-specific charts, it gained **Airpower** status with the highest number of new stations at both adult top 40 and modern adult stations; it's currently No. 17 and No. 18, respectively.

A performance video, returning a guitar to Jewel's hands, is the sixth-most-played video at MTV and was recently added at VH1.

"It's going to be a bigger hit than 'Hands' [which peaked at No. 6 on **The Billboard** Hot 100], because it's just a little bit better of a song," notes **Alan Burns**, president of radio consultancy **Alan Burns & Associates**. "I think she's a really talented girl. She's definitely not a flash in the pan. I think she's going to have a long career."

Radio programmers tend to agree with Jewel's decision to extend her reach beyond the music charts, understanding that the wider her exposure is, the more she can bring to the medium.

"It's all about marketing and awareness," says **Chuck DiNico**, music director of modern adult **WXXM** Philadelphia. "Look at **Barenaked Ladies**; they toured constantly and got in people's faces and created their own following. If every artist would do that kind of touring and TV, you can get people who may not be aware of you to tune in. Those guys are finally stars in the U.S."

Burns says, "Visually, I think Jewel belongs in the visual arts, though of course, I have no idea if she can act. And with the poetry, anytime you get a book that **Oprah** proselytizes, it's not a bad thing. It opens up a lot more people to hear her. You can sell a boatload more records internationally if you get into other media and can sell a lot of movie tickets and videos and books."

Jewel has already shown her musical mettle in Australia, where she recently sold out a five-week tour, thanks to advance publicity for the album (released globally on Nov. 17, 1998) and a host of press and TV appearances. As a result, record sales doubled there, launching her into the top five of the Aussie album chart.

"I know that to make radio get it, I have to go someplace the way I was in the U.S. and really tour and saturate the market and go to the radio stations. I understand that my music is a little bit different and takes some extra time," says Jewel. "For me, I like to travel and see the world, and I actually have a job that lets me do that, so I'm fine with it. I guess I sort of feel like things happen in time, or they don't. I don't feel a particular hunger to dominate the world."

Time is time for the artist, who says that her entree into the worlds of music, film, and publishing—as well as the founding of her charity foundation, **Higher Ground**, earlier this year—are all ultimately about helping enable people.

"The steadiest thing about my nature is that I have a lot of faith, and it's becoming stronger," she says. "I feel pretty decent that what doesn't make me happy can at least influence other people. And that's wonderful."

Top 40 Tracks™

T. WK	L. WK	2 WKS.	WKS. ON	TRACK TITLE IMPRINT/PROMOTION LABEL	ARTIST
1	1	2	13	EVERY MORNING LAVA /ATLANTIC	No. 1 2 weeks at No. 1 SUGAR RAY
2	3	5	8	NO SCRUBS LAFACE /ARISTA	TLC
3	2	1	15	BELIEVE WARNER BROS	CHER
4	4	6	8	KISS ME SQUINT /COLUMBIA	SIXPENCE NONE THE RICHER
5	5	4	21	SLIDE WARNER BROS	GOO GOO DOLLS
6	6	3	21	...BABY ONE MORE TIME JIVE	BRITNEY SPEARS
7	7	8	15	ANGEL OF MINE ARISTA	MONICA
8	9	10	18	BACK 2 GOOD LAVA /ATLANTIC	MATCHBOX 20
9	8	7	21	ANGEL WARNER SUNSET /REPRISE	SARAH MCLACHLAN
10	12	13	10	FLY AWAY VIRGIN	LENNY KRAVITZ
11	11	17	6	HEARTBREAK HOTEL ARISTA	WHITNEY HOUSTON FEAT. FAITH EVANS & KELLY PRICE
12	10	9	21	SAVE TONIGHT WORK /ERG	EAGLE-EYE CHERRY
13	15	20	4	THE HARDEST THING MOTOWN /UNIVERSAL	98 DEGREES
14	18	22	5	WHAT IT'S LIKE TOMMY BOY	EVERLAST
15	13	11	21	MIAMI COLUMBIA	WILL SMITH
16	14	12	21	HAVE YOU EVER? ATLANTIC	BRANDY
17	31	—	2	LIVIN' LA VIDA LOCA C2	RICKY MARTIN
18	19	19	4	EVERYBODY'S FREE (TO WEAR SUNSCREEN) CAPITOL	BAZ LUHRMANN
19	17	15	21	JUMPER ELEKTRA /EEG	THIRD EYE BLIND
20	16	14	16	ALL I HAVE TO GIVE JIVE	BACKSTREET BOYS
21	20	16	21	LULLABY SMG /COLUMBIA	SHAWN MULLINS
22	22	21	8	WE LIKE TO PARTY! GROOVILICIOUS /STRICTLY RHYTHM	VENGABOYS
23	21	18	6	THE ANIMAL SONG HOLLYWOOD /COLUMBIA	SAVAGE GARDEN
24	24	24	18	CAN I GET A... DEF JAM /MERCURY	JAY-Z FEAT. AMIL (OF MAJOR COINZ) & JA
25	36	—	2	DOWN SO LONG ATLANTIC	JEWEL
26	25	26	21	IRIS WARNER SUNSET /REPRISE	GOO GOO DOLLS
27	34	40	3	ANYTHING BUT DOWN A&M /INTERSCOPE	SHERYL CROW
28	23	27	21	DOO WOP (THAT THING) RUFFHOUSE /COLUMBIA	LAURYN HILL
29	30	29	21	INSIDE OUT RCA	EVE 6
30	26	31	10	NOBODY'S SUPPOSED TO BE HERE ARISTA	DEBORAH COX
31	39	—	2	SPECIAL ALMO SOUNDS /INTERSCOPE	GARBAGE
32	35	—	2	SWEET LADY RCA	TYRESE
33	NEW	1	1	THAT DON'T IMPRESS ME MUCH MERCURY	SHANIA TWAIN
34	27	28	6	STAY THE SAME C2	JOEY MCINTYRE
35	NEW	1	1	I DRIVE MYSELF CRAZY RCA	'N SYNC
36	32	34	21	TOO CLOSE ARISTA	NEXT
37	38	33	20	LUV ME, LUV ME FLYTE TYME /MCA	SHAGGY FEATURING JANET
38	28	25	21	(GOD MUST HAVE SPENT) A LITTLE MORE TIME ON YOU RCA	'N SYNC
39	40	36	21	MY FAVORITE MISTAKE A&M /INTERSCOPE	SHERYL CROW
40	RE-ENTRY	19	19	TOUCH IT UPTOWN /UNIVERSAL	MONIFAH

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 26 weeks. © 1999, Billboard/BPI Communications.

<http://www.billboard.com>

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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

BET To Bow R&B 'Live' Variety Show; M2 Becomes MTV2

NEW BET TALK SHOW: Hoping to succeed where others have failed, BET is launching a variety series aimed at an R&B audience. "BET Live From L.A." is the name of the program, and it's scheduled to premiere this fall.

A BET spokeswoman says, "This show will be like 'The Arsenio Hall Show.' We're currently in the process of looking for a host." "The Arsenio Hall Show" may be the more useful comparison for BET, since that show lasted longer than one season, unlike R&B-oriented programs like "Vibe," "The Magic Hour," and "The Keenen Ivory Wayans Show." BET's variety show will include R&B and hip-hop musical guests.

THIS & THAT: MTV Networks has changed the name of its free-form music channel from M2 to MTV2. An MTV spokesman says the name change was done "to better reflect the MTV brand name."

LeAnn Rimes, Mary J. Blige, and TLC will appear as special guest performers at "VH1 Divas Live '99." VH1 will televise the concert special Tuesday (13) from New York's Beacon Theatre. Previously announced performers are Whitney Houston, Cher, Tina Turner, and Brandy.

Former 525 Post Production staffers Jerry Cancellieri and Steve Michaels have launched Method, a visual effects studio/production company in Santa Monica, Calif. Method staffers include visual effects supervisor/artist Alex Frisch, visual effects artist Chris Staves, executive producer Neysa Horsburgh, technical director Andreas Wacker, and 3D artists Laurent Briant and Olivier "Twist" Gondry.

ON THE MOVE: Epic Records national manager of street promotion Aisha White has added video promotion duties. She is now also director of urban video promotion.

HSI Productions has signed directors Jonas Akerlund and Johan Renck to its roster. Akerlund was previously represented by Oil Factory... Director Christopher Erskin is no longer being represented by production company FM Rocks. He is now working projects through Geneva Films.

Independent video promotion company Feedback! has changed its mailing address. The new address is P.O. Box 801147, Santa Clarita, Calif. 91380.

LOCAL SHOW SPOTLIGHT: This issue's spotlight is on "Music Inner City," which has been on the air since 1991.

TV affiliates: TCI/Summit Cable in the Seattle/Tacoma area.

Program length: 60 minutes.

Time slot: 1 a.m. twice a month Fridays; 9 p.m. Mondays.

Key staffers: Gordon Curvey, executive producer/host.

Web site: www.musicinnercity.com.

Following are the top five videos for the episode that aired the week of April 5:

1. **Juvenile**, "Follow Me Now" (Cash Money/Universal).
2. **Busta Rhymes Featuring Janet**, "What's It Gonna Be?!" (FlipMode/Elektra).
3. **Trina & Tamara**, "What'd You Come Here For?" (Columbia).
4. **Jesse Powell**, "You" (Silas/MCA).
5. **C-Murder**, "Like A Jungle" (No Limit/Priority).

THE EYE



by Carla Hay

PRODUCTION NOTES

LOS ANGELES
Liz Friedlander directed Hooverphonic's "Eden" video.

Before Dark's "Baby" clip was directed by Erix Zimmerman.

Director Steven Goldmann shot Lila McCann's "With You" video.

Francis Lawrence directed Ginuwine's "What's So Different" clip.

Tim McGraw's "Please Remember Me" clip was directed by Randee St. Nicholas.

OTHER CITIES

Shakira's "Tu" was directed by Emilio Estefan Jr. in Orlando, Fla.

Al Yankovic directed the Black Crowes' "Only A Fool" in Atlanta.

Brandy filmed "Almost Doesn't Count" with Kevin Bray in Lancaster, Calif.

Shania Twain's "That Don't Impress Me Much" was directed by Paul Boyd in El Mirage, Calif.

Finger Eleven's "Above" video was directed by Ulf in Toronto.

Jeff Kennedy directed Beverly Ellis' "A Diamond Won't Cut It" video in Miami.

Brad Murano and Steven Miller directed Chad Brock's "Ordinary Life" clip in Dallas.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Blackstreet W/Janet, Girlfriend/Boyfriend
- 2 Whitney Houston, Heartbreak Hotel
- 3 The Roots Feat. Erykah Badu, You Got Me
- 4 Lauryn Hill, Ex-Factor
- 5 Outkast, Da Art Of Storytelling
- 6 Faith Evans, All Night Long
- 7 Harlem World W/Mase & Kelly Price, I Really...
- 8 Busta Rhymes Feat. Janet, What's It Gonna Be
- 9 Nas, Nas Is Like
- 10 Tyrese, Sweet Lady
- 11 Monica, Angel Of Mine
- 12 Shanice, When I Close My Eyes
- 13 R. Kelly, When A Woman's Fed Up
- 14 Total, Sittin' Home
- 15 112 Feat. Lil'Z, Anywhere
- 16 JT Money, Who Dat
- 17 Usher, Bedtime
- 18 Ginuwine, What's So Different
- 19 Jesse Powell, You
- 20 Blaque, 808
- 21 Divine, One More Try
- 22 Redman, Da Goodness
- 23 Eminem, My Name Is
- 24 Dave Hollister, My Favorite Girl
- 25 Kelly Price, Secret Love
- 26 K-Ci & JoJo, Life
- 27 Mariah Carey, I Still Believe
- 28 Kirk Franklin, Revolution
- 29 Timbaland, Lobster & Scrimp
- 30 Mya, My First Night With You

NEW ONS

No New Ons This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Dixie Chicks, You Were Mine
- 2 Montgomery Gentry, Hillbilly Shoes
- 3 Andy Griggs, You Won't Ever Be Lonely
- 4 Ty Herndon, Hands Of A Working Man
- 5 Wade Hayes, Tore Up From The Floor Up
- 6 Garth Brooks, Tearin' It Up
- 7 Shania Twain, Man! I Feel Like A Woman!

- 8 The Kinleys, Somebody's Out There Watching
- 9 Patty Loveless, Can't Get Enough
- 10 Kenny Chesney, How Forever Feels
- 11 The Wilkinsons, Boy Oh Boy
- 12 Terri Clark, Everytime I Cry
- 13 Chad Brock, Ordinary Life
- 14 Collin Raye, Anyone Else
- 15 Tim McGraw, Please Remember Me*
- 16 Steve Wariner, Two Teardrops*
- 17 Shania Twain, That Don't Impress Me Much
- 18 Joe Diffie, A Night To Remember
- 19 Chely Wright, Single White Female*
- 20 South Sixty Five, No Easy Goodbye*
- 21 Martina McBride, Whatever You Say*
- 22 Jo Dee Messina, Stand Beside Me*
- 23 Linda Davis, From The Inside Out*
- 24 Sons Of The Desert, What About You*
- 25 Shane Minor, Slave To The Habit*
- 26 Great Divide, San Isabella*
- 27 Sammy Kershaw & Lorie Morgan, Maybe Not Tonight*
- 28 Billy Ray Cyrus, Give My Heart To You*
- 29 Allison Moore, A Soft Place To Fall
- 30 Sara Evans, No Place That Far
- 31 Brad Paisley, Who Needs Pictures
- 32 Julie Reeves, It's About Time
- 33 Claudia Church, What's The Matter With You Baby
- 34 Lila McCann, With You
- 35 Clay Walker, She's Always Right*
- 36 Warren Brothers, Better Man
- 37 Jessica Andrews, I Will Be There For You
- 38 Cledus T. Judd, Did I Shame My Back For This?
- 39 James Prosser, Life Goes On
- 40 Bellamy Brothers, Some Broken Hearts
- 41 Neal McCoy, I Was
- 42 Faith Hill, Let Me Let Go
- 43 Deana Carter, You Still Shake Me
- 44 Jim Witter, All My Life
- 45 T. Graham Brown, Happy Ever After
- 46 Sheldaisy, Little Good-Byes
- 47 Travis Tritt, No More Looking Over My Shoulder
- 48 Diamond Rio, Unbelievable
- 49 Shane McAnally, Say Anything
- 50 Chalee Tennison, Someone Else's Turn To

* Indicates Hot Shots

NEW ONS

George Strait, Write This Down
John Michael Montgomery, Hello L.O.V.E.



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Eminem, My Name Is
- 2 The Offspring, Why Don't You Get A Job?
- 3 Busta Rhymes Feat. Janet, What's It Gonna Be

- 4 Whitney Houston, Heartbreak Hotel
- 5 Sugar Ray, Every Morning
- 6 Monica, Angel Of Mine
- 7 2Pac, Changes
- 8 Korn, Freak On A Leash**
- 9 Lauryn Hill, Ex-Factor
- 10 Silk The Shocker, Somebody Like Me
- 11 No Doubt, New
- 12 Sixpence None The Richer, Kiss Me
- 13 Orgy, Blue Monday
- 14 Jewel, Down So Long
- 15 DMX, Slippin'
- 16 Jay-Z, Jigga What...
- 17 Marilyn Manson, Rock Is Dead
- 18 Goo Goo Dolls, Dizzy
- 19 Madonna, Nothing Really Matters
- 20 Blackstreet W/Janet, Girlfriend/Boyfriend
- 21 Tyrese, Sweet Lady
- 22 Lo Fidelity Allstars, Battleflag
- 23 Faith Evans, All Night Long
- 24 Rob Zombie, Living Dead Girl
- 25 Metallica, Whiskey In The Jar
- 26 Roots Feat. Erykah Badu, You Got Me
- 27 Britney Spears, ...Baby One More Time
- 28 Alanis Morissette, Unsent
- 29 Harlem World W/Mase & Kelly Price, I Really...
- 30 Jordan Knight, Give It To You
- 31 Garbage, Special
- 32 Fatboy Slim, Praise You
- 33 Ginuwine, What's So Different
- 34 Lenny Kravitz, Fly Away
- 35 Juvenile, Ha
- 36 Mya, My First Night With You
- 37 Kid Rock, Bawitdaba
- 38 Joey McIntyre, Stay The Same
- 39 98 Degrees, The Hardest Thing
- 40 Brandy, Almost Doesn't Count
- 41 Ricky Martin, Livin' La Vida Loca
- 42 Godsmack, Whatever
- 43 Usher, Bedtime
- 44 Master P, Foolish
- 45 Redman, Da Goodness
- 46 Method Man, Break Ups 2 Make Ups
- 47 K-Ci & JoJo, Life
- 48 Everlast, What It's Like
- 49 Lit, My Own Worst Enemy
- 50 Harvey Danger, Save It For Later

** Indicates MTV Exclusive

- Shania Twain, That Don't Impress Me Much
R.E.M., At My Most Beautiful
Maxwell, Fortunate
Jesse Powell, You
Buckcherry, Lit Up
Silverchair, Anthem For The Year 2000

NEW ONS

VH1
MUSIC FIRST
Continuous programming
1515 Broadway, NY, NY 10036

- 1 Cher, Believe
- 2 Lenny Kravitz, Fly Away
- 3 Sugar Ray, Every Morning
- 4 Sarah McLachlan, Angel
- 5 Goo Goo Dolls, Slide
- 6 Whitney Houston, Heartbreak Hotel
- 7 Alanis Morissette, Unsent
- 8 Madonna, Nothing Really Matters
- 9 Matchbox 20, Back 2 Good
- 10 Jewel, Down So Long
- 11 Blondie, Maria
- 12 Sixpence None The Richer, Kiss Me
- 13 Elton John & LeAnn Rimes, Written In The Stars
- 14 John Mellencamp, I'm Not Running Anymore
- 15 Mariah Carey, I Still Believe
- 16 Shawn Mullins, Shimmer
- 17 Eagle-Eye Cherry, Save Tonight
- 18 Sheryl Crow, Anything But Down
- 19 Garbage, Special
- 20 Jewel, Hands
- 21 Everlast, What It's Like
- 22 Goo Goo Dolls, Dizzy
- 23 Shania Twain, That Don't Impress Me Much
- 24 Barenaked Ladies, One Week
- 25 Lauryn Hill, Ex-Factor
- 26 The Black Crowes, Only A Fool
- 27 Savage Garden, The Animal Song
- 28 Collective Soul, Run
- 29 Green Day, Time Of Your Life
- 30 Dave Matthews Band, Crush
- 31 Sheryl Crow, My Favorite Mistake
- 32 Matchbox 20, Real World
- 33 Shawn Mullins, Lullaby
- 34 Natalie Imbruglia, Torn
- 35 Third Eye Blind, Jumper
- 36 Shania Twain, You're Still The One
- 37 Aerosmith, I Don't Want To Miss A Thing
- 38 Bon Jovi, Real Life
- 39 John Cougar, Jack & Diane
- 40 John Mellencamp, Wild Night
- 41 Semisonic, Closing Time
- 42 Cher, If I Could Turn Back Time
- 43 Alicia Bridges, I Love The Nightlife
- 44 Rod Stewart, Da Ya Think I'm Sexy?
- 45 Gloria Gaynor, I Will Survive
- 46 Village People, In The Navy
- 47 Aerosmith, Rag Doll
- 48 Aerosmith, Crazy
- 49 Fuel, Shimmer
- 50 Brandy, Have You Ever?

NEW ONS

R.E.M., At My Most Beautiful
Cher, Strong Enough
Buckcherry, Lit Up
Maxwell, Fortunate

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 17, 1999.

BOX
music network
Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

BOX TOPS

TLC, No Scrubs
Jordan Knight, Give It To You
Deborah Cox, It's Over Now
Busta Rhymes Feat. Janet, What's It Gonna Be
Vengaboys, We Like To Party
Silkk & Mya, Somebody Like Me
112 Feat. Lil'Z, Anywhere
Usher, Bedtime (Live)
Korn, Freak On A Leash
Eminem, My Name Is
Blackstreet Feat. Janet, Girlfriend/Boyfriend
Five, Slam Dunk
Ruff Ryders, Ryde Or Die
Krazyie Bone, Thug Mentality
2Pac, Changes
K-Ci & JoJo, Life
Kahleel, No Mercy
Britney Spears, ...Baby One More Time
'N Sync, I Drive Myself Crazy
R. Kelly, When A Woman's Fed Up
Destiny's Child, Get On The Bus
Monica, Angel Of Mine
Total, Sittin' Home
Tyrese, Sweet Lady

NEW

Baby DC F/Imajin, Bounce, Rock, Skate, Roll
Blac Haze, Do U Wanna Ride
Finger 11, Above
Funky Green Dogs, Body
Gus Gus, Ladyshave
Kottonmouth Kings, Dog's Life
Lovestation, Sensuality
Marc Dorsey, If You Really Wanna Know
Maxwell, Fortunate
My Friend Steve, Charmed
Rammstein, Engel
Remy Zero, Gramayre
Second Coming, Vintage Eyes
Shania Twain, That Don't Impress Me Much

M2
MUSIC TELEVISION
Continuous programming
1515 Broadway
New York, NY 10036

NEW

Radiohead, Palo Alto
R.E.M., At My Most Beautiful
Gus Gus, Ladyshave
Eric Benet, Georgy Peorgy

MUSIC

Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Jay-Z, Jigga What... (new)
'N Sync, I Drive Myself Crazy (new)
Annick Gagnon, I'm Temperamental (new)
Big Sugar, Turn The Lights On (new)
Cassius, Feelin' 4 U (new)
Rymes With Orange, Standing In The Rain (new)
TLC, No Scrubs
Sky, Love Song
Everlast, What It's Like
The Roots Feat. Erykah Badu, You Got Me
The Tragically Hip, Bobcaygeon
Fatboy Slim, Praise You
Korn, Freak On A Leash
Crash Test Dummies, Keep A Lid On Things
Lauryn Hill, Ex-Factor
Eminem, My Name Is
The Offspring, Why Don't You Get A Job
Robbie Williams, Millennium
Monica, Angel Of Mine
Prozzak, Sucks To Be You

MTV
MUSIC TELEVISION
EUROPE
Continuous programming
Hawley Crescent
London NW18TT

Britney Spears, ...Baby One More Time
Whitney Houston, It's Not Right But It's Okay
George Michael & Mary J. Blige, As
The Offspring, Pretty Fly (For A White Guy)
Madonna, Nothing Really Matters
The Cardigans, Erase/Rewind
Manic Street Preachers, You Stole The Sun Away From My Heart
Robbie Williams, Alive
New Radicals, Get What You Give
A+, Enjoy Yourself
Lenny Kravitz, Fly Away
Jessica, How Will I Know
Savage Garden, Tears Of Pearls
The Corrs, Runaway
ATB, 9 P.M. (Till I Come)
Dru Hill, These Are The Times
Cher, Strong Enough
Busta Rhymes Feat. Janet, What's It Gonna Be

JBTV

Frontside, L.B.P.
Deborah Cox, It's Over Now
The Black Crowes, Only A Fool
Bolt Upright, Longevity
Savage Garden, The Animal Song
Push Monkey, Caught My Mind

Three hours weekly
216 W Ohio
Chicago, IL 60610

My Friend Steve, Charmed
PC69, Shame
Dovetail Joint, Level On The Inside
Big Rude Jake, Queer Cat
Marvelous 3, Freak Of The Week
Lit, My Own Worst Enemy
Placebo, Every You, Every Me
Fountains Of Wayne, Denise
Marcy's Playground, Comin' Up From Behind
The Creatures, 2nd Floor
Econoline Crush, All That You Are
Spy, Baby

COLLEGE TELEVISION NETWORK

24 hours daily
32 E 57th Street
New York, NY 10022

NEW

Billie, She Wants You
Jimmy Eat World, Lucky Denver Mint
Shanice, When I Close My Eyes
Lit, My Own Worst Enemy
Ricky Martin, Livin' La Vida Loca
Dovetail Joint, Level On The Inside
TLC, No Scrubs
Baz Luhrman, Everybody's Free (To Wear Sunscreen)
Eagle-Eye Cherry, Falling In Love Again

RAGE
TV FOR U-NOT THEM '98

1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Blur, Tender
Jimmy Eat World, Lucky Denver Mint
No Doubt, New
Silverchair, Anthem For The Year 2000
Lit, My Own Worst Enemy
The Corrs, Never Loved You Anymore
Marvelous 3, Freak Of The Week
Placebo, Every You, Every Me
Underworld, Push Upstairs

SFX DOMINATES SUMMER TOURING SEASON

(Continued from page 1)

spent more than \$1 billion on acquisitions over the past two years—basically control a huge percentage of the touring box office for a particular summer.

Add to this the news at press time that SFX has added the biggest name in '90s global touring to its list of promoter acquisitions—the Next Adventure (see story, page 85)—and the bottom line becomes even more staggering.

So what does this mean for the entertainment business?

“Control is a bad word,” says Mitch Slater, president of SFX-owned Delsener-Slater Enterprises. “That’s not how we view it. We view it as being able to provide sound financial opportunities and being able to present artists in the best possible environment.”

Tours under the SFX Entertainment banner this year include Black Sabbath; ‘N Sync; the Ozzfest; George Strait Country Music Festival; Charlie Daniels’ Volunteer Jam; Rod Stewart; Lenny Kravitz and the Black Crowes; Nickelodeon’s All That; Tom Petty; Neil Young; Cher; Paul Simon and Bob Dylan; Chicago and the Doobie Brothers; Barry Manilow; and a large chunk of the Dave Matthews Band tour.

“And more coming,” adds Slater. “We competed very intensely for most of these tours with other national buyers, so from that perspective we feel pretty good about it.”

‘Guarantees are escalating out of control’

Others aren’t quite as happy about the situation. There is concern that SFX has helped propel an artist-guarantee situation that will ultimately affect ticket prices.

“Guarantees are escalating out of control, and ultimately the public is paying for it,” says Metropolitan Entertainment president/CEO John Scher. “[Ticket prices] are eliminating a significant segment of the population.”

High guarantees aren’t new this year, Slater points out. “I think guarantees have gone up the last couple of years, not just this particular year,” he says. And they don’t necessarily impact the average ticket price, just the top end, he adds.

“We’ve had a reality check in terms of how to scale our facilities, and it needs to be on a tiered basis,” says Slater. “Previously it hasn’t been scaled properly, from the ‘golden circle’ all the way to the low ticket price. There needs to be a real blend. The average is not as high as people anticipated.”

Jerry Mickelson, executive VP of Chicago-based independent promoter Jam, disagrees. “That’s smoke and mirrors,” Mickelson says. “The upper-end and midlevel tickets are so high that it’s brought the whole thing up.”

The question is, If an act is getting a higher guarantee than it may be used to, and then the tour goes to a non-SFX promoter, does the independent have to pay too much? And if so, does that basically exclude the

independent promoter from buying one of these acts?

“Not at all,” says Slater. “We’ve sold a lot of dates to independents. We continue to work with everybody.”

Scher is among those who see things differently. “Our experience of late is, if we get a call from SFX at all—and more often than not, we don’t—the prices are very high,” he says. “I don’t know what they pay internally.”

European Festivals Offer Promotional Possibilities

BY SALLY STRATTON

LONDON—This summer, like every year, music fans across Europe will mass in the hundreds of thousands to spend at least one weekend under canvas, indulging in the sun-soaked or mud-filled traditions of the summer rock festival.

While fans and bands alike look forward to the experience, record labels relish the opportunities the festivals offer for marketing and promoting their acts.

U.S. acts and labels are often aghast at the scale and eclectic billing of European festivals, which are equaled only by the likes of 1994’s Woodstock revisit.

From May to September, open-air festivals such as Glastonbury (U.K.), Pinkpop (Netherlands), Tourhout Werchter (Belgium), and Rock am Ring (Germany) form a vital part of the promotional arsenal of any label. And with the right timing, acts can reach a potential audience of millions by doing the “fezzy circuit.”

Torsten Luth, international marketing director at Sony Independent Network Europe (SINE), says of the circuit, “It’s a good way of seeing bands, and when people see bands, hopefully afterward they go and buy their records.”

However, Sian Thomas, director of international marketing at Mercury U.K., notes that a festival appearance does not guarantee sales. “If you’re the headliner and you’re currently on a roll, then I think it can [sell records],” she notes. “If you have a new artist who is tremendous live, perhaps you can use it to showcase them or introduce them to the media, as long as your billing’s OK.”

While the number of festivals has expanded through the '90s, SINE’s Luth notes that picking the right event is still a “horses for courses” affair. “For an established band, it can be the massive highlight of a campaign,” says Luth. “But then you can also have small bands starting off in little tents creating a bit of an indie buzz.”

Steve Lee, international marketing manager at Virgin Records in London, believes there is little short-term sales gain evident after a band has played the European festivals and sees their key function as “profile building.”

“For the most part, festival dates are payday for the band where they can cover their costs, and festivals as a whole are a learning experience for the up-and-coming bands,” Lee says.

Indeed, sometimes the numbers do not seem to add up. Much of SFX’s objective with the shed tours is likely to ensure programming for its 16 amphitheaters, but even when ancillary revenues are considered, the guarantees shape up like a loss leader.

One tour in particular is pulling in a per-show guarantee said to be in the \$400,000 range. When that same artist last toured a few years ago, the average gross per night was about

\$316,000.

Scher is quick to point out that SFX does not have a lock on this concept. That’s why acts have embarked on nationally purchased tours in the past.

“The reason they are choosing to go the national-tour route is they can get more money than on a show-by-show basis,” Scher says.

But even as the trend gains steam, some in the industry are voicing concern that there’s no way a

national promotion can have the impact of a regional guy who lives his market.

“[National promoters] worry about hot dogs, beer, parking, and sponsorships, as opposed to airplay, ticket sales, and the music,” says Jack Orbin, president of Stone City Attractions in San Antonio. “They have shown indications of not caring about the community, the marketplace, or the consumer, but only the bottom line.”

The music retail sector in general is sluggish in Europe during the summer period, so the success of a band’s festival experience is more reliably measured in terms of profile rather than record sales.

The ideal way of exploiting a festival appearance to the maximum comes from cooperation between

labels express some reservations about the circuit. With new acts in particular, Mercury’s Thomas advocates a cautious approach.

“There’s no point in doing a festival as an isolated event, and I rarely see the point of going on first at one of these festivals when the media are not going to be there,” she

stresses.

The importance of billing cannot be underestimated, says SINE’s Luth. “You can’t just throw everybody onto the same festival bill and expect them to get away with it,” he says. “I’ve seen bands dying at festivals because the wrong band played before them.”

‘It can be the massive highlight of a campaign’

promoters, agents, management, and the label, as well as co-promotion with radio stations and local TV networks, executives say.

Says Virgin’s Lee, “When you’re on the road, you like to have your bands available for a minimum of an hour to 90 minutes on show day, always.” “They have to be available for promotion, because you have to take the competitive advantage,” says Thomas.

Despite all this enthusiasm, the

KEY EUROPEAN FESTIVALS

Festival	Country/Location	Nearest City	Dates	Promoter
Glastonbury	U.K./Shepton Mallet	Bristol	June 25-27	Michael Eavis
V99	U.K./Chelmsford	London	Aug. 21	Roseclaim
V99	U.K./South Staffordshire	Birmingham	Aug. 22	
Roskilde	Denmark/Roskilde	Copenhagen	July 1-4	Roskilde
Werchter (TW)	Belgium/Werchter	Brussels	July 2-4	Herman Schueremans
Pinkpop	Holland/Landgraaf	Maastricht	May 22-24	Mojo Concerts
Festival Independiente de Madrid (Festimad)	Spain/Madrid		July 15-16	Festimad
Francofolies de la Rochelle	France/La Rochelle		July 13-18	Jean-Louis Foulquier
Monza Rock Festival	Italy/Monza	Milan	July 10-11	Barley Arts
Norwegian Wood	Norway/Vigelandsparken	Oslo	June 5-6	Norwegian Wood Co.
Hultsfredfestivalen	Sweden/Hultsfred	Hultsfred	June 17-19	Rockparty
Rock am Ring/Rock im Park	Germany/Nürburgring	Bonn	May 21-23	Marek Lieberberg

Festival Scene Growing Crowded In Europe Competition Among Events Expected To Be Fierce This Year

LONDON—This could be the year that the U.K. and continental European festival businesses discover their limits.

Europe’s festival business has grown steadily over the past three decades, with audience numbers, acts on the bill, and the sophistication of the organizers evolving.

But the cancellation of the planned Woodstock '99 in Austria is a symptom of a saturated environment, observers say.

Promoters are noting that competition among events this year will be fierce. And while there are new entrants in Europe, such as Italy’s Monza Rock Festival, Belgium’s double-header Torhout Werchter Festival is down to one site, hence its renaming as the Werchter Festival.

Monza will be held close to the famous Italian racetrack. “In northern Europe you have festivals that have existed for 25 or 30 years. In Italy we don’t have that history yet,” says Claudio Trotta, principal of Barley Arts, who is co-promoting the festival with the Trident Agency. Adds Trotta, “The Italian

record companies so far haven’t particularly supported the idea of the festival.”

This will be the 23rd Werchter Festival, and its varied bill includes the Chemical Brothers, Fatboy Slim, Blur, Bryan Adams, and R.E.M. “We attract a very wide audience, most 15-25, but many keep coming year after year,” says Yo Van Saet, spokeswoman for promoter Herman Schueremans. With a capacity of 65,000, it is the biggest festival in Belgium and draws fans from northern France and the Netherlands.

In contrast to Italy, Van Saet says, the support of the record companies in Belgium is significant. “They do posters, promo—everything we ask for,” she says. “All the bands benefit. You see it when you compare record sales before and after the festival.”

Asked if she thinks the market is overcrowded, Van Saet laughs. “I think there are more than enough festivals,” she says. “In Belgium alone, there are so many you can go somewhere every weekend. I think

that’s too much in a small market.”

“There used to be a healthy amount of festivals, and then suddenly in the last couple of years the whole thing exploded,” says Torsten Luth, international marketing director at Sony Independent Network Europe. Like many of his colleagues in the business, he sees casualties as inevitable.

This year, Woodstock '99, which was to have been held in Austria in July, was canceled, though organizers hope to mount it in 2000 or 2001.

Last year, the U.K.’s Phoenix Festival fell victim in an especially overcrowded U.K. market. “There were too many contemporary days to be filled,” says Tim Parsons, director of U.K. promoters MCP Promotions.

In the past, MCP has promoted the Monsters of Rock festival but now prefers to concentrate on one-day events such as this year’s Big Day Out in Milton Keynes, England. “I think an artist can get lost on a festival bill,” says Parsons.

SALLY STRATTON

SONY, WARNER BEGIN LAUNCH OF 'TEN' U.K. DISTRIBUTOR

(Continued from page 1)

Sony and Warner, headed by Paul Burger, chairman/CEO of Sony Music Entertainment U.K., and Nick Phillips, chairman of Warner Music U.K.

The new company is now processing all Sony orders and will ship Warner stock starting May 4.

Although emphasizing that Ten is very much a U.K. venture, Pearce says, "If other territories in Europe are interested in similar setups, then the arrangement that we have struck here might well become the prototype for further joint ventures."

Pearce confirms that "conversations" on the subject "are starting to take place in other territories."

The concept is new to Europe, but the two companies did not start from a blank sheet of paper when drawing up the initial plan for Ten, notes Pearce.

"We looked at the three-way joint venture that exists between Sony, Warner, and Universal—it was PolyGram at the time—in Australia, and the agreements that they have struck there, and that was really our starting point," she says. However, she adds that the agreements eventually drawn up in the U.K. were "very different" from their antipodean equivalents.

Ten will also ship from the U.K. into the Republic of Ireland, where Warner product has been distributed by Sony for several years. The Irish situation, Pearce adds, is not a joint venture—"it's much more that Sony handles the distribution there for Warner product," which will be unaffected by the launch of Ten.

The image of cooperation between the two rival U.K. companies is bol-

stered by the management structure under Pearce: For example, deputy managing director/finance director Jan Gach was previously VP of operations at Sony Music, while joint distribution directors Phil Rodgers and Bernard Ladyman were formerly at Warner and Sony, respectively. Other key members of the Ten team include commercial services director Russell Wood and information services director Steve Smith, both ex-Sony.

The new venture operates from Sony's 259,000-square-foot former distribution site in Aylesbury, northwest of London. It will handle distribution of both companies' audio and video product, plus Sony PlayStation software and a small amount of hardware. Physical deliveries will be handled by courier service Securicor.

Once all stock has been transferred from Warner's existing distribution center in Alperston, that plant will begin to shut down, Pearce explains.

Retail reaction to the venture has been largely positive, says Pearce. She suggests that, since it was announced over a year ago, dealers

"have had time to get used to the idea. We have worked quite hard at making sure that we've communicated exactly what's happening during the transition period. We sent out about 16,000 transition information packs to every delivery address on Warner's or Sony's records."

The slickness of the buildup to the changeover has been praised by most retailers. Jim Batchelor, head of product at Virgin Megastores, is among those who are upbeat.



PEARCE

"We see it in principle," he says, "as extremely positive. It improves and simplifies the supply chain, and it's more cost-effective both in terms of distribution and for returns, where stock's going back to one supplier instead of two."

"Our store managers say it's all gone pretty smoothly," he adds. "But I'd expect that; they've been pretty good as separate operations. We'll

see what happens when Warner product comes on board, because that will greatly add to the volume they're handling. But so far, so good."

Nilesh Patel, commercial information manager at HMV, also praises the operation, saying, "I think the timing was right for some form of consolidation on distribution within the industry; the politics has slightly gone out of it."

Independents also report that the initial run-up went smoothly. Tony Grist, owner of the single-store independent Atomic Sounds in Shoreham-by-Sea, Sussex, says, "We'll see what happens once the Warner catalog comes on board, but at the moment, the paperwork's a different color, and that's about it!"

Ten will carry out a dealer survey "quickly" after the consolidation of the two majors' services, Pearce says.

Pearce says the companies tried to combine the "best of both worlds" with advice notes sent with orders—which are virtually identical to those Sony had been issuing—and the terms and conditions of sale, which had to be

rewritten but are "very close" to existing Warner terms.

However, she concedes, "we've had various comments on the conditions of sale. A few customers, particularly on the video side, who have been trading with Warner quite happily have said that they are not entirely comfortable with the new terms. We didn't expect to get 100% approval, and we've now got to have a few conversations about exactly how we can make everyone feel more comfortable with the new conditions."

Initially Ten will employ 380 staffers, a number that will be "fine-tuned" to take into account seasonal demand. Sony previously employed around 350 at Aylesbury, and Warner's Alperston site had 180 employees, around 100 directly involved in distribution. However, Pearce explains, "that doesn't mean that only 30 extra people were hired, because we've changed the management structure—flattening it in order to make it more flexible. Quite a few people opted to take redundancy at Sony, and we've recruited about 75 new staff."

MICROSOFT FINDS A COOL RECEPTION FOR MS AUDIO 4.0

(Continued from page 1)

es higher-quality audio than MP3 in about half the computer storage space (Billboard, March 27).

MS Audio 4.0 is expected to be integrated into the forthcoming Windows 2000 operating system. MS Audio 4.0 will be introduced Tuesday (13) at a private event dubbed "Audio-See99," which is being held at the House of Blues in Los Angeles.

Despite the presence of built-in security features in MS Audio 4.0, many labels are waiting for the music industry's formal digital download coalition, known as the Secure Digital Music Initiative (SDMI), to name an official standard to rival the unsecured MP3 format.

More than 35 companies have already made presentations to the SDMI, including Microsoft. The technology giant's SDMI presentation was received poorly by many in attendance, according to one attendee. "Microsoft has misjudged the industry," says one industry executive. "They seem to think that 'if you build it, they will come,' but that isn't necessarily how the music industry works. Still, Microsoft has an unlimited amount of capital to push this through."

Microsoft's presentation was "consistent with the goals of the SDMI," says Will Poole, Microsoft's senior director of Windows business development and digital media marketing. "Microsoft cannot comment on unannounced products. However, we are heavily engaged with the artistic community and music industry and are committed to helping address piracy issues while delivering the best experience for consumers who want to listen to music or see videos on their PC."

"They've got their own competitive pressures to contend with and have to do as a company what makes sense for their business," says Cary Sherman, executive VP/general counsel of the Recording Industry Assn. of America. "[Microsoft's technology announcement] doesn't suggest any inconsistency with the overall SDMI objective or their participation."

Insiders say many major labels are upset that Microsoft plans to continue supporting MP3 in its Windows Media Player technology, which will include the MS Audio 4.0 digital download and streaming technology alongside other existing audio formats.

Several executives have expressed similar concerns about a new technology in development at streaming media company RealNetworks, which is expected to announce its digital download strategy in May.

The heated competition among technology companies to build a better, faster digital download solution independent of the SDMI process creates a challenge for the music industry. While the SDMI is expected to have a portable-device standard in place by the end of June, a complete digital download standard is not expected until May 2000.

The next year is likely to bring rapid growth for the MP3 format, which is expanding from an underground to mainstream audience.

"The industry reaction is overwhelmingly negative [toward Microsoft]," says ARTISTdirect/Ultimate Band List CEO Marc Geiger. "The industry already has one beast that it's not in control of in MP3. They want to slow down the [digital distribution] process and corral it in."

Some label new-media executives say they abandoned initial conversations to work with Microsoft on the launch after receiving instructions from their corporate heads not to support the effort. "There is a lot of fear in working with them," says one label source, referring to concern that Microsoft might extend its existing lock on the operating-systems market to the digital download space. "It's more likely that we'll embrace a solution that we have more direct control of."

To fill the major-label content void, Microsoft is expected to rely heavily on content supplied directly by artists, as well as by independent labels and non-label music sites. Some major-label acts have been contacted

to participate in the launch, and it is possible Microsoft will end up with at least one well-known artist.

Launch Media, OnRadio, ARTISTdirect, and Hollywood Records are among the companies participating in the launch of MS Audio 4.0.

Says Mark Didia, GM of Hollywood Records, "We're still deciding what exactly we are going to do, but we see this as a great way to promote our artists on the Internet. The sound quality is impressive."

Launch Media plans to offer free music digital downloads to consumers and will pay publishing royalties for each song downloaded, according to Launch Media CEO David Goldberg.

"We've looked at a lot of different digital download formats," Goldberg says. "We've stayed away from MP3 right now because it doesn't offer protection. We feel this offers the best

solution for labels right now."

Two label executives say that Launch has discussed flat payments of approximately \$300,000 in exchange for permission to feature downloads of two exclusive songs by major artists. Goldberg says this figure is inaccurate, but he declines to specify the exact fee structure.

While labels are avoiding working with Microsoft's new digital download technology, the music industry is continuing to support the company's audio and video streaming technology.

Warner Music Group, Capitol Records, and Virgin Records are among the major music companies that prominently feature Microsoft streaming technology online.

Capitol is among the labels supporting a newer version of Microsoft's streaming technology, which will also be unveiled Tuesday (13) at the event.

WOODSTOCK '99

(Continued from page 85)

hundreds of thousands of dollars in lost ticket sales.

"This time, it's on a former Air Force base, which is much more secure," says Lang. In addition to two existing fences, there will be a 12-foot wall around the site.

Additionally, the campground and concert grounds will be separated for this year's festival. They were split in '94, but many people set up camp in front of the stages anyway.

Ticketing will also be handled differently from 1994. Because of parking concerns last time, tickets were sold in bunches of four, and attendees received a parking lot assignment with their tickets. Some were relegated to parking lots 50 miles away and were then bussed to the site. This time, no such ticket restrictions exist, and Lang says most attendees will be able to park on-site.

Passes for all three days will sell for \$150, up \$15 from 1994's event, and will go on sale April 25. Tickets

will not be sold for individual days.

Similar to the '94 event, there will be two stages. Scher adds that there are tentative plans for a Kidstock stage that would feature children's performers, as well as a fourth area that would be devoted to emerging artists. "We've had discussions with a number of labels [that understand] this is somewhere where people could experience some brand-new talent," he says. Talent for all stages is being booked by Scher and Metropolitan's Debra Rathwell and Michael Donovan.

MTV will broadcast live from the site, as it did in '94. A pay-per-view airing, which was extremely successful for the '94 festival, is also being arranged. A radio syndicator, either Media America or Westwood One, will also present the event.

In addition, CBS, Fox, and USA are all negotiating for a highlights special that would air after the event.

Plans are still being negotiated for album and home video rights.

JAM

(Continued from page 85)

agencies. We all have to reassess our strategies in order to survive in the 21st century."

SFX may be working with some independent promoters, but Jam is not one of them. "They're taking business away from us," he says.

A consortium of independent promoters would seemingly present a united front, as well as offer a direct link to agents. Mickelson stops short of saying exactly what plans call for, saying that the concept is still in the "embryonic" stages.

"For those of us that are independents, the idea is to be able to survive and prosper," he says. He adds that the agents also need to be concerned. "What happens when they get cut out of the equation?"

Other independents aren't sure yet how they will react to the changed environment.

"We're examining how we can participate in the process," says John Scher, president/CEO of Metropolitan Entertainment.

The independents need to do something to survive, according to Jack Orbin, president of Stone City Attractions in San Antonio.

"I certainly want to fight conglomerates and monopolies, because they're bad for business and ultimately bad for consumers," says Orbin. "An independent promoter association sounds nice, but I have my doubts about whether it will work. The markets are too different." RAY WADDELL

TEXAS IS RISING ON MERCURY

(Continued from page 1)

lead singer Sharleen Spiteri, co-songwriter/bassist John McElhone, guitarist Ally McErlaine, keyboardist Eddie Campbell, and drummer Richard Hynd—is looking to capitalize on its good fortune and to, at last, break down the doors to the U.S. marketplace.

According to Andrews, the key to Texas' brighter North American

prospects lies with Universal Music Group chairman/CEO Doug Morris, whom he describes as a "vast supporter. Europe's our stronghold, but if we can do 4 million albums in a third of the world, there's no reason why a record company can't make that into 12 million."

Spiteri says she's "really excited" about the album's prospects in

America. "I feel like we really have a good chance," she says. "Doug Morris has been an absolute angel. He gets the record, which is such a breath of fresh air."

Spiteri notes that the new album comes out of a period of increased confidence and a more relaxed overall demeanor.

"When you have a successful record, especially when it's your fourth album, you build confidence, and that helps you push even more," she says. "I wanted to make a record that takes people on a journey, that makes you want to get up and dance, smile, relax, to conjure up some feelings."

MOTOWN, DISCO, AND PRINCE

"Hush" is influenced by everything from Motown, disco, and early Prince to intelligent pop songs garnished with hip-hop and lush, layered harmonies. The tempo dashes from spirited, roof-raising dance to shuffling midtempo to dark, near-maudlin ballads, all tempered by Spiteri's peerless and persistently absorbing vocal stylings.

Texas, who is published by EMI with booking by Monterey Peninsula Artists, will launch "Hush" with the single "In Our Lifetime," an Asian-influenced midtempo pop/rocker. The song went to British radio March 16 (April 19 in the U.S.) and is off to a formidable start throughout Europe, gathering adds from Oxford, England, to Oslo.

Paul Jackson, program controller at top 40 BRMB (96.4 FM) Birmingham, England, says the station is already playing the track "probably 40 times per week," ahead of its U.K. commercial single release by Mercury April 19.

"'Say What You Want' [the first of the four British top 10 singles from 'White On Blonde'] was one of our biggest records of the last two years," Jackson adds, "and this has all the elements of [that song], but it's much better produced."

Nick Schulz, head of music at AC station Radio Basilisk in Basel, Switzerland, also began playing "In Our Lifetime" early. "The last album did very well here," he says. "They did a great promo tour, and they were very good with local stations; they even came in and played acoustically. This record stands up on its own."

"If anything, this album will be as big, if not bigger," than "White On Blonde," says Graham Davidson, London-based rock and pop album manager for the HMV retail chain. "The single's very catchy, and I don't think there's any reason why it won't do as well and sell through to Christmas."

Mercury U.K. managing director Howard Berman says that the early radio reaction to "In Our Lifetime" represents "the strongest first week of any single in the five years I've been at Mercury. It's very encouraging in Europe, too, and fantastic to have an American company so genuinely committed to a project."

Tom Durr, VP of artist development for Universal in the U.S., says, "The first thing we need to do is to bring that feeling of worldwide success to the U.S. One element, of course, is the song, which we feel is a hit that we can work across many different formats—modern rock, triple-A, and modern adult, followed by top

40 radio, in time."

Durr also plans to tailor the Texas Web site (www.texas.uk.com) to the U.S. market, with press and photos. "It's never really given a feel for what's going on in terms of just how popular they are and how much press they get," Durr says. In fact, Spiteri landed on the cover of the May issue of Q in the U.K., accompanied by an eight-page article.

The future looks brighter than it did for the group before the U.K. release of "White On Blonde" in February 1997.

That album transformed a rock band that seemed on the edge of obscurity into a radio-friendly, R&B-flavored pop act, restyling Spiteri from retiring guitar slinger into fashion-magazine doyenne in the process.

The band's first album, "Southside," was released in 1989, spawning the international modern rock hit "I Don't Want A Lover." However, fol-

low-ups "Mother's Heaven" in 1991 and "Rick's Road" in 1993 didn't fare well. "Rick's" managed just two weeks on the U.K. chart.

Then, with the comeback "White On Blonde," even the success of "Southside"—which spent 27 weeks on the chart—was dwarfed. "White" went on to spend 85 weeks on the U.K. sales chart, staying at No. 1 for three months.

In the U.K., sales of "White On Blonde" are now at 1.7 million copies, according to Sian Thomas, Mercury U.K.'s director of international marketing. Other key markets for the set included France, with sales of 500,000, and Spain, at 200,000.

"There was this whole burst of energy that came off of 'White On Blonde' for us," says Spiteri. "We were surprised with how fast 'Hush' came together. This time we knew exactly what we were doing. We've become fluent."

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard regards as being underappreciated at the time of their initial release.

record with Bernard Edwards, but he was going through a strange period, and it didn't work out—he just disappeared one day," says Spiteri. "That was my first experience making a record, and I said, 'OK, so this is what it's all about.' Eventually, we started working with Tim Palmer."

The album, she says, has a "very cinematic view of music, an obsession of music and movies mixed together, in much the same way we are today."

In addition, "there's an innocence about 'Southside' that we will, of course, never recapture," continues Spiteri. "On 'White On Blonde,' we were trying to find a way of being excited and stimulated by the music we were making, like we were then, but you really can never get back to the feeling of a first record."

After great critical acclaim for "Southside,"

the two albums that followed, "Mother's Heaven" and "Rick's Road," failed to garner much attention, even in the U.K. (see story, page 1). The group made a comeback with its fourth album, "White On Blonde."

"I Don't Want A Lover" still has a place on British radio. Paul Jackson, program controller at top 40 BRMB (96.4 FM) Birmingham, England, says that although many of the fans that Texas acquired during "White On Blonde" may have had limited knowledge of the band's earlier work, the station plays "I Don't Need A Lover," as well as Texas' 1992 top 20 remake of "Tired Of Being Alone."

Adds Spiteri, "I hear 'Southside' occasionally playing somewhere, and I'll listen to it. It's a very good record, I think, and I don't believe it sounds dated, because it's so simple. I was very proud of what we did there."

CHUCK TAYLOR

SONY READIES BOW OF SACD FORMAT

(Continued from page 1)

theater and multimedia markets.

"This is a medium designed for audio only," said Sony Corp. president Nobuyuki Idei at the SACD launch here, which featured a live performance by Tito Puente & His Latin Jazz All-Stars.

"Sony views DVD Audio as one feature of the DVD format," adds Sony Corp. spokesman Daniel Lintz, "and we are one of the strongest supporters of the DVD format. We have no intention of starting a format war with DVD Audio, and we do not expect one to occur."

Warner Music Group senior VP of marketing Jordan Rost says he is "encouraged" by Sony's support of DVD Audio, but he counters the claim that the latter format is home theater-driven.

"We certainly believe that DVD Audio will be the next-generation packaged-media format for both audiophiles and more mainstream music consumers," says Rost.

Retailers bristle at the notion of a format war. Paul Marabito, buyer for the 10-store Compact Disc World in South Plainfield, N.J., says, "It's not a good thing when you have two competing formats. Look what happened with MiniDisc and [Digital Compact Cassette]. I hope they can work it out."

Led by the SCD-1 player—priced at a suggested 500,000 yen (\$4,132)—Sony's SACD hardware line is aimed at the high end of the audio universe. Other SACD products include the TA-E1 preamplifier (600,000 yen, or \$4,994), the TA-N1 power amplifier (900,000 yen, or \$7,417), and the SS-1ED stereo speaker system (1 million yen, or \$8,241, per speaker).

Coinciding with the SACD hardware introduction, Sony Music Entertainment (Japan) plans to issue 13 SACD titles from its various labels, with an additional 10 titles planned per month. At press time, no information was available about other labels' plans to release SACD titles.

Although both SACD and DVD Audio are viewed as successors to the CD, Sony is in no hurry to do away with the long-established sound carrier.

"Given the huge installed base of the CD, we think it is unlikely any other audio format will replace it in the foreseeable future," says Lintz.

Sony is aiming SACD at affluent consumers who are interested in the highest sound quality achievable, according to Lintz.

"Sony hopes to grow a sizable audiophile and network audio businesses on top of our existing CD business," he says, "but we do not expect either type of product to grow large enough to unseat the current position of the CD. We are considering expanding our product range in the not-too-distant future, but we do not plan to make any

significant sacrifice in sound quality to pursue the mass market."

Sony plans to sell its SACD player—which will have an initial production run of 500 units—at 150 audio specialty stores throughout Japan.

A spokesman for Bic Camera, one of Japan's biggest electronics products retail chains, says that while he hasn't actually seen or heard SACD products, Bic will stock and promote SACD. But, he adds, with the kind of prices Sony is charging, SACD will only appeal to "audio maniac" high-end hi-fi fans.

Noting the high price of SACD hardware, an executive at a major Japanese label notes bluntly, "That's impossible for ordinary people."

He also points out that compared with SACD, DVD Audio lets consumers enjoy more content, of a higher quality than conventional CDs, for an investment not much greater than existing CD systems.

In the U.S., Sony will launch SACD hardware and software in the fall, according to Sony representatives. A Sony Music source says, "There will be between 30 and 50 titles at launch, which will be supplemented with more titles on a monthly basis. The titles will be drawn from the entire range of our catalog, including classical, pop, jazz, R&B, etc. The emphasis will be on titles that are very well known for having high production values."

At press time, no details were available about the U.S. SACD hardware launch. However, a Sony Electronics representative says the company will make an announcement at the May 11-15 Hi-Fi Show in Chicago.

Besides offering audio resolution that far exceeds that of the CD, SACD features an invisible watermark that is physically embedded in the discs' substrate. Sony says SACD players will reject pirated discs that do not bear such a watermark.

SACD software also allows for "visible watermarking," i.e., faint letters or images that are extremely difficult to copy clearly, placed on the surface of the disc.

Digital music content can also be encrypted before it is recorded on the disc, Sony says.

SACD software can be manufactured in several variations, including single-layer discs, which contain one layer of high-density content; dual-layer discs, which carry two layers of high-density content; and hybrid discs, which feature one layer of high-density content and one layer of CD content, allowing the disc to be played back in ordinary CD players.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Los Angeles and Paul Verna in New York.

UNIVERSAL SWEDEN EMERGES

(Continued from page 8)

tin Ingeström, has taken the reins of the merged publishing operations in Scandinavia (*Billboard* **Bulletin**, March 5).

Bengt E. Petersson is expected to be named sales director, the position he previously held at PolyGram. Universal sales director Ludwig Werner will head strategic marketing and the classical/jazz department. Rodeo Records, the indie label marketed and distributed by Universal, will also report to Werner. Nina Hansdotter will continue to be in charge of the company's marketing department. PolyGram Sweden marketing manager Cle Dahlen has exited.

In addition to the appointment of Bergman as the head of local A&R, Holmfred is expected to announce further changes in that department. The former A&R director, Magnus Nygren, is working on a consultancy basis. Prior to the merger, the local

Universal affiliate had relied on a local repertoire flow from Denmark and Norway (notably Aqua and Espen Lind) and the joint venture with Rodeo, which provided Universal with Emilia (*Billboard*, Dec. 12, 1998).

The most successful Swedish Universal signing, Martin, did not break until the merger was nearing completion. His single "Du Är Så Yeah Yeah Wow Wow," is currently the nation's No. 1 single.

MERIDIAN SUIT

(Continued from page 6)

outside of BMG were ever signed.

BMG Entertainment, which plans to close its video operation (*Billboard*, April 10), counters that Meridian has had ample opportunity to take "The Firm" elsewhere. Instead, the South

Other key Scandinavian acts on Universal include the Danish-signed Norwegian artist Christina and the Norwegian-signed Secret Garden, D Sound, and Unni Wilhelmsen. New releases by Aqua and Lind are expected in the fall or early next year.

Holmfred is expected to look for new office space in central Stockholm. PolyGram's headquarters are in the suburb of Bromma, while Universal's main office is on Riddargatan in Stockholm.

Carolina-based company "repeatedly extended" its initial agreement, signed in 1994, and pocketed millions of dollars in advances, according to a BMG motion filed March 12 to dismiss the complaint.

"This is a totally frivolous lawsuit," says BMG attorney Orin Snyder of Parcher, Hayes & Snyder in New York. "BMG paid millions of dollars to Meridian to help make 'The Firm' the top-selling fitness video. BMG deserves praise for its work on behalf of Meridian, not a lawsuit." Snyder may have more to say when BMG is served with the amended action in mid-April.

Lawyer Howard Friedman, representing Meridian and other plaintiffs—including Callwood-Tahir, a New York marketing consultancy—claims that the BMG dismissal petition "doesn't address any of the merits" of the case.

BMG thinks it has "some kind of exclusivity" granting it rights to all Meridian fitness projects, he says. "They don't have it. They didn't exercise the options." Friedman adds, "They're threatened by the sale of any exercise video." He does acknowledge that the Meridian principals—Anna and Cynthia Benson and Mark Henrikson—accepted BMG's advances without complaint.

"They felt under economic duress," he says.

DVD CAMPAIGN

(Continued from page 6)

Prices, stable now, will be more fluid later in the year. Artisan sales and marketing president Jeff Fink expects to see low-end players selling for "south of \$250," substantially less than the current \$300 list.

"Titanic" actually could first splash ashore overseas, where 20th Century Fox Home Entertainment International plans to introduce 12 DVD titles in September. But Paramount Home Video, which has North American rights, can't afford to withhold "Titanic" for long, because international copies are bound to find their way back to the U.S.

"It is our plan to release simultaneously with Fox," says a Paramount spokeswoman. The studio sold through an estimated 25 million of 30 million double-cassette copies.

"I can't imagine Fox would make an announcement and Paramount wouldn't have it out at the same time here," says Tower Video VP John Thrasher. Fox cautions, "It doesn't mean we're going out first. We made this announcement to establish our position for international."

newsline...

BORDERS IS TO OPEN its first out-of-town outlet in the U.K., where it currently operates three Borders Books & Music Cafes, and has announced openings for a further five, all in town centers. The newly leased site is for a 20,000-square-foot outlet at the Coliseum leisure complex in Cheshire Oaks in northwest England. Being constructed on a 20-acre site and set to open in March 2000, the 190,000-square-foot Coliseum complex will include a multi-screen cinema and restaurants alongside retail outlets. Richard Joseph, chairman/CEO of Borders (U.K.) Ltd., says, "We believe our style of retailing is ideally suited to this type of development." Borders declines to give details of the cost or length of the new lease.

TOM FERGUSON



MONACO

PAT MONACO, former senior VP/GM of Island Records, has been named senior VP of the Universal/Motown Records Group. Monaco, whose appointment was announced by Universal/Motown Records Group chairman Mel Lewinter, is charged with developing and implementing all sales initiatives on behalf of artists from Universal, Motown, Mojo, Republic, and other labels, according to the company.

FORMER NBC Entertainment president Warren Littlefield has joined the board of directors for Launch Media Inc. Littlefield will serve as a strategic adviser to the new-media company. Littlefield recently formed the LITTLEFIELD company, a joint venture with NBC. NBC is a strategic investor in Launch Media.

SEAGRAM IS selling certain PolyGram Filmed Entertainment assets, including PolyGram Video, to USA Networks. In a related transaction, USA Networks has also agreed to acquire October Films, in which Seagram owns a majority interest. The combined entity will be renamed USA Films and consist of October Films, Gramercy Pictures, and USA Home Entertainment (formerly PolyGram Video). The deals, which are subject to regulatory approvals, are expected to be completed in the second quarter.

SETH GOLDSTEIN

CARLOS SANCHEZ, appointed president of Universal Music Latino in March, has tapped his new executive team, consisting of six VPs and three regional directors. All report to Sanchez.

The VPs are Al Hernandez, former PolyGram Latino finance controller, who becomes VP of finance; Eddie Fernandez, former director of A&R at the pre-merger Universal Music Latino, who becomes VP of A&R; Itzel Diaz, former director of Latin artists marketing at PolyGram Latin America, who becomes VP of marketing; Harry Fox, who retains his title as Universal Music Latino VP of sales; José Alfredo Reygadas, former Universal Music Latin America director of business affairs, who becomes VP of business affairs; and Maria Flores, former PolyGram Latino publishing director, who becomes Universal VP of publishing. The regional directors are Alejandro Fas, West Coast, who was formerly Universal Latino promotion director; Rigo Olariaga, Puerto Rico, formerly PolyGram Latino sales director; and D'Aldo Romano, Northeast, formerly director of East Coast promotion for EMI Latin.



ZOMBA RECORDS' new Australian operation has been frozen until May 15. On April 7, the Supreme Court of New South Wales granted Mushroom Records and its subsidiary, Mushroom Distribution Services (MDS)—both owned by Rupert Murdoch's News Corp.—an interlocutory injunction against Zomba in the territory and its head, Scott Murphy, from soliciting Mushroom staff or the labels that the company distributes. The injunction also prevents Zomba from releasing any records in the territory. Mushroom claimed in court that Murphy, former managing director of MDS, conspired to set up Zomba Australia, poach 13 staffers, and take away Mushroom business while still in Mushroom's employ.

Mushroom further alleged that Zomba was knowingly involved in these activities. Zomba Music and its associated company Jive Records were represented by Mushroom for some years before breaking ties in February to set up a stand-alone company. Zomba Australia has signed a distribution deal with Sony Music Australia that takes effect at the end of April. A final hearing date has yet to be fixed.

CHRISTIE ELIEZER

TUNES.COM, parent company of RollingStone.com, has launched BigVideo, a new broadband music video service. About 100 on-demand clips are featured on the service, which is aimed at Web users with high-speed Internet connections... Technology company Escient has acquired CDDB.com, an Internet company that maintains the Web's largest CD-recognition database. Carmel, Ind.-based Escient has also acquired new-media company ION, which will merge operations into CDDB.com. ION co-founders Ann E. Greenberg and Ty Roberts join CDDB.com as senior VP, marketing and business development, and chief technology officer, respectively. Terms were not disclosed.

BRETT ATWOOD

HOT 100 SPOTLIGHT

This column was prepared by Geoff Mayfield with assistance from Keith Caulfield.

CLEANING UP: TLC polishes off two new chart records, as "No Scrubs" (LaFace/Arista) retains the throne on The *Billboard* Hot 100. With one more radio station than it held a week ago, its audience swells to 127 million, 5% more than the 121 million that set a Hot 100 record last issue.

"No Scrubs" is also growing on the sales side, as a 71,000-unit increase moves it above the 200,000 milestone (205,000 units), a 53% improvement over prior-week sales. This is the largest second-week percentage growth seen by any of the 13 singles that have debuted at No. 1 on Hot 100 Singles Sales. In fact, most of the titles that have bowed atop the sales list saw declines in their second stanzas.

Although TLC sets the mark for percentage growth, one chart-topping title did manage to see a larger unit gain. It, too, came from the Arista stable: **Puff Daddy & Faith Evans Featuring 112's "I'll Be Missing You"** (Bad Boy), which had a 96,000-unit uptick in its second week, an improvement of 43% over its first-week sales.

With growth at both retail and radio, "No Scrubs" pads its lead over former No. 1 "Believe" by Cher. In fact, TLC's Hot 100 point total is the largest by any single since last year's June 28 issue, when **Brandy & Monica's "The Boy Is Mine"** was in the midst of its 13-week run at No. 1.

ON TARGET: **Ricky Martin**, who turned in the standout performance at this year's Grammys, grabs the Hot Shot Debut at No. 54 with "Livin' La Vida Loca" (C2/Columbia), a track that seems destined to climb all the way to No. 1. Meanwhile, the song debuts atop Latin Pop Airplay and at No. 2 on Hot Latin Tracks. "La Vida Loca" is already top 10 at 11 Hot 100 stations, including KLUC Las Vegas; WHYI Miami; KIIS (which leads all supporters, with 67 plays for the week) and KGGI Los Angeles; and WKTU and WPLJ New York.

The video is conspicuous on MTV, which should boost sales when standard-length configurations hit stores April 20. To ensure sales juice, Martin is making in-store appearances in three key markets during the title's first week on the street: Los Angeles, at Tower Records, and Miami's South Beach, at Spec's Music.

THE HANDOFF: Test charts with the adjusted Hot 100 formula, which kicks in with the May 1 issue, will be available April 9 and Friday (16) via *Billboard* Information Network and SoundScan. Following that tweaking, the charts department will keep a sharp eye on the chart and the singles market to see if subsequent changes are warranted.

Meanwhile, this substitute teacher is ready to turn the classroom over to new Hot 100 chart manager **Silvio Pietroluongo** (see *Homefront*, page 98). Pietroluongo is one of those people who has avidly followed the Hot 100 since the days of his youth, so the chart finds itself in caring hands. Before we change the guard, I must offer big thanks to chart staffers **Michael Cusson**, **Steve Graybow**, and **Keith Caulfield** for the invaluable assistance provided me in overseeing this chart for the past three months.

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®**

APRIL 17, 1999

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
NO. 1/GREATEST GAINER						
1	1	3	12	BRITNEY SPEARS ▲ ³ JIVE 41651 (10.98/16.98) 6 weeks at No. 1	...BABY ONE MORE TIME	1
2	3	1	6	TLC ▲ LAFACE 26055*/ARISTA (11.98/17.98)	FANMAIL	1
3	2	2	6	EMINEM ▲ WEB/AFTERMATH 90287*/INTERSCOPE (11.98/17.98)	THE SLIM SHADY LP	2
HOT SHOT DEBUT						
4	NEW	1	1	ANDREA BOCELLI POLYDOR 547222 (10.98/17.98)	SOGNO	4
5	6	7	20	THE OFFSPRING ▲ ³ COLUMBIA 69661* (11.98 EQ/17.98)	AMERICANA	2
6	5	6	74	SHANIA TWAIN ▲ ⁹ MERCURY (NASHVILLE) 536003 (10.98 EQ/17.98)	COME ON OVER	2
7	NEW	1	1	VARIOUS ARTISTS IMMORTAL 69904*/EPIC (11.98 EQ/16.98)	FAMILY VALUES TOUR '98	7
8	4	4	32	LAURYN HILL ▲ ⁵ RUFFHOUSE 69035*/COLUMBIA (11.98 EQ/17.98)	THE MISEDUCATION OF LAURYN HILL	1
9	12	15	54	'N SYNC ▲ ⁶ RCA 67613 (11.98/17.98)	'N SYNC	2
10	8	9	62	DIXIE CHICKS ▲ ⁵ MONUMENT 68195/SONY (NASHVILLE) (10.98 EQ/16.98) HS	WIDE OPEN SPACES	4
11	7	8	21	CHER ▲ WARNER BROS. 47121 (10.98/17.98)	BELIEVE	7
12	18	38	3	B*WITCHED EPIC 69751 (10.98 EQ/16.98)	B*WITCHED	12
13	11	11	27	EVERLAST ▲ ² TOMMY BOY 1236 (11.98/17.98) HS	WHITEY FORD SINGS THE BLUES	9
14	20	30	23	98 DEGREES ▲ MOTOWN 530956/UNIVERSAL (10.98 EQ/16.98)	98 DEGREES AND RISING	14
15	17	18	33	KORN ▲ ² IMMORTAL 69001*/EPIC (11.98 EQ/17.98)	FOLLOW THE LEADER	1
16	14	13	27	JAY-Z ▲ ⁴ ROC-A-FELLA/DEF JAM 558902*/MERCURY (10.98 EQ/16.98)	VOL. 2... HARD KNOCK LIFE	1
17	27	20	12	SUGAR RAY ▲ LAVA/ATLANTIC 83151*/AG (10.98/16.98)	14:59	17
18	NEW	1	1	SOUNDTRACK MAVERICK 47390/WARNER BROS. (11.98/17.98)	THE MATRIX	18
19	10	5	3	GINUWINE 550 MUSIC 69598*/EPIC (11.98 EQ/16.98)	100% GINUWINE	5
20	15	14	15	DMX ▲ ² RUFF RYDERS/DEF JAM 538640*/MERCURY (11.98 EQ/17.98)	FLESH OF MY FLESH BLOOD OF MY BLOOD	1
21	26	19	71	WILL SMITH ▲ ⁶ COLUMBIA 68683* (10.98 EQ/17.98)	BIG WILLIE STYLE	8
22	16	16	22	JUVENILE ● CASH MONEY 53162/UNIVERSAL (10.98/16.98)	400 DEGREEZ	16
23	29	27	86	BACKSTREET BOYS ◆ ¹⁰ JIVE 41589 (11.98/17.98)	BACKSTREET BOYS	4
24	13	10	3	SOUNDTRACK ROCK LAND 90314*/INTERSCOPE (11.98/17.98)	LIFE	10
25	24	23	13	VARIOUS ARTISTS ▲ WORLD WRESTLING FEDERATION: WWF THE MUSIC VOLUME 3 KOCH 8803 (9.98/16.98)		10
26	9	—	2	BLACKSTREET LIL' MAN 90274*/INTERSCOPE (11.98/17.98)	FINALLY	9
PACESETTER						
27	95	127	33	FIVE ● ARISTA 19003 (10.98/16.98) HS	FIVE	27
28	19	17	19	2PAC ▲ ⁵ AMARU/DEATH ROW 90301*/INTERSCOPE (19.98/24.98)	GREATEST HITS	3
29	23	31	16	BUSTA RHYMES ▲ FLIPMODE/ELEKTRA 62211*/EEG (11.98/17.98)	E.L.E.: EXTINCTION LEVEL EVENT: THE FINAL WORLD FRONT	12
30	31	25	46	DMX ▲ ³ RUFF RYDERS/DEF JAM 558227*/MERCURY (11.98 EQ/17.98)	IT'S DARK AND HELL IS HOT	1
31	28	22	90	SARAH MCLACHLAN ▲ ⁵ ARISTA 18970 (10.98/17.98)	SURFACING	2
32	40	40	28	GOO GOO DOLLS ▲ ² WARNER BROS. 47058 (10.98/16.98)	DIZZY UP THE GIRL	15
33	50	78	4	BAZ LUHRMANN CAPITOL 57636 (16.98 CD) HS	SOMETHING FOR EVERYBODY	33
34	36	36	14	ORGY ● ELEMENTREE 46923/WARNER BROS. (10.98/16.98) HS	CANDYASS	34
35	35	33	79	CREED ▲ ³ WIND-UP 13049 (10.98/16.98) HS	MY OWN PRISON	22
36	30	24	16	TYRESE ▲ RCA 66901* (10.98/16.98) HS	TYRESE	17
37	52	46	43	BRANDY ▲ ⁴ ATLANTIC 83039*/AG (10.98/17.98)	NEVER S-A-Y NEVER	2
38	46	29	5	GEORGE STRAIT MCA NASHVILLE 70050 (10.98/16.98)	ALWAYS NEVER THE SAME	6
39	56	51	38	MONICA ▲ ARISTA 19011* (10.98/16.98)	THE BOY IS MINE	8
40	39	34	21	R. KELLY ▲ ⁴ JIVE 61625* (19.98/24.98)	R.	2
41	42	39	16	FATBOY SLIM SKINT 66247*/ASTRALWERKS (10.98/16.98) HS	YOU'VE COME A LONG WAY, BABY	39
42	34	28	3	CHARLOTTE CHURCH SONY CLASSICAL 60957 (10.98 EQ/16.98)	VOICE OF AN ANGEL	28
43	49	48	21	112 ● BAD BOY 73021*/ARISTA (10.98/16.98)	ROOM 112	20
44	48	45	32	ROB ZOMBIE ▲ ² GEFEN 25212*/INTERSCOPE (10.98/16.98)	HELLBILLY DELUXE	5
45	21	—	2	SILK ELEKTRA 62234/EEG (10.98/16.98)	TONIGHT	21
46	65	76	29	RICKY MARTIN ▲ SONY DISCOS 82653 (9.98 EQ/14.98)	VUELVE	46
47	54	43	23	VARIOUS ARTISTS ▲ POLYGRAM-UNIVERSAL-EMI 416795/VIRGIN (11.98/17.98)	NOW	10
48	45	41	20	MARIAH CAREY ▲ ³ COLUMBIA 69670* (11.98 EQ/17.98)	# 1'S	4
49	59	54	20	JEWEL ▲ ³ ATLANTIC 82950*/AG (10.98/17.98)	SPIRIT	3
50	43	37	55	LIMP BIZKIT ▲ FLIP 90124/INTERSCOPE (10.98/16.98) HS	THREE DOLLAR BILL, Y'ALL	22
51	47	32	8	VARIOUS ARTISTS ● GRAMMY/ELEKTRA 62381/EEG (11.98/17.98)	1999 GRAMMY NOMINEES	8
52	22	—	2	SAMMY HAGAR MCA 11872 (10.98/16.98)	RED VOODOO	22
53	32	—	2	SOUNDTRACK NO LIMIT 50071*/PRIORITY (11.98/17.98)	FOOLISH	32

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	25	—	2	VARIOUS ARTISTS WU-TANG RECORDS PRESENTS: WU-CHRONICLES WU-TANG 51143/PRIORITY (10.98/16.98)		25
55	37	21	6	THE ROOTS ● MCA 11948* (10.98/16.98)	THINGS FALL APART	4
56	57	52	8	COLLECTIVE SOUL ● ATLANTIC 83162/AG (10.98/16.98)	DOSAGE	21
57	33	12	4	C-MURDER NO LIMIT 50035*/PRIORITY (11.98/17.98)	BOSSALINIE	2
58	60	80	13	GODSMACK REPUBLIC 53190/UNIVERSAL (8.98/12.98) HS	GODSMACK	58
59	72	92	12	TRICK DADDY SLIP-N-SLIDE 2802/WARLOCK (10.98/15.98) HS	WWW.THUG.COM	59
60	41	—	2	VARIOUS ARTISTS ROCKET 524628/ISLAND (11.98 EQ/18.98)	ELTON JOHN AND TIM RICE'S AIDA	41
61	62	57	20	WHITNEY HOUSTON ▲ ² ARISTA 19037* (11.98/17.98)	MY LOVE IS YOUR LOVE	13
62	58	47	11	DAVE MATTHEWS/TIM REYNOLDS ▲ BAMA RAGS 67755/RCA (19.98 CD)	LIVE AT LUTHER COLLEGE	2
63	55	44	23	3DRU HILL ▲ UNIVERSITY/ISLAND 524542/MERCURY (10.98 EQ/17.98)	ENTER THE DRU	2
64	64	64	109	MATCHBOX 20 ▲ ⁸ LAVA/ATLANTIC 92721*/AG (10.98/17.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
65	68	61	20	GARTH BROOKS ◆ ¹² CAPITOL (NASHVILLE) 97424 (19.98/26.98)	DOUBLE LIVE	1
66	51	26	4	MASE PRESENTS HARLEM WORLD ALL OUT/ISO SO DEF 69503*/COLUMBIA (11.98 EQ/17.98)	THE MOVEMENT	11
67	63	59	11	SILKK THE SHOCKER NO LIMIT 50003*/PRIORITY (10.98/17.98)	MADE MAN	1
68	44	53	70	ANDREA BOCELLI ▲ ² PHILIPS 539207 (10.98 EQ/17.98) HS	ROMANZA	35
69	84	49	3	JOEY MCINTYRE C2 69856 (11.98 EQ/17.98)	STAY THE SAME	49
70	61	42	4	VAN MORRISON POINTBLANK 47148/VIRGIN (12.98/17.98)	BACK ON TOP	28
71	71	65	47	LENNY KRAVITZ ▲ VIRGIN 45605 (10.98/16.98)		5 36
72	67	66	19	METALLICA ▲ ⁴ ELEKTRA 62299*/EEG (18.98/24.98)	GARAGE INC.	2
73	76	—	2	USHER LAFACE 26059/ARISTA (11.98/17.98)	LIVE	73
74	53	—	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 65873/LEGACY (11.98 EQ/17.98)	THE REAL DEAL: GREATEST HITS VOLUME 2	53
75	66	60	53	SOUNDTRACK ▲ ⁵ WARNER SUNSET/REPRISE 46867/WARNER BROS. (10.98/17.98)	CITY OF ANGELS	1
76	69	62	27	KIRK FRANKLIN ● GOSPO CENTRIC 90178/INTERSCOPE (10.98/17.98)	THE NU NATION PROJECT	7
77	86	74	4	SELENA EMI LATIN 97886 (11.98/17.98)	ALL MY HITS TODOS MIS EXITOS	59
78	70	90	47	GARBAGE ▲ ALMO SOUNDS 80018/INTERSCOPE (10.98/16.98)	VERSION 2.0	13
79	79	70	27	SHERYL CROW ▲ A&M 540959/INTERSCOPE (10.98 EQ/17.98)	THE GLOBE SESSIONS	5
80	75	58	6	BLONDIE BEYOND 78003 (10.98/16.98)	NO EXIT	18
81	74	68	11	JESSE POWELL SILAS 11789/MCA (10.98/16.98)	'BOUT IT	63
82	92	114	14	KID ROCK LAVA/ATLANTIC 83119/AG (10.98/16.98) HS	DEVIL WITHOUT A CAUSE	82
83	78	69	27	OUTKAST ▲ LAFACE 26053*/ARISTA (10.98/16.98)	AQUEMINI	2
84	88	85	41	SOUNDTRACK ▲ ³ COLUMBIA 69440 (11.98 EQ/17.98)	ARMAGEDDON — THE ALBUM	1
85	90	—	2	LILA MCCANN ASYLUM 62355/EEG (10.98/16.98)	SOMETHING IN THE AIR	85
86	NEW	1	1	SOUNDTRACK HOLLYWOOD 62170 (10.98/17.98)	THE P.J.'S	86
87	111	93	39	BARENAKED LADIES ▲ ³ REPRISE 46963/WARNER BROS. (10.98/16.98)	STUNT	3
88	73	55	10	FOXY BROWN ▲ VIOLATOR/DEF JAM 558933*/MERCURY (10.98 EQ/16.98)	CHYNA DOLL	1
89	91	50	3	SILVERCHAIR EPIC 69816 (11.98 EQ/16.98)	NEON BALLROOM	50
90	100	88	49	DAVE MATTHEWS BAND ▲ ² RCA 67660* (10.98/16.98)	BEFORE THESE CROWDED STREETS	1
91	38	—	2	COOL BREEZE ORGANIZED NOIZE/A&M 90159*/INTERSCOPE (10.98/16.98)	EAST POINTS GREATEST HITS	38
92	83	71	57	MADONNA ▲ ³ MAVERICK 46847/WARNER BROS. (10.98/17.98)	RAY OF LIGHT	2
93	118	106	22	SOUNDTRACK ▲ INTERSCOPE 90181 (10.98/17.98)	THE RUGRATS MOVIE	19
94	115	75	3	VARIOUS ARTISTS ATLANTIC 83158/AG (10.98/17.98)	THE ABSOLUTE HITS	75
95	82	98	3	VARIOUS ARTISTS COLUMBIA/EPIC 69879/EPIC (11.98 EQ/18.98)	THE ALL TIME GREATEST MOVIE SONGS	82
96	112	95	5	KENNY CHESNEY BNA 67655/RLG (10.98/16.98)	EVERYWHERE WE GO	51
97	103	81	78	EVERCLEAR ▲ ² CAPITOL 36503* (10.98/16.98)	SO MUCH FOR THE AFTERGLOW	33
98	87	67	16	VARIOUS ARTISTS ● ROC-A-FELLA/DEF JAM 558891*/MERCURY (10.98 EQ/16.98)	DJ CLUE? THE PROFESSIONAL	26
99	77	—	2	VARIOUS ARTISTS PRIORITY 51111 (12.98/19.98)	THE N.W.A. LEGACY VOLUME 1 1988-1998	77
100	107	94	50	FAITH HILL ▲ ² WARNER BROS. (NASHVILLE) 46790 (10.98/16.98)	FAITH	7
101	108	83	21	NEW RADICALS ● MCA 11858 (10.98/16.98) HS	MAYBE YOU'VE BEEN BRAINWASHED TOO.	41
102	NEW	1	1	BOOTLEG RELATIVITY 1726 (10.98/17.98) HS	DEATH BEFORE DISHONESTY	102
103	97	77	22	ALANIS MORISSETTE ▲ ³ MAVERICK/REPRISE 47094*/WARNER BROS. (10.98/17.98)	SUPPOSED FORMER INFATUATION JUNKIE	1
104	96	79	17	REDMAN ▲ DEF JAM 558945*/MERCURY (10.98 EQ/16.98)	DOC'S DA NAME 2000	11
105	119	115	7	SIXPENCE NONE THE RICHER SQUINT 7032* (10.98/15.98) HS	SIXPENCE NONE THE RICHER	105
106	81	—	2	AVALON SPARROW 51687 (10.98/16.98)	IN A DIFFERENT LIGHT	81

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, 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.

ALL ABOUT EVE 6

- 1.5 MILLION debut albums sold...
- **LEECH**...#1 most added track at both Rock and Modern Rock!...Top 10 Rock track... Top 5 Modern Rock Track
- **INSIDE OUT**...the only Modern Rock track ever to go #1 three times! 2nd most played track at Modern Rock in '99...hit #2 on the Rock Chart...Top 10 @ Top 40...*Inside Out*--the video-- Buzzworthy @ MTV
- One year of constant touring in U.S. and Europe...**SOLD-OUT HEADLINE TOUR** happening NOW
- On the tube with Letterman and Conan...**LETTERMAN**--again--May 11

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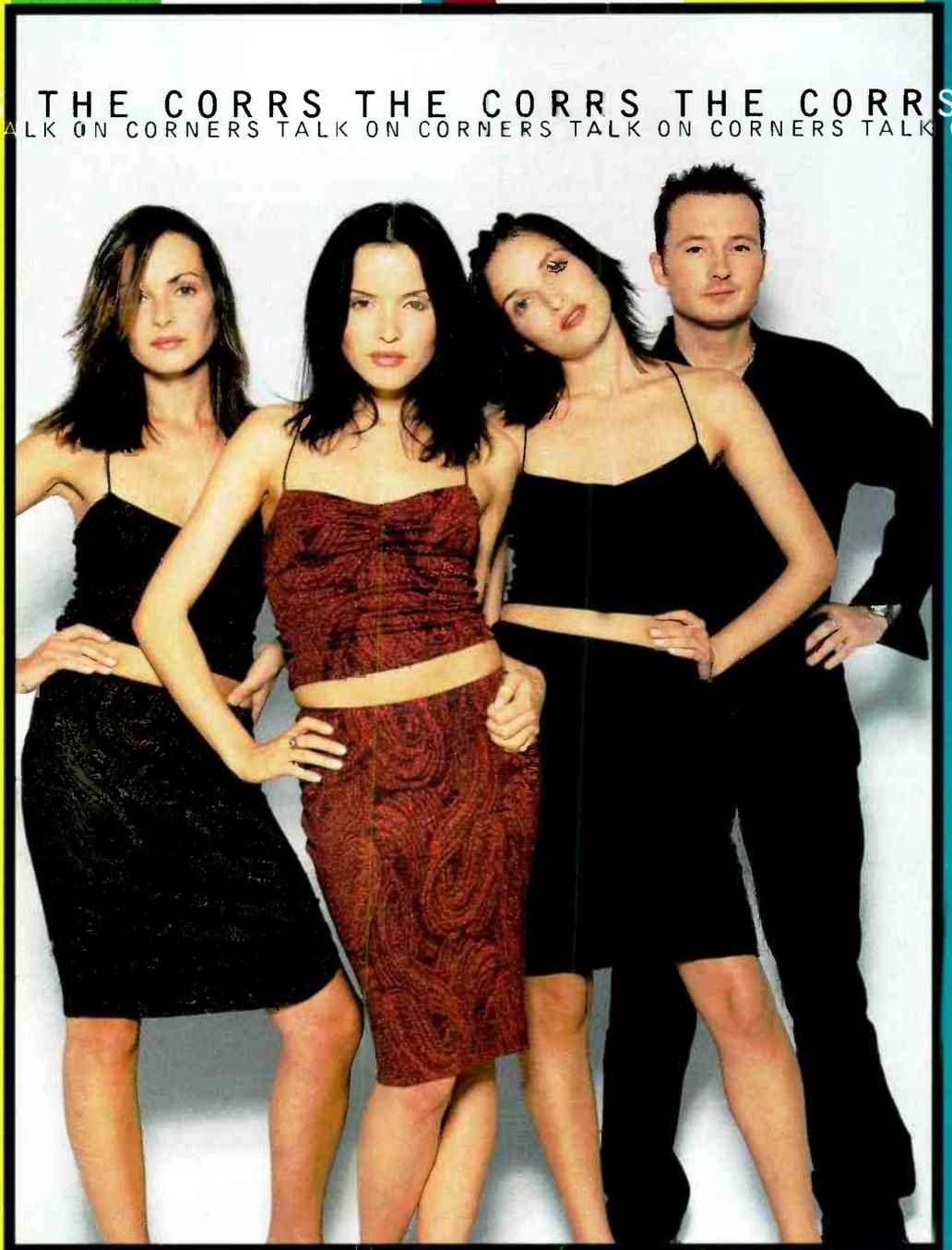
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
107	110	72	4	THE CORRS	TALK ON CORNERS: SPECIAL EDITION	72
108	89	103	3	MANNHEIM STEAMROLLER	MANNHEIM STEAMROLLER MEETS THE MOUSE	89
109	102	100	72	CELINE DION ▲ 550 MUSIC 68861/EPIC (10.98 EQ/17.98)	LET'S TALK ABOUT LOVE	1
110	104	109	8	EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON	TRIO II	62
111	109	91	30	HOLE ▲ DGC 25164/INTERSCOPE (10.98/16.98)	CELEBRITY SKIN	9
112	99	—	2	PATTY LOVELESS EPIC (NASHVILLE) 69809/SONY (NASHVILLE) (10.98 EQ/16.98)	CLASSICS	99
113	101	73	5	SOUNDTRACK VIRGIN 47174 (12.98/17.98)	CRUEL INTENTIONS	60
114	128	131	24	VARIOUS ARTISTS ▲ SPARROW 51686 (15.98/19.98)	WOW-1999: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	51
115	114	89	16	MYSTIKAL ▲ NO LIMIT 41655/JIVE (11.98/16.98)	GHETTO FABULOUS	5
116	117	105	26	CAKE ● CAPRICORN 538092/MERCURY (10.98 EQ/16.98)	PROLONGING THE MAGIC	33
117	94	56	6	THE CHIEFTAINS RCA VICTOR 68968 (10.98/16.98)	TEARS OF STONE	56
118	126	113	55	JO DEE MESSINA ● CURB 77904 (10.98/16.98)	I'M ALRIGHT	61
119	116	86	4	CHER GEFEN 24509/INTERSCOPE (10.98/16.98)	IF I COULD TURN BACK TIME — CHER'S GREATEST HITS	67
120	80	—	2	BLUR FOOD 99129/VIRGIN (12.98/16.98)		13
121	134	—	2	VARIOUS ARTISTS FULLY LOADED 47109/MIRGIN (12.98/16.98)	BET — BEST OF PLANET GROOVE	121
122	133	117	104	THIRD EYE BLIND ▲ ELEKTRA 62012*/EAG (11.98/17.98) [CS]	THIRD EYE BLIND	25
123	151	150	6	LIT RCA 67775 (9.98/13.98) [CS]	A PLACE IN THE SUN	123
124	138	121	43	EVE 6 ▲ RCA 67617 (10.98/16.98) [CS]	EVE 6	33
125	125	96	22	SOUNDTRACK ▲ 550 MUSIC 68971/EPIC (11.98 EQ/17.98)	TOUCHED BY AN ANGEL: THE ALBUM	16
126	113	87	20	METHOD MAN ▲ DEF JAM 558920*/MERCURY (11.98 EQ/17.98)	TICAL 2000: JUDGEMENT DAY	2
127	85	35	3	BLACK MOON DUCK DOWN 50039*/PRIORITY (10.98/16.98)	WAR ZONE	35
128	129	111	38	BEASTIE BOYS ▲ GRAND ROYAL 37716*/CAPITOL (11.98/17.98)	HELLO NASTY	1
129	105	84	22	BEE GEES POLYDOR 559220/UNIVERSAL (10.98 EQ/17.98)	ONE NIGHT ONLY	72
130	122	97	8	VARIOUS ARTISTS GRAMMY/ELEKTRA 62380*/EAG (11.98/17.98)	1999 GRAMMY RAP NOMINEES	54
131	124	104	29	SOUNDTRACK ▲ DEF JAM 558663*/MERCURY (11.98 EQ/17.98)	RUSH HOUR	5
132	137	110	12	SOUNDTRACK HOLLYWOOD 62177 (10.98/17.98)	VARSITY BLUES	19
133	153	156	28	DC TALK ● FOREFRONT 46526/MIRGIN (10.98/16.98)	SUPERNATURAL	4
134	98	63	4	SOUNDTRACK JIVE 41671 (11.98/17.98)	THE CORRUPTOR	44
135	154	134	35	EAGLE-EYE CHERRY ▲ WORK 69434/EPIC (10.98 EQ/16.98) [CS]	DESIRELESS	45
136	120	101	23	FAITH EVANS ● BAD BOY 73016*/ARISTA (10.98/17.98)	KEEP THE FAITH	6
137	NEW	1	1	SOUNDTRACK WORK 69851/EPIC (11.98/17.98)	GO	137
138	131	102	21	U2 ● ISLAND 524613/MERCURY (11.98 EQ/17.98)	THE BEST OF 1980-1990	45
139	127	112	22	TOTAL ● BAD BOY 73020*/ARISTA (10.98/16.98)	KIMA, KEISHA & PAM	39
140	161	140	32	VARIOUS ARTISTS ▲ TOMMY BOY 1266 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOL. 4	20
141	136	118	26	PHIL COLLINS ● FACE VALUE/ATLANTIC 83139/AG (10.98/17.98)	...HITS	18
142	155	147	96	TIM MCGRAW ▲ CURB 77886 (10.98/16.98)	EVERYWHERE	2
143	152	142	103	SAVAGE GARDEN ▲ COLUMBIA 67954 (11.98 EQ/17.98)	SAVAGE GARDEN	3
144	139	119	10	JIM BRICKMAN WINDHAM HILL 11396 (10.98/16.98)	DESTINY	42
145	141	122	29	SHAWN MULLINS ● SMG 69637/COLUMBIA (10.98 EQ/16.98) [CS]	SOUL'S CORE	54
146	149	132	27	DEBORAH COX ● ARISTA 19022 (10.98/16.98) [CS]	ONE WISH	72
147	121	82	4	SHANICE LAFACE 26058*/ARISTA (10.98/16.98)	SHANICE	56
148	166	172	20	SOUNDTRACK ▲ DREAMWORKS 50041/INTERSCOPE (11.98/17.98)	THE PRINCE OF EGYPT	25
149	145	120	9	TEAR DA CLUB UP THUGS OF THREE 6 MAFIA HYPNOFIZE MINDS 1716/RELATIVITY (10.98/16.98)	CRAZYNDALAZDAYZ	18
150	143	135	33	THE TEMPTATIONS ● MOTOWN 530937/UNIVERSAL (10.98 EQ/16.98)	PHOENIX RISING	44
151	NEW	1	1	VARIOUS ARTISTS TIME LIFE 3397/MADACY (17.98/19.98)	LOVE SERENADE BODY + SOUL 24 SENSUAL GROOVES	151
152	106	107	51	ANDREA BOCELLI ● PHILIPS 462033 (10.98 EQ/17.98)	ARIA — THE OPERA ALBUM	59

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
IMPRINT & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)						
153	157	154	36	MARK WILLIS ● MERCURY (NASHVILLE) 536317 (10.98 EQ/16.98) [CS]	WISH YOU WERE HERE	74
154	140	123	6	BONEY JAMES WARNER BROS. 47283 (10.98/16.98)	BODY LANGUAGE	91
155	148	128	4	BETH ORTON HEAVENLY/DECONSTRUCTION 19038*/ARISTA (10.98/16.98) [CS]	CENTRAL RESERVATION	110
156	167	144	19	SOUNDTRACK ▲ AMERICAN 69377/COLUMBIA (11.98 EQ/17.98)	CHEF AID: THE SOUTH PARK ALBUM	16
157	164	151	73	MARTINA MCBRIDE ▲ RCA (NASHVILLE) 67516/RLG (10.98/16.98)	EVOLUTION	24
158	93	—	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS KENNEDY CENTER HOMECOMING: A CELEBRATION OF OUR FAITH AND HERITAGE SPRING HOUSE 42213 (10.98/15.98)		93
159	135	130	6	VARIOUS ARTISTS EMI CHRISTIANWORD 43125/VERITY (17.98/19.98)	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS	94
160	176	163	10	VARIOUS ARTISTS BEAST 5458/SIMITAR (10.98/16.98)	SLAMMIN' WRESTLING HITS	111
161	146	125	6	TRACY BYRD MCA NASHVILLE 70048 (10.98/16.98)	KEEPERS/GREATEST HITS	70
162	195	—	49	MYA ▲ UNIVERSITY 90166*/INTERSCOPE (10.98/16.98)	MYA	29
163	160	—	2	CASSANDRA WILSON BLUE NOTE 54123/CAPITOL (10.98/16.98) [CS]	TRAVELING MILES	160
164	163	148	29	MARILYN MANSON ▲ NOTHING 90273*/INTERSCOPE (11.98/17.98)	MECHANICAL ANIMALS	1
165	RE-ENTRY	23	23	POINT OF GRACE ● WORD 69456/EPIC (10.98 EQ/16.98)	STEADY ON	24
166	170	149	61	SOUNDTRACK ▲ MAVERICK 46840/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER	5
167	132	108	6	YUKMOUTH RAP-A-LOT 46720/MIRGIN (11.98/19.98)	THUGGED OUT THE ALBULATION	40
168	RE-ENTRY	16	16	VARIOUS ARTISTS TIME LIFE 80401/MADACY (17.98/19.98)	SONGS 4 LIFE — FEEL THE POWER!	118
169	RE-ENTRY	73	73	SPICE GIRLS ▲ VIRGIN 45111 (11.98/17.98)	SPICEWORLD	3
170	142	133	19	DJ QUIK PROFILE 19034*/ARISTA (10.98/16.98)	RHYTHM-AL-ISM	63
171	159	139	14	SOUNDTRACK WARNER SUNSET/REPRISE 47140/WARNER BROS. (10.98/17.98)	PRACTICAL MAGIC	36
172	130	99	3	JEFF BECK EPIC 67987 (11.98 EQ/17.98)	WHO ELSE!	99
173	162	137	21	VARIOUS ARTISTS ● POLYGRAM TV/DEF JAM 56568*/MERCURY (10.98 EQ/17.98)	THE SOURCE PRESENTS HIP HOP HITS — VOLUME 2	46
174	169	160	5	SAWYER BROWN CURB 77902 (10.98/16.98)	DRIVE ME WILD	99
175	198	—	2	POPE JOHN PAUL II SONY CLASSICAL 61705 (10.98 EQ/16.98) [CS]	ABBA PATER	175
176	158	141	19	BONE THUGS-N-HARMONY ● RUTHLESS 69715*/RELATIVITY (11.98/17.98)	THE COLLECTION: VOLUME ONE	32
177	150	138	41	THE BRIAN SETZER ORCHESTRA ▲ INTERSCOPE 90183 (10.98/16.98)	THE DIRTY BOOGIE	9
178	RE-ENTRY	8	8	QUINCY JONES QWEST 46490/WARNER BROS. (24.98/29.98)	FROM Q WITH LOVE	72
179	183	—	2	CARMAN SPARROW 51704 (10.98/15.98)	PASSION FOR PRAISE VOLUME ONE	179
180	177	158	43	VARIOUS ARTISTS ● RAZOR & TIE 89004 (11.98/17.98)	MONSTERS OF ROCK	112
181	144	116	8	SOUNDTRACK 143/ATLANTIC 83163/AG (10.98/17.98)	MESSAGE IN A BOTTLE	39
182	RE-ENTRY	23	23	SOUNDTRACK ● WALT DISNEY 60631 (10.98/16.98)	MULAN	24
183	RE-ENTRY	5	5	THE SUPERTONES BEC 17415 (10.98/15.98)	CHASE THE SUN	95
184	NEW	1	1	SOUNDTRACK ELEKTRA 62364/EAG (11.98/17.98)	THE MOD SQUAD	184
185	147	124	5	SOUNDTRACK HOLLYWOOD 62180 (10.98/17.98)	THE OTHER SISTER	109
186	187	168	34	KELLY PRICE ● T-NECK/ISLAND 524516/MERCURY (10.98 EQ/16.98)	SOUL OF A WOMAN	15
187	178	157	46	SOUNDTRACK ▲ CAPITOL 93402 (10.98/17.98)	HOPE FLOATS	4
188	188	155	4	LES NUBIANS OMTOWN/HIGHER OCTAVE 45997/MIRGIN (10.98/16.98) [CS]	PRINCESSES NUBIENNES	155
189	179	152	19	ELVIS CRESPO ● SONY DISCOS 82634 (8.98 EQ/14.98) [CS]	SUAVENTEMENTE	147
190	182	174	47	JOHN MELLENCAMP ▲ MERCURY 536738 (11.98 EQ/17.98)	THE BEST THAT I COULD DO 1978 - 1988	33
191	194	181	72	METALLICA ▲ ELEKTRA 62126*/EAG (10.98/16.98)	RELOAD	1
192	RE-ENTRY	34	34	SOUNDTRACK ● MAVERICK 46984/WARNER BROS. (11.98/17.98)	THE WEDDING SINGER VOLUME 2	22
193	184	153	24	JONNY LANG ● A&M 540984/INTERSCOPE (10.98 EQ/16.98)	WANDER THIS WORLD	28
194	190	161	13	SARA EVANS RCA (NASHVILLE) 67653/RLG (10.98/16.98) [CS]	NO PLACE THAT FAR	116
195	171	145	21	GEORGE MICHAEL ▲ EPIC 69635 (15.98 EQ/19.98)	LADIES & GENTLEMEN: THE BEST OF GEORGE MICHAEL	24
196	156	164	6	LOS TRI-O ARIOLA 58436/BMG LATIN (8.98/12.98) [CS]	NUESTRO AMOR	156
197	168	136	5	JOHN TESH GTSP 559673 (10.98 EQ/17.98)	ONE WORLD	121
198	196	171	32	ALABAMA ▲ RCA (NASHVILLE) 67633/RLG (19.98/28.98)	FOR THE RECORD: 41 NUMBER ONE HITS	13
199	RE-ENTRY	21	21	JIMI HENDRIX EXPERIENCE HENDRIX 11671*/MCA (10.98/17.98)	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX	133
200	191	—	7	SOUNDTRACK HOLLYWOOD 62157 (10.98/17.98)	THE WATERBOY	109

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2 Pac 28	Eagle-Eye Cherry 135	Bill & Gloria Gaither And Their Homecoming Friends 158	Lit 123	'N Sync 9	'N Sync 183	The Supertones 183	Love Serenade Body + Soul 24
98 Degrees 14	Kenny Chesney 96	Garbage 78	Marilyn Manson 164	Les Nubians 188	City Of Angels 75	Mafia 149	Sensual Grooves 151
Alabama 198	The Chieftains 117	Godsmack 58	Ricky Martin 46	The Offspring 5	The Corruptor 134	Tear Da Club Up Thugs Of Three 6	Monsters Of Rock 180
Avalon 106	Charlotte Church 42	Ginuwine 19	Matchbox 20 64	Ozzy 34	Cruel Intentions 113	Mafia 149	Now 47
Backstreet Boys 23	Cool Breeze 91	Godsmack 58	Dave Matthews Band 90	Beth Orton 155	Footish 53	The Temptations 150	The N.W.A., Legacy Volume 1
Barenaked Ladies 87	The Corrs 107	Go Go Dolls 32	Emmylou Harris, Linda Ronstadt, Dolly Parton 110	Beth Orton 155	Go 137	John Tesh 197	1988-1998 99
Beastie Boys 128	Deborah Cox 146	Sammy Hagar 52	Martina McBride 157	OutKast 83	Hope Floats 187	Third Eye Blind 122	Slammin' Wrestling Hits 160
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Black Moon 127	Sheryl Crow 79	Jimi Hendrix 199	Sarah McLachlan 31	Sesena Powell 81	Message In A Bottle 181	Trick Daddy 59	World Wrestling Federation: WWF The Music Volume 3 25
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Bluz 120	Dixie Chicks 10	Hole 111	Metallica 72, 191	The Roots 55	U2 138	Tyrese 36	WOW GOSPEL 1999 — THE YEAR'S 30 TOP GOSPEL ARTISTS AND SONGS 159
Boyz 2 Me 10	DJ Quik 170	Whitney Houston 61	Method Man 126	Savage Garden 143	Usher 73	U2 138	Wu-Tang Records Presents: Wu-Chronicles 54
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Tracy Byrd 161	Eminem 3	Jewel 49	Alanis Morissette 103	Silkk The Shocker 67	U2 138	Usher 73	Cassandra Wilson 163
Cake 116	Faith Evans 136	Kim 15	Van Morrison 70	Silverchair 89	U2 138	Usher 73	Yukmouth 167
Mariah Carey 48	Sara Evans 194	Kid Rock 82	Shawn Mullins 145	Sixpence None The Richer 105	U2 138	Usher 73	Rob Zombie 44
Carman 179	Everclear 97	Korn 15	Mya 162	The Wedding Singer 166	U2 138	Usher 73	
	Five 27						

"THE CORRS HAVE SEDUCED THE WORLD." ***ROLLING STONE



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ROCK PIONEER JESSE STONE, 97, DIES

(Continued from page 8)

and Jesse was a master at that," Wexler says.

Wexler believes that Stone, who was inducted into the Rhythm & Blues Hall of Fame in 1992, has not been properly recognized for all the contributions he made to music.

"He has not gotten his props," Wexler says, noting efforts to also have him recognized by the Songwriters' Hall of Fame, among other industry groups. Stone's vast catalog of tunes includes "Smack Dab In The Middle," the signature song of jazz great Joe Williams, who passed away last month.

Wexler describes Stone as a true innovator who first revealed his brilliance in the Jazz Age. Stone was a contemporary of Jelly Roll Morton, notes Wexler, and while Morton is credited with being the first to arrange for sections in jazz, Stone was doing similar things in that era—for instance, expanding the brass to include three trumpets and two trombones, rather than just one trumpet and one trombone.

Stone was born Nov. 16, 1901, in Atchison, Kan. He got his start in show business as a 4-year-old, singing and leading a dog act in his family's minstrel show, which traveled as far afield as Canada. In the '20s, he formed a band that included future saxophone legend Coleman Hawkins. Stone's band was one of the first to perform live on the radio.

Stone established himself as a pianist and arranger in Kansas City, Mo., during the heyday of its jazz scene, recording with Julia and George E. Lee and his own band, Jesse Stone & His Blue Serenaders. Stone's early work can be heard on "The Real Kansas City," a compilation released by Columbia/Legacy in 1996.

Stone was working in the Midwest when Duke Ellington discovered him and got him a booking at the Cotton Club in New York's Harlem. That led to a job at the Apollo Theatre, where Stone did everything from composing and arranging to writing jokes. During the '30s, Stone also worked with Louis Jordan, then a saxophonist in Chick Webb's band. Stone encouraged Jordan to strike out on his own.

Stone's "Cole Slaw," originally a minor Atlantic hit for Atlantic artist Frank Culley, became a much bigger hit for Jordan. Stone himself can be heard performing the song on the 1996 Bear Family release "Jesse Stone Alias Charles 'Chuck' Calhoun," a compilation of recordings he made for RCA Victor in the '40s and '50s. For the most part, however, Stone chose to work behind the scenes.

Although Stone was supposedly retired in 1984 when he moved to Winter Springs, Fla., near Orlando, for many years he continued to play keyboards for his second wife, singer Evelyn McGee Stone, who is 20 years his junior. Just weeks before his death, he made special appearances at her concerts, singing "Shake, Rattle & Roll."

He never stopped writing songs; he contributed five new tunes to McGee Stone's 1998 album, "Jump Back," released on her own label.

Los Angeles producer, songwriter, and musical director Michael Antho-

ny Perna, a protégé of Stone's, produced "Jump Back," with Stone serving as executive producer.

Stone played an important role in recording the album, coming up with many ideas, Perna says. He recalls that one day in the studio, he woke Stone up from a nap because the drummer was having trouble finding the right groove. Stone went over, showed the drummer what he wanted—a beat played with a stick in one hand and a brush in the other—and promptly returned to his nap.

Perna says the slack-jawed drummer exclaimed, "He just woke up, came in here, invented a new drum-beat, and went back to sleep!"

Perna recalls Stone as a great friend, as well as a mentor. When Stone first took him under his wing, he was just 18 and Stone was 80, but Perna says spending time with Stone "was like hanging out with a

buddy."

"Jesse was a master and a teacher," says Atlantic Group co-chairman/co-CEO Ahmet Ertegun, who was among those offering eulogies for Stone at a funeral service held April 7 at Saint Peter's Church in Manhattan. "From the beginning, Jesse impressed me with his incredible facility in music. Even more impressive were his very original lyrics."

Yet beyond his musical talent, it was Stone's personal integrity that his friends remembered. "He was above all a gentleman, and a gentle man," says Ertegun. "He was an elegant man of great dignity. He was a great friend."

Stone is survived by his wife; two daughters, Triletta Blanchard and Nancy Bolin; a son, Dennis F. Neal; five grandchildren; and five great-grandchildren.

EDEL PLANS GLOBAL LAUNCH FOR JADE.ELL

(Continued from page 9)

ers say it's all hooks."

"I like my music to be atmospheric, full of textures and contrasts," says Jade.Ell.

Songwriter/author Terry Cox, who contributed backing vocals on the album, is writing a book on the subject of songwriting. "Jade's sound, the songs, and the production are all so fresh in the combination of so many different elements within each song," he says. "There is not one hook in any of the songs—the entire songs themselves are hooks."

Despite some critical praise, sales of the album have yet to ignite. "We have sold some units, and there were a few people asking about it before the release, but it's fair to say that up until now the album has not taken off commercially," says Micke Markström at Umeå-based retailer Burmans Musik.

The album has sold 2,000 copies to date in Sweden, but edel Sweden product manager Anna Jandler believes a promotional blitz will spur those figures.

During the Easter holidays in early April, Jade.Ell played a show for homeless people in the city of Malmö. On April 21 and 22, she will shoot a video for "Got To Let You Go" in Denmark. In early May, a promotional trip to Germany will follow, and, if her music generates enough interest, the label will consider an American promotional trip, Jandler says.

Rachel Mintz, director of marketing at Edel America Records, says that the U.S. label is planning a sturdy setup for the artist, built on club support and interest generated from overseas releases.

"We are hoping to lead with success overseas," Mintz says. "We want to capitalize on the success that she has over there."

Originally slated for an April release in the U.S., the set has now been moved to summer. "We didn't think that rushing the album out in the U.S. was in her best interest," Mintz says. "We decided to first work it at the club and mix-show level to build a base. We want to work it in an Everything But The Girl kind of vein. We want to really set it

up and give it a long lead time."

The U.S. label has just shipped 12-inches to clubs of the DJ Strobe remix of "Got To Let You Go," Mintz says; top 40, rhythmic top 40, dance, and triple-A stations are next on the list.

"She is a worldwide priority for edel," Mintz says. "This kind of music just catches on quicker in the European countries. For us to take time in the U.S. isn't a bad sign. It is for her good. She is completely new in the U.S., and we have to build a fan base first, or the album might just get lost in the pile of CDs retailers are asked to carry or programmers are asked to play."

DIVERSE BACKGROUND

The 30-year-old Jade.Ell grew up an orphan in the small Swedish town of Lene. During her childhood she moved from family to family until, at 5, she found the one she now regards as her own. She started writing both songs and poems early on. After completing school, she lived in the U.S. and the U.K. before returning to her native Sweden, where she eventually landed the record deal with edel. She has never played in bands, but for a while she played piano bars to make a living.

Both Elofsson and Jade.Ell have signed publishing deals with BMG Music Publishing Scandinavia, but originally, in terms of songwriting, the two didn't have much in common.

"I had always written songs by myself, and I have to confess that, at first, I didn't relate to Jörgen's songs at all," says Jade.Ell. "They were too slick, too spineless. It wasn't until I heard songs that he had done with other artists that I saw the potential in him. My songs tend to be darker and moodier, and he's great at providing the structure and has more of a commercial quality. It seems that my own vision becomes clearer when I collaborate with other people."

Adds Elofsson, "Still, Jade's album is very 'me' as well. Jade's playfulness and imagination triggers me."

Assistance in preparing this story was provided by Carrie Bell in Los Angeles.



by Geoff Mayfield

HOPPIN' DOWN THE BUNNY TRAIL: A music merchant need not be religious to declare that stores enjoyed a happy Easter, as the long holiday weekend delivered its annual hop in consumer traffic. When all the eggs were counted, teen queen **Britney Spears** not only held the top of The Billboard 200 but handsomely padded her lead. A gain of 105,000 units over prior-week sales, an improvement of 62.5%, shoves her to a new weekly total of 273,000 units. The spree represents the largest sum, by far, for the six weeks she has been at No. 1 and brings in her fourth Greatest Gainer award. This is the first album to log six chart-topping weeks on The Billboard 200 since the soundtrack from "Titanic" held the crown for 16 weeks during the first half of 1998.

Aside from the natural lift brought on by the increased consumer traffic, she benefits from being on in the prophetic words of **Dr. Hook**, "the cover of the Rolling Stone."

Spears is not the only youth-driven act to prosper from the big shopping weekend, as 'N **Sync** (12-9, a 68.5% gain), **Backstreet Boys** (29-23, a 51% gain), and **Joey McIntyre** (84-69, a 39% gain) join the Easter parade.

Filling those Easter baskets also works well for TLC, which sees a 28% gain, the first sales increase in the five weeks since "Fanmail" debuted at No. 1. Even in a week when its hot "No Scrubs" single moves 205,000 copies, the holiday-weekend spurt pushes the TLC album up one notch, 3-2 (197,500 units).

With volume gains on all of Billboard's published sales charts, we have hiked our bullet criteria accordingly.

BIGGER THAN EVER: Regular readers of this column are aware that tenor **Andrea Bocelli**, with his awareness built largely through TV exposure, has scored significant chart accomplishments in the past 12 months. His "Romanza," which has spent 51 nonconsecutive weeks at No. 1 on Top World Music Albums, hasn't ranked lower than No. 2 on that chart since Billboard's unpublished week at the end of 1997. "Romanza" has also logged 70 weeks on The Billboard 200—all but two of those weeks in the top half of the chart. His "Aria—The Opera Album," which has been No. 1 on Top Classical Albums for all but eight of the 52 weeks it has spent on that list, has registered 51 consecutive weeks on The Billboard 200.

As impressive as those achievements have been, they pale by comparison to the opening week achieved by Bocelli's new album, "Sogno," which grabs The Billboard 200's Hot Shot Debut. With 149,000 units, the set bows at No. 4—31 positions higher than his previous career peak. He also holds the distinction of having simultaneous No. 1 and No. 2 placements on both Top Classical Albums and this issue's unpublished Top World Music Albums list, the first artist to accomplish such a monopoly. All of this makes for a grand debutante ball for the fledgling Universal Classics Group, the division that Universal Music Group has fashioned from the acquired PolyGram Classics & Jazz unit.

Bocelli's U.S. fan base grew early last year as a PBS special made the rounds during pledge drives. In the fall, his albums blossomed when his voice was featured as the soundtrack for TV ads trumpeting the grand opening of the Bellagio hotel/resort in Las Vegas. His appearance on **Celine Dion's** Christmas special, which aired Thanksgiving week, delivered more sales spikes. His albums also blossomed when he and Dion performed "The Prayer" at the Grammys in February and at the Oscars a few weeks ago. Like "These Are Special Times," the Dion Christmas set that saw out-of-season re-entries following the awards show performances, Bocelli's new set includes "The Prayer."

Universal Classics is working to keep Bocelli in the upper reaches of the big chart, with a April 8 stop on "Late Show With David Letterman" and a Tuesday (13) visit to "The Tonight Show With Jay Leno." Also raising his profile is a six-city North American tour, which starts Sunday (11) in Phoenix, a swing that will also take him to Los Angeles; Anaheim, Calif.; San Diego; Seattle; and Portland, Ore.

WATCH WHAT HAPPENS: Just as Disney Channel concert specials were tonic for albums by 'N **Sync**, **Cleopatra**, and **Vanessa-Mae**, a current Disney program is lifting Irish import **B*Witched** and the U.K. boy group **Five**. Sales on the former's album more than double, good for an 18-12 leap (106,000 units), while continued growth on its "C'est La Vie" single push it into the top 10 on The Billboard Hot 100 (16-9).

The cable special is also the fuel that propelled Five to Heatseekers Impact status following a 36-week run on Heatseekers (see story, page 9). This week, sales on the album more than triple, earning the percentage-based Pacesetter award as it soars 95-27. Arista reports phenomenal moves at most chains: Sales more than quadrupled at Best Buy, Trans World Entertainment, and Camelot Music stores; tripled for the Musicland Group; and doubled at Target. It also exploded at mass-merchant locations racked by Handleman Co. and Anderson Merchandisers.

TOP DOG RAPPER KID ROCK AT HOME ON ROCK RADIO

(Continued from page 9)

"Devil Without A Cause" reached Heatseekers Impact status in the April 17 issue, when it jumped from No. 114 to No. 92 on The Billboard 200. This issue, the album stands at No. 82.

The album's path up the charts began when it entered the Heatseekers chart at No. 19 in the Sept. 5, 1998, issue, and reached No. 1 in the April 3 issue.

"Devil Without A Cause" may be Kid Rock's breakthrough album, but he's hardly a newcomer to the music business. The Detroit-based artist, whose real name is Bob Ritchie, released his first album, "Grits Sand-



Kid Rock's brand of rap-influenced hard rock has been a hit on the Heatseekers chart, with his Top Dog/Lava/Atlantic album, "Devil Without A Cause," reaching No. 1 in the April 3 issue. Kid Rock, shown proudly displaying his Billboard Heatseekers T-shirt, recently appeared on MTV's "Spring Break" and is currently on a U.S. tour. Upcoming dates include Chicago (April 21), Philadelphia (April 27), and Atlanta (May 1).

wiches For Breakfast," on Jive Records in 1990. After parting ways with Jive, Kid Rock released albums on his own independent label, Top Dog Records.

"When I started my own record company, I learned how this business works," he says. "I studied all the great independent labels, like Delicious Vinyl and Def Jam. And I taught myself how to play several instruments. My musical influences are all over the map—everyone from Bob Seger to LL Cool J."

Lava president Jason Flom recalls how he decided to sign Kid Rock to the label. "Our A&R rep Andy Karp

first approached me and played me some of Kid Rock's previously released CDs," Flom says. "We went to Kid Rock's show and were blown away by it. It was a true entertainment experience."

"We met Kid Rock after the show and asked him to record two songs," Flom continues. "Those songs turned out to be ['Devil Without A Cause' tracks] 'Wasting Time' and 'Somebody's Gotta Feel This.' Immediately upon hearing those two songs, I offered him a deal."

Although rap is an essential part of Kid Rock's sound, because of the music's classic rock-influenced heavy guitars, the artist has found a home at rock radio instead of radio outlets that traditionally play hip-hop.

"I Am The Bullgod"—the first single from "Devil Without A Cause"—peaked at No. 31 on the Mainstream Rock Tracks chart in the Jan. 9 issue. The second single, "Bawitdaba," has been ascending Mainstream Rock Tracks and Modern Rock Tracks, where it stands at No. 33 and No. 29, respectively.

Nancy Palumbo, music director of mainstream rock station WYSP Philadelphia, says, "We started playing 'I Am The Bullgod' at night, and the listener response was so great that we started to play it during the day, too. We're currently playing 'Bawitdaba' at night, but it's too early to tell if it'll end up in daytime rotation."

Palumbo adds that the rap elements in Kid Rock's music haven't alienated the station's listeners. "The song caught on really fast, and it's tested well with our younger audience," she says.

Kid Rock's songs are published by Thirty Two Mile Music (BMI). He is managed by Stephen Hutton of Uppereut Management.

National music video networks, such as the Box and MTV, have played Kid Rock's clips for "I Am The Bullgod" and "Bawitdaba," and MTV has promoted Kid Rock as a guest DJ on recent high-profile MTV specials. Those appearances include Kid Rock performing on MTV's New Year's Eve special last December, and in March he was featured in MTV's "Spring Break '99" special.

"One of the terrific wild cards in the Kid Rock story is MTV," says

Flom. The whole staff there has been so supportive. They've embraced Kid Rock on every level."

MTV senior VP of music Tom Calderone says, "Kid Rock takes the most important elements of our network—rock and hip-hop—and merges them together. We had no idea he'd become such a personality on the channel."

Lengthy touring has also been a part of the Kid Rock artist-development story. Tom Brown, manager of Kroozin Music in Chicago, notes, "The album's been a steady seller for us. I think people have been buying it because of [the tour]. I hear Kid

Rock puts on a really good show."

Kid Rock, who is booked by John Dittmar of Pinnacle Entertainment, is currently headlining a U.S. club tour.

Says Flom, "There are lots of hit records but very few hit artists. There are so many artists that are somewhat faceless, and Kid Rock is a real rock star. It's only a matter of time before he'll be headlining arenas."

Kid Rock, who performs with a full band, says, "There's been a lot of diversity in the audience. We get a lot of hardcore fans, and the kids have gotten younger."

He notes that he's working on a country-influenced EP, which is

expected to be released later this year or early next year. "I'm into old country—Hank Williams and George Jones," he adds.

Kid Rock also says he has signed acts to his Top Dog label, including his DJ, Cracker, and a group from Detroit called Paradigm.

According to Flom, the next Kid Rock single will be "Wasting Time" or "Cowboy."

"Kid Rock is a flagship artist for our label," Flom says. "We've had many artists who want to sign with us because they like him and want to be on the same label."

CARLA HAY

DISNEY SPECIAL HELPS BOOST ARISTA'S FIVE

(Continued from page 9)

got our British sense of humor. Also, Five's music is a little bit harder and edgier, because a lot of our songs are rap-based. We strongly believe there's room for everyone."

Five's members—Neville, Scott Robinson, Abs Breen, J Brown, and Sean Conlon—range in age from 16 to 21. Some of the group's songs were written by Dennis Pop and Max Martin, who also worked with the Backstreet Boys. Five receives co-songwriting credit on several of its songs, which are administered by Sony/ATV Tunes LLC (ASCAP).

In the Aug. 1, 1998, issue, "Five" entered the Heatseekers chart at No. 19. The album reached No. 1 in the Nov. 17 issue. "Five" has sold 375,000 copies to date, according to SoundScan.

The album's singles have had an erratic U.S. chart history: "When The Lights Go Out" peaked at No. 10 on The Billboard Hot 100 in the Aug. 1, 1998, issue. The follow-up single, "It's The Things You Do," peaked at No. 53 on the Hot 100 in the Nov. 28 issue. The group's latest single, "Slam Dunk (Da Funk)," has yet to break into the Hot 100.

All three singles were top 10 hits in the U.K., while the album reached No. 1 there.

Neville continues, "We were admittedly quite disappointed with how ['It's The Things You Do'] did on the U.S. charts. But we've had a lot of commitments worldwide, so it's been difficult to get over to the States for promotion."

That problem may be remedied when Five embarks on its first major U.S. concert tour, with none other than the group that Five seems to be compared to the most: 'N Sync. Five, which is booked by the William Morris Agency, will be the opening act on 'N Sync's amphitheater tour. Five joins the tour July 14 in Hartford, Conn.

Five is managed by Diggit Entertainment in U.S. and Safe Management for the rest of the world.

Arista VP of marketing (U.S.) Adam Sexton credits print media, particularly teen magazines, as being especially supportive of the group early in its career.

"Five has been on the cover of every major teen magazine," he says. "The band also participated in a contest with Teen magazine and Musicland, and they played Seventeen's New Star showcase."

Grace Ayara, manager of the Wherehouse in Hollywood, theorizes

on why "Five" stalled for months in the lower half of The Billboard 200: "Five has been more of a singles band than an album band. And when 'N Sync's [self-titled debut] album came out, it just blew Five's sales out of the water."

J.R. Ammons, music director of mainstream top 40 outlet WSTR Atlanta, says that his station has yet to play the latest Five single. He explains, "We try to steer clear of boy groups, but if we do play them, we play the best of the best, like 'N Sync and the Backstreet Boys. I think the reason why Five is starting to do well now is because of the Disney Channel special. But we'd have to see more of a story developing with Five before we'd add one of their singles."

Arista's Sexton says, "I think the people who know the difference between Five and the Backstreet Boys and 'N Sync are the kids who buy the records. We still have some work to do in raising awareness for Five at radio, and we're still missing massive MTV airplay. We're hoping that the exploding sales [of "Five"] will be a wake-up call to programmers."

The Disney Channel special "B*Witched And Five In Concert" featured performance footage of Five, as well as behind-the-scenes interviews. The Irish girl group B*Witched was also part of the special in separately filmed segments.

Disney Channel executive director of talent development and music specials Tina Treadwell says, "We chose Five for the 'In Concert' special because this is a boy group that has a little bit of an edge. We pick artists who are young and have strong family ties."

After the U.S. tour, Five is expected to begin working on its second album, which is due in late 1999. However, Arista's Sexton says the second album's U.S. release may be

delayed: "Since sales [for the first album] are exploding right now, we want to build on that momentum as much as we can."

PARKS SUES OUTKAST

(Continued from page 6)

close."

Reed says he was contacted by Parks after she heard about the use of her name on a parental-advisory sticker on the outside packaging of the album. Both sides confirm that several attempts to rectify the situation were unsuccessful.

The suit seeks "in excess of \$25,000 arising out of defendants' act of infringing and falsely utilizing plaintiff's name or image." In addition, the suit asks for "impounding or destroying" the copies of the album in inventory and that the song be renamed on future editions of the album.

A court date has not yet been set for the case.

The album has sold 1.5 million copies in the U.S., according to SoundScan. The song was not made commercially available as a single.

"This [lawsuit] is so surprising because we never intended to slander her name," says OutKast member Andre Benjamin. "We thought that if we weren't talking about the person or slandering their name, then it would be fine."

Says group member Antwan Patton, aka Big Boi, "Only the name of the song uses her name. The song is not about her; it's just part of our slang. Her lawyer is taking advantage of her and just trying to make money."

"The name was a symbol more than anything else," adds Benjamin.

A LaFace spokesman declined comment.



Former Spice. Ex-Spice Girl Geri Halliwell recently met with Capitol Records executives prior to the release of her first single, "Look At Me," which will go to radio May 17. Shown in the first row, from left, are Audrey Strahl, VP of publicity and media relations; Joe McFadden, senior VP of sales; and Judi Kerr, senior national director of publicity and media relations. In the middle row are Stacy Conde, senior director of marketing; Lou Mann, senior VP/GM; Roy Lott, president/CEO; Halliwell; Liz Heller, executive VP; Joy Feuer, national director of field sales; and Victoria Williamson, Halliwell's personal assistant. In the back row are Tripp DuBois, director of marketing; Steve Rosenblatt, VP of marketing; Lisa Anderson, Halliwell's manager; Tommy Steele, VP of art/creative services; and Paddy Spinks, VP of international.

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Billboard Picks Eugster As Video Person Of The Year

Jack Eugster, who guides the giant Musicland chain, has been named Video Person of the Year by Billboard. Eugster, who is chairman, president, and CEO of Musicland Stores Corp., will be honored by Billboard at the Video Software Dealers Assn. convention in July.



EUGSTER

Eugster, who has been with Musicland since June of 1980, is on the board of directors for several corporations including Dan-

mark, Inc.; Donaldson Co., Inc.; Jostens, Inc.; MidAmerican Energy Holding Company; and ShopKo Stores, Inc. He has also served on the board of the Country Music Association and still serves on NARM's board.

Eugster received the 1986 Human Relations Award for Music and Video Division of the Anti-Defamation League and was inducted into the Video Hall of Fame in 1998.

Stars Join Latin Awards Lineup

Many of the world's top Latin performers have joined the lineup for Billboard's ninth annual Latin Music Awards show, to be held April 22 in Miami Beach. The show will be hosted by Daisy Fuentes and Paul Rodriguez.



Among the stars expected to appear are El Reencuentro, Pepe Aguilar, Juan Luis Guerra, Shakira, Carlos Ponce, Gloria Estefan, Emilio Estefan, Kike Santander, Vico C., Tito Puente, Tito Puente

Jr., Celia Cruz, Cristián de la Fuente, Carmen Electra, and Jaci Velasquez. In addition, Rocio Durcal, Flaco Jimenez, and Olga Tanon will receive special awards from Billboard.

The Awards will be televised for the first time by Telemundo from 7-9 p.m. on May 16. The show is the closing event of the Billboard International Latin Music Conference & Awards. For more information, call 212-536-5002.

PERSONNEL DIRECTIONS

The Billboard Hot 100, one of Billboard's benchmark charts, gets a new shepherd, as New York-based Silvio Pietroluongo assumes supervision of the chart. In addition to becoming manager of the Hot 100 and Billboard's recently added Top 40 Tracks list, his responsibilities as charts administrator for Airplay Monitor have been expanded to include oversight of charts in Top 40 Airplay Monitor.



PIETROLUONGO

A 10-year stalwart of the Billboard/Airplay Monitor charts department, Pietroluongo was promoted to his Airplay Monitor post from Billboard senior manager/retail charts and archive research in January. The graduate of Fordham University began his Billboard career as an intern in the charts department. He quickly rose from charts surveyor to

assume responsibility the preparation and sale of charts research.

"Silvio was a key member of the team that helped us reshape the Hot 100 last year," says Geoff Mayfield, Billboard director of charts. "He was a fan of the chart long before he began to work for Billboard. We will be well served by his enthusiasm for the Hot 100, by the historical perspective he holds for the chart, and his first-hand knowledge of what makes the new methodology tick."

"In the short time that we've had Silvio as part of the Monitor staff, he's been instrumental in all areas of Monitor's chart effort," says Jon Guynn, Airplay Monitor publisher. "Silvio spearheaded the magazine's latest redesign and provided the research for a major panel analysis for Country Airplay Monitor."

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

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Loews Santa Monica Beach Hotel • Santa Monica • November 10-12, 1999

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Ricky Goes Crazy; Kenny Drops In

LOOK FOR THE C2 label to have its second top 10 hit in short order, as Ricky Martin earns Hot Shot Debut honors on The Billboard Hot 100 with his crossover song "Livin' La Vida Loca." If there was ever a song that you knew was a hit the first time you heard it, this is it. "Loca" enters the chart at No. 54, instantly becoming the highest-ranked of Martin's three chart entries. His chart debut was "Maria," an international smash that had to settle for a No. 88 peak in the U.S. in October 1996. Two years later, the soccer-themed "The Cup Of Life" kicked its way to No. 60. Look for "Loca" to go crazy on the Hot 100, becoming C2's second top 10 hit, following Joey McIntyre's "Stay The Same," which holds at No. 10 for a second week.



by Fred Bronson

And Martin isn't the only artist with a successful single with the word "life" in the title in another language. Ireland's B*Witched solidifies its U.S. presence with "C'est La Vie," which bolts 16-9 on the Hot 100. The group has a lot to live up to: In the U.K., B*Witched has had all four of its singles reach the No. 1 spot on the singles chart. In the history of this chart, only Spice Girls have done better, with six.

HE JUST DROPPED IN: Kenny Chesney may be No. 1 on Hot Country Singles & Tracks for a fourth week with "How Forever Feels" (BNA), but another Kenny is also making news on this chart. Entering at No. 65 is "The Greatest" (Dreamcatcher) by Kenny Rogers. The debut of the single comes just three months shy of Rogers' 30th anniversary on the country chart. Although his group First Edition formed in 1967, it didn't make its bow on the country survey until July 1969, when

"Ruby, Don't Take Your Love To Town" debuted.

Outside of a Christmas song in 1996, "The Greatest" marks Rogers' first time back on the country chart since "If You Want To Find Love" peaked at No. 11 in February 1992.

PARTNERS: Just as Celine Dion's "These Are Special Times" disappears from The Billboard 200, falling off the chart after re-entering at No. 174 last issue, her duet partner Andrea Bocelli makes an impressive debut at No. 4 with "Sogno" (Polydor) (see Between the Bullets, page 96). That keeps their collaboration "The Prayer" on the album chart. On the Adult Contemporary chart, "The Prayer" increases in airplay but is pushed back one position to No. 23, with a backward bullet.

SILVER ANNIVERSARY: Abba marks the 25th anniversary of its Eurovision Song Contest win with "Waterloo" in April 1974 with a top 10 single and album in the U.K. The single is not actually by Abba; it's a medley of four Abba songs titled "Thank Abba For The Music." The Epic single features Steps, Tina Cousins, Cleopatra, B*Witched, and Billie and is a studio version of the song these artists performed on the Brit Awards in February.

Meanwhile, "Abba Gold" rebounds to No. 8 in its 217th week on the U.K. album chart. The greatest-hits collection continues to sell more than a million copies each year and should go even higher given the hoopla surrounding the West End opening of the musical "Mamma Mia!" featuring Abba songs, on April 6.

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	186,205,000	188,658,000 (UP 1.3%)	CD	123,563,000 138,611,000 (UP 12.2%)
ALBUMS	154,606,000	165,605,000 (UP 7.1%)	CASSETTE	30,680,000 26,599,000 (DN 13.3%)
SINGLES	31,599,000	23,053,000 (DN 27.1%)	OTHER	363,000 395,000 (UP 8.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
16,666,000	14,312,000	2,354,000
LAST WEEK	LAST WEEK	LAST WEEK
14,497,000	12,442,000	2,055,000
CHANGE	CHANGE	CHANGE
UP 15%	UP 15%	UP 14.5%
THIS WEEK 1998	THIS WEEK 1998	THIS WEEK 1998
14,321,000	11,539,000	2,782,000
CHANGE	CHANGE	CHANGE
UP 16.4%	UP 24%	DOWN 15.4%

	YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION			
	1998	1999	1998	1999
NORTHEAST	1,657,000	1,509,000 (DN 8.9%)	SOUTH ATLANTIC	5,989,000 5,357,000 (DN 10.6%)
MIDDLE ATLANTIC	4,105,000	3,607,000 (DN 12.1%)	SOUTH CENTRAL	6,100,000 5,505,000 (DN 9.8%)
E. NORTH CENTRAL	5,068,000	4,237,000 (DN 16.4%)	MOUNTAIN	1,816,000 1,532,000 (DN 15.6%)
W. NORTH CENTRAL	1,933,000	1,577,000 (DN 18.4%)	PACIFIC	4,013,000 3,275,000 (DN 18.4%)

ROUNDED FIGURES

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INDIES/AFIM

Coinciding with the AFIM conference, Billboard's annual Indie spotlight appears in the May 22 issue. Coverage includes a complete recap of the top Indie albums, labels and distributors, a look at the changes and opportunities for Indie distributors and a focus on the growing online market and the UK indie scene.

ISSUE DATE: MAY 22

AD CLOSE: APR 27

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ASIA PACIFIC QUARTERLY II

Coinciding with the Billboard and MTV Asian Music conference, this spotlight focuses on the pros and cons of incorporating artists' pop songs in advertising campaigns and the use of the Internet to promote, market and sell music online. Here's your chance to reach the industry decision makers in this marketplace.

ISSUE DATE: MAY 22

AD CLOSE: APR 27

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Gene Smith 212.536.5001

UPCOMING SPECIALS

VALLEY MEDIA 20TH ANNIV. - Issue Date: May 29 • Ad Close: May 4

HAWAII - Issue Date: May 29 • Ad Close: May 4

RAP/HIP HOP I - Issue Date: June 5 • Ad Close: May 11

HARD MUSIC/METAL - Issue Date: June 5 • Ad Close: May 11

DISC REPLICATION - Issue Date: June 12 • Ad Close: May 18

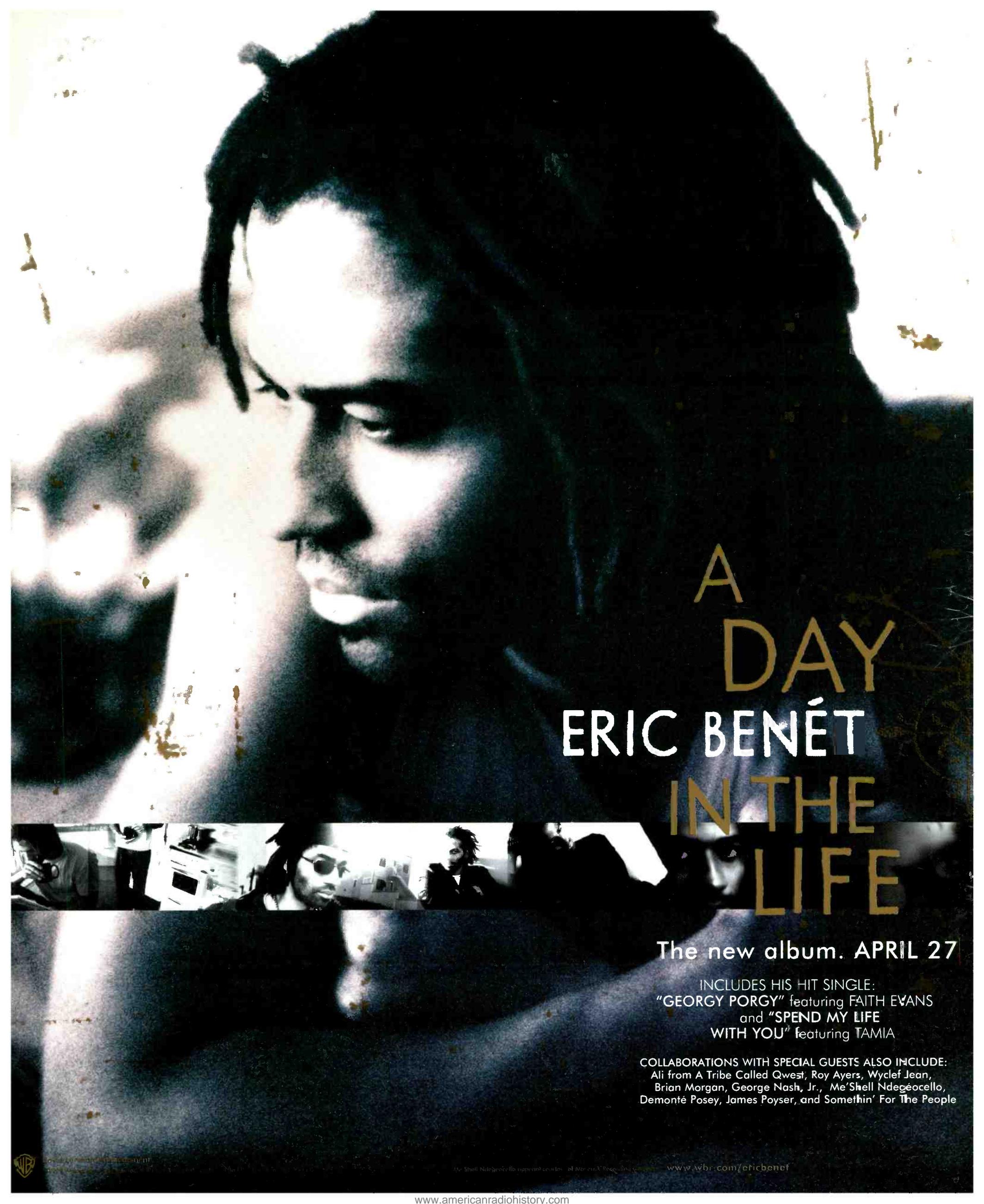
SONGWRITERS HALL OF FAME 30TH ANNIV. - Issue Date: June 12 • Ad Close: May 18

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